Say Rezoning Opposition Hurts Small Theatre

EXHIBITORS

HERALD WORLD

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“LET’S GO NATIVE”

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Starting Oct 10th

GRAND RAPIDS, EMPRESS
Starting Oct 11th

KANSAS CITY, MAIN STREET
Starting Oct 11th

LITTLE ROCK, MAJESTIC
Starting Oct 12th

MILWAUKEE, PALACE
Starting Oct 3rd

MINNEAPOLIS, HENNEPIN ORPHEUM
Starting Oct 11th

NEW ORLEANS, PALACE
Starting Oct 10th

SAN FRANCISCO ORPHEUM
Starting Oct 11th

OAKLAND, ORPHEUM
Starting Oct 15th

OMAHA, ORPHEUM
Starting Oct 10th

PORTLAND, ORPHEUM
Starting Oct 11th

ST. LOUIS, ST. LOUIS
Starting Oct 10th

SEATTLE, ORPHEUM
Starting Oct 11th

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Starting Nov 1st

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Starting Oct 11th

BOSTON, KEITH'S
Starting Oct 11th

CLEVELAND, HIPPODROME
Starting Oct 11th

PROVIDENCE, ALBEE
Starting Oct 11th

ROCHESTER, PALACE
Starting Oct 17th

TOLEDO, PALACE
Starting Oct 10th

WASHINGTON, KEITH'S
Starting Oct 11th

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Starting Oct 4th

SYRACUSE, KEITH'S
Starting Oct 18th

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Starting Oct 18th

DIRECTED BY TAY GARNETT
PRODUCED BY E. B. DERR

HELEN TWELVETREES
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Most exciting of dramas. Most dramatic of romances. Staged in the wonderful scenery of the last American wilderness.

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EACH OF THESE 2 BOX OFFICE
De Sylva, Brown and Henderson. Creators of one of the biggest, "Sunny Side Up". David Butler, director of that same picture. What a combination! 

How will the boys and beauts look, act, dress, talk and make love in 1980? New sensations pour on you like rain. Ballet of 100 in gorgeous hypnotizing dances.

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2. "A LADY SURRENDERS" BOOKED

3. "ALL QUIET ON THE WESTERN FRONT" BOOKED

4. "THE KING OF JAZZ" BOOKED

5. "THE INDIANS ARE COMING" BOOKED

6. SHORT SUBJECTS BOOKED

7. "UNIVERSAL-GRAHAM McNAMEE NEWSREEL" BOOKED
   Playing in George M. Cohan Broadway House. . . Also at Beacon, Winter Garden and New York and Brooklyn Strand.

8. "RESURRECTION" BOOKED
   By ROXY, big New York theatre. . . "LITTLE ACCIDENT" did $7,500 business in first 3 days at Rialto Theatre, Washington, a sensational figure. . . "THE WHITE HELL" of Pitz Palu literally caused a riot at the Cameo Theatre, New York.
Producer, exchange, exhibitor—the triangle of the motion picture business. Each is dependent on the others...each equally important. Orders, inquiries, instructions, reports—between them flash the important messages of a great industry. Contacts must be speedy. They must be accurate. They must leave a printed record for future reference.

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EXHIBITORS

HERALD WORLD

In This Issue—

REZONING

LABOR
Sympathetic Strikes Loom as Musician Controversy Goes On—Stage Hands and Operators Threaten to Walk Out in Two Cities Unless Agreements Are Reached—Ultimatums Are Issued By Labor Executives at Philadelphia and St. Louis.

COMPLETE INDEX TO CONTENTS

NEWS
Erpi has extended ten million credit to film industry, says Osborn; company has fallen far below 20 per cent set as maximum profit, press is told.
Big improvement claimed for new process of showing pictures on wide screen—Laboratory device is attached to printing machine.
Bright outlook is reflected in net profit returns of four companies—Radio to make all prints on Coast at million dollar plant.
Percentage plus 50-50 profit split is blamed by operators and bookers of independent chains as making this "hardest buying season."

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ADVERTISEMENTS
Editorial

BY MARTIN J. QUIGLEY

The Road to the Public

The key man of the picture business, now and always, is the exhibitor. While this fact is never denied it is frequently ignored. And when it is ignored it leads to some very serious complications.

When we speak of the exhibitor as the "key man" we mean that he controls the situation, that if the door to development is opened the exhibitor is the person to do it.

Examine, for instance, the case of production:

Producers generally are aware that both the present existence and the future growth of the picture business depends upon reaching a higher degree of merit in screen entertainment. Producers know, from experience, that the same old thing done in the same old way leads nowhere except, possibly, to the sheriff's office.

Hence, the studios pour their efforts toward finer and better accomplishment. In the natural course, they do not invariably succeed but everyone who knows production knows that from its earliest days there has been a constant striving after better things. Some of these efforts have led to very poor attractions but others have, to the great surprise of persons who are afraid of anything but the old formula, resulted in the production of those very fine subjects—which at the same time have been great entertaining—that dot the road of the industry's progress like milestones.

The typical exhibitor attitude on anything new and different in production is a heavy load for the producer to carry. We do not hold the exhibitor blameworthy for this attitude because, as a matter of fact, the blame lies with the producer.

This exhibitor attitude is a heavy load because it brings fear and apprehension to the producer when he undertakes consideration of a subject like "Liliom," "Outward Bound" and "Abraham Lincoln." He realizes that the road to the public leads through the mind of the exhibitor. He realizes that to traverse this road successfully the mind of the exhibitor must be a helpful influence and not a hindrance.

The exhibitor principally judges pictures by what he thinks they will do at his box office. And it is very proper that he should do so. But in looking for a box office attraction the exhibitor, after noting merely his attendance records, is too prone to be unwilling to risk using a production unless it happens to contain elements which in the past have proven successful for him. As the result of this condition the new and different type subject starts out into the booking market under a severe handicap.

We do not say that the exhibitor should jeopardize his business by passing over attractions containing the established elements of success and in their place put in subjects that to him appear of obscure if not doubtful worth.

No, it is the business of the producer to keep the exhibitor so fully and accurately informed with respect to developments in production that when the producer has undertaken to do a different type of subject the exhibitor will be well aware of the reasons for this action.

With more done in this direction along the line of information to exhibitors about current trends and necessities in production, the producer will have less difficulty in getting on the screen—and properly presented—those finer subjects without which the picture business very shortly would land on the down grade.

* * *

Approval

In an important address in Omaha last week, His Eminence, George Cardinal Mundelein, Archbishop of Chicago, while referring to what he describes as a serious laxity in modern morals made mention of the influence of the stage and of current literature upon the existing situation.

It will be very interesting to persons engaged in the picture business to note that Cardinal Mundelein did not place the motion picture alongside of the stage and current literature as unwholesome influences upon modern morals.

This distinct compliment to the motion picture, we feel sure, was contributed not because there are not objectionable motion pictures as well as objectionable stage plays and books in current literature but rather because the motion picture industry has done what neither the stage managers nor the book publishers have made any serious effort toward doing.

We refer, of course, to the Code for Motion Picture Production adopted last Winter by the producers association. This document is a serious and sensible effort to maintain right moral standards in motion picture production and it is very reasonable to assume that the attitude of Cardinal Mundelein, as indicated in the Omaha address, has in some measure at least been influenced by the announced policy under which production is now being carried out.

The fair and liberal attitude of Cardinal Mundelein toward motion pictures is a very valuable development for the motion picture business. It doubtless is the result of the industry's effort toward maintaining a wholesome screen. With this effort honestly and faithfully carried out such approval from high places may be depended upon.

But failure or half-success in the carrying out of this effort could—and quite certainly would—result in the quick withdrawal of such support.

* * *

The plan of the Motion Picture Theatre Owners of America to organize and maintain among their members an informational service for the guidance of production is an especially promising undertaking. The association is to be congratulated on this constructive plan.

Theatremen are the general receivers of information for the industry—as well as the general receivers of revenue. Through having the information received properly assembled and systematized, a very great service can be rendered to production and to the industry at large.
Say Opposition to Rezoning Only Hurts Small Exhibitors

Protection Agreements Blocked
In Chicago and New Orleans

Efforts Stumble Over Allied, Clearances and Double Features—San Francisco Approves Plan

(Special to the Herald-World)
NEW YORK, Oct. 2.—Organized opposition to rezoning is only hurting the small exhibitor and he is the one whom organization is endeavoring to help.

This is the view of those who have observed the difficulty in drafting new protection regulations, especially in Chicago, where opposition has been voiced by the local unit of Allied States Association.

"Protection as adopted in Chicago is one of the fairest documents in the country," said C. C. Pettijohn, who with Gabriel Hess, also of the Motion Picture Producers & Distributors of America, was present when the rezoning plan for Chicago was ratified.

[In Chicago it was stated officially that the plan had not been ratified but only initiated by some committee members].

Determined efforts to achieve finally a definite solution of the zoning and protection issue in Chicago and New Orleans have failed, it became known this week following committee conferences. However, it is believed that some progress was achieved, the attempt is regarded as having fallen far short of success.

In San Francisco, however, the same plan voted for reconsideration the week previously, met the approval of the general meeting. The plan (presented in detail on an adjoining page) covers the full San Francisco territory, including part of Nevada. Flat opposition to any system restricting its members was asserted by the Independent Theatre Owners of Illinois, Allied States organization in Chicago, and this attitude is regarded as meaning little likelihood that any protection plan can be adopted in this territory with general approval.

Double Features Hit

Announcement of this position came following a series of conferences between distributor and exhibitor groups. Aaron Saperstein, president of the association, withdrew from the negotiations, and after a conference with Al Steffes of Allied, who had arrived for the day, dictated a telegram rejecting the plan in toto, to the Film Board of Trade.

Specific objections to the plan, which in the main is understood to be very similar to that in operation last year, are stated by Saperstein to be aimed at restrictions placed on the smaller theatres, which comprise the membership of his organization. These restrictions provide that there can be no double features, two-for-one admission prices, or gift nights, prior to eight weeks after general release. This would make the period extend 17 weeks after first-run showings.

"The big houses can run stage shows and give double shows in that way," declared Saperstein, "so why can't we?"

Miller Group Seeks Changes

It is also disclosed that the proposed system hasn't the full approval of the Exhibitors Association of Chicago, Jack Miller's organization, the membership of which includes many small houses and practically all of the larger exchanges in that city. However, that these objections will be ironed out without difficulty and that the plan, which is now to be referred to the distributor executives and ex-

Pathe Kills Foreign Talker Plan; Silents And Sub-Titles Stay

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—E. B. Derr, vice president and general manager of Pathe, today said that Pathe is giving up plans for talking pictures abroad. Sound copyright law will not be distributed only domestically, he explained.

Pathe will, however, continue to sell silent pictures and sound tracks for foreign consumption. The purpose of the sound track will be to carry musical scores, which are written by Josiah Zaro, the company's musical director.

The procedure in production of foreign silent films will be the same as that used for talking pictures, except that the English dialogue will be removed after the film is finished. Sub-titles will be substituted and a few retakes made for proper synchronization.

The first picture to be made under this plan is "Her Man."

U. S. Importers at Prague Day Inspiring Riot When German Films Were Used

(Special to the Herald-World)

PRAGUE, Oct. 2.—The charge made by several Prague newspapers that recent rioting and attacks on motion picture houses showing German talking pictures were inspired by importers of American films has been vigorously denied by the latter.

Prague representatives of American film companies have submitted the matter to their directors and to the American legation. Julius Schmitt, director of United Artists and film advisor to the Czechoslovakian government, in commenting on the situation, said, "I repudiate as a base and monstrous fabrication the insinuation that the demonstrations were financed by American film capital. We have absolute proof that this allegation has been used to excite prejudice against American films among the German speaking citizens of Czechoslovakia.

The newspapers implicated in the case claim they published their insinuations on the basis of information from police headquarters.

Begin Ohio Publix House

(Special to the Herald-World)

STUEBENVILLE, OHIO, Oct. 2.—Work is in progress on the $250,000 Paramount-Publix theatre to be erected here. The general contract has already been awarded.
“Meanest Buying Year” Laid to Percentage Plus 50-50 Split

Exhibitors Operating and Booking Independent Chains Call Percentage Logical Rental Solution But Say Companies’ Demands Bar Profits to Some Houses

NEW YORK, Oct. 2.—This has been “the meanest buying season we have ever encountered.”

That is the opinion expressed by a number of exhibitors operating and booking independent chains of from five to 20 theatres.

Percentage, these men contend, has made the process of contracting for the 1930-31 product an extremely slow one, with the result that often there is a shortage of pictures for future playdates.

Favor Percentage Principle

In no instance did an exhibitor condemn percentage in its entirety. On the contrary, they all favored it, but stated that the difficulty arose in the methods of applying it.

“We have no quarrel with percentage booking,” declared a prominent chain operator. “In fact, I think it is the logical solution of the rental problem.

“However, the percentage demands of some of the companies make it impossible for some of our theatres to show a profit.

“Straight percentage without a split is very acceptable, and in a majority of instances has been the basis of our contracts. We have been holding out, however, on those companies asking a percentage and a 50-50 split on all receipts over a certain gross.

“It is not just the manner of percentage which has made this the meanest buying season we have ever encountered. In some cases it has made a shortage of pictures for my theatre.

“Two companies asking a percentage and 50-50 split have suggested that I book the product and get together later on the contract. This naturally would give me product immediately to set in, but such a plan does not appeal to me.

How It Works

“Just to show you how the percentage and 50-50 split work: One company, for instance, wants 25 per cent on receipts up to $800 and a 50-50 split above that.

“Suppose we gross just $800. The company would get $200, and after I pay for shorts and other overhead my profit is slightly over $26. The minute my receipts start dropping below the $800 mark I start losing.

“It is that knowledge, and an effort to try to avoid it, that have made this a tough buying season.”

Takes Film Board Post

MONTREAL, Oct. 2.—Mrs. Clare Sullivan has succeeded Miss Helen Channing as secretary of the Montreal Film Board of Trade. Mrs. Sullivan, formerly Miss Foley, has served in similar capacities at Omaha and Buffalo.

Plan Radio Campaign For Advertising New Gloria Swanson Film

NEW YORK, Oct. 2.—Gloria Swanson’s “What a Widow,” which opened at the Rialto last Friday, is to be heralded for the next three weeks by one of the most extensive radio campaigns ever undertaken, it has been announced by United Artists. 952 radio stations in the United States and Canada will present vocal or orchestral renditions of the three songs in the picture, and it is planned to climax this international campaign by having Miss Swanson sing over an international hookup from Culver City, California, at the end of October.

Coast-to-coast hookups of the National Broadcasting company, the Columbia company and the Quality group are being employed, and noted radio entertainers are participating in the campaign. Among those who will take part are Rudy Vallee, Billie Jones and Ernie Hare, Bernie Cummins, Wendell Hall, Phil Cook, Bert Lownes and Jack Albin.

Incidentally, the star of “What a Widow” has been invited to make a concert tour of the United States and Canada next fall by the National Broadcasting Company’s Artists’ Bureau, singing from such stages as that in Carnegie Hall.

Paramount Ready to Begin 100th Picture in Film Plant Near Paris

(From Special Foreign Correspondent)

PARIS, Oct. 2.—Production will soon begin on the hundredth talking picture made in the Paramount studios at Joinville, near here. A German cast is now being selected in Berlin for the picture that will mark the century figure in film production at the studios.

Production was begun at Joinville only six months ago.

“Hell’s Angels” Banned in Toronto; Charge Film Reflects on Air Force

TORONTO, Oct. 2.—The Ontario board of censors has banned the air picture “Hell’s Angels,” which was scheduled for showing in a local theatre.

The film is alleged to present an unfavorable picture of the Canadian Royal Air Force among its producers, it is understood, had declined to consider the board’s request for elimination of certain scenes which were considered to cast a reflection on the personnel of the force, and therefore the board was unable to approve the picture. This explanation for the decision was made by Major J. C. Boylen, chairman.

New Firm Formed Merging Christie And Metropolitan

Charles Christie Heads Corporation

—Capitalization $10,000,000, All Common Stock

HOLLYWOOD, Oct. 2.—Actual merger of the Christie and Metropolitan Studios properties has been effected here in an agreement just consummated calling for exchange of interests of Metropolitan Sound Studios, Inc., the Christie Studio City properties, and the Christie Film Company by a new corporation called the Metropolitan-Christie Pictures Corporation. Incorporation is under the laws of Delaware, and capitalization, represented entirely in common stock, is for $10,000,000.

Charles H. Christie, who with his brother Al, has long been an outstanding comedy producer, heads the new company, while William S. Holman, general manager of Metropolitan, will continue in that capacity in the new organization.

Financing was through San Francisco and New York bankers, representatives of whom will serve on the board.

James Cruze Finishes First Tiffany Special; Starts Another Soon

NEW YORK, Oct. 2.—James Cruze has completed directing of “She Got What She Wanted,” the first Tiffany special. The film is now in the cutting room.

Selected as one of the best ten directors by national poll in 1926 and 1928, Cruze has directed for Paramount, Pathe and Caddo. One of his most recent directorial vehicles is “The Great Game.”

In handling the first of the Tiffany specials, Cruze directed his former wife, Betty Compson, who is starred in the picture. Other leading roles are taken by Lee Tracy and Alan Hale. Cruze is to direct another special production on which work will commence in the near future. This will be the second of the Tiffany specials for the new season. The title has not been announced.

Reopens After Installing Sound

EAST ST. LOUIS.—The Columbia theatre here has reopened, following the installation of sound. Louis Meuser is the owner.

Hoover Has His Own Preview of “Big Trail”

WASHINGTON, Oct. 2.—Raoul Walsh’s epic, “The Big Trail,” a Fox picture, was given a special showing before President Hoover and his family and close friends in the White House. Arrangements for the preview were made by Harley L. Clarke, head of Fox, over long distance telephone from Chicago. Clarke was a luncheon guest of the President a few days ago.
Erpi Extends 10 Million Credit To Film Industry, Says Otterson

Profit Far Below 20 Per Cent Maximum Set, Press Is Told

Program As Public Service Corporation Expanded to Non-Theatrical Fields, He Says

_New York_, Oct. 2.—Operating on basis of a public service corporation, Electrical Research Products has extended credit totaling $10,000,000 to the motion picture industry, according to J. O. Otterson, president, who in an address to members of the press, stressed the significance of talking pictures to industrial, religious, social and educational fields throughout the world.

Erpi, he said, operated under a controlled profit plan, as does its parent organization, the American Telephone & Telegraph.

"We have set 20 per cent as our maximum profit," Otterson said, "and thus far we have not fallen below that mark."

Otterson stated that with the inspection of the first all-talking picture in May that their activities would extend no further than the development of apparatus and the licensing of its patents. However, he said, it became apparent that the screen was not confined to the theatre and it was really then realized that the company should be operated as a public service corporation so that it might provide continued servicing to its customers, just as A. T. & T. does.

_Purpose to Develop, Not Produce_ Erpi, he said, was in the motion picture field only to develop and service of sound apparatus.

"We are not in the motion picture industry," he said, "to produce pictures. Our purpose is to develop talking pictures for use not only in the theatre but in industry, religion and education throughout the world."

Otterson said that a recent survey by his company, it was shown that there were only about 15,000 legitimate motion pictures in the United States, those 10,000 which had already been wired. Of this 10,000, he said, about 5,000 are using Western Electric apparatus.

Younger producers, who formerly played their product in as many as 10,000 theatres today book only about half that number. "Yet," he said, "they are receiving greater profits from these 5,000 theatres than they previously were from the 10,000."

Erpi, he said, has one price for its apparatus and service for theatres of any size. This irrespective, he said, of whether it is a theatre operated by an independent or a circuit.

_SeeS Perfect Sound At 5 Years_ "Chains will order apparatus for a certain number of theatres without even asking the price," he pointed out, "for they know we have one price for all, depending on the type of theatre in which an installation is to be made."

Otterson expressed the opinion that talking pictures would become a potent factor outside of the theatre. To illustrate the possibilities in other fields, medical and instructional films are exhibited following luncheons tendered by Erpi at its head-quarters in the Fisk building. Rapid developments in recording are being made, he said, and within five years, at the most, he believes, talking pictures will be presented to the public with nearly perfect reproduction of voice, music and other sounds.

Standard Regulations For Film Storage Are Recommended by Cooper

_OTTAWA_, Oct. 2.—Standardization of regulations governing film storage and the recommendation that all structures in which pictures are screened, other than theatres, be brought under the Canadian standards because of the risks involved, were brought up at the annual convention of the Dominion Fire Prevention association of Ottawa by Col. V. A. Cooper, president of the Motion Picture Distributors of Canada.

Cooper outlined the wide improvements that have been made, including the new film buildings in Montreal, Ottawa and Calgary. He also declared that nitro-cellulose film could be kept in good condition for 25 years when properly stored in unheated and ventilated vaults.

Add "Bunk Rumors" (Special to the Herald-World)

_New York_, Oct. 2.—Under the general heading "Bunk Rumors" this week is a report emanating from Chicago that C. C. Pettijohn is resigning from the M.P.P.D.A. There is positively no truth in this report.

Entire U Output Is Billed by WB Chain
_In $3,500,000 Deal_ (Special to the Herald-World)

_New York_, Oct. 2.—Warner Brothers officials and the Universal sales department have signed contracts covering the booking of Universal's entire year's output of feature productions and short product, which amounts virtually to a solid booking over the Warner chain of theatres.

This deal, which for feature pictures alone, will run well over $3,500,000, follows closely the $3,000,000 deal recently completed with RKO. It will give Universal first run representation in cities in which Warner Brothers theatres are admitted strong.

The short product involved includes all the Universal comedies, its serials, and its serials. The booking is understood to be as near 100 per cent as prior bookings will permit.

_Columbia Obtains Long Time Lease on Chadwick Studios_ (Special to the Herald-World)

_New York_, Oct. 2.—Columbia Pictures has leased the Chadwick studios in Hollywood on a long term as one of the steps in its extensive schedule for the 1930-31 season. The new acquisition adjoins the present Hollywood site of the Columbia producing plant. The Chadwick studios have a sound proof stage and are connected to an office building.

Addition of these studios will make Columbia one of the largest studios on the coast, it is said. During the past year it has practically doubled its equipment with the addition of new cutting rooms, projection rooms and erection of several sound stages.

_RKO Mayfair Replaces Old Columbia House in N. Y.; Capacity Is 2,300_ (Special to the Herald-World)

_New York_, Oct. 2.—The RKO Mayfair is scheduled for the new motion picture house nearing completion on the site of the old Columbia theatre at Forty-Seventh street and Seventh avenue.

The building is expected to be ready for dedication on November 1. With a seating capacity of 2,300, the new theatre will run on a policy of sound pictures only.

Add "Bunk Rumors" (Special to the Herald-World)

_New York_, Oct. 2.—Under the general heading "Bunk Rumors" this week is a report emanating from Chicago that C. C. Pettijohn is resigning from the M.P.P.D.A. There is positively no truth in this report.
BROADWAY

WE have sat at the dinner table with tall men, fat women, dwarfs and others of the sidelines world, but never, until Al Selig and Joe Rivkin of Tiffany got the bright idea, did we partake of chicken legs, potatoes au gratin and other delectables with a chimpanzee as the honored guest.

This was our pleasure, however, when Joe had a group at Arrowhead Inn to meet Snookums, the Tiffany monk who is starring in the company's clever comedies.

No star of the screen ever shone brighter than did Snookums that night. So interested were patrons of the inn that food was forgotten.

In the monk comedies—all talking—Tiffany has about the cleverest short features yet seen and heard by this writer. If they don't bring a howl a second then something is radically wrong with a person's spleen. The doctor should be called in immediately.

These shorts are burlesques of popular features of the past. Two shown to the press were titled "The Little Covered Wagon" and "The Blimp Mystery," "The Little Big House," "Chasing Around," "The Little Divorcee" and "Sweet Patootie" are on the way.

This has been a week of luncheons and dinners, with Electrical Research Products also contributing to the trade paper man's three squares a day.

Erpi's luncheon was to bring members of the press together to meet J. E. Otterson, president, and to view on the audible screen sound and acoustic demonstrations and industrial films.

PRIZE FRONTS: This week's prize (we haven't decided what it will be) for the most attractive theatre front goes to the Rivoli, where "Whooppee" opened at $5.50 top on Tuesday. Eddie Cantor made a personal appearance.

Col. H. A. Cole of Texas, a leader in Allied States Association, has been graceing Broadway the last few days. As usual he carries with him a pleasant smile but little conversation for the interviewer.

JAY M. SHRECK.

Warner Brothers Plan
Home Office Addition
(Special to the Herald-World)

NEW YORK, Oct. 2.—Estimates are being received for the erection of the new Warner Brothers building adjacent to the present home office on West 44th and West 45th streets. It covers 75-foot frontage and will have the same height as the other two structures.

The erection of the addition is in line with the company's expansion policy.

"Trails of Danger"

Just to look at the title makes the imagination run away to lonesome hills, guns, flying fists and lurking shadows which haunt all the little recesses of some rocky trail. It is the title of the Big 4 Corporation's latest western thriller, and might well be termed a synonym for double-barreled action in a rugged and romantic setting where love is fraught with danger.

The leading players are Wally Wales and Virginia Brown Faire.
Sympathetic Strikes Loom as Musician Controversy Goes On

Stage Hands and Operators Threaten Action in 2 Cities

Would Involve About 650 Employees in St. Louis Non-Union Projectionists’ Band in Kansas City

(Special to the Herald-World)

MONTREAL, Oct. 2.—The musicians and the leading theatres of Montreal have buried the hatchet with the signing of new contracts, thus terminating the trouble which started August 31 with the refusal of the Capitol orchestra to accept a new agreement which provided two weeks’ notice. The accepted contract has a four weeks’ cancellation clause and stage shows will be introduced October 11. At Loew’s the musicians have accepted a year’s contract without cancellation provisions, and the organist returns to the Palace. The Imperial will continue without an orchestra. Loew’s return to pictures and vaudeville October 5.

Sympathetic strikes on the part of the projectionists and stage hands are threatened at St. Louis and Philadelphia as the latest development in the controversy between the musicians’ organizations and the theatres. At St. Louis, John P. Nick, international vice president of the Theatrical Brotherhood, has announced that unless some agreement is reached by October 9, the walkout probably will be general in the motion picture theatres in the city. In Philadelphia, an ultimatum setting October 7 as the date for a similar possible walkout has been announced by John Colaprete, president of the musicians union.

In Kansas City, as a means of combating the demands of the local unions, an organization of non-union projectionists has been started. It is called the Sound Projectionists Association and is run along union lines. It might be called a non-union union. Union troubles in Portland, Maine, have caused Lillian Lockwood, owner of the Irvington, to file an injunction against the operators’ union there to prohibit picketing after her refusal of a demand by the Picketers’ Association to attend her house with union operators.

Theatre operators in the advertising plan were the RKO Capital, Orpheum and Garrick houses, and the Strand, Parkway and Eastwood. The Majestic, Palace and Orton were listed as theatres not employing union labor, according to one of the advertisements.

6 Madison Houses
Advertise Hiring of Union Operators

(Special to the Herald-World)

MADISON, WIS., Oct. 2.—An advertising system sponsored by Local 251 I. A. T. S. E. was undertaken by six theatres here to inform the public that they employ union labor. The theatres carried cooperative display ads with bold type urging theatre-goers to attend houses with union operators.

Theatre cooperating in the advertising plan were the RKO Capital, Orpheum and Garrick houses, and the Strand, Parkway and Eastwood. The Majestic, Palace and Orton were listed as theatres not employing union labor, according to one of the advertisements.

MPTO of Virginia
And Pennsylvania
To Meet Oct. 20-21

(Special to the Herald-World)

PITTSBURGH, Oct. 2.—The MPTO of Western Pennsylvania and West Virginia will hold its tenth annual convention October 20 and 21. D. J. Selznick will be chairman of the meeting, while Fred J. Herrington, secretary of the organization, is in charge of arrangements.

Questions to be discussed include zoning, and standard form of insurance.

1,270 Replacements of Other Sets Made by Erpi

(Special to the Herald-World)

NEW YORK, Oct. 2.—C. W. Bunn, general sales manager of Western Electric, has announced that replacements of other types of equipment with Western Electric apparatus have reached the total of 1,270. Of this number, 1,055 are in the United States and 215 in the foreign field.

Seeks Injunction on Picketing

(Special to the Herald-World)

PORTLAND, OCT., Oct. 2.—Lillian Lockwood, woman exhibitor, operating the Irvington theatre here, has filed an injunction against the Portland Moving Picture Machine Operators’ union and the Central Labor Council to restrain them from picketing her theatre. The pickets had been stationed at the theatre after she had refused to meet a demand that only union members be employed, she charged.

Organize Non-Union Union

(Special to the Herald-World)

KANSAS CITY, Oct. 2.—As a step in combating the demands of the local operators union, an organization of non-union projectionists has been started here in the name of the Sound Projectionists Association. The organization has been granted a charter.
Bright Outlook Seen in Profit Returned by Four Companies

Fox Gains 21 Per Cent in 39 Weeks—MGM Net for 12 Weeks Is $3,186,267—Technicolor Net for Eight Months $942,590—Paramount Film Rentals Up 3 Per Cent

(Special to the Herald-World)

NEW YORK, Oct. 2.—Recent reports of earnings by four companies of the industry carry with them an optimistic note. The Fox Film company, in a tentative statement of earnings for the 39 weeks ended September 27, reports a common stock dividend balance of $10,104,196 as against $8,337,196 for the same period of 1929, an increase of 21 per cent. The Paramount Publicity corporation has announced that receipts from film rentals in the United States and Canada for the quarter ended September 27, were 3 per cent in excess of the receipts for the corresponding period last year.

A net profit of $3,186,267 is shown by Metro-Goldwyn-Mayer Pictures Corporation for the 12 weeks ended June 6, 1930, in a statement of income just issued. Gross profit totals $4,753,443, and operating expenses reach the figure of $1,733,446, resulting in an operating profit of $2,999,997. Miscellaneous income is listed at $186,270. The net profit figure is noted as before taxes.

Technicolor, Incorporated, reports a net profit for the eight months ended August 31 of $942,590, after operations, amortization and Federal and state taxes. Gross profit was $1,849,019 for the period.

Current assets are noted at $1,397,396, of which cash comprised $289,387, and accounts receivable $570,880. Current liabilities are listed as $389,364, accounts payable totaling $320,861 and surplus $1,891,217. Total resources of the company and subsidiaries are $7,790,307.

The Fox statement of tentative earnings shows a gross revenue of $34,496,124 compared with $28,553,607 for the corresponding period of 1929. Amortization of inventory films including participations increased $3,710,300. If the same rate of amortization of film costs as used in 1929 had been maintained, the statement said, net would have been $2,896,092 more.

Club Paper Going Again

(Special to the Herald-World)

NEW YORK, Oct. 2.—Publication of Warner Club News, the social organ of Warner Brothers Pictures, Inc., and its numerous subsidiaries, was resumed this week. Its editors are Alfred N. Zimbalist and Sidney H. Rechten.

New Warner Theatre to Open Soon; Two Others To Be Erected in East

(Special to the Herald-World)

WEST CHESTER, PA., Oct. 2.—The new Warner Brothers theatre here, now nearing completion, will in all probability be ready for operation during the last week in October or the first week of November. It will seat 1,646. Rapp and Rapp are the architects.

In Morgantown, West Virginia, ground will be broken within two weeks for the erection of a 1,200 seat house, and in Torrington, Conn., Warner Brothers have been receiving estimates for the construction of a new 1,100 seat house. Thomas W. Lamb, designer of the Hollywood theatre in New York is the architect.

Cutler-Hammer Moves Philadelphia Offices

(Special to the Herald-World)

PHILADELPHIA, Oct. 2.—The local sales office of Cutler-Hammer, Inc., has been transferred to the tenth floor of the new Commerce building, 401 North Broad street.

SECURITIES PRICE RANGE

Week Ending October 1

(Special to the Herald-World)

NEW YORK, Oct. 2.—Recoveries, in which amusement stocks helped lead the way, followed the onslaught of the bears in the first two days this week. In Wednesday’s trading Eastman Kodak gained 8 1/4 points, A. T. & T., 3 3/4, General Electric, 3 3/4, Radio 2, Westinghouse 4 3/4.

Following is a summary of the past week’s trading:

<table>
<thead>
<tr>
<th>Stock</th>
<th>Sales</th>
<th>High</th>
<th>Low</th>
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NEW YORK CURB

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Loew Talks to Group In Australia by Phone

(Special to the Herald-World)

NEW YORK, Oct. 2.—Arthur Loew, head of the international department of MGM, spoke to a group of delegates attending a company meeting in Sydney, Australia, over a specially arranged long-distance telephone connection a few mornings ago. The conversation lasted for 30 minutes.

1930-31 Committees of Catholic Picture Guild Named by James Ryan

(Special to the Herald-World)

NEW YORK, Oct. 2.—James Ryan, president of the Catholic Motion Picture Guild, has announced appointment of the following guild committees for 1930-31: Executive, James Ryan, chairman; Johnny Hines, John J. Gain, John W. Considine, Jr., Jack Coogan, Sr., Winstead Sheehan, James W. and Joseph P. Kennedy and Edward Manning.


N. Y. Loew Chain Buys All Tiffany Chimp Comedies

(Special to the Herald-World)

NEW YORK, Oct. 2.—The Tiffany Talking Chimp comedies series has been booked in its entirety for the Loew New York circuit, including all the deluxe houses. Booking was arranged by Phil Meyer, in charge of the New York division for Tiffany.

The same series has also been booked for the complete group of Loew theatres in Cleveland, Washington and other key cities.
Not quite as bad as it looks, although we're not the least bit sorry that we're not the patient. Looks like more of an experiment to us than an operation, but being a subject for that — well, anyhow, Ellen McCarthy, ZaSu Pitts and Hedda Hopper try a little of their new knowledge of surgery on Helen Jerome Eddy between scenes of Edgar Selwyn's picture, entitled "War Nurse," at M.G.M's studio.

We wonder what disturbed this gentleman as he sat reading, possibly at his fireside? Lawrence Grant as he appears in Universal's thriller, "The Cat Creeps." Rupert Julian wielded the megaphone during the shooting of the film.

Two ragged little love birds, one all set to protect his sweetheart against all odds. Phillips Holmes and charming Helen Twelvetrees make a most romantic pair in forthcoming Pathe picture, which goes under the title of "Her Man."

Forty years after! Otis Harlan and George Marion discovered an old show poster which served in Warner Brother's "Barber John's Boy," the temporary title. The poster turned out to be one for the old Thatcher, Primrose and West's Minstrels, in which both Harlan and Marion played when that blackface show was in its prime and going strong. They tell some of the episodes to Allan Dwan.
Doug, Jr., and his Dad (we hardly need to mention the last name) are a mighty fine looking pair of gentlemen in their golfing togs. Doug, Jr., will be seen in his latest film for First National, the title of which is "Little Caesar."

James Hall, "geared" up for Warners "Maybe It's Love." Below, Mary Doran, playing heroine for William Haines in MGM's "Remote Control."

Little Dorothy De Borba and Wheezer are very much interested in the story which Grandma (Margaret Mann) is telling them. They all appear in the latest Hal Roach-MGM comedy of Our Gang, "Helping Grandma."

Indian and White Man heap big friends, so it seems. And what do you think of the feather head-dress? It certainly is a beauty, fitting to be worn by a redskin chief. Here is Tim McCoy, the male lead in Universal's serial, "The Indians Are Coming," shaking hands with Chief Thunderbird, who has an important role in the picture. "The Indians Are Coming" to Broadway soon at the Roxy theatre.

Getting a hearty shove up the ladder of fame, Olsen and Johnson, stars of Warner Brothers "Oh, Sailor, Behave," being assisted up the "ladder" by Al Dubin and Joe Burke, who prepared the melodies and songs for this production.
See Big Improvement in New Process for Wide Screen Use

Laboratory Device Attached to Projecting Machine Said to Possess Ordinary Negative with No Graininess or Sacrifice of Quality—Invented by Ernest Stern

NEW YORK, Oct. 2.—Results of a newly invented processing method for the showing of films on a wide screen was exhibited this week at the Paramount theatre at a private showing attended by officials and producing company engineers.

One-half reel of regular 35 millimeter film was shown on a screen 27½ by 40 feet in size. It was explained by means of subtitles that heretofore it has been impossible to take 35 millimeter film and enlarge it to a proportion as in the demonstration at the Paramount without sacrificing the quality of the picture and exhibiting the graininess of the film.

Attached to Printing Machine

With the new system, which was invented by Ernest Stern, it is possible to take ordinary negative by a woman, which is divided among the audience representatives of practically every producing company as well as engineers from RCA and Western Electric.

Call Improvement Remarkable

Several observers, in commenting on the demonstration, said that the processed film did show a remarkable increase in quality over ordinary negative heretofore shown on the wide screen.

It is generally conceded that the use of wide film is of very great value in the showing of pictures from the exhibitors' point of view as well as the public; and it must add to the effectiveness of many types of productions not only in widening the scope of the medium but also in means of attaining unusual scenic effects.

The principal obstacle in the way of general use of wide film, however, has been the high cost to the exhibitor, which in the case of the small theatre owner in particular, has made it impracticable at the present time because of the expense incurred in sound installation. Special projection machines are necessary to run wide film, and the average exhibitor is not able to afford the addition to his overhead expense.

Such a development as has just been demonstrated, if proved practical, would bring the medium of the wide film pictures within the financial range of all exhibitors, large or small, it is said.

H. M. Warner Believes

“Illusion” Is the Basic Law in Making Films

NEW YORK, Oct. 2.—H. M. Warner, president of Warner Brothers, who, when asked what, in his opinion, was the basic law in pictures, a question that has been discussed and is being discussed at various times by critics of motion pictures, said:

“If I were asked for my honest-to-goodness attitude on fundamental law of pictures that might be termed basic for motion pictures, I would do so in one word. The word is illusion. Under that heading comes everything that the experts and the theorists of dramaturgy and movie technique elaborate: construction, unity, character drawing. Illusion must shed its glamour over every picture whether of realistic or fantastic tenor. Let it have illusion and it is a fine picture; let it be without it, and it is ready for the scrap-heap, no matter how well-constructed it be.”

Proceeds of Dinner in Cartoonist’s Honor to Be Given to Charities

NEW YORK, Oct. 2.—The net proceeds of the dinner to be given as a testimonial to Harry Hershfield, cartoonist, on October 11, in honor of his birthday, will be divided among the following charitable organizations: Catholic Actors’ Guild, Episcopal Theatrical Guild, Jewish Theatrical Guild of New York, the N. V. A., and the Actors’ Fund of America.

Harry Reichenbach will officiate as toastmaster.

Two-Way Television to Be Featured of Meeting of SMPE October 20-23

NEW YORK, Oct. 2.—A demonstration of two-way television by the Bell Telephone laboratories will be one of the features of the fall meeting of the Society of Motion Picture Engineers to be held at the Pennsylvania Hotel, October 20-23, according to the program committee.
SAN FRANCISCO ZONING


ZONE 2 (Mission District)—El Capitán theatre— Key 2a, New Mission—Key 2a, Rialto—Key 2a, Ma. jestic, Gaiety, Roosevelt, Palmer, Castron Courtland, Lux, Shamrock.

ZONE 3 (Fillmore District)—New Fillmore thea. tre—Key 3a, American, Haight, Riviera, Princess, Regent, Plaza, Temple, Harry, Uptown.

ZONE 4 (Richmond District)—Coliseum theatre— Key 4a, New Vaudeville, etc., Key 4b, Lincoln.

ZONE 5 (Polk Street District)—Alhambra theatre— Key 5a, Royal—Key 5a, Metropolis, Marina, Larkin.

ZONE 6 (North Beach District)—Milo theatre, Veed, Broadway, Acme, Kear.

ZONE 7 (Excelsior District)—Excelsior theatre, Stato, Daly City, Amazon, Colma.

ZONE 8 (West of Twin Peaks District)—Irving theatre, Tokyo, Victoria, Versailles, Key 8a, Balboa, Key 8b.

ZONE 9 (Potrero District)—Avenue theatre, Bay. shore, Bayview, New Potrero.

Any theatre in Zone 1, 2, 5 inclusive, designated as a key house, which is sold second-run in San Francisco, may commence exhibition not less than 47 days after first-run; and complete exhibition not less than 70 days after first-run closing. In the same zones key houses other than the limit exhibition, shall not operate more than 75 and 87 days; first-runs in Zones 6, 7, 8, 9, or second-runs in Zones 2, 3, 5, and the following theatres, New Balboa, Balboa, West Portal and Roosevelt, and charging not less than 30 cents, 88 and 99 days; any houses in 2 to 9 not specified in foregoing, and any 30, 100 and 110 days; any house averaging 25 cents or more matinee and night, 120 and 140 days; all others charging 25 cents at night, 140 and 161 days; not less than 20 cents, 200 and 221 days; less than 20 cents, nine and ten months.

San Francisco first-runs shall have 7 days clearance over all houses in counties of San Mateo, Santa Clara (except San Jose first-run), Marin and Sonoma, provided first-run showing within 30 days after national release.

OAKLAND—Any house sold first-run may start exhibition 14 days after San Francisco first-run; and complete exhibition charging 35 cents or more, may start not less than 45 days after Oakland first-run and shall complete exhibition not less than 70 days after Oakland first-run; second-runs in zones 1, 2, 3, 4 charging not less than 30 cents, 60 and 74 days; other houses in 2, 3, 4 charging 30 cents, 75 and 89 days; zone 1, 30 cents, 90 and 100 days; all 25 cents, 100 and 110 days; 20 cents, 130 and 140 days; less than 20 cents, nine to ten months.

BERKELEY—First runs charging not less than 50 cents, 421 days after Oakland first-run; charging 40 cents and 14 and 28 days; all houses, 35 cents, 60 and 74 days; 30 cents, 75 and 98 days; 25 cents, 100 and 110 days; 20 cents, 130 and 140 days; less than 20 cents, nine and ten months.

ALAMEDA—First runs, 30 and 44 days after Oakland first-run; 30 cents admission, 75 and 89 days; 30 cents, 100 and 110 days; 20 cents, 130 and 140 days; less than 20 cents, nine and ten months.

ALAMEDA AND CONTRA COSTA COUNTIES—All other houses in Alameda and Contra Costa counties may start exhibition 7 days after Oakland first-run closing.

SOUTH SAN FRANCISCO—First runs charging not less than 30 cents may show not less than 74 days after first-run and shall complete exhibition within 74 days; 25 cents, 81 and 95 days; 20 cents, 135 and 156 days; less than 20 cents, nine and ten months.

BURLINGTON—First runs, 30 cents, not less than 56 days after San Francisco first-run, showing and completing within 74 days; 25 cents, 81 and 95 days; 20 cents, 135 and 156 days; less than 20 cents, nine and ten months.

BURLINGTON—First runs, 7 and 28 days after San Francisco showing; second-runs, 35 cents, 60 and 74 after Burlington first-run; second-runs, 30 cents, 90 and 100 days; less than 20 cents, nine and ten months.

SANTA ROSA—First runs, 30 cents, not less than 56 days after San Francisco first-run, 30 days over Sebastopol, provided completion 45 days after San Francisco first-run; 30 cents, 90 and 100 days; after San Rosa first-run; 30 cents, 75 and 89 days; 25 cents, 90 and 100 days; 20 cents, 120 and 130 days; less than 20 cents, nine and ten months.

NEW PORTERVILLE—First runs sold to play ahead of Burlington, 7 and 28 days after San Francisco; first-runs to play after Burlington may start at once and complete exhibition within 74 days.

REDWOOD CITY—First runs, 7 and 28 days after San Francisco.

PALO ALTO—First runs, 7 and 28 days after San Francisco; Mayfield, Menlo Park or Palo Alto sold second-run charging 35 cents, 60 and 74 after Palo Alto first-run; second-runs, 35 cents, 90 and 100 days; 20 cents, 120 and 130 days; less than 20 cents, nine and ten months.

SAN JOSE—First house protection over all houses within 30 miles, Palo Alto and others hereinafter specified, and shall play ahead of any other house in the Santa Clara Valley from Palo Alto to Barcelona—cluding King City, provided starting within 14 days after San Francisco first-run; San Jose second-runs, 35 cents, 60 and 74 days after San Jose first-run; second-run 30 cents, 75 and 89 days; all 30 cents, 90 and 104 days; 25 cents, 105 and 115 days; 20 cents, 120 and 130 days; less than 20 cents, nine and ten months.

BAY DISTRICT ZONING

ZONE I (Oakland District)—Fox theatre, T. D. Orphen, State, Century, Broadway, Hippodrome, Regent, Imperial, etc., all in Oakland.

ZONE II (Oakland District)—Chimes—Key 2, Sen. agor—Key a, Grand Lake—Key a, New Piccadilly, Rialto, Plaza, Hollywood, Parkway, all in Oakland, California.

ZONE III (Oakland District)—Central, Acme, Key a, Fairfax, Capitol, Dimond, Alameda, Palace, Golden Gate, Menlo, Home, Grand, Oakland, Palace, San Leandro, Hayward, Hayward.

ZONE IV (Oakland District)—Lincoln, Asian, Gold Rose, all in Oakland.

ZONE V (Oakland District)—Campus, U. C. Fom, Oaks, Rovil, Lorin, Strand, all in Berkeley; Golden State.

ZONE VI (Alameda District)—Strand, Lincoln, Nevada, Alhambra.

SANTA CLARA—First runs, 30 cents, and 44 days after San Jose; 25 cents, 74 and 89 days.

SALINAS—First-run, 30, 44 and 44 days after San Jose; 25 cents, 74 and 89 days.

SANTOS—First-run, 30, 44 and 44 days after San Francisco first-run; 35 cents, 75 and 89 days; second-runs, 30 cents, 90 and 104 days; 25 cents, 120 and 134 days; 20 cents, 140 and 160 days; less than 20 cents, nine and ten months.

WATSONVILLE—First run, 30 and 60 days after San Francisco; 25, 75 and 89 days after Watsonville first-run; 30 cents, 90 and 104 days; 25 cents, 120 and 134 days; 20 cents, 140 and 160 days; less than 20 cents, nine and ten months.

Maurice—Second-runs, 80 days after San Francisco; 25, 75 and 89 days; 20 cents, 120 and 130 days; less than 20 cents, nine and ten months.

WAUCONDA—Second-runs, 80 days after San Francisco; 25, 75 and 89 days; 20 cents, 120 and 130 days; less than 20 cents, nine and ten months.

WOODLAND—Second-runs, 80 days after San Francisco; 25, 75 and 89 days; 20 cents, 120 and 130 days; less than 20 cents, nine and ten months.

SAN MATEO—First runs, 30 cents, 75 and 89 days; 25 cents, 90 and 100 days; 20 cents, 120 and 130 days; less than 20 cents, nine and ten months.

MODESTO—First-run, 30 and 60 days after San Francisco first-run; 35 cents, 75 and 89 days; 25, 75 and 89 days; 20 cents, 120 and 130 days; less than 20 cents, nine and ten months.

HANFORD—Any house charging not less than 35 cents, 60 and 74 after Hanford first-run; 30 cents, 75 and 89 days; 25 cents, 90 and 100 days; 20 cents, 120 and 130 days; less than 20 cents, nine and ten months.

MONTEREY—Monterey shall have the privilege of exhibition 14 days ahead of Pacific Grove and Carmel, provided complete within 30 days after San Francisco first-run.

PETALUMA—First run, 30 and 60 days after Petaluma first-run; 35 cents, 60 and 74 days after Petaluma first-run; 30 cents, 75 and 89 days; 25 cents, 90 and 130 days; 20 cents, 120 and 130 days; less than 20 cents, nine and ten months.

PORTERVILLE—Any house charging not less than 35 cents, 60 and 74 after Porterville first-run; 30 cents, 75 and 89 days; 25 cents, 90 and 100 days; 20 cents, (Continued on page 26, column 3)
Protests Move Ohio Censors To Lift Ban on "The Big House"

Board Does an About Face After Announcing 10 Days Ago It Positively Would Not—MPTO Official Given Much of Credit—Exhibitors Ready for Big B. O.

(Special to the Herald-World)

COLUMBUS, Oct. 2.—Succumbing to a wave of public protest that has surged in upon the Ohio board of censors ever since it banned M G M's picture, "The Big House," from showing in the state three months ago, the film court has practically been forced to reverse its decision and permit exhibition of the picture.

The official verdict to drop the bars came September 20. Ten days earlier it was announced, just as officially, that the ban positively would not be removed.

Many credit P. J. Wood, business manager of the Ohio MPTO, with a large part in the movement that resulted in a reversal of decision. He made a sort of political issue of the affair in Columbus. The Democratic party subsequently took it up as a state issue in the governor's race.

Said It Affected Morals

The censors have heretofore steadfastly maintained that "The Big House" depicted too strongly the menace of overcrowded prisons and that it cast an unfavorable light upon state officials. The opinion was also advanced that it was detrimental to the morals of Ohio youth.

In passing the picture, Dr. J. L. Clifton, state director of education, under whose jurisdiction the censor board functions, gave out the following statement:

"The Big House" was presented to the Ohio film censor board for censoring several months ago. It was held up at that time because a doubt existed in the minds of the board members as to the merits of the picture.

"Although that doubt still exists to a certain extent, the board has now come to the conclusion that, on account of what seems to be a state-wide demand for his picture which has arisen, it should take into consideration the will of the people and release the picture for showing. This is in keeping with the action of other states. Therefore the board of film censors has considered its action and has today approved "The Big House."

Exhibitors Expect Big Business

Exhibitors throughout the state are now making preparations to show the film at advanced prices, and it is predicted that all houses will do capacity business. Several years ago an identical occurrence took place in connection with "The Birth of a Nation." The picture was first suppressed and later released, with tremendous results at the box office.

So it appears that the suppression action, rather than harm the exhibitors, will prove a large financial benefit. It has been a big exploitation campaign at no cost whatever to the showman.

The first Ohio showing of "The Big House" will be in Akron October 4. On October 11, it will open at Lowe houses in Columbus, Cleveland, Dayton and Canton.

Film Made Evidence in Jersey City Injury Suit

(Special to the Herald-World)

NEW YORK, Oct. 2.—A novel use of the motion picture was illustrated in a court room in Jersey City recently. Suit had been brought on behalf of a boy injured by an automobile. The short film, showing the boy at play on two occasions since the accident, was exhibited by the defense, "for purposes of illustration."

Despite the motion picture evidence, however, the jury awarded $15,000 damages to the boy.

National Screen Films Trailer for Holloween

(Special to the Herald-World)

NEW YORK, Oct. 2.—In connection with the special Holloween matinees and evening performances planned by many exhibitors, National Screen Service has prepared a special trailer. A pictorial Holloween art background was selected, with four types of exploitation copy available.

Clark Silvernail, Actor And Director, Takes On

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Clark Silvernail, "stormy petrel" of the Equity-Producers battle last year, died here after several months illness.

He was a writer, actor and director.

Radio to Make All Release Prints on Coast at a New Million Dollar Plant

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—A million dollar addition to Southern California's industry was announced yesterday by RKO. Within thirty days ground will be broken for a film laboratory which will be one of the most modern plants in the world. Announcing it was made by Joseph I. Schnitzer, president of Radio Pictures, on his arrival here.

Schnitzer and William LeBaron, vice president in charge of production, are inspecting six sites near the company's studios and will select one.

LeBaron said that Frank Garbutt, widely known laboratory expert, will supervise the building and take charge of operation of the laboratory. Employment will be given to 150 to 175.

Most significant is the revelation that all RKO release prints will be made on the West Coast. Virtually all such prints of all producing companies are now made in New York. The laboratory will have a normal capacity of sixty million feet of film a year. It is expected that the laboratory will care for some of the 34 features on this year's program.
Showman-Mayor Calls Censor Session
As Ministers Present Petition

Mayor Baker of Portland Wants Everything Brought Out in the Open—
Paper Raps Censors—Churchmen Endorse Hudson Bill
(Special to the Herald-World)

PORTLAND, ORE., Oct. 2.—Mayor George Baker, a showman himself at
one time, has called a meeting with the leading members of the Portland
Ministerial Association to discuss censorship, and also stated that he de-
sired everything to be brought out in the open and that if anything was found
to be radically wrong with the present method of censoring motion pictures,
he wanted to know it.

This meeting was called as a result of
a petition bearing the names of 10,000
persons, or, as Mayor Baker put it, enough intellect or ability, or whatever it is that censors are supposed to possess, to determine hon-
estly and soundly what is adequate for all of us. The Mayor believes that the people have a right to decide for themselves, and that no person, or group, or fanatics, has any right to censorship, or any censorship whatever, as it is anti-American. It violates the very spirit of the American system. And when a group of people is to take himself
seriously as such, then censorship becomes hideous.

Group Indorses Hudson Bill
(Special to the Herald-World)

SOMERSET, KY., Oct. 2.—At the an-
nual convention of the Disciples of Christ in Kentucky, held recently, it was declared that this church wields a powerful in-
fluence for good or evil, and it was also declared that such amusements should be kept free from suggestion of evil. The Hudson Bill, which is now up in Congress, and which, it was contended, struck at the root of the motion picture evil, was heartily endorsed.

MGM Plans for French
Versions of Two Films
(Special to the Herald-World)

NEW YORK, Oct. 2.—Plans for making
French versions of "Let Us Be Gay" and
"Call of the Flesh" have been announced by the studio. The films will be produced as well as act in the French version of the
former, while Ramon Novarro will handle "Call of the Flesh." In commenting on the new French production, Novarro will begin work on "Day-
break," his new starring film adapted from
Schmitzler's novel of the same name, with music by Ascar Straun.

New Rules Are Operating Now Despite
Saperstein's Group, Says Pettijohn

plans, which are understood to be as follows:
1. Sixty days protection for all first-run
houses (sponsored chiefly by Publix).
2. Forty-five days protection on all initial
second-run houses, and all subsequent
run in the same zone. This is said to have
the backing of United Theatres, Inc., though
the general wording of this organization
does not make anything part in any protection
conference.
3. Thirty days protection on all first-runs,
and 15 days on all second-runs in the same
zone (presented by the Louisiana Allied
Association of Motion Picture Exhibitors).
4. No confirmation of these plans could be
obtained at the New Orleans Film Board, that
office referring all inquiries to the Hays office
in New York.

New Committee Named
It is stated by the Louisiana Allied Associa-
tion that it will not accept a proposal to re-
strict pictures shown at ten cents to those
available six months after a first-run showing.
The only objection raised at the San Fran-
cisco meeting referred to the membership of
the standing committee. In response to this
demand, the following standing committee
was named:
Carol Nathan, H. V. Harvey, C. C. Griffin
and Gerald Hardy, representing the Indepen-
dent Theatre Owners of Northern California;
William Wolf, R K.O. M. E. Cory, Palhe;
J. J. Patridge, Paramount; and Morgan Walsh,
Warner Bros., representing all of those
companies; and A. M. Bowles, Charles Koer-
er, Louis R. Greenfield and Robert A. Mc-
Nell, representing the Allied Amusement
exhibitors, of which includes the large circuit houses and several independent
theatres. From this standing committee
a continuing committee is to be selected.
It is understood that upon the attainment of
sufficient approval to place a formal plan in
effect in Chicago, this continuing committee
will also approve it for the territory.

Protection for Benefit of
Small Exhibitor: Pettijohn
(Special to the Herald-World)

NEW YORK, Oct. 2.—Protection is for the
benefit of the small exhibitor, "and
when Allied or any other organization backs
it that organization is hurting its own members," said C. C. Pettijohn, chief counsel for
Saperstein Film Company, in commenting on the
situating on general and on the
latest developments in Chicago.

The new protection regulations are func-
tional right today in Chicago regardless of
the opposition by Saperstein and his or-
ganization (Illinois Independent Exhibitors
Association, affiliated with Allied States).

"Saperstein is a member of the sustaining
committee and he has the same privilege
of appeal as do the other members. If he
believes that one of the members of his or-
ganization is not getting a fair deal in the
matter of protection he can carry the case
to the committee.

"If the exhibitors who are con-
demning the new protection regulations it
is because they had the best of the deal pre-
viously and it will be better than them on a
fair basis with every other exhibitor,
whether large or small.

"Every exhibitor, through his represen-
tative, has had a voice in drafting the new
regulations and for that reason they are
equitable to all."

Zoning System for
New Orleans Area

The New Orleans zoning system provided
is as follows:
Zone C-1—Newcomb, Wonderland, Lyceum
and Lafayette theatres, with Lyceum and
Lafayette regarded as in the same drawing
area with the Isis.
Zone S-1—Arcade, Rivoli, Imperial, Bell.
Arcade, and Progressive, same drawing
area.
Zone S-2—Capitol, Casino, Harlequin. Ca-
sino and Gaiety, same draw.
Zone S-3—Dreamland, Famous, Avenue,
Valentine, Gaiety, Ivy, Avenue and Piety.
Gaiety and Casino, same draw.
Zone S-4—Piety, Bijou, Dream, Roseland.
Piety and Avenue, same draw.
Zone S-5—Carrollton, Cortez. Cortez and
Escorial, same draw.
Zone S-6—Escorial, Queen, Progressive.
Escorial and Cortez, Progressive and Arcade,
same draw.
Zone S-7—Polpar, Ashton, Roxy. Poplar
and Mecca, same draw.
Zone S-8—Mecca, Lyceum.
Zone S-9—Pettijohn,
Zone S-10—Napoleon, Laurel. Laurel and
U. S., same draw.
Zone S-11—Arts.
Zone S-12—Tivoli, Lincoln. Lincoln and
Granada, same draw.
Washington and Granada, Happy Hour and
Couriel, same draw.
Zone S-14—Granada, Coliseum, Isis. Coli-
sium and Lafayette, same draw.
Zone S-15—Fortier’s Dream, St. Maurice.
Zone S-16—Gentilly, Peacock.
Zone S-17—Village Movies.
Zone S-18—Towns of Algiers, Gretna, Mc-
Donoughville.

SAN FRANCISCO PLAN

(San Francisco Plan)

MARRYVILLE—Any first-run charging
not less than 50 cents, 30 and 60 days after
San Francisco first-run; 30 days clearance
over Yuba City provide 30 and 60 days after
San Francisco first-run.

Any house charging not less than 35
cents, and 74 days after first-run; 20 cents,
75 and 89 days; 25 cents. 90 and 100 days; 20,
120 and 130 days; less than 20 cents, nine and
ten months.

RENO, NEVADA—First-run charging
not less than 50 cents, immediately after
San Francisco first-run closing, and 30 days

Sono Art Gets Rights
To Gainsborough Film
(Special to the Herald-World)

NEW YORK, Oct. 2.—American distri-
bution rights to “The Charge of the Light
Brigade” have been acquired by Sono Art-
World Wide. The film is a Gainsborough pro-
duction based on the classic by Alfred Lord
Tennyson. It was made under the super-
vision of the British war office, and will be
released as a special.

It's here! Released by United Artists! The living, breathing, talking, singing, dancing 1930 model of "WHOOPPEE"—one of Ziegfeld's greatest stage knockouts.

This is another all-Technicolor laugh carnival. With all the delicious side dishes that a full-fledged "it" cast, Florenz Ziegfeld, and—natural color—can serve.

Schedule "WHOOPPEE." Feature it. ADVERTISE it! For here's a picture that means box-office if any picture ever did.

a box office natural for you
CHARLES ROGERS, NANCY CARROLL, THELMA TODD, ZELMA O'NEAL and a score of others make Paramount's newest release—an ALL-Technicolor screen version of "Follow Thru"—one of the brightest B. O. stars scheduled for the current season. A tense, colorful, tingling, tuneful dish of heart-interest, served à-la-golf. An unforgettable feast!

SOME OF THE TECHNICOLOR PRODUCTIONS

BRIDE OF THE REGIMENT, with Vivienne Segal (First National); BRIGHT LIGHTS, with Dorothy Mackail (First National); DIXIANA, with Bebe Daniels (Radio Pictures); FIFTY MILLION FRENCHMEN, all-star cast (Warner Bros.); FOLLOW THRU, with Charles "Buddy" Rogers and Nancy Carroll (Paramount); GOOD NEWS, all-star cast (Metro-Goldwyn-Mayer); Technicolor Sequences; GOLDEN DAWN, with Walter Woolf and Vivienne Segal (Warner Bros.); HELL'S ANGELS, with Ben Lyon, James Hall, Jane Winton and Thelma Todd (Caddo); Technicolor Sequences; HOLD EVERYTHING, with Winnie Lightner, Georges Carpentier, and Joe E. Brown (Warner Bros.); KING OF JAZZ, starring Paul Whiteman (Universal); LEATHERNECKING, with Eddie Foy, Jr., Irene Dunne and Benny Rubin (Radio); Technicolor Sequences; LOTTERY BRIDE, with Jeanette MacDonald (United Artists); Technicolor Sequences; MAMBA, with Eleanor Boardman, Jean Hersholt and Ralph Forbes (Tiffany); PARAMOUNT ON PARADE, all-star cast (Paramount), Technicolor Sequences; SHOW GIRL IN HOLLYWOOD, with Alice White (First National), Technicolor Sequences; SONG OF THE WEST, with John Boles and Vivienne Segal (Warner Bros.); SONG OF THE FLAME, with Bernice Claire and Alexander Gray (First National); SWEET KITTY BELLAIRS, with Claudia Dell and Perry Askam (Warner Bros.); THE CUCKOOS, with Bert Wheeler, Robert Woolsey and Dorothy Lee (Radio); THE FLORODORA GIRL, starring Marion Davies (Metro-Goldwyn-Mayer), Technicolor Sequences; THE LIFE OF THE PARTY, with Winnie Lightner (Warner Bros.); THE MELODY MAN, with Alice Doy, John Sain-...
NEW PRODUCT

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

AMOS 'N' ANDY
"Check and Double Check"

CHECK AND DOUBLE CHECK "is a big picture on which Radio has spent many diligent hours and it has received the painstaking treatment that was expected.

It's a story about two negroes, the Fresh Air Taxi Cab Company, Ineopulated, and Madam Queen. It is more than a radio act. It has love interest, suspense and climax.

It should be noted that the love interest and climax is not nearly so important to the picture as the comedy. It is, like others of the big comedies of the year, attempts to subordinate the plot for the sake of good hearty laughs; and it succeeds in doing so, remarkably. There was no danger of Amos and Andy losing their place of importance in the cast. And that goes despite the fact that I have regularly admired the work of Charles Morton, the juvenile lead, in other shows.

Morton incidentally is the only white character to appear in any scenes with the negroes. In each scene Melville Brown has seen it that the Africans don't their hats as he leaves.

The story of the co-stars runs more or less parallel to that of Sue Carol and Morton up to halfway in the picture. Then Morton's effort to locate papers in an unoccupied building in Harlem brings him into contact with them. From that point Amos and Andy continue to be an indispensable quotient in the solution of the plot.

The dialog is fast and effective. The picture apparently is not hurt by the fact that the negroes in the cast made no attempt to speak with a Southern accent although they were practically all of Southern birth and breeding.

The Amos and Andy dialog is as excellent as would be expected, and their pantomime appeared to please patrons of the theatre preview night as well as the dialog. Their expressions are fairly as funny as their utterances. Toward the end of the picture their excellent acting and the business given to them brings a fine piece of pathos into the show.

The balance of the cast is important. Ralf Haroldo as the menace is a good heavy. Irene Rich adds much loveliness to the picture. Sue Carol is herself; she has very little to do, but does it charmingly. Edward Martindel is an able father again.

It's one of RKO's best productions to date and it's packed with laughs.—Douglas Hodges, Hollywood.

HEROES OF THE WEEK

CIRCUS CAPERS
AN AESOP SOUND FABLE  Pathè—Sound
After an endless succession of more or less stereotyped animated cartoons, Pathé has in this one a good deal of real originality, which has been the crying need of these short features. The circus comes to town, with elephants that dance and the clown who is in love with the bareback rider. Really amusing stunts follow in the big top. When the clown returns from an air journey, on which he has been propelled by means of a cannon, he lands in the dressing room of his sweetheart, to find her in another's arms. His rendering of "Laugh, Clown, Laugh" is a clever satire on the original thought behind the song, and when he spurs the sorry "girl" it is a good laugh. More animated like this one would help a great deal. Running time, 10 minutes.

THE BAD MAN

WALTER HUSTON is more than a little appealing as the jolly bandit who is in a law unto himself 'round and about the Rio Grande, in this screen adaptation of the stage play of the same name so popular a few years ago.

Huston, in a makeup featured by plastered hair, black mustache and darkened face, shows the teeth in elegant robber style, portraying the role created by Holbrook Blinn in the "legitimate" original. He is a good hearted Robin Hood, who gathers contributions at the points of several guns and enjoys immensely staying about three jumps ahead of the Rangers.

It is somewhat unfortunate that in this picture he is not given particularly able support in all instances by the supporting cast. Dorothy Revier, who has the feminine lead as the ill-treated wife of a Wall street promoter, seems to render her lines in a manner a bit too stilted to be real. James Rennie portrays the young ranch owner who is saved from the loss of his property (through the amusing efforts of Pancho

Moving slowly with their ox-drawn wagons across trackless plains, the pioneers struggled westward—scene from the Fox production of Ronald Walsh's "The Big Trail."
EXHIBITORS HERALD-WORLD  
October 4, 1930

Lopez to be judge and jury), as though he were not altogether sure of himself.

However, the greater part of the action, which takes place at the ranch just north of the Mexican border, centers about and includes Huston, which is sufficient for anyone. Though this role is distinctly different from that in which he has recently been seen, his performance gives still further evidence of the remarkable versatility of his acting. He speaks his lines in broken English tinged with a strong flavor of Spanish, which is done without a single slip and is distinctly humorous at times.

Lopez and his band of gauchos raid the ranch with the intention of finding someone or other to hold for ransom, and incidentally to give Lopez an opportunity to abduct the girl, who, he understands, is very beautiful. The Wall street promoter is a guest at the ranch with his wife, who is in love with the young owner. A mortgage is about to be foreclosed, the demi-ter has treated his wife badly, there is a possibility of oil being found on the land, and several other complications.

Discovering unexpectedly that the unfortunate young man is an old friend, Lopez proceeds to hold court, and taking each situation in turn, iron out the difficulty in a most amusing fashion, with the idea in mind of making his friend happy. He disposes of the annoying husband, clears up the mortgage and leaves.

O. P. Heggie is at first delightful as the old uncle of the rancher, as he wheels himself about in a chair, revealing in a high pitched voice and an expression of all concern, their secret thoughts. After a time, however, he tends to become a bit monotonous.

There are many scenic views of the mountain country. Photography on the whole is satisfactory.

The film is, of course, almost entirely one-man story, but with Walter Huston as that one man, nothing more could be desired by an audience. He is a bad man who affords an hour of great entertainment.—Charles S. Astorson, New York City.

BARBER JOHN'S BOY

HERE is a delightfully different program-length film, and unusual as usual the title. Director Allan Dwan has taken every advantage of the possibilities offered in a splendid story by Ben Ames Williams and an especially capable cast, most of whom are new faces under the Warner trademark.

The unusual title of the film might indicate that it is of a comedy nature; actually there is little comedy but the story gets along splendidly. The main action involves four characters against a background of small town doings with the spoken lines rendered in Southern dialect, the story unfolds smoothly and there is a dull moment from start to finish. Phillips Holmes, as the boy, and Grant Mitchell, as Barber John, contribute excellent performances and Ira Morgan, who did such outstanding work in "Anna Christie," has a leading role and drew applause from the premiere audience. Miss Powers, feminine lead, is a new type of screen beauty and handles her role to perfection.

Partially the film is a sensitive boy and his stubborn refusal to accept his father, a prison barber, on the latter's pardon from the big house after eighteen years. A bank shortcrate implicates the boy and each assumes the other's guilt. Both are innocent.

The camera work and sound are excellent.—Tom Hacker, Hollywood.

DIRECTOR-HERO

MADAME SATAN

Cecil B. De Mille, with his conception of the fantastic, produced spectacular effects in this ultra-smart and excellently staged comedy features of husbands and wives and wild Zeppelin parties. It is as bizarre and as extravagant as the imagination would permit with elaborate settings and doings of New York's multi-millionaires. A spectacular masked ball, on board a giant airship, forms a highly imaginative background for a large share of the action.

There is more spectacle than story to Madame Satan." DeMille has taken the familiar domestic triangle plot and very cleverly illustrates how a modern neglected wife competes with her showgirl rival to recoup the love of a wealthy playboy husband. The wife decides to take advantage of the Zeppelin ball and masquerades as the siren, "Madame Satan." She meets her husband, who immediately falls madly in love with the new find.

A brand new and polished Reginald Denny appears in the leading role, that of the married but sadly misunderstood playboy. Denny reveals an excellent speaking and singing voice with several appealing song numbers in which he is assisted by Kay Johnson. The songs, written by Clifford Grey and Herbert Stothart, have one especially catchy tune, that bears the name of the picture. Denny's performance was thoroughly pleasing. Lilian Roth, as the showgirl rival, is at her best in two singing and dancing numbers. Roland Young gets the most out of a weak comedy part as the slow thinking party companion to Denny.

The film is a fast moving extravaganza right up to the final fadeout. DeMille has lavishly considered every minute detail of production, even to the most prominent names, but there is only a glimpse of them among the wild revelers of the airship party. A panic stampede as the huge ship breaks from its mooring provides thrills galore. The massive bulk splits and sends the frenzied passengers to earth in parachutes.

Helen MacPherson is again credited for the story, having been a collaborator with DeMille on many or practically all of his past successes. The photography, sound and costumes are excellent and the whole piece of work is, excellent entertainment.—Tom Hacker, Hollywood.

HER MAN

A ROUGH and tumble story—set in a dance hall in Havana—and packed with action from start to finish, is "Her Man." The romantic interest is there, of course, but most of the punch in the film is the knock-down and drag-out tangles of most of the sailor boys who frequent the hall. The concluding sequence of the picture offers one of the fastest and most exciting brawls that could well be imagined on any screen. Men, tables and chairs fly about in all directions, the whole scene making a decidedly fitting climax to a real action film.

Helen Twelvetrees plays the feminine lead in a cast which shies with star names. She takes the role of the girl who has been born and raised in the atmosphere of the cheap dance hall but who has a deep desire to live decently, as ordinary people do. She is most excellent in her part and in every bit of her cast has been eminently well chosen. Ricardo Cortez is the owner of the hall and Helen's boss. As an unscrupulous and concealed water front leader he does very well.

Perhaps the best piece of work in the film is that of Marjorie Rambeau as Annie, a woman who has made her living in the hall for so long a time that she has become merely a drunkard. The role is a difficult one but she handles it with perfect ease and a conviction of reality which is commendable.

The story itself is really not particularly new. We have the young girl with a desire for a better life and the sailor who offers her the opportunity which she has so long awaited. Mathew Betz and Phillips Holmes, who is the second half of the romance, stage their battle for the girl, with the girl remaining as usual.

Practically the entire picture is filmed within the dance hall or in the street outside. James Gleason and Harry Sweet, as buddies of the sailor hero, afford excellent comedy relief, several of their bits being extremely funny. Thelma Todd, often seen in comedy roles, has a minor part as one of the women of the water front, and she is quite attractive. Matthew Betz appears as an enemy of Cortez who receives a little gift from the latter in the form of a knife in the back, skillfully used in the film to indicate the character of Cortez.

Direction of the picture is good, particularly in the manner in which the action has been kept moving. A fast pace with every effort made to have each sequence contribute something to the pace of the story. A neat method of disposing of the villain of the piece is contrived at the end. Cortez, in the course of his fight with Phillips Holmes hurls a knife which sticks through a door, protruding several inches on the other side. Cortez is thrown back against the door, stabbing himself with his own knife, while Helen and her sailor man make a quick escape through a window.

This picture is an excellent example of the extent to which the addition of talking and sound will enhance the effectiveness of a film.
of this sort. The same type of thing has been done before on the silent screen but with not nearly as much punch as "Her Man" is able to offer to the picture public.—Charles S. Aaronson, New York City.

THE STEEL HIGHWAY


WHEN Warner Brothers titled this product "The Steel Highway" they planned to make a railroad story, but "The Steel Highway" is a powerful domestic drama, gripping from start to finish, with the railroad merely a background. It is a drama of great power, highly interesting and fascinating.

Mary Astor reveals herself as an actress and Grant Withers is just as strong in his role. Regis Toomey, who can laugh and at the same time give a catch in the throat, does his bit in making "The Steel Highway" one of the best railroad pictures of all time.

Massed in the picture, to begin with, a strong plot. With this to work on, Wellman has made a real production, and Miss Astor, Withers and Toomey follow through with their performances.

The railroad is made an indigenous element of the story only inasmuch as Toomey makes use of a train during a flood for a death trip. His suicide follows his discovery that his best friend, Withers, has found himself in love with Toomey's wife. The love affair proves to be the motive for Toomey to forgo his career of drinking and idling. It is all convincingly constructed.

While there are others in the cast, they, like the engines and the cars, provide the background for the story.

The camera work is good, and so is the sound. The picture is made real by the extraordinary natures of locomotives and such, even if they make the dialog hard to catch at times.


YOUNG WOODY

ENGLISH THEATRE'S FIRST! Produced and distributed by Elstree Brothers. Direction and Scenario, by Thomas Bentley. Dialog by John Van Druten. Based on the play by John Van Druten. Scenario by Frances Goodrich and Claire Friese-Greene. With Madeleine Carroll, Sam Livesey, Aubrey Mather, Billy Milton, Gerald Readinm, John Teed, Tony Hall, Penny Hollen, Frank Lawton.

DECIDEDLY able direction and an excellent cast are the conspicuous features of this, the opening picture at the Cohan theatre, leased by British International Pictures for the showing of English films on Broadway. Frank Lawton, who, it is understood, has been less than two years before the camera, handles the role of the young schoolboy, which was created by Glenn Hunter on the stage, with a naturalness and ease worthy of any actor.

John Van Druten, author of the original stage play, wrote the dialog for the screen version and did a most satisfactory piece of work. Direction is particularly commendable in that the film holds the interest closely throughout, despite the fact that the action is psychological rather than physical. The entire picture is the ring of authenticity about it, from the scenes of the school buildings and grounds to an interesting shot of a cricket match in progress. The latter, incidentally, provides well spaced relief from the dramatic intensity of the story.

The recording throughout is very clear (though in one or two instances the voices were a trifle too loud, a condition easily remedied). Though a bit out of the ordinary in that it is a psychological study of an individual, "Young Wooley" must rank as a really fine production.—Charles S. Aaronson, New York City.

DIVORCE AMONG FRIENDS


FOUR characters—James Hall as the bossy husband, Irene Delroy as the obedient but suspicious wife, Natalie Moorhead as the lure for Hall, and Lew Cody as the drunken friend of Miss Delroy—make "Divorce Among Friends," laughable, interesting and filled with good advice to young married folk.

For those who like domestic comedies which skirt along the edge of tragedy and through their very exaggeration reveal how husbands and wives should not act toward one another, the product is packed with interest from beginning to end.

There is considerable dialog—perhaps a little too much for those who are partial to action—but it is clever and well done by the four leading characters.

While Miss Delroy, Miss Moorhead and Hall are uniformly good, the veteran Cody practically takes over the picture. He displays a fine art as a comic and, in addition to this, reveals himself as an exceptionally clever actor—not that most theatre goes think he isn't. He improves with the years.

His piano playing is exceptionally good—a background for three or four domestic sequences. He, as the "drunk," fits his music to the moods of Hall and Miss Delroy, and this, as an overture, adds to the atmosphere. His intoxication is as near genuine in interpretation as anything which we have seen on the screen.

The action is slow, and I felt I wanted to get behind and push now and then.

The story involves the misunderstandings of Hall and Miss Delroy after two years of marriage. Miss Moorhead steps into the picture at the wrong time for everyone but herself, for the husband and wife have just had a spat. She makes Hall the unwilling victim of her advances. Cody also marches into the picture at about this time but fails to win Miss Delroy.

Cameras work is good and the recording is above par.

An orchestra plays throughout the picture. The musical score blends so well with the emotions which are being depicted on the screen.
screen that it in no way intrudes but, on the other hand, enhances and stimulates the action.

Most of the situations, as well as the acting, are good for laughs, especially when Miss Delroy and George Reynolds get into the back seat of an automobile in which Miss Moorehead has insisted that Hall take her for a ride. The four get stuck in the mud and are robbed. At this point, they learn for the first time that all are in the car. Clever direction and dialog make even the rain, the stalled car and the robbery a laugh.—Edward Churchill, Hollywood.

LOVE IN THE ROUGH


Release, September 6, 1930. Footage, 7688. Running time, 1 hour 15 minutes.

THE musical numbers in “Love in the Rough” are good, but the picture itself falls short of good musical entertainment.

The fault does not lie with the actors. Rather, it is the same as in so many stories and the manner in which it has been presented as film entertainment.

In the opinion of some exhibitors, however, the popularity of the songs, principally “Go Home and Tell Your Mother,” will give the picture a draw and contribute to audience satisfaction.

Other songs include “I’m Learning a Lot from You,” “I’m Doing That Thing” and “One More Waltz.”

The story is of the golf links and this angle should not be overlooked in the exploitation of the picture. Every community, large or small, has its golf enthusiasts and these people should be sold on the picture.

Benny Rubin provides the comedy. He has done well by his role, although some of his material has been brought in without regard for continuity.

Both of the principals, Robert Montgomery and Dorothy Jordan, are excellent and have very pleasing stage voices. J. C. Nugent, likewise, can be credited with a finished portrayal.

As a whole, however, the picture is not up to standard.—Jay M. Shrech, New York City.

THE PAY OFF


LOWELL SHERMAN’S newly born career as a director-star is blossoming well; it is evidenced by his conscientious and productive efforts in “The Pay Off.” It is a screen picture that shows him off to good advantage. He is more or less of a Robin Hood but nevertheless a villain.

The picture being what it is,—a good program length feature—not a great deal is expected in the way of astonishing sets, shots and acting. Yet it boasts of ingenuity in all these items.

It has a fine strength of story from the point where the two youngsters are taken, in highway robbery style at the outset to the point where they become charged with manslaughter in the closing sequences. Although Janney and Nixon are not stars in the production their roles are extremely important and they succeed in winning the sympathy of the audience at least. The picture later envelopes Sherman too when he throws aside his menacing role and signs away his life to save the two friends.

Sets are not numerous; but where one set may have been saved there is richness put into the remaining one. The place where much of the business is carried on is that of a night club. It is a beautiful thing.

Much credit is due the cast and the director, chiefly because the actors have revealed sensibility with which they have worked.

The scene between Sherman and Alan Rosco near the finish has the structure of many crime pictures; one is a conviction, the other an arrest. Yet the scene is interestingly convincingly. Nixon and Janney again enter that part to aid in the stage business of course.

This picture deserves at least high commendation.—Douglas Hodges, Hollywood.

THE BOUDOIR DIPLOMAT


ST. CLAIR, who has done many good pieces of satire for Paramount, is the director Universal assigned to this picture and he again displays that talent. This is not a stage play. The stage play was a much more satirical work but not more entertaining. As a stage play it was much better than as a screen play. In fact, the boudoir part of the play has been largely eliminated, and quite fortunately.

Practically the only cause for calling Ian Keith such a diplomat is that he has a propensity for hiding any one guest in the bedroom of his apartment while he entertains another in his living room. It is done quite gracefully and with a great deal of humor. All suggestiveness has been omitted.

It is the interiors of the house which do so dexterously. Keith is a little unexecuting in it, but he has many of the qualities the role demands.

Other of the cast who deport themselves creditably include Mary Duncan and Betty Compson. Andre Beranger steals every scene he appears in. Miss Lott is the girl who finally marries Keith but her scenes in the show are very few.

It is a good program picture.—Douglas Hodges, Hollywood.

HER WEDDING NIGHT


ADAPTED from the stage show, “Little Miss Bluehearth,” this starring vehicle of Clara Bow is distinctly farce comedy, which in certain sequences borders closely upon slapstick. Charles Ruggles is the ideal butt for the jokes in the film, ably seconded by Skeets Gallagher. Neither Clara Bow nor Ralph Forbes, however, work well together, though the complicated situation in which they figure is sufficiently humorous to carry them through satisfactorily.

For the most part the film centers in and about a bedroom in a hotel in the south of France. Forbes plays the part of a composer who, in an attempt to escape a host of feminine autograph seekers, permits his friend, Gallagher, to impersonate him. Clara Bow is a window-shopper who has fixed upon a few places that all happen to be on the same train bound for a French resort. When Gallagher and Clara are on the train they apply to the mayor for a night’s lodging. Accidentally, he marries them, and the knot of complication has its first loop.

Gallagher, Bow and Forbes, who has been thus married by proxy, is much sought after by several young women. At the hotel there arises the rather familiar situation, which finally straightens itself out to the satisfaction of all concerned. Ruggles as Bertie Bird is appointed, amusingly a friend of the two, playing no vital part in the progress of the story, but as a matter of fact providing the real kick in the picture. His appearance at the end, putting up the floor of a large room, is quite a genuine surprise to the audience, which goes into spasms of laughter at each fresh series of antics on the part of the comedian. This picture is one more large feather in the cap of Charles Ruggles.

The dialog is quite as familiar as the plot of the story itself, but the gags seem to catch well with the audience, particularly with Gallagher and Ruggles put them over. The bedroom scenes reach their climax at a house party, when there is an extraordinary thing going on about in and out of rooms and jumping on and off beds. However, it is rather good fun and not all offensive.

The picture is wound up and undawed again at rather too great length, but not to the extent of becoming monotonous. In fact, one could wish with Ruggles that the story after the story is finished. This is just a good lively hour’s entertainment, chiefly through the work of one whom I consider the best comedian on the screen today.—Charles S. Aronson, New York City.

AFRICA SPEAKS


REEL after reel of excitement! That tells the story of “Africa Speaks,” which has packed them in at the Globe theatre in New York since immediately following the special showing last Thursday night (September 18).

Other wild game pictures may have been intensely interesting (and by that sound and dialog have made this type of attraction 100 per cent more effective.

“Africa Speaks” is a real motion picture, for it has been assembled with that in mind. Here is drama. Here are scenes the like of which, to the knowledge of this writer, have never been shown before.

Highlights of the picture which for sheer thrill should bring down any house are:

The killing of a lion by a lion.

The large plague in which millions upon millions of these insects denude a vast area of all green vegetation.

The great flock of flamingoes, including perhaps millions of these birds.

A lion’s search for food ending in his killing of a wart hog.

The killing of a lion with spears by a group of natives in revenge for the death of one of their own.

Photography is very clear throughout the entire length of the picture. Add to this, drama and rapid action and you have elements so necessary to box office.

This reviewer wishes to offer his criticism of just one feature of the picture. It is his opinion that scenes of Hoeffler and a comrade on the expedition have been used too frequently. This is by no means serious, but it would have been more effective had such scenes appeared less often.

It looks like box office.—Jay M. Shrech, New York City.
HOLLYWOOD

Independents Maintain Lead
In Coast Production Activity

James Cruze Completes Tiffany Special and "Aloha" Goes Into Work—First National Quiet Except for Foreign Versions—Novarro to Direct Another for M G M

HOLLYWOOD, Oct. 2.—Independent production again tops the shooting schedules this week with the finishing of James Cruze's "She Got What She Wanted" and the starting of Tiffany's "Aloha." Betty Compson essays the featured role in the Cruze film and Ben Lyon has signed for Al Rogell's "Aloha," by Thomas H. Inc.

First National has shut down entirely with the exception of foreign versions in German, Spanish and French. These films are foreign talker versions of "The Bad Man," "Sinfood" and "The Sacred Flame."

Novarro to Direct Another

M G M will let Ramon Novarro direct other Spanish and French foreign versions. The star recently has completed the Spanish translation of "Call of the Flesh" and is preparing the same story in French. He both acts and directs. Upon the completion of this he will do "Daybreak," from a novel by Dr. Arthur Schnitzler.

And still they come. Universal signed Marcel de Sano and Ernest Laemmle for more foreign versions this week. The French and German talkers of "Boudeo Diplomat" will be directed by de Sano and Laemmle, respectively.

Ruth Chatterton will have Richard Wallace as her next director. Paramount's "Right to Love" will go into filming this week. It is the first that Wallace has directed since his trip around the world recently.

LeRoy Moves to M G M

Mervyn LeRoy has moved his megaphone to M G M for "Girls Together," a comedy of flapperdom based on a story by Mildred Cram. LeRoy has been borrowed from First National.

"Dracula," from the stage play, has started under Tod Browning's direction at Universal. Bela Lugosi has the leading role.

Luther Reed, who originally was slated to direct "Hook, Line and Sinker" for R K O, has been replaced by Eddie Cline. Reed is preparing to direct another big feature. The Cline film stars Bert Wheeler, Robert Woolsey and Dot Lee.

Amos and Andy Prints Go East

Negative and working prints on "Check n' Double Check" are on their way East in great style. Guarded by the stars themselves and Pardo Berman, assistant to William LeBaron, the films left here in a special observation car. New York is the destination.

Phil Ryan will produce a series of two-reel comedies starring Chester Conklin for Paramount release. Arvid Gillstrom will direct. Production will be at the Metropolitan studios.

Grant Fills Sills Post
On Academy Directorate

(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Lawrence Grant has been named to serve three years representing the Actors branch on the board of directors for the Academy, in place of the late Milton Sills.

Wide Film Cost Is
$8,000 to $40,000,
Expert Estimates
65 Mm Negatives and 35 Mm Prints Will Be Result, Is Dreyer's Belief

(Special to the Herald-World)

HOLLYWOOD, Oct. 2—With the wide film controversy still raging, Carl Dreyer, head of the sound department at R K O, in an exclusive interview with a Herald-World reporter, estimated that it would cost large theatres from $8,000 to $10,000 for suitable installations, and that the cost to the largest houses in the country might range from $25,000 to $40,000.

Douglas Shearer, M G M executive, estimated the national cost of wide film installations at $40,000,000.

Dreyer, however, forecast that wide film can be adopted generally in only the largest theatres of the country and is inclined to believe that the industry would adopt 65mm negatives and 35mm prints for general distribution. This would mean only an alteration of the screens in theatres showing them.

"Deluxe houses could install equipment optionally at approximately the above prices," Dreyer said. "I would say that an installation of wide film equipment in a house like the Roxy would represent an investment of between $25,000 and $40,000. Theatres in medium sized cities, with better than average seating capacity, probably would have to spend between $8,000 and $10,000.

"However, the exhibitor has nothing to worry about at this time, for there has been no decision of any kind in regard to the matter. Most of the executives with whom I have spoken favor the 65mm-35mm proposition as the logical solution to the problem, if it is technically practicable."
I DID it. It was hard, but I did it. I saw a preview. There may be somebody reading this piece who isn’t impressed—but I doubt it.

It’s not easy to see a preview. No sincere, bob. The companies keep previews very secret. The companies don’t want all the nosey critics to see the pictures before the publicity departments get in their dirty work. And if there are a bunch of hard-boiled critics in the house then the company executives can’t get a true audience reaction—because everyone knows a critic can’t laugh or cry. It’s all very complex and there are a lot of other reasons why critics must be kept out of previews, but anyway, they’re very secret.

Well, it’s a funny thing. I was telephoning a friend of mine from a drug store, and looking out of the window of the booth, when I saw a small dark man, with his hat pulled over his eyes, slink into the booth next to mine. He seemed so sly I knew he was an escaped convict, or something. So I put my ear to the wall and I listened. Finally he got his number.

"This Joe," he said. "Listen, pal, I’ve got something important to tell you. Be sure and listen hard, because I’m gonna say it only once. There’s a preview on at the Broadway in Santa Ana. Be there. Orders of the boss. Goodbye." And he ran out of the booth and into a mauve sedan, and speeded away.

By this time I was perspiring. Boy, I had fallen into something Big! So I went up to my son, Doug Hodges, and I said, "Son, I know where there’s a preview." He almost collapsed.

"A real preview? Where?"

But I was not to be cheated of my laurels that easy. No, sir. I was firm. No one would share my secret. I bid him adieu.

Santa Ana is an hour-and-a-half’s drive out of Hollywood. It was a smart company, to take all that precaution. They certainly were putting it over on the critics. I dressed myself up as Southern mammy, one of my very best disguises, and jumped into the Rolls and was off. You may think I was a little off before then, but I wasn’t.

I got there at four o’clock in the afternoon, even though the picture would start at eight, because I didn’t want any of the executives to question me. I bought a seat in the balcony and saw the feature picture three times.

Then came the preview. There was no music or scoring to it, the cuts weren’t welded together yet, some of the dialog was out of synchronization, they transposed the fourth and fifth reels, there was no ending to the picture—but it was all right. I was seeing a preview.

It was a big night for me. I knew how Doug Hodges would tell everyone how I scooped the town. How they must be envying me. I was, you might say, made.

And then the picture was over. I waited ten minutes behind a fat lady so that none of the studio spies could find me, then I proceeded up the aisle, my shawl over my head. I had got half through the lobby when someone clapped a hand on my shoulder.

"Hey, you," said the hand. I turned around. It was Hodges. "I want you to meet," he said, "Piggle of Photoplay, Wiggie of New Movie, Jiggle of Picture Play, Figgle of Classic, Miggie of Screenland, Giggle of... Help, help, the man’s fainted!"

Norman Krasna.

Cowan Confers in East
On Technical Projects
(Special to the Herald-World)

HOLLYWOOD, Oct. 2.—Lester Cowan, assistant secretary and manager of the technical bureau of the Academy of Motion Picture Arts and Sciences, is in New York City making arrangements for the standardization of release print practice, confering with publishers on the printing of the book, "Recording Sound for Motion Pictures," and discussing other technical projects with leaders of the industry.

He left Hollywood late in September and expects to return here some time during next month. He is making his New York residence at the Park Central Hotel.

Projection Council Meets Cowan
(Special to the Herald-World)

NEW YORK, Oct. 2.—The Projection Advisory Council will hold a meeting at the Town Hall here on Monday, October 6, to meet Lester Cowan, manager of the technical bureau of the Academy of Motion Picture Arts and Sciences.

THE final scenes of "Ex-Mistress" are being shot at Warner Brothers West Coast studios.

"Ex-Mistress" is the story of the love of a junior and a senior partner in a business firm for an actress. Lewis Stone is the senior partner. Bebe Lyon is the junior. Bebe Daniels, in private life Mrs. Ben Lyon, is the actress.

We’ve been watching the progress of shooting out at the Stage 2, one of the largest in Hollywood, on which has been built a replica of most of Monte Carlo.

Workmen wind and unwind microphone stands, which look like big cranes, and must always be over the heads or near to those who are speaking. Other workmen adjust lights. The rubber-tired wagon which carries the camera is groomed.

There is shouting and talking and a general hubbub as the men go about their tasks in preparation for the shooting.

Obvious of all the noise—unmindful of the staring of a few interloping sightseers—ignoring the extras who sprawl languidly in the imitation casino—Ben and Bebe walk through the pseudo garden.

Ben’s arm is around Bebe, and Bebe’s arm is around Ben. They stroll back and forth, laughing, speaking in low tones, waiting for the men about them to finish their tasks and for their director, Roy Del Ruth, to summon them to their work.

They separate for a moment. Bebe continues to stroll in the garden, humming happily to herself.

Ben returns from an errand, whistling. Again oblivious to all that goes on around them because they have eyes only for each other they continue their stroll.

Neither is posing.

"That’s one romance that won’t bust up," says a stagehand.

The myriad lights flash on. They are called for work. The goose-neck cranes swing above them, microphones dangling. Signals flash. Work begins.

They are playing screen lovers. They are acting.

Or, are they?

As far as love interest is concerned, "Ex-Mistress" promises to be a natural.

In or out of love, Bebe Daniels is one of the most capable women in motion pictures. She not only knows how to act, but she knows more about the industry as a whole than does probably any other woman in Hollywood.

"I get a lot of kick watching Bebe pose for still pictures," declares George Thomas. "I’ve never seen anyone work with the skill she does."

"Sometimes she has to pose for fashions. The gowns she must wear are brought to her. She slips into them, knows just how to wear them and strikes a perfect pose. She tells the photographer when to shoot."

"The prints are turned over to her later and she indicates the retouching she wants done. She never cons.

"After the prints are ‘cleaned up’ she inspects them."

"It’s my job to arrange layouts and ‘plant’ them in magazines. Bebe never gives me a chance. She takes a handful of photographs, draws a layout, and says, ‘This one will hit with such and such a magazine,’ or ‘so-and-so will go for that.’ She is invariably right.

"You can imagine what fun I get making stills for the film. Oh, those long hours with empty-headed flappers to get them to pose intelligently."

Churchill.
Mary Astor Faces Collapse
If She Attempts to Diet
(Special to the Herald-World)
HOLLYWOOD, Oct. 2.—Mary Astor, widow of Kenneth Hais, is facing one of the most peculiar problems in the history of the industry. Many a nervous system has so disorganized as the result of her plunging into work to forget her husband's airplane crash that she cannot stand dieting. At the same time she is reported to be gaining weight rapidly. Physicians declare that any attempts at reduction would result in a complete nervous breakdown.

Robert Harris Now
Associate Producer
At Columbia Studio
(Special to the Herald-World)
NEW YORK, Oct. 2.—Columbia has signed Robert R. Harris, former head of the M.G.M. scenario staff, as associate producer on a long term contract.

Thomas Maloney Leads
“California’s All Right”
(Special to the Herald-World)
SAN FRANCISCO, Oct. 2.—State Senator Thomas A. Maloney has been made general manager of the “California’s All Right” project organized to combat the daylight saving movement. The question will be ballotted upon November 4. Maloney recently concluded duties as supervisor of the federal census in this district.

Huston Gets Male Lead
In “The Criminal Code”
(Special to the Herald-World)
NEW YORK, Oct. 2.—Walter Huston has been awarded the leading masculine role in Columbia’s “The Criminal Code,” a picturization of the stage success of the same name. Howard Hawks is to direct the production, which is scheduled as a special. Huston is to play the part of the district attorney.

Dialog Completed for
Arliss’ “Ruling Passion”
(Special to the Herald-World)
HOLLYWOOD, Oct. 2.—The dialog for George Arliss’ next Warner picture, “The Ruling Passion,” has been completed by Booth Tarkington. The film is based on the book by Earle Derr Biggers.

Chase Shooting “High C’s”
(Special to the Herald-World)
HOLLYWOOD, Oct. 2.—Charlie Chase, comedian, has started shooting “High C’s,” a two-reel comedy involving Thelma Todd and the K.M.T.R. Ranch Boys in a singing version of life in the trenches.

Wanger and Schulberg Start
Eastern Feature Work Soon
Sam Jaffe, Production Manager at Hollywood Studios, to Accompany Executives to Astoria—Three Long Productions Now
In Action—Dozen Shorts Underway at Warner’s
(Special to the Herald-World)
NEW YORK, Oct. 2.—In connection with the recent decision on the part of Paramount executives to cease short subject production at the Eastern studio in Astoria until next spring, Walter W. Wanger and B. P. Schulberg are expected to leave the Coast shortly to launch the new feature production schedule here.

Wanger, general manager of the production department, and Schulberg, managing director of production, will be accompanied by Sam Jaffe, production manager at the Hollywood studios. Ernst Lubitsch, ex-

Academy Sets Annual
Award of Merit Dinner
At Ambassador Nov. 5
(Special to the Herald-World)
HOLLYWOOD, Oct. 2.—The Academy of Motion Picture Arts and Sciences will hold its annual business meeting and award of merit dinner at the Ambassador hotel here on November 5. Ballots are now being distributed to Academy members asking them to select from the nominees those whom they think best deserving of the Academy statuette for 1930.

The committee on arrangements for the dinner includes Harry Rapf, Sam Hardy, Reginald Barker, Jack Warner, Robert Eileen, Al Cohn and Clinton Wunder.

Hollywood Breakfast
Club Given Phonofilm
(Special to the Herald-World)
HOLLYWOOD, Oct. 2.—The Breakfast Club, widely known ham-and-egg institution here, is to be wired for sound. M. A. Schlesinger, president of General Talking Pictures, during a recent visit offered the club a DeForest Phonofilm set. The formal donation of the contracts has been made and the installation is to follow.
## Herald-World’s Production Directory

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<tr>
<td>&quot;Aloha&quot;</td>
<td>Al Rogell</td>
<td>Raquel Terry</td>
<td>September 25</td>
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</tbody>
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### Universal Studios

<table>
<thead>
<tr>
<th>Story</th>
<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
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</thead>
<tbody>
<tr>
<td>&quot;Dracula&quot;</td>
<td>Tod Browning</td>
<td>Bela Lugosi, Helen Chandler</td>
<td>September 29</td>
<td></td>
</tr>
<tr>
<td>&quot;Resurrection&quot;</td>
<td>Edwin Carewe</td>
<td>John Boles, Lupe Velez</td>
<td>September 22</td>
<td></td>
</tr>
<tr>
<td>&quot;Cohen and Kelly in Africa&quot;</td>
<td>Vin Moore</td>
<td>George Sidney, Charles Murray</td>
<td>September 11</td>
<td></td>
</tr>
<tr>
<td>&quot;Ouraine&quot;</td>
<td>Harry Carson</td>
<td>Dorothy Janis (Location)</td>
<td>September 29</td>
<td></td>
</tr>
<tr>
<td>&quot;Sailor Beware&quot;</td>
<td>Ralph Cedar</td>
<td>Sam Hardy</td>
<td>September 22</td>
<td></td>
</tr>
<tr>
<td>&quot;Fingerprints&quot;</td>
<td>Ray Taylor</td>
<td>Kenneth Harlan, Edna Murphy</td>
<td>September 23</td>
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</table>

### Metro-Goldwyn-Mayer Studios

<table>
<thead>
<tr>
<th>Story</th>
<th>Director</th>
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<th>Brand Name</th>
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</thead>
<tbody>
<tr>
<td>&quot;Trader Horn&quot;</td>
<td>W. S. Van Dyke</td>
<td>Harry Carey, Edwin Booth, Duncan Renaldo</td>
<td>August 18</td>
<td></td>
</tr>
<tr>
<td>&quot;The Passion Flower&quot;</td>
<td>William Demille</td>
<td>Eddy Frank, Eddy Johnson, Lewis Stone</td>
<td>September 29</td>
<td></td>
</tr>
<tr>
<td>&quot;Within the Law&quot;</td>
<td>Sam Wood</td>
<td>Joan Crawford, Eunice Montgomery, Robert Armstrong</td>
<td>September 29</td>
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</tr>
<tr>
<td>&quot;The Great Meadow&quot;</td>
<td>Charles Brabin</td>
<td>Johnny Mack Brown, Gavin Gordon</td>
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### Paramount Studios

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<tbody>
<tr>
<td>&quot;The Right to Love&quot;</td>
<td>Richard Wallace</td>
<td>Ruth Chatterton</td>
<td>September 20</td>
<td></td>
</tr>
<tr>
<td>&quot;Fighting Caravans&quot;</td>
<td>Brower-Knopf</td>
<td>All-Star</td>
<td>September 20</td>
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### Pathé Studios

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<tbody>
<tr>
<td>&quot;Her Hero&quot;</td>
<td>Arch Heath</td>
<td>Daphne Follard (Comedy Series)</td>
<td>September 20</td>
<td></td>
</tr>
<tr>
<td>&quot;Sin Takes a Holiday&quot;</td>
<td>Paul Stein</td>
<td>Kenneth McKenna, Pauline Watson, Edith叭d Bennett</td>
<td>September 4</td>
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## Columbia Studios

<table>
<thead>
<tr>
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<tr>
<td>&quot;Digible&quot;</td>
<td>Frank Capra</td>
<td>Jack Holt, Ralph Graves, Howard Cosworth</td>
<td>August 12</td>
<td></td>
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<tr>
<td>&quot;Sons and Daughters&quot;</td>
<td>John Robertson</td>
<td>Evelyn Brent, Robert Ames, Josephine Warren, Noah Beery</td>
<td>September 12</td>
<td></td>
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<tr>
<td>&quot;Topeka David&quot;</td>
<td>John Blystone</td>
<td>Richard Cromwell, Henry B. Watson, Jean Peers, Noah Beery</td>
<td>August 23</td>
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<tr>
<td>&quot;Criminal Code&quot;</td>
<td>Howard Hawks</td>
<td>Walter Huston, Mary Doran, Philip Holmes</td>
<td>September 23</td>
<td></td>
</tr>
<tr>
<td>&quot;Dawn Trail&quot;</td>
<td>Christy Cabanne</td>
<td>Buck Jones, Miriam Seegar</td>
<td>September 26</td>
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## Hal Roach Studios

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<tbody>
<tr>
<td>&quot;Another Nice Mess&quot;</td>
<td>James Parrott</td>
<td>Laurel and Hardy</td>
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## First National Studios

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<tr>
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<td>German Version</td>
<td>German Version</td>
<td>September 20</td>
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<tr>
<td>&quot;The Big Man&quot;</td>
<td>French Version</td>
<td>French Version</td>
<td>September 20</td>
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## Tec Art Studios

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</thead>
<tbody>
<tr>
<td>&quot;Voice of Hollywood&quot;</td>
<td>Louis Lowy</td>
<td>All Star</td>
<td>September 22</td>
<td></td>
</tr>
<tr>
<td>&quot;Mickey Mouse&quot;</td>
<td>Disney Bros.</td>
<td>(Shorts)</td>
<td>Disney</td>
<td></td>
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<tr>
<td>&quot;Vagabond Adventure Series&quot;</td>
<td>Tom Terris</td>
<td>(Adventures)</td>
<td>September 22</td>
<td></td>
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</table>
October 4, 1930 EXHIBITORS HERALD-WORLD

SOUND REPRODUCTION

F. H. RICHARDSON on PROJECTION

THRILLS IN CANADIAN DRIVE TO VANCOURVER

(Continuing Richardson's story of his travels in the interest of better projection.)

LEAVING Cranbrook we headed for the Carabou Trail, which includes a 40-mile boat trip across a lake from Kuskonook, Alta., to Nelson, B. C., where we struck Pacific time. This portion of our route included 40 miles of literally terrible road, in that it was very narrow, had almost unbelievable curves, wound around precipices in places, and was rather soft, very dusty and entirely without guards of any sort, regardless of how dangerous the situation might be. At one point our right fender was not to exceed six inches from a rock ledge and the right wheels were more than a foot from an almost sheer drop of at least 200 feet.

Please don't get the impression that I am criticizing Canadians for the roads. It is a damn shame there are no roads through this part of the country. The land is very sparsely settled and the marvel is that they have made it possible to get through at all. Improvements in roads are now going forward and within a year or two relatively good roads will be provided, so that the traveler may drive through with perfect safety and with reasonable speed. I must most sincerely compliment Canada for what has already been accomplished under fearfully difficult conditions.

From Nelson we drove to Osoyoos through giant mountains. Leaving a town called Trail we climbed about 2,000 feet, immediately dropping down 2,200 feet again. From top to bottom could not have been more than one mile, though we sighted back and forth on hair-raising curves many times that distance. Next immediately came a 3,200-foot climb, to an altitude of 5,600 feet, followed by a similar drop again.

At Osoyoos we were informed that to follow the Carabou Trail to Vancouver would require two and a half days' driving, but that by taking a cut-off over what I think was the Richter Pass trail (can't swear to the name of the trail) 150 miles could be saved. The trail was rough, they said, but we could get through in fifteen hours. So three miles beyond we turned into what seemed a little used roadway and almost at once began to climb up into the pass. Before three miles had been negotiated we wished to hitch Heaven we had not! It was little more than a farm wagon road, and there we were in a "pass," with night coming on, turning around next to impossible, and with what seemed to be a dark abyss in front of us. On either side were giant cliffs.

There seemed to be nothing else to do, so, grabbing our courage by the hair, we dived down that "road" into what was almost complete darkness, twisted and wiggled around sharp curves, struck bottom at last, and something like three miles beyond came out upon what seemed to be a fairly decent road. This road led us to the village of Keremeos, which boasted a hotel of sorts, and there we laid our weary heads for the night. My bed had a real classy spring and it certainly "sprang." With feet resting comfortably on the foot board, and head on the head board, my equator sank gently almost to the floor. We enjoyed nice running water basins, only the pipes were all broken so there was no water. It was a lovely hotel! Friend Daughter assured me next morning she had slept almost five minutes at one stretch.

Next morning Vancouver was 360 curvy mountain miles away. It seemed impossible that such a distance on such roads could be negotiated in one day, but we set forth with courage high. Along the road occasionally was a small gas station—gas four dollars for ten imperial gallons. At two or three of them we were informed that ours was the first that-far-east car ever seen in that territory.

At a place called Spence's Bridge we emerged upon the Carabou trail again, and for the next hundred miles the road literally beggars description.

When the world was made there must have been lots of material left over, so it was just dumped down in piles and eventually was called British Columbia.

Putting a road through these gigantic mountains was a huge task. The grades would be much too steep unless they were taken along the walls of the mountains so they have just carved a thin peeling from the canyon wall, sometimes down in the very great depths, at other times hundreds of feet above the raging torrent of the Fraser river. Had we not just come from the beautiful Banff country, I would surely say we drove through all the mountains of the world that day.

After negotiating curves and more curves all day, we stopped at dusk in a really nice "chalet" for dinner. We were then just 100 miles from our next 'appy 'ome and still feeling fine, except for cramps in ournecks from looking up at tatican mountains. Scarcely had the first spoonful of soup been comfortably put away, when out of the air came a hand and a "Hello, Rich. Where in Heaven did it come from?"

It was R. H. Ray, president, Ray-Bell Films, Inc., of St. Paul, Minn., who had been present at my lecture in that city. He introduced Wallace Hamilton of Vancouver Motion Pictures, Ltd., and Associated Screen News, and J. H. Boothe, general manager, Skreen Adz, Vancouver, all of whom had been on a shooting expedition up Fraser Canyon way. They were shooting colored pictures.

Well, finally, at about 10 p.m. we rolled into Vancouver, parked at that scrumptious and oh so welcome hotel, The Vancouver, where the local had made reservations, called up Secretary John C. Richards, Motion Picture Projectionist Local Union No. 348, who immediately came over to see that we were properly taken care of and to deliver a lot of mail. We had a sociable drink together—it's perfectly all right; this is Canada—and then, Brother Richards having departed, we fell into bed with 361 miles of the most mountainous mountain driving imaginable to our credit since 8:00 a.m. Should anyone tell you he has driven farther in an equal time on duplicate road, just advise him, with my compliments, that he is a lawyer.

We have been through Colorado, where Men are MEN. We have been in Yellowstone Park, where bears are bears. We will be in Hollywood where they're almost bears. We have been in Banff, where mountains are mountains, but take it from me brothers,

(Continued on next page, column 3)
Western Electric has added another customer in France. This time it's the Braumberger-Richebe Company, representatives of which are shown at Paris signing the contract that licenses them to record by the Western Electric sound system. Repro of left to right are: Pierre Braumberger, Samuel Simonson, Frederick R. Marion, general manager of Western Electric in France; de Boissiere, publicity director of Societe de Matérial Acoustique, and Roger Richebe.

RCA Head Sees Television Big "Technical Problem" of Future

Television, in the opinion of E. E. Shumaker, president of the RCA Victor Company, is still a technical problem in the field of radio development which will require much time and a great deal of money for adaptation to practical home use. It is a problem literally 100 times harder than that of radio, he says.

Shumaker calls television a "laboratory success" but offers the suggestion that the time for its general use still appears to be a long way off. He says RCA Victor engineers have been working on it for a number of years and have made phenomenal strides. They have overcome many of the technical barriers and made successful demonstration, but, the radio executive points out, "the apparatus necessary to carry out successful television today is totally unfitted, by its character, to installation in homes.

Broadcasting Another Problem

"Quite apart from the development of television receivers," asserts Shumaker, "is the problem of equipment for broadcasting television. It will take both time and money to parallel the transmitting equipment of the present broadcasting networks with equipment for broadcasting visual impressions. The erection and cost of a multitude of expensive transmitting stations, the proper and complicated choice of wavelengths for distortion-free transmission, the building of compact, attractive, simple and reasonably-priced receivers which will operate automatically and give a picture of satisfactory size, color, brilliancy and detail—these are vital factors in the problem television presents."

What of the Programs?

Program will be another big problem after television has been put into general use, Shumaker believes. What sort of a program it shall be, how it shall be co-ordinated with the musical or speech program, and how it will be paid for, are questions which will have to be answered. Whether actors and actresses must be handsome as well as mellow-voiced, whether they must have elaborate costumes and complicated backgrounds are other problems which must be faced when the time comes.

Shumaker asks the question: "Are we inheriting all the problems of the motion picture producing industry?" and answers it with "Apparently we are, and these things are not to be solved in the next few months.

Television Belongs to Radio

"We have noticed," says Shumaker, "a certain amount of public curiosity as to what effect television, when it does come, will have on radio receivers of the present-day type. The answer to that is fairly obvious, I think. Television will be a part of the radio set—a vital part, and it will add immeasurably to the entertainment value of radio. I think there is a perfect parallel in the motion picture field. Motion pictures were a going concern in a high stage of development before the coming of talking pictures, yet it was sound that really brought them to life."

"In the movies, sight came first and was subsequently joined with sound; in radio, sound came first and will certainly be united with visual impressions. Combination receivers for sound and television are logical, and inevitable."
DEVICES FOR SILENCING CAMERAS

[Concluded from preceding issue]

NEW E. R. P. I. MOTOR

Electrical Research Products has recently made available to the studios a new design of interlocked camera motor known as the KS-6723 motor. This new motor is a two pole machine, making its speed 2400 RPM instead of 1200, as on the KS-5210 type, an increase in speed which has resulted in a material reduction in size and weight, and permits direct drive.

The over-all length is about seven inches and the diameter four and three-eighths inches. As the weight is only nine pounds, this motor with adapters can be mounted directly on the frame of either the Bell & Howell or Mitchell cameras without seriously unbalancing the camera when mounted on the tripod. Also the size of the sound-proof blimp can be reduced to a minimum.

The official rated power output is sufficient to handle normal camera loads, and under actual test the motor delivers over four times this power without breaking out of synchronism. Due to this large factor of safety, there need be no concerns about overheating.

A new and very effective automatic cutout has been developed which prevents damage to the camera in case of film buckle. This device can be operated manually to cut the camera in and out.

Delectrically the motor has a higher impedance than the former KS-5210, therefore the line current is lower. This is an advantage because it results in a smaller voltage drop in the line leads, giving an additional improvement in operation. The higher impedance also results in a smaller disturbance to the remainder of the interlocked system should the camera be disconnected from the line while the remaining equipment is still running interlocked. This is important when cameras are cut in and out during takes.

UNITED ARTISTS' SPECIAL MOTOR

A recently developed special motor is used on United Artists studio cameras. It is a four-pole, three-phase motor, driven at 1440 RPM (the speed of the shutter shaft) through a distributor which is chain-driven to the regular distributor. In the base of the motor is a six-pole switch for cutting in and out of the circuit, and a relay for tripping the switch.

Studio Using Different Methods of Silencing Camera

Booths Balsamite 6000
Mack Sennett Bungalows 4400
Pathé Balsamite 6000
Tiffany Balsamite 6000
Universal Balsamite 6000
Warner Bros. Balsamite 6000
B-F (ito) Balsamite 6000
United Artists Balsamite 6000
Universal Balsamite 6000

MATERIALS USED FOR BLANKETS AND BLIMPS

<table>
<thead>
<tr>
<th>Studio</th>
<th>Device</th>
<th>Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>Educational</td>
<td>Blanket</td>
<td>Blanket and hair felt matress to insulate tripod from floor. Sydnham Wool Blanket with zipper. Radiant blanket.</td>
</tr>
<tr>
<td>United Artists</td>
<td>Blanket</td>
<td>Blanket with insulating material.</td>
</tr>
<tr>
<td>United Artists</td>
<td>Blanket</td>
<td>Blanket with insulating materials.</td>
</tr>
<tr>
<td>Pathé</td>
<td>Blanket</td>
<td>Blanket with insulating materials.</td>
</tr>
<tr>
<td>Columbia</td>
<td>Blanket</td>
<td>Blanket with insulating materials.</td>
</tr>
<tr>
<td>RKO</td>
<td>Blanket</td>
<td>Blanket with insulating materials.</td>
</tr>
<tr>
<td>Paramount</td>
<td>Blanket</td>
<td>Blanket with insulating materials.</td>
</tr>
<tr>
<td>Metropolitan</td>
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<td>Blanket with insulating materials.</td>
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COVERED DEVICES

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<thead>
<tr>
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<tbody>
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<td>B &amp; H Mitchell</td>
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COVERED DEVICES

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<td>United Artists</td>
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<tr>
<td>Metropolitan</td>
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DISTANCE MICROPHONE CAN BE PLACED FROM CAMERA COVERED BY BLANKETS OR BLIMPS

<table>
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<th>Distance</th>
<th>Device</th>
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EDISON CREDITS DEFOREST FOR DEVELOPING IMPORTANT LINK IN TALKING PICTURES

Thomas A. Edison, in an article published in the Saturday Evening Post entitled "Patents, Profits and Pirates," gives Dr. Lee DeForest of General Talking Pictures credit for providing one of the most important links in the development of talking pictures, namely, the amplifier, or loudspeaker. Edison commented on his first demonstration of talking pictures at the old Hampden theatre, New York, in 1913, as follows: "I want to say right here fairly and honestly that not until the amplifier was invented it was possible to make any permanent progress. DeForest supplied that link in the chain."

The machine used in 1913 by Edison was a record phonograph, or a sound-on-disc apparatus. The sound-on-film experimentation of Elias Ries and Dr. DeForest had not yet been demonstrated.

Two late in turn back, the pioneer pioneer goes over a thankless precipice to reach its western goal. Scenes from the Fox production, "The Big Trail."
Photophone Used by N. Y. Country Clubs For Outdoor Talkers

Outdoor talking pictures have been successfully presented by R.C.A. Photophone at a number of New York country clubs this summer. Two of these exhibitions were recently given at the Fenimore Country Club, White Plains, and the Westchester Country Club, Rye, N. Y. At the latter place an audience of 2,000 attended.

R. C. A. made 12 Photophone installations in New York during August. Bernard J. Scholtz, district representative, has reported the following new theatres equipped: New Madison, New York City; Brandt’s Carlton, Jamaica, L. I.; Park, Hudson; Brandt’s Windsor, Bronx; Bronx, Belmore, New York City; Glynn’s, Sag Harbor, L. I.; Fifth Avenue Playhouse, New York City; Paragon, Beacon; Tiffany, Brooklyn; Windsor Opera House, Bleevedere; Gloria, Brooklyn, and Liberty, Hoboken, N. J.

Has Shown Silents For 25 Years; Now He Installs Sound

John R. Minhinnick, operator of the Grand theatre, London, Ont., has finally succumbed to the lure of talking pictures after 25 years in an exhibiting “game.”

Minhinnick is one of the oldest exhibitors in Canada in point of experience. For a quarter of a century he has held the reins at the Grand and during all that time it has been a paradise for silent dramas of the screen.

It was only this month that carpenters and sound experts invaded the house, remodelled it, tore away the old top gallery or “nigger heaven” and installed sound equipment.

Microphone Angles Studied for Better Talkers by Metro

Sound engineers at the Metro-Goldwyn-Mayer studios have found that “microphone angles” as well as camera angles must be considered when singers are photographed for talking pictures.

Douglas Shearer, recording director at the studio, explains that a singer, by turning slightly away from the microphone on certain notes, can lose as much as 30 per cent of the effectiveness.

2 Ampion Sets Convey Sound at Tercentenary Festival in Jersey City

Two Ampion group address systems for conveying sound were installed in two parks at Jersey City for the Pavonia Tercentenary celebration during the last week of September.

One of Ampion sets was used at Lincoln Park on a huge outdoor stage. Two loudspeakers were placed on the stage. Each consisted of two Ampion dynamic units with 12-foot exponential horns and a single giant dynamic unit with two six-foot trumpets. The amplifying apparatus consisted of two 50-watt amplifiers mounted on a vertical panel and has to supply 100 watts. The microphone input amplifier, a model AC-60, was located in a small control room.
J. C. Jenkins—His Colyum

DEAR HERALD-WORLD:

This is the home of Senator George W. Norris—that is, it's his home when he is here. But he's only here during senatorial campaigns. George doesn't know we are in town tonight, which will be perfectly all right with both of us.

But speaking of politics (although we haven't said anything about politics), we wonder if the readers would be interested in knowing what we would do were we the Boss of these United States of America right now. Assuming they would (although it is somewhat doubtful), we will outline our program and then they can cast their ballots for the other fellow, which will be all right with us also.

If we were Boss of the United States, the first thing we would do would be to annul a number of special committee assignments and send the boss home to hunt up a job for themselves. Then we would reduce the Naval appropriation by exactly $0 millions of dollars and apportion this amount among the 48 states, with the understanding it was to be used in the construction and maintenance of highways. We would attach a rider to this appropriation, specifying that all employees under this appropriation must be bona fide citizens of the United States and be able to savvy what the Boss said when he told "em to grab a shovel and go to it. A good cement road over some of the mudholes we have traveled would look better to us than the whole United States Navy out on dress parade.

In this day of bombing planes and submarines, a battle-ship would be just about as useful as horns on a Plymouth Rock hen. And the only time it would become necessary to clear the deck for action would be when the Navy football team came on deck for practice.

If these birds across the water want to fight, we are in favor of letting 'em fight. And if they swell up and get chesty and want to step on the tail of Uncle Sams coat, we are in favor of Sam telling 'em to come on over and we will give 'em a belluva trimmin' just to show 'em that we want to be accommodating and kinda sorta-like. That's us, Mable, from the neck down, but we are not the Boss.

We know of only one class of people (and we are not very well acquainted with them) that can lie like hotel clerks. You walk up to the desk and register and the clerk advises you, with a very gained expression, that he is sorry but that he has nothing left but a four-dollar room. You ask him if that is just for one room or the whole hotel, that you were not figuring on buying the place, and that a room for a dollar and a half or two dollars would be about your size. Then he will tell you to wait a moment, he thinks there is a man going to check out and if so, you can have his room for two dollars. Then you realize that you exceeded the speed limit when you said two dollars. If you had stopped at a dollar and a half, the clerk would have stopped there also. If old Aminus would come back here now, he could find a lot of congenial company around hotel desks. (The boys are not selling film.)

We came up through the Republican river valley yesterday and we saw some of the best corn we have seen anywhere in the United States this season. They say the reason why they named the stream the Republican river was because it is so crooked. Senator Norris has his political home in this valley and that may have accounted in part for the name. (No, Gertie you are all wet, you have guessed our politics entirely wrong.)

The other night we stopped at a tavern and they soaked us two bucks and a half for room. The bed we had was one of these grainy, rough kind the kind you see in the Mississippi river. But when we went to sleep we were doubled up like a jackknife and when we woke up in the morning both hind feet were hanging over the dashboard and our head was resting on the floor. Yet there are some people who were bragging about what a wonderful thing Columbus did!

If we could stand on the bank of the Salmon river at Salmon, Idaho, at the back end of Fishy Phil Rand's lot, and fish for salmon, you could have all the rest of the fun in the world. We are pretty well acquainted with Phil, but he has two faults that we don't approve of. He doesn't care to fish and he knows the names and addresses of more good-looking lady stars than any man in the United States, unless it might be Grasshopper Sprague of Goodland, Kan. Outside of these two weaknesses, we would rate Phil as a right good boy.

When we came through Imperial yesterday, E. C. Dittman of the Imperial theatre was just starting out to play golf and he wanted us to go with him. Our rule through life has been that if business interferes with golf, cut out the business. But in this case we couldn't do it. We had to get over here to Scottsbluff for Sunday. In addition to being a "non-stroistie" (as that Kentucky exhibitor called us), we are the most self-sacrificing guy in the world. We remember we held a fellow's horse for two hours one night while he was in the house buzzing our girl and when he came out he didn't even thank us. We have always thought he was a pretty darned ornery guy.

When we got back that night in the tent we both looked like a Democrat parade in the Loop in Chicago. They stormed Billy Ostenburg's Egyptian theatre like Grant stormed Richmond and when the rush was over Billy was flattened out like a pancake.

Billy was playing one of those machine-made pictures where they used one of these college story mounds. We don't recall the name of the picture, it was one of that kind where they initiated a guy into some kind of a fraternity that sounds like "Egyptia pie" and they hold the sucker out in the rain until he catches cold and has the hay fever. And the last we saw of him he had both feet in a tub of hot soapsuds and was talking through his nose. We told Billy he ought to be ashamed of himself to take the money.

Our visit here has turned out just as we expected. We wanted Billy to play golf with us the next day but he had an all-day. He was putting in one of these pre-tee golf courses and couldn't get away. We never knew just what ailed that boy until now. Aside from Billy's pea-tee weakness, he's one of the best theatre operators in the West and his Egyptian theatre has all the comfort and conveniences that anybody has a right to expect. He has a HERALD-WORLD plaque, which he displays under a spotlight and which adds tone and distinction to his theatre.

At Julesburg, Colo., we met our good friends, Mrs. Zorn and her daughter, who operate Julesburg's popular playhouse. They are associated with two other theatres and have a HERALD-WORLD plaque in each of them, which goes to show that they are keeping up with the procession. We found the same to be true with Mr. and Mrs. Jensen, who operate the Silver Hill theatre at Oshkosh. They are two most delightful people who seem real glad we called.

At Ogallala we called on Mr. Goodall, who manufactures the Goodall talking device, and spent a couple of very delightful hours in his factory. We have run onto a great number of these devices, as far east as Ohio, and especially throughout the middle west, and they all seem to be giving perfect satisfaction. They are now equipping this device for sound-on-film.

J. C. JENKINS.

The HERALD-WORLD man.

P. S.—The HERALD-WORLD COVERS THE FIELD like an April shower.
Sophisticated Audiences Tired Of Slapstick, Says Mack Sennett

"The old, broad slapstick comedy is a dead issue today," declares Mack Sennett veteran comedy producer, who is changing his production formula to meet the need of sophisticated comedy for sophisticated audiences.

Sennett points out that the country is in a new cycle of comedy, an era which has passed beyond the silly gags of the slapstick days when audiences doubled up with laughter over a pie-throwing act.

"Theatre-goers demand a reason for their laughter today," says Sennett, "Characters must be legitimate and natural. They must be living people—kind of people who live next door to you—people you know in everyday life, and I am trying my utmost to develop human instances, current and news topics as the subjects on which to mold stories for future productions.

Makes Comedy on Rackets

"We have just finished a two-reeler called 'Racket Cheers,' based on the humorous side of racketeering. To me, it sets a new standard in short comedies. The characters portray persons you actually know in life."

To Sennett's way of thinking, there is no more important element in current comedy production than preparation of the story. He relates how in the old silent days, a director, with a few notes written on his cuff, went out to make a picture, developing his story and gags as he went along.

"Today the producer, director and members of the story department labor for weeks on the scenario," he says, "striving to build up humorous situations. The actual shooting, however, requires only a brief time."

An Era of Comedy, He Says

"We are now in an era of comedy. This is plainly evident during the run of almost any feature length production. The big pictures, whether they be drama or melodrama, lean toward comedy. After all, the public would rather laugh than cry. We know that true entertainment is laughter and, believe it or not, it is more difficult to make people laugh than it is to make them cry."

Sennett also believes that feminine legs are, like the slapsticks, losing their prestige as box office attractions. He does not deny that feminine beauty is admired by the public, but insists that bathing girls are no longer a drawer card.

"What we need, he says, "is witty, clever, sophisticated situations. The legs, the slapsticks and the grotesque characters are all passe."

Newspictures

UNIVERSAL NEWSPAPER NEWSREEL No. 78—Ambassador Dawes inaugurates paganty for railway centenary in Liverpool—Englishman's Congress convenes in Omaha—New York blind institution installs new games—Lack of gas feels German scientist's balloon trip to the moon—Newest New York waggon in its day, turns out at the scene of a daring desert peril to hunt salt—Crack West Point pipeline hunter stalks the supply of foreign war vets.

KINOGRAMS No. 5644—Yale trims Maine in football opener—Lipton says he'll try for cup again—Jerry Gill's jack-in-the-box says in action—Superfans ask old age pension in New York—Society sees close finish in oldest hunt cup race—Schonkners prepared for Gloucester fishermen's race—Bobby Jones wins U. S. amateur and now holds four major golf titles.

KINOGRAMS No. 5643—Gen. Dawes opens England's railway centenary—1,000 cows gather in California rodeo—Philadelphia and New York curling play for female baseball title—12-inch railroad mortar guns tested at Ft. Hancock, N. J.—Massachusetts horse goes for polo—Monkeys have their own heaven in Milwaukee—Foreign soldiers visit West Point—all ceremonies unveiled in Harrisburg, Pa.


PATHE SOUND NEWS No. 81—Society rides in big steeplechase at Lake Forest, Ill.—Gymnasts star in Stanford's football contest at Boston—Sky tooters toot in toeing drill in Mount Carmel, Pa.—Indians attack 12-inch war wagons in Washington, D. C.—Harold Thurston reveals magic in a big way—Grade A gypsy stage road show in Illinois—Maverick dies after his war stride again.

PATHE SOUND NEWS No. 82—Bobby Jones golf champion—Lipton gives United States farewell message—Catholics hold solemn festival in Nebraska—Harvard set for football season—Status unveiled in Illinois to the memory of Abraham Lincoln—Englishman builds automobile shaped like "R-100"—Pick champion among Richmond types—Whitney scolds teachers.

HEARST METROTONE NEWS No. 200—Uncle Sam tests New York defense—Champion acesmen meet in Australia—Noted Irish poet pays us a visit—Stealing a march on Broadway—Backstage at Ziegfeld's newest show—Metropole visits great German zoo at Hamburg—Bobby Jones leads chase at golf war opens.

HEARST METROTONE NEWS No. 209—Bobby Jones captures major golf title of year at Ardmore—Montana cattle herder back to ranching after summer of grazing in forests—Hot time in old German town as natives dance to welcome of autumn—Al Jolson tells the sound camera about himself—West Point eleven routs Boston University 39 to 0.

8 Jones Westerns Billed into Midland Chain by Columbia

The Fox Midland circuit has contracted for the entire series of Columbia's eight Buck Jones outdoor specials. This marks the second major circuit into which the Jones Westerns have been booked solid, Public having recently billed the group in 11 towns of the New Orleans territory. Two of the Jones specials, "The Lone Rider" and "Shadow Ranch," have already been released. The third, "Men Without Law," will go into the exchanges next month, while the fourth, "Dawn Trail," is now in production.

Ready for action with the new R.C.A. Photophone sound truck being used by the Metropolitan Motion Picture Company, Detroit. Among their other activities, the operators of this outfit produce regularly a talking newsreel for the Detroit Times.
Department Store Hookups Work on Almost Any Film; Campaigns Prove It

Department stores are perhaps one of the most fruitful tieup sources in the exploitation game. Because of the almost unlimited variety of goods and the merchandise scope, there is always some article in the store which will fit well into a tieup on any picture. It isn’t like a drug store, where the exploitation must be narrowed down to the advertising of cosmetics, sundries or perfumes.

Tiffany’s publicity department, knowing the value of department store tieups, has negotiated for the exploitation of its new Chimp comedies in 30,000 stores throughout the country. The chief article to be displayed in windows will be mechanical chimpanzee, a toy.

Stores Available Everywhere

This is one good stunt, but there are hundreds and thousands of others that will work equally as well with department stores. And it doesn’t take a big producing company to put them across. Any exhibitor, whether he be in the smallest village or the biggest city, can do the same thing on a smaller scale. Every town has its department store. Some are bigger than others, but that has no bearing on the promotion campaign, so long as one of the larger ones in town is selected.

These same department stores usually have great expanses of window space. In the cities, experts are hired to trim them; in the smaller towns, more than one store manager often finds himself up against it to get his windows decorated nicely. Now what would be better than to have the theatre take some of this space occasionally. If the theatre has a house artist he can do the decorating job. Otherwise, someone else can be found for it.

El Capitan Tries It

That tieups with department stores, either on window display, or cooperative advertising, or on any other system of ballyhoo, is profitable has been shown in San Francisco, where the El Capitan theatre has worked out an interesting cooperative idea.

The tieup was in connection with a sale held at the Misson Street store. The merchandising concern agreed with the El Capitan management to run a double-page ad layout containing photographs of film stars who were coming to the theatre. Scattered in the group were pictures of department heads in the store. There were 18 pictures in all.

Copy on the page told the public of the identification contest being run with the photographs. Each picture was numbered.

Window displays at the store were a replica of the newspaper ad.

Under the likeness of each department head of the store, the full name and the department he directed were given, so there was no puzzle about that—merely information for the public. Given in this form, people couldn’t help but read it. For the screen stars the readers were to give identification and the star’s recent pictures. This data was to be filled out on a blank appearing at the bottom of the ad and turned in at store.

When contestants brought their contributions to the store they noticed the sale going on and many of them bought. In other words, many came to the store and became customers, who otherwise might not have attended on the strength of a mere advertisement of a sale. All of which goes to show that tieup ads carry far more effect than ordinary ones.

How much did this cost the theatre? Just exactly 100 show admissions, which isn’t a lot in San Francisco for a house the size of the El Capitan. The department store took care of all costs on the newspaper ads and windows. The theatre got its share of mention both in the ads and other display for providing the tickets as prizes. Its current attractions were also plugged.

The store assembled $55 worth of merchandise and split it four ways for the four highest in the contest. The 100 show admissions were also distributed.

When the tieup had been finished the management of both the store and theatre were agreed that it had been a good deal more profitable than a cut-and-dried advertising campaign could possibly have been.

Dancing Course at Indiana

Free dancing instruction is given at the roof balcony above the Indiana theatre in Indianapolis each Thursday evening as the latest exploitation plan at that house.
**Selling 2 FN Pictures**

Two First National films came in for some effective exploitation upon their opening in Los Angeles. "Girl of the Golden West," when it opened at Warners Hollywood, was greeted by an oldtime stagecoach. A living billboard, with a man dressed to represent Walter Huston, helped boost "The Bad Man" at the Downtown theatre.

![Stagecoach and sound truck for "Girl of the Golden West."](image1)

![Winner of sack of gold.](image2)

![Truck with human billboard.](image3)

**Story of Meeting With Film Star Wins Newspaper Space**

A newspaper at Waterloo, Iowa, carried a cut and half-column story on Joe Cook, star of "Rain or Shine," and it was all because Jake Rosenthal, manager, showed a bit of publicity ambition and gave the daily an interview on an incident which occurred between himself and Joe Cook. Crashing a half-column story for a motion picture isn't done every day either out in that country, so they say.

At any rate, the news story was pinned on the declaration of Joe Cook in a magazine article that Jake Rosenthal was partly responsible for his (Cook's) success. The magazine article related that the film comedian had at one time appeared on the stage of the Iowa theatre. In those days he was a blackface jester. Rosenthal advised him to discard the black makeup. Cook did and thereafter went right up the ladder.

This worked out into a nice news story, a good personal boost for Rosenthal and profitable exploitation for "Rain or Shine." Rosenthal also obtained Nemo, baby elephant which appeared in the picture, for a local appearance. The young pachyderm was taken to the city hall and introduced to the mayor, then paraded through the streets to the theatre.

**Metro Issues Full Page Ad Mat of Information Stunt to Be Used on Films**

Metro-Goldwyn-Mayer has prepared a full page mat now being distributed without charge to all theatres playing M-G-M product during the coming season. The ad carries the headline: "The Most Important Film Announcement Ever Made in This City!"

Below the headline is copy explaining that the theatre carrying the advertisement is playing M-G-M pictures. The exact wording of the copy is as follows: "The...theatre gets the great Metro-Goldwyn-Mayer pictures. The management is proud to announce that it has obtained for its patrons the entire entertainment delights of the Metro-Goldwyn-Mayer studios for the new talkie season of 1930-31. M-G-M attractions are the talkies that all theatres seek to obtain. It is another triumph for the...theatre to have won them for our patrons."

A sketch of "Leo," the M-G-M trademark lion, appears in the upper left hand corner of the page, while at the bottom are pictures of M-G-M stars and a listing of the attractions on the new season schedule.

**Indianapolis Lyric Reopens Ballroom and Dancing Class**

The Lyric theatre ballroom in Indianapolis has reopened for the fall and winter season. New lighting fixtures and novel light effects are featured.

E. W. Mushrush has been re-engaged as manager of the ballroom and his classes in dancing are to be continued. An orchestra has been engaged and a new check room and orchestra stage have been built.

**Snapshot Contest at Circle**

An exhibit of 42 snapshots taken by members of the Indianapolis Camera Club is being displayed in the lobby of the Circle theatre, Indianapolis. Ballots are provided and patrons urged to select the best print in the collection. The winning photograph is to receive a gold medal, with silver and bronze, respectively, for second and third.
Human Billboard, Old Stagecoach
Exploit 2 FN Films in Los Angeles

We would refer those who want action in their exploitation campaigns to the lively promotion program carried out by the Warner Downtown theatre, Los Angeles, where a live figure in a moving billboard gave the populace all the action it desired.

The picture exploited was First National's "The Bad Man." A ballyhoo truck with loud speaker attachment was the only stunt used, but it was aplenty. Huge billboards on either side carried copy on the film. The billboards were really nothing but cheesecloth. In the center on either side was painted a picture of Walter Huston, star of "The Bad Man." A border of electric light ran along the outer edge of the billboards or signs on both sides of the truck.

This Billboard Shoots
The picture of Huston represented him as the Bad Man and he held a pair of six-shooters in bandit-like fashion. At intervals during the truck's progress through the streets, the border of electric lighting was switched off and suddenly the menacing figure of a real bandit sprang to life. This was done by having a man dressed in the same garb as Huston stand inside the truck. Inside lighting effects caused his figure to show through the cheesecloth.

Vividly illuminated while the rest of the sign was in darkness, this man announced particulars of the picture's showing through the loudspeakers. He punctuated his brief address by discharging both of his six-shooters, which carried blank cartridges, of course. But the stunt created a sensation in the streets of Los Angeles.

Stagecoach Reception
"Girl of the Golden West," another First National picture, enjoyed a successful run at Warners Hollywood theatre, Los Angeles, after a stagecoach reception, et al. The overland relic of the frontier days was drawn by four horses. A group of girls rode in it and cards on the sides said: "We're on our way to greet Ann Harding in 'Girl of the Golden West' at Warner Brothers Hollywood theatre."

Shortly before the picture opened it was announced that a "gold hunt" would be held outside the theatre. A bag containing $100 in gold was hidden in a niche in one of the first story windows of the Hollywood theatre building. When time for the gold hunt arrived the sidewalk was jammed with persons seeking the treasure trove.

Attractive Displays
Advertising and window displays played up the card angle of the picture, in which Ann Harding stars, it is said. "Sea Wolf," starring the late Milton Sills, was on the screen.

Another gift night was held at the Alamo September 24, when three radio sets were given away.

Cooking School Brings in
The Women at Fox Sequoia
Cooking schools are not an innovation, even in theatres, any more, but Tom Kane, manager of the Fox Sequoia house at Redwood City, Cal., finds that women still attend them in large numbers when he promotes one at his theatre.

Merchants who were goods were used in the school tied up for many pages of cooperative advertising. An expert cooking instructor was secured and a newspaper, also in the time, helped give the Sequoia much added publicity.

Book Stores Give Tickets
To Capitol at Galt, Ont.
Two book stores tied up with the Capitol theatre, Galt, Ont., and offered a show admission with every purchase of school books and supplies amounting to $1 or over. E. Landsborough, manager of the Capitol, sold the tickets to the book stores at a special rate and received space in the show windows plugging his shows.

“80% INCREASE”
Reported by an EXHIBITOR since giving away Movie Star Photos
You can also increase your BOX-OFFICE RECEIPTS by giving away these Beautiful Sets of 16 DIFFERENT FAMOUS AUTOGRAPHED MOVIE STARS ROTOGRAVURES

<table>
<thead>
<tr>
<th>Package of 100 Sets</th>
<th>Raised in envelopes In Lots of 100 Sets for $10</th>
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<td>100 Sets per 100 Sets for $10</td>
<td>1,000 Sets per 100 Sets for $10</td>
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Write for set of "FREE SAMPLES"
M. E. MOSS (EHW) PUB. CO., Hartford, Conn.
Wisconsin Theatre Has Reception, Parade for Fifi Dorsay’s Arrival

Film stars making personal appearances at a theatre should be put across in a big way the first day. James Keefe, advertising manager for the Fox Midwesco Theatres in Milwaukee, did just that when Fifi Dorsay, actress, came to the stage of the Fox Wisconsin.

Scheduled to open her engagement on a Friday, Miss Dorsay was prevailed upon to come one day in advance so that the brilliance of the ceremonies attending her arrival would not be diminished by the coming of two trans-Atlantic fliers, Bellonte and Coste, who were to appear on Friday. Keefe made a special trip to Chicago to get Miss Dorsay’s consent to come a day earlier.

When she arrived in Milwaukee a band and 20 automobiles greeted her with “Welcome Fifi” banners. She rode at the head of a parade through the streets to the city hall, where she was greeted by city officials.

Lobby Represents Prison For “Big House” Showing

The Rialto theatre, Denver, used a prison setting in its lobby with marked success for the showing of “The Big House.” A prison cell was laid out on either side and the entire lobby was decorated with actual photographs from the prison riot at Canon City, Colo. Appropriate copy gave news of the picture’s billing.

A “mystery” car was driven about the city with all windows shrouded in black cloth and the name of the film painted on them.

Saenger Has Straw Hat Day

The Saenger theatre, New Orleans, helped to say goodbye to the straw hat season by accepting in lieu of a ticket of admission, one straw, condition, style and size forgotten. The promotion stunt lasted for one full day and the Saenger got enough straw hats to feed a flock of hungry goats for weeks.
Broadcasts Serials
Of "The Big House"

I. Wiensheink, manager of the Majestic theatre, LaSalle, Ill., followed the same exploitation system as an exhibitor in Terre Haute, Ind., when he promoted a radio program for "The Big House.

Each day, for three days, the story of the picture was given in serial form. Descriptions of the leading characters were also given, without giving the name of the character, however. Listeners were invited to send in correct names of the persons described. Winners received show admissions.

In addition, Wiensheink arranged with a local radio distributor for use of its advertising truck for two days. Compo boards were placed on the sides to represent prison bars. Behind these were cutout heads of Wallace Beery, Robert Montgomery and Chester Morris, leading players. Above the heads were signs reading: "Wanted! For further information, call the Majestic theatre."

Anti-Fire Organization
To Adopt Talker Program

Talking pictures are to be included in the educational campaign for fire prevention to be sponsored by the International Association of Fire Chiefs. This decision was reached at the association's recent convention in Winnipeg, Can.

The fire prevention program is to cost approximately $100,000, it is said.

Midnight Shows for the Heat

Hot weather hit San Antonio two weeks ago, and the Aztec theatre there fought off the high temperature opposition by running midnight matinees which jumped the box office to a neat figure.

The Texas theatre at San Antonio recently had an exhibition of new model roller skates on its mezzanine through a tieup with Philco.

Mayor of The Dalles Proclaims
'Chaney Week' for 'Unholy Three'

Tribute was paid to the late Lon Chaney in a special "Lon Chaney Week" program by Guy Matthews, manager of the Granada at The Dalles, Ore., with the cooperation of the city government. The tribute to the actor's memory proved to be a monument to a real monument in the line of box office records, too, for people flocked to the Granada who had not seen a show in many months.

The picture shown during the week was Chaney's own "Unholy Three." Mayor A. W. Manchester gave impetus to the movement honoring the dead film star by issuing a proclamation declaring the "Lon Chaney Week." His statement was this:

"Whereas, Lon Chaney, famed screen star, has passed into the great beyond, and whereas, the world mourns the loss of this beloved character whose exemplary life might serve as an inspiration to every American citizen, therefore, A. W. Manchester, mayor of the city of The Dalles, Ore., do hereby proclaim 'Lon Chaney Week.'

Several days during the picture's opening, Manager Matthews tied up with a local daily for publication of a serial of Chaney's biography. A daily introduction appeared at the head of the serialized biography telling of the "Unholy Three" showing at the Granada.

A former studio associate of Chaney in Hollywood chanced to visit The Dalles and wrote articles which appeared in the papers.

Lost Your Key? Come and
Get It at the "Key Board"
In This Winnipeg Theatre

It is no trick at all to find lost keys at the Capitol theatre, Winnipeg, since Walter Davis, manager, installed a "key board" in the lobby.

The "key board" has hooks on which are placed all keys found in the house. Above it is a sign reading: "Have you lost your key?" The device saves attendants a lot of time and trouble, for patrons are free to come and take their lost key without bothering the box office.

Too Good to Be True—Almost

Receipts have been doubled three times within a month at the Regent and Imperial houses, Ottawa, Ont., on successive showings of the three pictures, "All Quiet on the Western Front," "Song o' My Heart" and "Animal Crackers." At this alarming pace, it is feared the theatres will soon collapse from over-crowding—maybe.

Gives Boys' Club Matinee

M. K. Gable, manager of the Circle theatre, Indianapolis, recently gave a special morning matinee of "Animal Crackers" for 300 members of two boys' clubs in the city.

You are reading this little ad because the dollar sign caught your eye. It always works.

By the same token, "Building Theatre Patronage", Barry and Sargent's great book for showmen will catch housewives for you because it contains the patronage building ideas that always work. 400 pages of money-making facts.

(Only 50 cents mailed to your door)

CHALMERS PUBLISHING CO.
516 Fifth Avenue, New York City
Essays on Romance

In Newspaper Plug
Greta Garbo’s Film

Essays on romance were the basis of an exploitation contest for Greta Garbo’s “Romance” at the Irwin theatre, Bloomington, Ill. A newspaper helped K. W. Lawlor, manager of the theatre, sponsor the contest and stories were run on consecutive days for a week prior to the picture’s opening. Photos of Miss Garbo were carried with each story. The essays were restricted to 100 words in which the paper’s readers were invited to express their opinions on romance, what really constitutes great romance, personal experiences on the subject and so on. Cash prizes and show admissions were given the winners.

Two thousand photos of Miss Garbo were also distributed, with numbers on the reverse side. These were handed out in the lobby with the announcement that 10 of the given numbers were to receive free tickets each day. The public library in Bloomington distributed 1,000 bookmarks made up as blotters, which suggested current romantic fiction and carried copy, playdate and name of the theatre at which “Romance” was playing.

Tram Cars Carry Youth
To “Disraeli” in Melbourne

Seeing “Disraeli” in Melbourne, Australia, was made such a convenient thing for children that thousands of youngsters in that city came to the Capitol theatre for the picture.

The “convenience” was nothing other than ordinary tram cars, provided by Roy Nelson of the Capitol to carry children to and from the house, thus eliminating dangers which might befall them in traffic. Ten cars were operated daily while the picture was shown. Was the idea a success? Well, answer that yourself. Twenty thousand children saw the picture at the Capitol.

The stunt was arranged through a tieup with the department of education. School was in session at the time the film was in Melbourne and the tram cars went directly to the schools for their passengers.

Photos of “Rogue Song”

Star Are Given at Aurora

Edwin Lewis, manager of the Tivoli house at Aurora, Ill., had 5,000 special coupons printed and distributed from house to house in connection with the showing at his theatre of “The Rogue Song,” starring Lawrence Tibbett. When these were presented at either of the two Atwater Kent radio dealers in the city they entitled each woman to an autographed photo of Tibbett.

Lewis also obtained numerous window displays through tieups with song dealers and stores.

W. M. Gollner Is Promoted

W. Marsh Gollner, formerly manager of the Princess theatre, Toledo, has been promoted to city manager for all Paramount houses in that city. H. L. Bresendine has been brought from Rochester, N. Y., as Gollner’s successor at the Princess.

Country Store Boosts B.O.

A country store program every Saturday night is helping to increase the fall business at the Lyric theatre, Fort Collins, Colo. A kiddies’ club, which meets every Saturday afternoon, is another stunt being used by the management.
Three Fox West Coast houses combine their advertising in this manner. A sketch of a bear, California emblem, characterizes every ad. The three theatres are all in San Francisco, and it so happens that they were all playing Metro-Goldwyn-Mayer attractions when this ad was made. The pictures were "Call of the Flesh," "Our Blushing Brides" and "The Unholy Three." Rudy Marquard is the artist.

Covent Garden Has Theatre Party for Chicago Merchants

J. B. Smelker, manager of the Covent Garden, Chicago suburban house, promoted a theatre party for business men in his community through a tieup with the Midtown North Business Men's Association.

The secretary of the association mailed letters to all members informing them of the theatre's offer. One of the provisions was that each merchant must bring his wife or a friend on a paid admission in order to make good his own free ticket.

Smelker asserts the response to the invitation was so numerous that he is now planning to give such parties regularly for business men. They will automatically become members of the Covent Theatre Merchant's Club.

This idea has not only brought better results at the box office but also helped to establish the theatre as a vital part of the community, Smelker believes.

Adopt Friday Policy

Following the lead of the Princess and Paramount, Public theatres in Toledo, the RKO Palace there will hereafter change pictures on Fridays. The Viva-Temple also in Toledo recently tried Friday openings, but concluded that they were not successful and changed back to Saturday.

"Swing High" Exploitation Gives Harrisburg Taste of Circus Life

The Victoria theatre gave Harrisburg, Penn., a taste of circus life in a delectable bit of exploitation for Pathé's "Swing High," which somewhat resembled the campaign put over by Louis Charnin in Kansas City a few weeks ago on the same picture.

Promotion was centered about the activities of a girl aerialist who performed on a trapeze above the marquee. Stunts of this nature, especially with a girl doing them, catch the interest of the public.

A heavy beam was anchored to a window sill and the trapeze suspended from it. The swing was far enough out from the building so that the huge electric sign could not interfere and pedestrians got a good view. While the girl did her acrobatics a theatre attendant stationed on top of the marquee kept the eyes as well as the eyes of pedestrians busy. With his megaphone he gave details concerning present and coming attractions at the house.

Girl Leads Circus Parade

But the trapeze act couldn't continue all day long. So when the girl became tired the management varied the stunts by sending a miniature circus parade through the streets. There were old wagons decorated in mock circus effect and all the other improvisations necessary. The clowns and whatnot who rode in the parade all had special costumes. The girl aerialist headed the caravan astride a horse. She rode bareback, a la circus, of course. Printed banners draped over the horse carried the title of the picture.

A man in clown clothes, who walked in the parade, distributed balloons to kiddies with tags carrying the name and playing date of "Swing High."

Get Window Display

Tieup with a store gave additional publicity. Carrying the circus idea a bit farther, a girl was hired to sit in a swing in the window in her circus costume. Stills from the film were scattered about her. A larger poster told window gazers that show admissions would be given to those who could correctly guess the girl's age, weight and height. On the drapes in the background had been pinned copies of "Shoo the Hoodoo Away," a song hit from "Swing High."

Also in this same window were countless pairs of stockings at special prices. Those who submitted guesses on the girl's weight, height and age were requested to present their answers at the hosery counter of the store.

A Correction

A story was printed in the Box Office Promotion department some time ago on the Los Angeles Hollywood theatre's campaign for "Top Speed" in which it was inadvertently stated that Hubert Voight was West Coast publicity director for Warner Brothers. Voight is not connected with Warners but is in charge of West Coast publicity for First National and in this capacity directed the exploitation for "Top Speed."

He's Community Booster

Joe Franklin, manager of B. F. Keith's theatre, Ottawa, Ont., believes in being a community booster. He recently accepted appointment as director of publicity for the Royal Humane Society and is now supervising its subscription drive.
BABY CONSOLE IDEA AIDS PROGRAM

DON GALVAN

STAGE SHOWS

CHICAGO ORIENTAL

WEEK ENDING OCTOBER 4

Charlie Crafts is back. That's almost enough to insure any stage show as being good, but this week it seemed to be better than usual, due mainly, to the greater part to Charlie, and most certainly in the bill of "Fall." No, it wasn't fair, it was good (please don't shoot), and the presentation went under the title of Spookland, a Publicx production.

The introduction was a picture purporting to be a health farm, and the Travelers, a clever ensemble of six boys and six girls, put on some very fine dance routines, demonstrating their talent. The girls appeared first, waving tennis racquets, and doing a fast dance. Then came the boys, with golf clubs, doing a pleasing number of steps. Again the girls with beach balls, which they augmented their steps with, and then the boys went into clubs. They all joined after this and did a fast tap that put everybody in good spirits for the rest of a very excellent performance.

Sis and Buddy Roberts came out, attired in aviation costumes, and went over like a million with their acrobatic tap dance. Then Stan Kavanaugh came out for just a moment, but we knew that something was going to happen before the evening was over.

It did, but we can't tell all about it here.

An airplane is heard, and suddenly in rushes Charlie, lugging a parachute, and looking as if he'd fallen at least 10,000 feet. Charlie and Stan joker a while and then Olive Fay appeared, and won her audience immediately by singing "When Pettin' Out in the Park," after which she did a short specialty tap. The Roberts (brother and sister) appeared once more, arriving on the stage in a little car to do another acrobatic tap dance.

Stan Kavanaugh appeared again and did a jug- gle. We'll say he juggled and how he juggled as he did juggle no one will ever know. It was just uncanny the way his arms would shoot out and catch whatever there was to be caught, be it a tennis ball, Indian club or a plate of plates. He cleaned and juggled and juggled and cleaned which could have sat there and watched him for hours, but it came time for the production number, so Stan led the Travelers in a few calisthenics with Indian clubs, then the lights were turned out, and the clubs were lit. It was most effective, the swinging arcs caused by the lighted clubs upon a black background. Stan had bright red lights, and we don't understand why his arms didn't fly off, judging from the rate at which those lights traveled. It's just too bad that Stan can't be on every bill.

Stan and Charlie then fooled around a little, and Charlie sang "Lovin' You Like I Do" and he cer- tainly won his audiences—whenever he won before, he just won them all over again. It's a real treat to hear Charlie warble, and when he started telling "Little White Lies"—well, if the song wasn't selling it would sure put it over. It ought to sell a copy to everyone at the theater, hearing Charlie sing it.

Olive Fay then appeared with a guitar, played soft music and sang "That's Why I'm Happy." George Sassy had his usual success in the house in a constant upturn with his comic songs and clever patter. You? Nothing to see but, and when he rolled into his drunken sailor act, with nothing but a sailor's cap for the illusion—well, it was just too bad. Of all the sailors in all the navies were like George, there wouldn't have to be any war. All they'd do would be to get together and sing; it would

(Continued on next page, column 2)
**STAGE SHOWS**

(Continued from preceding page, column 3)

be like forming an international pike club, with a healthy thrift for the initiation fee.

The finale showed the whole company of the Travellers on the stage, assisted by Sil and Robert Roberts in doing a fast tap, and then the curtain rose, displaying a huge tri-motored airplane, with the wings outlined in pretty lights, and the motors purring away full blast.

A great show for Charlie's opener, and Charlie put on a great show.

**Kansas City Pantages**

**Week Ending October 2**

The Fanchen and Marx "Leo in Blue." Like most of the units which have played Kansas City, is carefully stumped and plentiful. This unit will introduce the little bits of the title and colorful and a little less to the popular than some of its predecessors.

The opening scene presents a dim blue-lighted stage, with a young man soloist. The chorus arises from the floor in blue and silver mantles and does a weird dance to symbolize the melodically "blue" song of the color. The specialty which follows is presented by two tumblers. The second chorus is in a particularly difficult and active one, with unusual costume. Perhaps the most pleasing chorus as far as costuming is concerned is the third, in which the dancers are dressed in pastel blue following effects, with silver headboards. The specialty dancer with this chorus is the most graceful and pathetic little miss to be seen here in many a day. Her name is Mitzi Mayfair. There is a dance of two statues which has come to life, and immediately after a baritone dance by two comic drummers who prove to be a whole show in themselves. The blue effects are not overdone, but are varied considerably so that there is no monotony.

**San Antonio Majestic**

**Week Ending October 2**

Little Baby Rose Marie, the National Broadcasting Company's cute six-year-old songstress headlined the current bill at the RKO Greater Majestic Theatre this week. Her crooning and hoop-a-dooing is very good for a young one, but in this reporter can visualize her as a great talking picture queen when she is grown. A big applause and several encore.

The Lander Brothers sing, talk and make merry with their chatty which keeps the audiences rearing with laughter. Their harebrained dialog and tomfoolery made the audience break up in laughter every few seconds. George Andre and company, adule dancers of the highest type, present several numbers in a most colorful manner. The costumes of his stepsisters in the act appear as different birds, their dress being made out of crepe paper feathers or something of that nature.

The Palm Beach Nights Review is made up of a series of tap dances and songs with six petite girls going, occasionally leaning backwards over the footlights and making a kind of "tintinnabulation" with their feathers. Then the Lander Brothers come in to help them to make this a longer act on the program. The boys put comedy into the number with a comic wedding, and the pretty maids are all drolled up in a presentable way as their costumes were attractive and smart. All this made a very nice closing for the finale.

Jean Sarll and his R-K-O Orans, the Majestic Greater orchestra, are heard in a novelty overture. Vernon Grey at the console of the organ renders his usual amount of musical gems in a pleasing manner.

**Pittsburgh Enright**

**Week Ending October 2**

Dick Powell, m. a., calls his stage attraction "Slow Lively and Stay Alive," because of a Safety Week Drive in Pennsylvania. The "Stay" part of the title is quite applicable when the audience is crammed with types of dancing.

In the first place, the Rockets do several novel dance steps. The girls are well drilled and are an integral part of the stage shows here. There are three tap dancers, two boys and a girl, whose names we did not get, who put on a good act. Their team work is excellent, and each solo with some difficult steps.

Then there is Roy Rogers who does a drunken dance, and is a true backwood character as the footlights
Before the Mike

By BOBBY MELLIN

Summer is here, and baseball season is ended. Dancing returns. So does Maudie Sherman, to the College Inn, Hotel Sherman, Chicago. Her daily afternoon booking in the Hotel Sherman, where she is presently a favorite. Maudie is also playing at the Casa Grandada until Paul Whiteman and the Casa Grandada Orchestra — the two, you know — who have Miss Martin, official hostess of KYW, will be interested to know that she is on hand again, after a vacation last summer. Maudie is bright, the new studio located atop the Strauss Block.

Fifteen minutes of foot stepping dance music by Jules Herbuvaux's orchestra introduces the Brownfoot Follies program to the radio audience. Friday, October 2, over a National Broadcasting company network. Jules is conductor of the studio orchestra and a "tact" player of no small repute. Another feature on the above program is the Frohme Sisters quartet. They are really sisters and the daughters of an Indianapolis dance master and have sung together ever since they were able to cry.

Although the date for the moving of the NBC offices into the new quarters on top of the Merchandise Mart, Chicago, was officially September 15, the office of Don Bernard, program manager, was ready and waiting for him two days earlier, September 13th. Thursday hangs a tale. All through Bernard's life, the number "13" has played a conspicuous part. Bernard was born on the 13th, married on the 13th, and entered both college and the music conservatory on that date. Anxious to open his office on his lucky day, Bernard pulled in which made it possible for him to stage a personal and opening two days ahead of the rest of the NBC.

Dropped in to see Miss Patricila Ann Manners the other day. She is the life of the broadcast is at a loss to understand why she did not enter the Miss Radio contest held by the NBC. She is uniquely gifted among the contemporary with the most charming miss in radio, for Patricia is petite, strikingly auburn locks, blue eyes and one of those "beams and cream" complexion, and a personality no one can possibly resist — Irving Margriff continues to please radio listeners twice daily from the Blackstone hotel. Tune in to his entrancing music.

Ted Pearson, whose twenty-seven years seem to be the fact that he is one of the veteran announcers on the broadcast. Ted, has recently been promoted to head of the production department for the Chicago studios. Pearson earned this honor by his excellent work as an announcer and production man during the past two years with the NBC. He announces such outstanding broadcasts as the "Armore Hour," "Shale Echoes," "Radio Household Institute," "Keystone Chronicle," and others, and has been in charge of many other specials for our outstanding chain programs.

One of the hardest working individuals in the music business is Irving Ullman, manager of Joe Morris' Chicago office. There is no doubt of the Chicago music man that the success of "Somewhere in Old Wyoming" and many other Morris song hits was due to the uncanny ability of Ullman to get in and land plagues where others fear to tread. Irving is in the old school, and never lets up on a plug until he makes sure that his plug song is set.

Our very good friend Jimmy Green leaves the Golden Pheasant Club, the West Side end, although booked for another job, cannot say what it is yet — Eddie Nelson replaces Herbie Carlin at the Goyon's Paradise Road. and is scheduled here for an indefinite period. Eddie is a Chicago favorite, having played at the Trianon and the Majestic with marvelous success. — It is rumored that Jack Crawford and his orchestra will soon be in Chicago playing at a ballroom on the West Side.

Charlie Arge, formerly master of ceremonies at both the Avalon and Capitol theatres, is back here again. Charlie is the leader of the Merry Garden Ballroom orchestra, and doing a very fine job of it. This is really Charlie's first love, for he is a student of J. E. Lamp, who conducted the Aragon and Trianon orchestra and turned out such leaders as Wayne King and Dell Lamp. Charlie always has a smile for his many friends and admirers and welcomes them to the Merry Garden for a merry time.

STAGE SHOWS

(Continued from preceding page, column 2)

San Francisco Fox
Week Ending October 2

This week's musical offering at the Fox theatre features Horne King, guest conductor, and the grand concert orchestra in a medley of light opera selections. An elaborate tableau participated in by twelve girls forms a lovely interlude in this being in the form of a Holland flower market, with girls in gay costumes, a wealth of flowers, and flower wagons drawn by dogs, with a Dutch windmill in action in the background.

The Fanchon and Marco stage offering is a "Southern Belle Idea," presented in a typical Southern setting and poppy with shuffle and crinoline ruffles. The opening curtain reveals Helen Warner, a stately young lady with a double-barreled voice singing in front of an old Southern mansion. At the conclusion of her song, twelve girls come out from beneath her hoop skirt and do a dance number, with twelve others. Some of the girls do a surprise turn by suddenly throwing their gowns over their heads, and then they take the form of diminutive Mammies, the old-fashioned bunsters forming a large circle around the stage.

Horne King offers a medley of airs on the piano, assisted by the orchestra and Hot Chocolate, a tap dancer, struts his rapid fire stuff. Nine girls come on in unique costumes which suggest that they are standing on their heads, and when so often it is difficult to tell whether they are standing on their feet or on their heads.

V. Joe Reynolds offers an acrobatic act, featured by hand-springs, and Helen Warner sings, "You Brought Me A New Kind of Love," glowing with Horne King. Jimmy Lyons, The Ambassador of Horns, is featured with a drum, and does some rapid fire talking that wins a burst of laughs.

The Southern Beauties, adorned in ruffles and crinoline, dance to music of past years and end with a cabaret in which all the performers take part. Hatt and Herman do a comic act on a set of springs, with Herman in the role of a beginner, but a very willing one.

The act is brought to a close by the girls swarming over a rope net at the rear of the stage and going through acrobatic stunts to fast music. The show is well balanced, but is without any real headliner.

San Antonio Texas
Week Ending September 25

The title of the current Public stage show at the Texas theatre this week is "Country Club Revue," featuring "The Earl and His Stage Band Boys, who have been holding full over all these units for some time. Ewen Hall sings "If I Could Be With You One Hour Tonight." Headlining the bill was Tex McLeod, known as "The King of the West," who does his Texas, yodeling, comical nonsense, etc. He received a nice hand and made the patrons feel pleased. Grauman, Hess and Van clean out every store and the performers, entertained in a most pleasing manner, and got a good hand, too. The Darling Twins, whom I reviewed at this house last year, presented an act of musical comedy which was quite different from that of last time, was well received by the natives. The Country Club Girls, twelve-in-line, all were seen in the finale composed of dances and song.

George Heiner and the Texas Grand orchestra in the pit, operated Operatic Gems, while Leo Weber, dynamic exponent of a wide repertory, played as his organ solo, "We're On the Air," a novelty number that got off to a fine start and encore came at the finish.

Chicago Chicago
Week Ending October 2

Al Evans, as master of ceremonies, did his share to make the stage presentation, "Vogues and Varieties" a half hour well spent for the patrons this week. The program opens with Al and his stage band behind a curtain in their usual spot, and the music while the Sharp ballet marches from the wings in flowing robes. The dancing girls discard their robes, go through a stepping number and work, to which Evans takes the limelight with his singing of "Little White Lies." He is his own accompanist at the piano and his tenor voice does the rest.

Somehow Al Evans' dignified way of mastering at the ceremonies is exceptionally pleasant. He doesn't fall all over himself and the footlights to please the crowd, but he doesn't need to. His type is the kind that one won't tire of in a hurry. He is en-

(Continued on next page, column 1)

ORGAN SOLOS

"Let's Do Some Imitations" — "Glorifying the American Song"

"A Goling We Will Go" and now

"Let's Be Unusual"

Every Solo a Wow! WIRE

MILTON KAE

Kae Studios, 125 W. 45th St., N. Y. C.
The Oklahoma City Orpheum
Week Ending September 26
The splendid R. P. Sharpe vaudeville and talking picture program presented at the Orpheum brings a group of acts seldom surmounted for entertainment qualities. Here are the famous comic vaudeville stars, Geraldine and Jo, in "Something Different," and Lane, Osbourne and Chico, a "Classical Diversion." Tom and Ray Evans, "Nobby Nippit," Harry Holmes, in "The Festivital," and the screen presents "A Noire Affaire" (FN), with Billie Dove and Bixl Rhodesbone.

Chicago Paradise
Week Ending October 4
Mark Fisher put on a whole of a show, a fitting anniversary presentation, as it was called, which went under the title of "Gingerbreads," and was a Frank Cambria production. Excellent acts, driving good music, and Mark put on the finishing touches by his masterly rendition of a few songs. You could collect yourself long enough to take your attention from the stage, just to glance around and notice with what rapid concentration, we might say, the audience had its eyes and ears glued on the stage, was a triumph in itself, as the show was going over, and in great style. But to a brief resume (it really should be given two columns).

The opening number found Mark out on the stage, attired as a gingerbread man should be, at least from the memory we have of the story books we read way back when. He sings his Little song, and then out come two little ladies, the Harrington Sisters, and they have taken their gingerbread men and want them repaired, or better yet, some brand new ones. So Mark gives the magic words, and the Gingerbread men come alive as very chill chefs, with pans of bread in their hands. They go through a clapping, funny, and finally it seems as though they are gone. A group, the lights go out, and there is a dancing ginger bread "radium" man, slowly dancing off the stage. Very effective, and the people raved.

Mark then gave a lengthy dissertation about John Smith (Al Smith ran for president, but John ran for Congress) and with some effects of the orchestra, from trumpet blares to raspberries. A few jokes, and the hand seemed to get a great kick out of it.

Next, the Harrington Sisters appeared, dressed in the black, little lady, and sang the old "Do I Care," very pathetically, and very humorously. Then they sang a little song entitled, "We're Going to Be Gold-diggers," and when they came on the stage, one carried a pick and the other a shovel, and they both wore miner's caps, and carried a sack to put the ore in. Their harmony was of the tingling variety, and every body sat and listen hours to, and they sang with so much ease that it didn't seem possible that they could be heard beyond the four lights, yet their voices just floated to every nook and corner.

A tap dance par excellence, in fact, we can't remember having seen anything like it, was put on by Dick and Edith Barcuse. On their toes every minute, running up and down stairs and not losing a beat. A most marvelous exhibition of skill and talent. They have taken years on the stage to perfect it, and the applause which they received was ample (we hope), for all the time and strain it took to learn to do it well. If we had a score board, we'd put them down at 100 per cent, and more, if we only knew what it was.

Mark then sang "Waiting for Ships That Never Come In," and did sing it. The audience was most excellent from the time he opened his mouth until he closed it at the end of the song. When he pointed and said "see the ships," well, it just seemed as though there they were, and you could almost hear the lapping of the water as it was swayed upon the stage. Much excellent for an show goes to Mark.

Rome and Gaut, the "tall and short of it," put on about fifteen minutes of plain foolishness that drew plenty of laughs. It seemed like all legs and no less, and the dances they did—well, there's no need to try and describe them because they would be impossible. Needless to say they were well received.

The grand finale found all the acts on the stage, doing their bits, and the curtain fell on an anniversary show that deserved every bit of that title, and made the word anniversary mean something.

Chicago Tivoli
Week Ending October 2
Frankie Masters presents "Hottest 'n' Hot!" as this week's offering. The show has everything from aero-batics to dancing to singing and Frankie has on important part in all. The acts include, "Noisy Neighbor," "Al Harrington," "Mindless Holmes," "The Festivital," and "A Noire Affaire." Frankie, always manages to dig a few additional laugher out of every act that the other performers couldn't find.

As the curtain rises, the Lambert Ballet dances out to the tune of "Dream Lover," a number played by the stage orchestra. Then Masters steps forth and sings "Swinging in a Hammock." His mellow tenor voice gets hearty applause. Frankie has certainly entrenchened himself in the hearts of the southwest Chicago youngsters.

Eddie Knoll, the male portion of the Lambert unit, draws a good reception with his handsprings and earthwheels in a solo dance.

To illustrate how "Swinging in a Hammock" would be sang among Masters have the box offices give Irish, Spanish, Scotch and German versions, and finally Chicou's own way of playing it, which he interprets at "hot.

A beautiful fan dance by the Lambert dancers, in Japanese costume, serves to introduce the Kanazawa. A set of five Jap acrobats. They toss each other about with an abandon that shocks the audience out draws a big hand. A few intentional mishaps are thrown in to make the stunts more interesting. In their last stunt Masters, always willing to help out, steps in to show the Japs how it should be done and gets himself considerably mused up.

Dalton and Craig, male and female dance comedy gives, due an act that goes over fairly well, but would be much better if cut down to half the length. It takes them too long to get started, but when they do the humor is rather lively. They must have been on the stage fully 15 minutes. During the last five minutes they were good. The rest of the time it was just flabby slapstick.

Lillian Roth, the screen star who is bringing the smiles at the box office with her personal appearance this week, sings four numbers, the best being "Loveydown" and "Sing You Sinners." She is well received. For an encore she puts on a wrestling match, with Frankie as her worthy opponent. Masters gets a bit the worst of it. In fact, he drops to the canvas but rise radiating with excitement.

This comic the the end into guffaws of laughter.

A group of girls who stand more driller on their steps form a half circle around Frankie and do the dance "Gone Funny." The Three Novellettes chimes in on another song for the finale.

Emil Vandah directs the Tivoli orchestra in the feature, "The Soldier."
Baby Console Idea Aids Program; Put Over By Ron and Don
(Continued from page 50, column 1)
phone record was used along with the or-
gans, and the orchestra joined in. For
atmosphere charged hammers, which pro-
duced electric sparks when they struck the
anvil, were used.
Opening at the Portland house with
"How Do You Do, Everybody, How Do
You Do," they swung into a parody on
the popular tune, entitled "Our Fate Is in
Your Hands," then played "In the Air," "Count-
ing the Stars Alone," "Honey" and "Tiptoe
Through the Tulips. The initial presenta-
tion established the team with a bang.

Atmosphere is Stressed
In all of their offerings the team uses
slides and stresses atmosphere. A large
measure of Ron and Don's success can be
attributed to the unique manner, in which
they project their personalities into their
offerings, each of which is built on a central
idea.

The Baby Console, which is said to be
the smallest playable organ in the world,
and is less than 36 inches in height, breadth,
and depth, adds individuality to the pro-
grams. The small instrument was built
according to the team's specifications and
was introduced to showgoers Feb. 16, 1929.
It is connected to the main organ by a
cable 185 feet long and through an infrac-
itive system of wiring the whole range of
the four manual organ is available. Ten
combination pistons, directly above the
keys, make change of tone color possible.
An example of the scale of size of the
"Baby" is the dimensions of the pedal key-
board for the feet. The pedals are just 1½
inches over all, while the ordinary pedal
rises some 9 inches off the floor.

Makes for Versatile Programs
Enough time has now elapsed to prove
the Baby Console of lasting value. It
makes many versatile programs possible
and the movability is a feature especially
useful in the Saturday morning Organ Club
programs. The club, which was organ-
ized at the Seattle last fall, has proved a
decided boon to the box office. About a
thousand children come every Saturday
morning and gladly pay their dimes. Con-
tests of all kinds—dancing, singing, playing
various instruments and recitations, in
which the children vie for prizes—and
community singing, are on the bill.
Ron and Don are now organizing an
Organ Club in Portland, and it is expected
that the young fans will become as attached
as did the Seattle boys and girls who tear-
fully turned out by the hundreds to bid the
team farewell.

Rex Mayne Makes Change
(Special to the Herald-World)
SAN ANTONIO, Oct. 2.—Rex Mayne, Vitaphone
recording artist and former master of ceremonies
at the Gunter Nite Club, is now serving in a similar
capacity at the Shadowland Night Club, enhance-
resort featuring Miss Julia Garthy, blues singer, in
the floor show.

Plantation Nite Club at
San Antonio Reopens
(Special to the Herald-World)
SAN ANTONIO, Oct. 2.—The Plantation Nite Club
on the Sommers Road reopened today under the
management of Rilla East, with an army of stage
and screen entertainers which includes: Jack and
Betty Baker, formerly with George Olsen's Jungle
Inn of Hollywood, California; Dolly Sterling,
comedienne of Warner Brothers' Hollywood Studios;
William Ritchie, a former master of ceremonies on
the Publics Circuit, will act in a similar capacity, and
Russell Lewis and His 10 Monarchs will provide the
music for the floor show numbers. There are two
shows of vaudeville nightly.

Lucky Strike Orchestra on
Air 3 Times a Week
The Lucky Strike dance orchestra, under the direc-
tion of B. A. Rolfe, has inaugurated a third weekly
appearance over the NBC network in addition to
the two which it formerly made each week.

The new program is scheduled for Tuesday even-
ings at 9:15 o'clock, eastern standard time, com-
ing from Station WRAP, New York. The other two
weekly programs are given on Thursday and Saturday
evenings.

Organist Presents Recital
Of Own Compositions
(Special to the Herald-World)
OAKLAND, Calif., Oct. 2.—Baron Hartough, or-
ganist at the Fox L. & R. theatre here proved a
draw card by presenting a concert of some of
his original compositions. The offering was fea-
tured under the title of "My Song of Slim," with
an orchestra arrangement by Peter Bresila, musical
director of the theatre. The lyrics were by Elliott
Ames.

Report Shubert House to
Use Publix Units
(Special to the Herald-World)
PHILADELPHIA, Oct. 2.—It has been reported
that Keith's Chestnut Street theatre, a legitimate
house controlled by the Shuberts, will play Para-
mount product, with Publix units and a stage band.
It has a seating capacity of 2,000 seats and will be
in direct opposition to the Earl, a Warner theatre,
only a block away.

Discontinue Publix Office
(Special to the Herald-World)
CLEVELAND, Oct. 2.—The Publix branch office
here has been discontinued, having become consoli-
dated with the office in Buffalo, N. Y. Clayton Bros.
booker, has been transferred to the Denver office of
Publix.

CHARLIE CRAFTS
Acclaimed by Press and Public
CHICAGO'S
Favorite Master of Ceremonies
2 Years at the Capitol and Avalon Theatres
Now at the Publix Ace House
Oriental Theatre Indefinitely
Chicago
ORGAN SOLOS

HARRY ZIMMERMAN (Bolmont Chicago) was greeted with applause again when his name was flashed on the screen for the opening of his last week's solo entitled "Experiments" showing that the audience anticipates his offering each week. His first numbers were "Just a Little Closer" and "There's Danger in Your Eyes, Cherie." Then followed an experiment with the girls to find out which class of girls sang the loudest—blondes, transfers, clerks, etch. Then followed—saxophone, book- luggers, real men, etc., to the tune of "Sweethearts on Parade" that seemed to tickle the audience. The next experiment was to see whether the audience could sing "Constantinople" without the aid of the organ. They tried but failed and Harry broke in with the organ. Following this the audience was asked to sing Constantinople backwards with gaps interspersed in the melody. Harry closed his solo with "If the Nightingales Could Sing Like You" and the audience went wild applauding well into the short subject that was flashed on the screen. If at all possible he should have taken an encore, but having no one else on first a wise move so show men say and there is logic in those words.

JACK MEYER (Brooklyn, N. Y., Fox Carlson) presented an entertaining novelty called "A Popular Song Parade," which was a review of songs of today, yesterday and tomorrow. Meyer has the happy faculty of easily making friends, and it appears that everyone coming to this house are personal friends of his, attimass, when attending in the rear of the house, nine-tenths of the patrons greet him by his first name. Consequently, when his organ solo goes on, Meyer does not have to spur them on, because they seem naturally to get right in to the spirit, and as if their lives depended on it. Meyer offered several classic or eight songs for his audience to sing this week, which included: "This Is a Hammock," "All the Stars Above You," "Where Can You Be?" "When You're Smiling," "Just a Little Closer," "Pickle Pete," "Nobody Cares If I'm Blue" and "Bye Bye Blues.

HAL PEARL (Sheridan Chicago) has some of the cleverest stunts and some of the best special material that I have ever seen. "Full P捣k-a-luick" is the title of the solo that I have in mind dealing in the passing of Summer and the coming of Winter. Some of the numbers: "Dancing in a Hammock," "Exactly Like You," "Little White Lies," and "My Wild Irish Rose." The biggest stunt: "Let Me Call You Sweetheart" he instructed the audience to sing the words loudest that were larger than the rest on the slide, this proved more than amusing to the audience. The next novelty was written around the phrase "Are You the Tree?" substituting the sobriquet of the old days for under the tree and injecting a lot of comedy. He closed the solo with "You Brought a New Kind of Love to Me" and should have taken an encore. His popularity here is increasing each week.

BOB WEST (Brooklyn, N. Y., Fox), the cheer-leader manner of the organ, is back after a very successful six weeks at the Fox, Washington, where he made just as many friends as he has in this city. (From the tremendous ovations given him at each performance one would think he is the hair-brained boy of the organ world) had the stage re-arranged for his return solo offers sneaks of the new, spontaneous, happy, entertaining novelties which this audience likes so well. It is called "Hello Pals," and is a medley of "sizable" songs including the following: "Sing You Sinners" (special version), "Ro-Ro-Rolling Along," "Dancing With Tears" (also special), "New Kind of Love," "Happened in Montana," "Let Me Call You Sweetheart," "Swinging in a Hammock," a tongue twister about "Sea Shells," to the tune of "Tiptoe Through the Tulips" and a final encore of "New Kind of Love." Bob pep up the audience with clever gags and clever talk after each song, and most of all really entertain them.

PRESTON SELLERS (Oriental Chicago) gave a clever little solo of seven numbers which were in the form of a travelogue, the whole scheme being a true record of his trip to America First, and which included nearly all of the country. The first slide was projected on the screen which, accompanied with moving pictures, gave the impression of being on a train, and was called, "Bye Bye Blues." Then came New York with "East Side West Side" after which the train reached Miami in a hurry, where they were playing the "Kiss Waltz." The next slide was "The Con- nut Grove. Then there was the Everglades to the tune of "Chloe" to Denver, where it was "Springtime in the Rockies." After leaving there, the tour got to Reno as "Little White Lies" were being played, and finally back to Chicago to the grand tune of "Hitchways Are Happy Ways." Everybody liked it, and they sang in a manner left no doubt in anyone's mind.

BEST SELLERS

Week Ending September 27

No. 1 "Little White Lies"—(Donaldson).
No. 2 "When It's Springtime"—(Villa Moret).
No. 3 "Betty Co-Ed"—(Carl Fischer).
No. 4 "Dancing with Tears"—(M. Witmark).
No. 5 "Kiss Waits"—(M. Witmark).
No. 6 "Somehere in Old Wyoming"—(J. Murphy).
No. 7 "If I Could Be with You"—(Remick).
No. 8 "Moonlight on Colorado"—(Shapiro).
No. 9 "Grove. 55 Meyer back.*
No. 10 "Words Jesse me form idea Byaldson, music Stein.—(Leo Feist)."

"DON'T TELL HER WHAT HAPPENED TO ME"—(De Sylva, Brown & Henderson)—A beautiful song by this hit combination. A powerful lyric and a great tune. Looks like another "Broken Hearted." By B. G. De Sylva, Leo, Brown and Bay Henderson.

"TRAV'LIN' ALL ALONE"—(Harms, Inc.)—A big thought in this song. A sort of spiritual but still different. Will be great for the better class songsters. Words and music by J. C. Johnson.

"MY BABY CARES FOR ME"—(Donaldson, Dougl- es & Gamble)—A hot tune by a master of this type. Is in the new Eddie Cantor picture, "Woopeez." This picture, from all reports, is in the bag so this song should go on a long ways. Made by Walter Donald- son, words by Gia Kuhn.

"THIS IS A NIGHT MADE FOR LOVE"—(Harris & Newman)—A local firm publishes this song and the man who wrote it also started it selling. Is composed and has some real merit. Words and music by Herbert Kay and Ros Metayer.

"JUST A LITTLE DANCE, MAM'SELLE"—(Irving Berlin, Inc.)—A cute French idea that reminds one of "Whoopee." This picture, from all reports, is in the bag so this song should go on a long ways. Made by Walter Donald- son, words by Gia Kuhn.

Lewis Manne Butler, Inc. MUSIC PUBLISHERS 54 W. Randolph St., Chicago, Ill.

Now in the East with the Sensational Hit of the West "What a Fool I've Been" (To Believe in You) Now in New York City EDDIE LEWIS Located at the Somerset Hotel Make Certain You See Him

WEEK ENDING SEPTEMBER 27

No. 1 "Little White Lies"—(Donaldson, Douglas & Gamble).
No. 2 "Springtime in the Rockies"—(Villa Moret).
No. 3 "If I Could Be With You" (One Hour Tonight)—(Remick).
No. 4 "Betty Co-Ed"—(Carl Fischer).
No. 5 "Dancing With Tears in My Eyes"—(M. Witmark & Sons).
No. 6 "Kiss Waits"—(M. Witmark & Sons).
No. 7 "Down the River of Golden Dreams"—(Leo Feist).
No. 8 "I'll Still Get a Thrill"—(Davis, Coots & Engle).
No. 9 "So Beats My Heart For You"—(DeSylva, Brown & Henderson).
No. 10 "Moonlight on the Colorado"—(Shap- piro, Bernstein).
No. 11 "Somehere in Old Wyoming"—(Joe Morri).
No. 12 "What's the Use"—(Leo Feist).
No. 13 "Swingin' in a Hammock"—(Irrgin Berl).
No. 15 "Just a Little Closer"—(Robbins Music Co.).
No. 16 "Tell Her What Happened"—(DeSylva, Brown & Henderson).
No. 17 "My Future Just Passed"—(Famous).
No. 18 "When the Organ Played at Twilight"—(Sinatra Bros.).
No. 19 "I'll Be Blue Just Thinking of You"—(Leo Feist).
No. 20 "Don't Mind Walking in the Rain"—(Forister).
No. 21 "If I Had a Girl Like You"—(Leo Feist).
No. 22 "Old New England Moon"—(Irrgin Berl).
No. 23 "Stein Song"—(Carl Fischer).
Mail Order Bargains

WE UNDERSELL THEM ALL—BRAND NEW MERCHANDISE—FACTORY TO YOU. Acoustical Felt, $29.50 sq. yd.; Theatre Flush Carpet, $10 per yd; Daenven Fireproof Drapes, 49c sq. ft.; W. E. Approved Sound Screens, 50c sq. ft.; Sound Mixers, $5.20; Sound-On-Film Heads, $198.50; Phonocorder, $145.55; G. E. Exciter Lamps, $60; Optical Systems, $28.50; Heat lamps, $25.60; 4 1/2 h.p. Synchronous Motors, $95.00; Turntables with Resonchamber, $90.00; Samson-Film 19 Amplifiers, $60.00; Audax Turned Puckets, $33.95; Standard Audax, $17.95; Wright-DuCofer Horns, $17.45; Giant Exponential Units, $46.35; Constant Faders, $13.90; Jensen Speakers, $17.80; Exponential Horns, $48.50. Bargains. Demonstrators, Rebuilt Booth Equipment, Projectors, Arcs. Refer to letter. Write or send your needs. Address Service-On-Sound Corporation, 1600 Broadway, New York City, New York.


Theatres for Sale or Rent

RENT THEATRE—PERFECT SOUND. County seat town. Lowest competition 65 miles away. Have to see location to appreciate deal. Talking equipment for sale. Address Post Office Box 241, Santa Rosa, New Mexico.


FOR SALE—ONLY PICTURE SHOW IN TOWN of 1,000 population. Talkie, for sale at a great sacrifice, must be sold before Oct. 1st. Address Box 501, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

FOR SALE—ONLY MODERN THEATRE WITH SOUND in radius of 40 miles; 660 seats: Sunday night, 6:30; Southeastern Nebraska. Address Box 397, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.


FOR SALE—THEATRE F/AST GROWING TEXAS TOWN 3,500, no competition, good sound, clearing $600 month. Requires $1,000 cash to handle. Save stamps if you have this amount. Address Box 508, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.


Theatres Wanted

WANTED—TO BUY OR LEASE, THEATRE IN Northwestern or Western State. Population over 5,000. Give full details in first letter. Address Box 503, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

WANT TO RENT—SILENT OR TALKIE theatre in town over 4,000 population. Give full details in first letter. Address Box 483, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

BEFORE YOU BUY A THEATRE, CONSULT US. Profitable houses always on hand. Address Albert Goldman, 5 S. Wabash Ave., Chicago, Illinois.

WANT TO RENT TALKIE THEATRE, EQUIPPED. Town of 5,000. No opposition. Address Box 496, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

Positions Wanted


ARIZONA—NEW MEXICO EXHIBITORS—A YOUNG MAN, experienced sound projection duties; desires change; best of reference; reasonable, no reputation. Address E. F. Stahl, c/o National Theatre, Phoenix, Arizona.


Equipment for Sale

FOR SALE—150 square yards quarter-inch acoustic felt, 50c per yard, f.o.b. One Bell & Howell Induc- tor Compensator, 22 frames, 60 cycle, 40-60 amperes. Address John A. Greve, Ritz Theatre, Oak Creek, Colorado.

FOR SALE—Illusia Sound Screen, 12 x 16, with frame. Two 490 series 1 Super Lite Lenses, been used sixty days, 70 amperi General Electric Generator, price reasonable. Address Liberty Theatre, Providence, Rhode Island.

ONE PACE DISC TALKING EQUIPMENT IN PERFECT CONDITION—$600.00 cash. One extra good Simplex only slightly used for $400.00. One Simplex, good condition, for $300.00; one Powers 61 including GE Mazda units for $200.00; one Re- producer Pipe Organ for $150.00. Address Royal Theatre, Arkadelphia, Arkansas.

FOR SALE—ONE PHOTOTONE PRACTICALLY NEW. With 75 records, $350.00. One Compensator Are in very good shape, $25.00. Address Pastime Theatre, Lorainville, Louisiana.

MOVIEPHONE TALKING PICTURE EQUIP- MENT FOR SALE. Two machines including two stage amplifying horns and one booth horn set up for Powers 6A and Simplex Machines. Sale on account excepted lease. Price complete, $450. Address C. O. Littlefield, Whitman, Mass.


ADDITIONAL CLASSIFIED ADVERTISING ON FOLLOWING PAGE


BIG BARGAINS—Rebuilt Simplex Motor Driven Machines with type "T" Lamp Houses with late type flat belt friction drive speed controls, $300.00 each. Re-built Powers 6 B Motor Driven Machine, $231.00 each. Re-built Powers 6 A, $115.00 each. Deluxe Monograph machine, $225.00 each. Big stock of re-built Simplex machines for D. C. or A. C. current. Generators, all makes, ticket selling machines, film containers, etc. All at bargain prices for immediate shipment. Write for bargain list. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.

FOR SALE—TWO SETS OF TALKIE TURN- TABLE SIMPLEX—with motors and pickups, $150.00. One set for Powers or Simplex with pickups, $75.00. Address W. T. Zimmerman, Warrensburg, Missouri.

FOR SALE—2 Powers 6A Machines, Mazda equilib, 500, $275.00. Double 25, $110.00; Double 30, $140.50. Double 75, $615.00. Send for literature. Western Motion Picture Company, Danville, Illinois.


THEATRE EQUIPMENT, new and used. Operas chairs, projectors, screens, generators, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Washah Ave., Chicago, Illinois.


TWO COMPLETELY REBUILT SIMPLEX MACHINES with double bearing movements and Ashbrook low intensity lamps for $1000. Address Box 310, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

THREE REBUILT $500 AUTOMATIC ABC COULED-REPLACEMENT-WRAP-AROUND-MOTOR-ARC-AMPS, 100 ampere, $250 each. Address Box 312, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.


Will Trade—Equipment

WILL TRADE—STANDARD DEVRY MOTION PICTURE CAMERA for pair Simplex Mazda Limp-houses with registers. Address Diamond Theatre, Lake Odessa, Michigan.

Stationery


Equipment Wanted

USED DISC EQUIPMENT FOR Powers Projectors, must be reasonable. Address Alamo Theatre, Plainfield, Illinois.

WANT SEVERAL SIMPLEX MECHANISMS in good or poor condition or incomplete. Address Pred- dey, 187 Golden Gate, San Francisco, California.

WANTED—GOOD USED DRAPES. Send price, sizes, colors in first letter. Address Silver Hill theatre, Osb.ub, Nebraska.

WANTED TO BUY—At best cash prices, Simplex Projectors—Mechanisms or complete machines. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance on delivery. Address Box 317 Exhibitors Herald-World, 400 S. Dearborn Street, Chicago, Illinois.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Washah Ave., Chicago, Illinois.

WANTED—GOOD SIMPLEX PROJECTOR. Address Ben Brinck, West Point, Iowa.

Chairs for Sale

FOR SALE—1000 Upholstered Squat Seats, Panel backs covered in imitation Spanish Leather, $2.00 each; 500 Upholstered Chairs with Squat Seats, covered with imitation Spanish Leather, Venetian backs, $1.80 each; 1500 Used Fyly Venetian Chairs, $0.50 each. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.


FOR SALE—253 THEATRE CHAIRS. Used about three years. Like new. Leather upholstered box spring seats, figured velvet backs. Address Strand theatre, Platteville, Wisconsin.

OPERA CHAIRS FOR SALE—SIX HUNDRED LIGHT Venetian chairs at very reasonable prices. Address Wm. Brooks, Johnson City, N. Y.

OPERA CHAIRS, seats and backs for all makes, five feet, at prices that save you money. John in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 600 veneer. Address Movie Supply Co., 844 Washah Ave., Chicago, Illinois.

$50 3 and 5 ply chairs, extra bottoms, $1 each. Address E. Van Huying, Iola, Kan.

Managers’ Schools

WANTED THEATRE EMPLOYEES to learn modern theatre management and theatre advertising. The Institute’s training leads to better positions. Write for particulars. Address Theatre Managers Institute, 321 Washington St., Elmina, N. Y.

Films for Sale

BIG STOCK OF WESTERNS, SERIALS, CAR- TOONS AND COMEDIES priced low for quick sale. Write at once for our list if you are in the market to buy for CASH. Address Security Pictures, Film Exchange Building, Omaha, Nebr.

COMEDIES, ACTION, WESTERN and Sensa- tional Subjects at lowest prices. Perfect condition film. Address Colonial Film & Supply Co., 630 Ninth Ave, New York, N. Y.

Projector Repairing


SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Side-Lines


Miscellaneous

THEATRE ADVERTISING—FLASHY 3 x 8 BILLS: 1,000, $1.00; 5,000, $4.25, postpaid. King Shopprint, Warren, Illinois.

BANNERS—1x10 cloth, $2.00; paper, $1.50. Scene- cards—Lobby-Cards. Address Pueblo Sign Shop, Pueblo, Colorado.

THEATRE LOBBY FRAMES—Manufactured to your. Low cost. Address Gem Frame Company, 2805 Brighton, Kansas City, Mo.

TRAILERS ON ALL FEATURES. Reasonable rentals. Address Worldscope Service, Box 4673, Kansas City, Mo.
THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Universal’s “Dracula”

To Have Romance and Thrills

(Special to the Herald-World)

HOLLYWOOD, Oct. 2. — After puzzling for many weeks as to whether “Dracula,” soon to be produced by Universal, should be a thriller or a romance, Carl Laemmle, Jr., and Tod Browning decided to make it both. Accordingly, Lewis Ayres, whose work in “All Quiet on the Western Front” brought him national prominence, and Helen Chandler have been cast as the two lovers. As for the thrill portion, Louis Bromfield has written a screen adaptation of the novel by Bram Stoker which is said to preserve every possible thrill of the story. Bela Lugosi has been engaged to play Count Dracula, the role which he created on the New York stage, and Edward Van Sloan, also of the original cast, has been signed to play Van Helsing. Universal chiefs expect “Dracula” to achieve a box office equality to that of “Seventh Heaven.”

No Draw, Says Hancock

HERE’S ANOTHER PICTURE I WOULD like to report on—Sins of the Children (MG M). Why the producers go out and get these old stage stars with a broken dialect and foist them onto the public is more than I can tell. This Sins of the Children is about as poor a picture from the audience point of view as we have ever played. It is the first time in some months that we have had walkouts, the last being another Metro picture—Redemption, with John Gilbert. Laemmle commits the same error with Conrad Veidt. They don’t mean a thing to the average audience. No draw at the box office. Louis Mumm may be a draw in the legitimate stage but he is a long way from it in pictures. The average small town exhibitor has been in a tough spot this year and it looks a little brighter with good weather, but pictures must be good to hold them.—A. E. Hancock, Columbia theatre, Columbus, Ohio.

Three Outstanding Films

WE RECENTLY HAD THREE OUTSTANDING plays, Flight (Col), So This Is London (Fox), and The Border Legion (Par). The Texan (Par), Son of the Gods (FN), and Untamed (MGM) were good. Melody Man (Col), Maxicli Rose (Col), The Golden Gulf (Fox) were fair to good; Harmony at Home (Fox), and Sweethearts and Wives (FN) not good; and this week will get even worse.—So This Is London caused more comment than any play we have had to date. People are wild about Will Rogers, especially the older people. This brought out people seldom seen in the theatre, and the Democrats came out strong. Everyone likes his droll ways and pithy sayings in their homely garb. They think he is a real old-time American of the old hickory days. I wish Fox would give him other plays just like this, with Will discovering Germany, China, Japan, etc., and getting off his dry witicisms and take-offs, both on the countries in the film—and on ours. He is a mental as well as a box office tonic.

Ralph Graves, Jack Holt and Lila Lee put over Flight with a bang. It is as good as Wings. Richard Arlen, Jack Holt and Fay Wray make a fine trio in The Border Legion, and it’s a dandy for 10 weeks, as to whether “Dracula,” soon to be produced by Universal, should be a thriller or a romance, Carl Laemmle, Jr., and Tod Browning decided to make it both. Accordingly, Lewis Ayres, whose work in “All Quiet on the Western Front” brought him national prominence, and Helen Chandler have been cast as the two lovers. As for the thrill portion, Louis Bromfield has written a screen adaptation of the novel by Bram Stoker which is said to preserve every possible thrill of the story. Bela Lugosi has been engaged to play Count Dracula, the role which he created on the New York stage, and Edward Van Sloan, also of the original cast, has been signed to play Van Helsing. Universal chiefs expect “Dracula” to achieve a box office equality to that of “Seventh Heaven.”

Plaque Draws Attention

WE ARE VERY GRATEFUL TO YOU for the valuable bronze plaque for good sound just awarded this theatre, and assure you that we consider same a great mark of honor. This plaque, now on display in our lobby, is a memorandum from the general public, and we feel certain it will go a long way towards helping up the high standard of excellence in everything for which our house has been noted since its opening. Again thanking you, we are,—Henry F. Offutt, State theatre, Frankfort, Ky.

Educator Extols Technic

Of “The Big House”

(Special to the Herald-World)

NEW YORK, Oct. 2.—Metro-Goldwyn-Mayer points out as an interesting sidelight on the success of the prison drama, “The Big House,” the number of spontaneous tributes accorded the film by editorial writers, educators and other critics. One of them is a signed article in a California paper, called “I Visit the Big House,” by Glenn Frank, president of the University of Wisconsin, in which he terms the picture: “In its technical excellence, one of the triumphs of the talking screen.”

Through? Hope Not!

I WANT TO SAY A FEW WORDS about the picture we are playing tonight. It’s a Warner Brothers production under the name of Those Who Dance, and advertised by them as an underworld crime plot picture. This kind of paper advertising placed out in my lobby kills the interest of the picture long before it comes on my screen. In buying this kind of a picture and this kind of advertising I am laying something to ruin my business with. I am through, brother exhibitors, because after all we say and do, and all we have said and done in the past, the big producers still ignore our wants and give us what suits them. So it’s up to you to fight. I will wait for results and still read what you say. I’ll play 10 pictures whether I come from now on, but my comments on them are at an end.—WALTER OOM & SONS, Dixie theatre, Durant, Miss.

(P.S.—Excuse everything. I have done the best I could, and I want to thank you.)

Not Western Stuff?

HERE ARE SOME REPORTS I WOULD like to you have. Montana Justice (U) — no Western? By this I mean, why don’t Universal get through with this. This Mountain Justice is about the biggest piece of cheese to call a Western that ever came out of a studio. In the first place, it has a theme song and a barn dance. Can you beat that in an action Western? “I Was Seeing Nelly Home.” Buffalo girls with a trick—alleged Kentucky mountain vernacular. The feud between the Harleux and the McCavishes. Oh, Lord, what a bunch of tripe to put a long-ago good Western in! I think the Laemmle aggregation need some talent from outside the family. It looks that way from the 1930 product that we played, and their Westerns have been the one bet we could depend upon to make up for the beating we took on their 1930 product.—A. E. HANCOCK, Columbia theatre, Columbia City, Ind.

Wants Disc Prints

COULD YOU TELL ME, IF POSSIBLE, just why the so-called “ace” producers are giving the users of disc equipment only a hum deal in the matter of prints, and sometimes even sound deal? By this I mean, why do they insist upon sending sound-on-film prints (to disc users) that have been synchronized to discs? At times this practice becomes very dis-
EXHIBITORS HERALD-WORLD

October 4, 1930

Sono Art Has
“Three in One”
(Special to the Herald-World)
ROCHESTER, N. Y., Oct. 2—Sono Art-world wide had its pictures showing in three first run houses here during the same week. “Once A Gentleman,” RKO Temple; “Blaze O’Gloiry” the Strand; and “Moulin Rouge” the Little theatre.

Butterfield’s Circuit
Signs Big 4 Westerns
For Most of 80 Theatres
John R. Freuler, Big 4 President, Plans Further Series of Six All-Talking Westerns

NEW YORK, Oct. 2—Big 4 Film Corporation has announced that the W. S. Butterfield circuit of Detroit, operating 80 theatres in Michigan, has signed for the producing company’s Westerns in most of the towns in the circuit.

John R. Freuler, president of the company, is due in New York shortly, when he will launch extensive plans for the coming season. His trip has just been negotiated for a further series of six all-talking action Westerns, in which type of product the company is specializing.

His present trip East is said to be an indication of a further production and distribution alliance, with a view to greater variety of product.

Alvin J. Neitz is directing “Breed of the West,” latest Wally Wales feature, which has gone into production at the Coast studio. Virginia Browne Faire is playing opposite the star in the feminine lead, and Bud Balfour has been given the villain’s role.

G. E. Holcomb has been appointed sales representative for Big 4, for the northwest territory, working out of the Celebrated Exchange in Minneapolis. Two new distributing centers for the product have been arranged, with Douglas Cooper and Jack Roher obtaining the franchise for Ontario and Quebec in Canada, and a new office opening in Portland. Haven under the management of Harry Furt.

Brand Motion Picture As
“Worst Evil of Century”
(Special to the Herald-World)
PORT ARTHUR, TEX., Oct. 2—Motion pictures were severely arraigned in the report of the committee on civic righteousness, made to and adopted by the Southeast Texas Baptist Convention here. “It is quite clear,” the report sets forth, “that among the chief evils of this day and generation the modern motion picture stands at the top rung of the ladder.”

Spain Wants Talkers,
But Where to Get Them?
(Special from the Department of Commerce)
WASHINGTON, Oct. 2—Talking pictures are becoming increasingly popular in Spain and the number of silent films in first and second run houses being exceedingly small. Exhibitors, however, are faced with the problem of securing a sufficient number of pictures in Spanish dialog.

Showmen in that country are depending upon American production for a majority of their Spanish talkers, but these, it is said, are not expected to cover more than 25 per cent of the market demand.

Nat Ehrlich Buried in Albany
ALBANY, N. Y.—Nat Ehrlich, Pathe salesman, who followed a most appendicular operation, was buried here. He was 34 years old.

Putt-Putt Goes Over
Big in New Orleans;
30 Courses Are Busy
Estimated Investment $300,000—
Afford Employment for More
Than 300 People
(Special to the Herald-World)
NEW ORLEANS, Oct. 2.—In a little over 10 months, 30 miniature golf courses have sprung up throughout the city, according an investigation in the neighborhood of $300,000. It might be called New Orleans’ most popular amusement. There are over 300 people employed in the operation of these courses, which account the scores of contractors, electricians, plumbers, gardeners, masons and others who have figured in their construction. It is estimated that the daily receipts from these courses range from $800 to $2,500.

Name of the newer ones, recently constructed, is said to be the most elaborate in the South. Built around a hill, it has a from side to side into two lakes where fish are swimming. It has marble steps and terrazza sidewalks curving around, and will probably have rich and poor alike, young and old, and now that school has again begun, there is no doubt but what the courses will be pretty good business for the truant officers.

It seems that the name Putt-Putt was coined by a New Orleans man by the name of Anderson, who discovered the course in the city in November, 1929. As to the origin of the game itself, it seems that in the Spring of 1929, two golf bugs by the name of Drake De Laney, erected the first course on the roof of a New York skyscraper. After some time, they finally discovered a substitute for turf, and their pile was made. Royalties now flow in to them from every corner of the earth.

Theatre Is Tiny Course Now
(Special to the Herald-World)
PHILADELPHIA, Oct. 2.—The Park theatre here is being converted into winter quarters for a tiny golf course. It is the first theatre in the city to be used for this purpose.

Owners of courses in the city and surrounding territory have indicated that they will follow suit. So the parks, if he persists in arresting those who operate on Sunday, The Tom Thumb Golf Course Association has retained an attorney to protect its interests. If arrests continue, legal action may be taken to force Schofield to arrest other blue law violators, it is said.

Old House Goes Putt-Putt
(Special to the Herald-World)
LAFAYETTE, Ind., Oct. 2.—The 50-year old Madison theatre here, once the pride of the citizens and the rendezvous of such actors as Joseph Jefferson, Richard Mansfield and Robert Mantell, has followed the lead of the Auditorium in Chicago. It will be turned into a miniature golf course. It is one of the few houses in this vicinity which never was converted to talking pictures.

Thieves Get $201 from
Raleigh Capitol’s Safe
(Special to the Herald-World)
RALEIGH, N. C., Oct. 2.—Thieves took $201.68 from the safe of the Capitol theatre here in a night robbery. The money in the safe was to have been used for paying employees.

2 Bandits Get Night’s
Receipts at Ohio House
(Special to the Herald-World)
INDIANAPOLIS, Oct. 2.—Two gunmen held up A. W. Heidger, manager of the Ohio theatre here and forced him to open the safe, which they looted of the night’s receipts.
CHICAGO PERSONALITIES

By JIM LITTLE

THE outstanding event of the past week was the "great matrimonial dinner frolic" given at the Congress hotel on Tuesday in honor of "Film Row's Sweetheart," Tess Heraty, who will soon be known as Mrs. Vincent Brady, a more representative gathering has perhaps never gathered in such entirety to pay tribute and respect to one who has been so integral a part of the film industry in Chicago.

The toastmaster of the evening was Felix Mendelssohn, and we have a faint idea that it would be somewhat difficult to find anyone who could fill such a chair with more adroitness. Among those who were honored by a call upon to speak were Mrs. Hight, who told a very delightful Irish fairy story, Jack Miller who charmed everyone with delightful spontaneity, Frank Schaffer, Clyde Eckhardt, Joe Pastor, Tess, "Vince" and Myrtle Collins.

The dinner was excellent, the speakers good, the entertainment unusual. The crockers were cool, and the affair was on into the wee small hours. Wishes for happiness for the two about to take that step, which, from all appearances, will be anything but fatal, were rampant, and may we say, in closing this brief recital, which, incidentally, is not written as it should be, that we speak of everyone connected in any way with the industry, especially those who are fortunate enough to be acquainted with the couple, though far too slightly, in wishing Tess and Vince all the happiness which this world sometimes bestows upon those who are deserving of it. In this instance, there isn't a bit of doubt as to whether this should be so. It couldn't be anything else but.

Al Lyons, formerly owner of the People's theatre, was seen along the Row the other day. After an absence of about—well, we'll be conservative and say three years.

L. E. Goetz, together with Al Dezel, are located in their new and very comfortable quarters at 804 South Wabash. Incidentally, Al informed us that a deal has just been closed with Jack Greenbaum, of Cleveland, who needs the rights to "The Primrose Path" in Indiana, Maryland and West Virginia.

Who did we bump into but Dan Roche, who has been a stranger to us, it seems, for a couple of months. One reason is that he has been under the weather, and another is that he has been extremely busy. He's what you'd call a much traveled man. We met him in Universal's screening department, during a showing of Pathe's "Her Man." (It's some picture.) It seems that Tom Hurlin, now selling Pathe shorts, Charlie Lundgren has gone to St. Louis as manager, Walter Reed Branson is in New York, connected with the short department, Lou Eills, formerly branch manager in Des Moines, is now holding that position in Milwaukee, and Nate Sandler is filling Lou's former position. Tommy Greenwood, who was branch manager in Milwaukee, is now on the sales force working out of the Chicago office. (This is a sort of garbled resume, but the information's all there, anyhow.)

Sam Schaffer, that redoubtable man who makes theatre seats sit up on their hind legs and beg, was busy, as usual last week, but gave us a few minutes of his valuable time. By the way. He has a most interesting display in the window front of his new offices, a display that has given—for—well, it must he at least fifty years. Seats that were used way back when, right up through to those used in this day and age. And does it attract attention? Tommy and a posse were needed to keep the crowd in order (we say this most advisedly) and we imagine all the school children that come anywhere near the window have had to write themes about it. Sam left for New York last Friday upon one of his frequent visits, so it seems of late, but he said that it was just for a few days. We wouldn't be a bit surprised if he came back with an order for a million chairs. Sam is like that, you know.

E. W. Hammonds, president of Education, passed through Chicago last week on his way to the Coast, to look things over.

Milt Kruger, formerly connected with Educational, is now working in Milwaukee, connected with Pathe.

Harry Graham, former division manager for Pathe, is associated with Universal, doing special work. We understand that he drove here from Cleveland, and that en route, somebody tried to put the finishing touches to the Graham family by running smack into the car. However, they all arrived safe and sound, and Harry has his desk all swept off, ready for action.

Alice Dubin, formerly with Tiffany, is now with Universal, connected with the contract department.

Miles of smiles are seen around the Universal office on the reviews of the latest release, "A Lady Surrenders." This picture, by the way, follows "Africa Speaks" into the Woods theatre, the date being October 4.

A newcomer, and a welcome one, in the Chicago office of Pathe is Miss Fern Cumings, recently appointed stenographer to Bill Drake, head booker. Miss Cumings comes to Pathe from the Commonwealth Edison Company, where she occupied a secretarial position.

Benny Benjamin hasn't decided as yet to his future plans, but we do know one thing and that is—a golf bag is going to see a good deal of service for a few days. You know, to talk to Benny, you'd almost think that he liked the game especially when the wind blows hard.

Incidentally, Sam Gorelick and Frank Young like to shoot golf in a high wind so they can bank their shots.

We heard that A. S. Frank is now former manager of the Paulina theatre, having handed in his resignation last week.

Henry Igel, chief projectionist of Film Row, whose habitat is the sixth floor of the Universal Building, is a pretty busy man. Every time we see him going into the booth, or coming out of it. It's just one show after another with him.

Louis Brecka, owner of the Eastern, Standard and Homan theatres has taken over the La Salle on Division street, and the opening was set for October 1.

Vera Rawley, formerly with Publix, is now working in Louis Reinheimer's mid-west office.

Now that the summer is over, and the possibility of flying dust is rapidly diminishing, dust strips are being put on all the windows of the United Artists exchange.

Ben Piazza, now associated with Irving Thalberg, of Metro-Goldwyn-Mayer, in selecting casts and material for pictures, said Chicago a very brief visit last week on his way from the Coast to New York City.

Frank Young, whom we fear we have grossly accused in mentioning going into his office at 10 o'clock and not finding him there (he was probably up long before us, selling some extraneous exhibition), was at his desk at 9 o'clock sharp last Thursday morning, and practically no one else was around. Why was nobody there? The date was October 2.

"Whoopie" opened at the United Artists theatre on October 3. People may change their minds about musical comedies in pictures after seeing that.
Every production can have both color-tints and sound

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EXHIBITORS
Herald World

HOLLYWOOD TELEGRAPHING!

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—Motion Picture News

"WAR NURSE BEST OF YEAR! SUPERB! DESTINED FOR LONG RUNS!"
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"John Gilbert comes through with flying colors." — Hollywood Reporter
"Comedy and action galore. To Gilbert goes the credit." — M.P. News

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John R. Freuler, President
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Greatest All-Time Promotion Drive under Way!
Three Exclusive World-beating Tie-ups:

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Embracing thousands of first rank stores and nationwide sweeping retailer organizations all geared to fighting pitch. Double-page smash advertising in America's leading newspapers breaks day before the opening!

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'N' ANDY

"CHECK AND DOUBLE CHECK"
IT'S IN! RINGS THE DRAMATIC VERDICT AS COMETS HIT BULLS-EYE!

Hard-Hitting Coast Critics Rave in Frenzy of Acclaim. Big Show Clicks at Pre-view For Stupendous Audience Reaction!

Motion Picture News . . .
"An Amos 'n' Andy knockout that will pack them in for years and years . . . an audience and box-office WOW in capital letters. The answer to exhibitor's prayers. One swell comedy that will roll 'em in the aisles . . . It can't miss!"

Bill Wilkerson, Hollywood Reporter . . .
"A box-office smash! . . . Amos 'n' Andy panicked them! No exhibitor will be regusted for booking this talker . . . it's real entertainment. When Amos 'n' Andy are on screen the laughs overlap. Their name is box-office value plus."

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WATCH FOR CAMPAIGN DETAILS
Better Theatres—The Industry’s Merchandising Magazine

THE FALL BUYERS NUMBER
of
Better Theatres
Will be Issued OCTOBER 25th, 1930

This will be another DeLuxe Edition of Better Theatres

It is, however, one of the thirteen regularly scheduled issues, to which is added a number of special and important features.

Among special editorial features for this number are the following:
- Names and addresses of active theatre architects, with pictures and details of their handiwork.
- A complete list of dealers and distributors of theatre supplies and equipment.
- Personnel of firms supplying theatre products and services.
- Up-to-date and authoritative stories covering the installation and operation of modern sound equipment.
- Informative stories on theatre products, with alphabetical list of manufacturers.
- Other constructive features conducive to judicious buying.

The Spring and Fall Buyers Numbers of Better Theatres always contain a wealth of reference and informative material that is invaluable to the theatre architect, contractor, engineer, electrician, manager, projectionist, purchasing agent and the owner.

The Buyers Numbers of Better Theatres are the most complete, most up-to-date and most valuable aid available for the selection and purchase of all products for the theatre.

The importance and unusual value of the Fall Buyers Number warrants the careful consideration of all manufacturers and distributors of theatre products.

October 25th is the Publication Date
October 15th is the Closing Date for
THE FALL BUYERS NUMBER
of
BETTER THEATRES
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407 South Dearborn Street, CHICAGO, ILL.
**N. Y. EVENING JOURNAL**

"Action aplenty in Her Man"

BY ROSE PELSICK

"Her Man" is a vigorously directed film with plenty of action that takes place in a waterfront dive in Havana. Helen Twelvetrees is Frankie, who pursues sailors' pockets while she makes them buy gin. And Ricardo Cortez is Johnnie, her flashy bor friend who collects her money, makes love to Nellie Bee and takes a customer in the back with a penknife. And in a climate there's a swell free-for-all in which the sailor mopeds up the harbor ferry.

CASTING EXCELLENT.

The homo-lonk atmosphere of the "Thick Cape" is well built up and Director Tay Garnett has injected the piece with a lively swivel. An excellent job was done with the casting: Miss Twelvetrees, one of the most promising young actresses of the new film generation, is an appealing Frankie, and Cortez gives a very realistic portrayal of the two-timing Johnnie who is killed through the hardwood door and an outstanding piece of work is done by Marjorie Rambeau as Annie, one of the waitresses of the waterfront joints. James Gleason, Harry Sweet, Slim Summerville and Frank Bush, with his notable character comedy, Thelma Todd, in Nellie Bee (whose share here in the Frankie and Johnnie legend is considerably toned down) and effective types were selected even for minor parts.

**N. Y. EVENING POST**

"Racy and Exciting"

The work which Miss Twelvetrees does in "Her Man" is enough in itself to lift the picture out of the ordinary, but it is by no means its only virtue. The cast is unusually young and colorful, and added to that, there is a story which is fitted logically and smoothly into the setting and manages at all times to remain credible.

"Her Man" is the current picture at the Globe, Pathe has brought forth a picture so colorful, so vividly realistic, so expert in its direction and so skillful in its acting that it must be set down at once as one of the most complete and convincing screen productions that have come to the notice of this reviewer in a long time.

The climax of the picture is a fight between Don and Johnnie in which several hundred personal participants take part. It is the gallant, manly, wild fight battle I have ever seen either on or off the screen. Chairs and tables are smashed on the heads of the fighters, bodies hurled through doors, the air is filled with the brains of those being struck, and glass is everywhere. It is a tremendous scene, and it is directed with consummate skill.

In this matter of direction "Her Man" can teach a lesson to the majority of directors. It moves exactly from incident to incident, letting the camera tell the story and waiting no time on dialogue. It is action throughout, with each episode into a single development, which has been the hallmark of many talkies. Director Tay Garnett has done a remarkable job with "Her Man."

By Thornton Delehanty

**N. Y. AMERICAN**

"Entire cast merits three hearty cheers"

Smashing melodrama is the order of the day at the Globe Theatre where "Her Man" is the featured photoplay. For straight, end-of-the-road entertainment it hasn't been topped on Broadway in a month of Sundays. Brisk in pace, it is a happy blend of thrills and laughter which is bound to please the picture public.

The picture has a million dollars worth of color, there's a fight that is as thrillingly realistic as any ever to come off of Hollywood, and if you don't howl at the antics of Jimmy Gleason there's something wrong with your funny bone.

The entire cast merits three hearty cheers. Ricardo Cortez is superb as a tough, cruel killer, Helen Twelvetrees is a revelation in the role of the dance hall moll. Philip Holmes, who plays the sailor boy, moves up a whole lot of runs in the ladder of film fame. And Marjorie Rambeau gives each of the principals a hard run for first honors in the role of the drunken drab superbly portrayed. In lesser support James Gleason, Franklin Pangborn, Harry Sweet, Stanley Fields, Thelma Todd and Thelma Todd do admirably. Hats off, too, to director Tay Garnett.

Regina Crews

**EVENING GRAPHIC**

"Worth viewing twice"

"Her Man" which arrived at the Globe late last night dramatic variation of the most interesting picture at the theater has housed this year.

It's a film worth viewing twice and brings out a new star of such potential talents and charm as to make it a doubly significant screen presentation. Helen Twelvetrees, after this film, Characterization should be accepted as one of the finest of the new camera artists in Hollywood.

The colorful Frankie and the man who did her wrong have served the moat as a pair of theme characters since drama was first served out in celluloid. But never has it been offered in such a smoothly constructed vehicle or with such a worthy cast. Every featured player in "Her Man" builds up the production against a hectic background of Havana dives. It moves so quickly through the familiar, but still exciting plot, balancing melodrama with slick comedy, every role perfectly cast and all working harmoniously through action that holds suspense until the last shot.

By JULIA SHEWELL

**PATHÉ presents**

Her

**ANOTHER “BIG HIT” ON THE**
THE MORNING TELEGRAPH

"Brimful of Zest"

by Al Sherman

The most stirring fight sequence I have ever seen in motion pictures is mounted in the Rob-Globe Theater. It is the punch of a picture replete with melodramatic interest, and I can well believe reports from the Coast that the participants in the display of fistfuls were ready to make reservations at the nearest hospital after that battle was over.

If you're interested in gory things, then you will, without doubt, be delighted to know that "Her Man" is based on that epic poem of blood and fire, "Frankie and Johnny." Of course, in the interests of art and morals (especially morals), the heroine is one of those virtuous maidens who remain still pure and wholesome despite a lifetime spent in the bluest of neighborhoods. By professing implicit faith in such a promise, you will then find that "Her Man" is the type of picture that will thrill you with a real kick and impress you with the very gristle of its nakedness.

Phillips Holmes, the goody-goody in this picture than he has ever been in another who plays his role—whether he is quite acceptable, indeed, while Helen Twelvetrees occasionally rises to the occasion of the latter.

There is quite a number of minor roles ably enacted by such excellent players as James Gerson, Frank Pangburn, Matthew Betts, and, frankly, I think that "Her Man." is one of those melodramatic efforts that will help maintain the Pathé determinations to do bigger and better things this coming season.

Marjorie Rambeau, as a drunken harlot, deserves some plaudits for an overacted role that rises to his strengths height only in one spot.

N. Y. TELEGRAM

"Melodrama of Havana Dance Hall Finely Picture"

From beginning to end "Her Man," at the Globe Theater, is in every way a really fine production and easily one of the best of the recent offerings.

Here Helen Twelvetrees—and, incidentally, she does by far the finest work of her career in this picture—plays Frankie, an entertainer in a dance hall in Havana, who falls in love with a hard-boiled but romantic sailor when he saves her from a roughneck longshoreman she has been entertaining.

The dialogue is splendidly written, and it is all quite brilliant and played for what it is.

N. Y. TRIBUNE

"Her Man is Grand Entertainment"

By Richard Watts Jr.

A real-motion picture, stemming from the good old days when a phototogriph possessed the power to set off dramatic, vivid, romantic, and moralistic scenes, and combining those nostalgic classic qualities with the occasioned values of sound and dialogue, in fact, a masterpiece on display at the Globe Theater this week, is "Her Man," a sentimental, sentimentally romantic drama of love and combat along the Havana waterfront, the picture, dramatically known as "Her Man," proves to be the best show that Hollywood has presented in a longer time than it is pleasant to admit. "Her Man" is grand entertainment.

The event is that the week

SUNDAY NEWS

"An Extra Special Action Film"

By Irene Thriller

Tense action and excellent acting, concentrated with careful direction, make "Her Man" a true gem of the present day, and the pretentious war film of the past.

Garrett took a hint from the old "Frankie and Johnny" film, but his characters could have had any other names and the picture would have been just as interesting and colorful.

Background is a cafe in Havana, a smoky, booby place where Sala Amne (supposedly portrayed by Marjorie Rambeau, who offers this as her initial episode) slugs down hard liquor; where the boys strike up the band so loud that it clamps out any sound of gaiety; where dance halls play in the other rooms while the boys get plastered.

Garrett has done an extra-special job on an extra-special action film. You'll be interested through every minute of "Her Man." His work, Helen Twelvetrees, Ricardo Cortez and Helen Holmes give fine performances.

THE MORNING TELEGRAPH

"Six Tense Shots Tell Dramatic Story and Personal History. It is, as we say, have gathered, excellent melodrama. A word must be said about the fight that ends the final episode. These has been more or less talk in cinema circles lately of the comparative merit of the various silence cinema level and the talkie level. In the two sections of "The Spiders," the contrast of the talking cinema has compared with the phototography brought to "Her Man." Here we get a fine picture that the noisy contrast in a manner of the most unostentatious sort and other worth-while. Even Dempsey and Purge might join the battle.
Every eye in the industry is set on this GIRL
You'll break every record with

Ann Harding as

The GIRL OF THE GOLDEN WEST

JAMES RENNIE HARRY BANNISTER
J. Farrell MacDonald - Bert Roach
Based on the play by David Belasco
A John Francis Dillon Production

HAS THE EDGE ON THE INDUSTRY!
Another dramatic triumph by the director of "Common Clay"

Panics audience at preview in California. Critics rave and prophesy outstanding box-office hit.

Wanton woman, beautiful and treacherous. Four heroes of Foreign Legion in Africa became renegades all because she loved too lightly.


Another triumph from director of "Common Clay."

Another big one from Fox.

Success after success from livest producing organization in the business!
FOX PREVIEW PLAYS TO CAPACITY AUDIENCE

Warner Baxter and Myrna Loy, starring in their latest picture, "Renaud," were seen last night in a Fox Studio preview at the Fox Riverdale theater. Both stars of the cast were present. "Le Renegade," from the novel by Andre Armandy, is a real thriller. It is a story of four buddies in the Foreign Legion, an Englishman, a Russian, and a German, and the perils they would never dare reveal. Deserts, buried in the Sahara's scorching sands, battles, heroism, and the woman they loved. This is an amazing adventure, a thrilling picture. The story has color, pathos, pace, passion, comedy, and immense characterizations by one of Fox's biggest boxoffice sensations for the new season.

Riverside Daily Press, Cal.
September 26, 1930

with

WARNER BAXTER

Myrna Loy  Noah Beery
George Cooper  Gregory Gaye

From the novel by Andre Armandy
Directed by VICTOR FLEMING
NOW comes the CLASS picture for CLASS "A" Theatres — Right on the heels of such smashing successes as "ALL QUIET ON THE WESTERN FRONT," which stood them in line for blocks at the Roxy for a hold over run; "THE KING OF JAZZ," which hit a new summer high at the Albee, in Cincinnati, to the tune of $30,000; "LITTLE ACCIDENT," which grossed $48,000 at the Mastbaum, in Philadelphia, and "A LADY SURRENDERS," which is playing to tremendous crowds at the Paramount, New York; Woods, Chicago, and other key cities.

The Affairs of a Master Lover

BOUDOIR

UNIVERSAL FIRST-
along without It!

DIPLOMAT

IN FEATURES! FIRST IN SHORTS IN FIRST RUNS EVERYWHERE!
“—and in addition to the feature we have a Hal Roach comedy—”

WHEN THEY TELEPHONE TO INQUIRE WHAT'S AT YOUR THEATRE—

the clinching argument is

HAL ROACH makes 'em M-G-M releases 'em
EXHIBITORS

HERALD WORLD

In This Issue—

ALLIED STATES—MICHIGAN EXHIBITOR CONVENTION TAKES ON NATIONAL SIGNIFICANCE AS ABRAM F. MYERS AND SENATOR BROOKHART DEMAND CURB ON “BIG INTERESTS” OF INDUSTRY; STATE ACTION TAKEN AGAINST PROTECTION AND FOR MASSING OF ORGANIZATION FORCES—INJUNCTION THREAT VOICED AT ILLINOIS ALLIED MEETING.

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NEWS

Runs 75 theatres—and doesn’t seek profit! That’s an anomaly of United States Army Motion Picture Service—58 equipped with sound.

See uniform projection with new standard release print—Expect to eliminate waste and mutilation of films.

Epip Engineering is reorganized into three units to meet sound need—Fox will build four big houses in Texas, is report at Dallas.

Cincinnati union says theatres were sold to avoid contract; sues for $26,000—Tri-State MPTO meets in Memphis November 30 and December 1.

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ADVERTISEMENTS


Editorial

BY MARTIN J. QUIGLEY

The Danger

NEW YORK stage producers are up in arms over an attack recently expressed by His Eminence, Cardinal Patrick Hayes of New York in which the current stage was denounced for its lapse from decent moral standards. The stage producers assert that the Cardinal should have distinguished in his remarks between the unfit subjects that are on the boards and the other subjects which are not guilty of moral laxity. They point out that there are several good and wholesome plays now running in New York and because of this the Cardinal was unfair in his references to “the stage” without making distinction between the two kinds of plays.

Because of his widely known attitude of tolerance and fairness there is every reason to believe that Cardinal Hayes intended no unwarranted criticism of the stage as a whole. There is every reason, also, for believing that when considering the stage his concern over the several unfit plays now running resulted in these plays receiving his entire attention and the others undoubtedly were forgotten about.

This incident has a very direct application to the motion picture situation. At this time pictures are receiving the highest support and approval. The industry’s serious and determined effort to maintain a wholesome screen is not only saving it from criticism that would be most hurtful but it is enabling it to receive the support referred to.

But this fact must not be overlooked:

Just as the stage is now paying the penalty for certain objectionable shows that have been offered, so will the motion picture business as a whole suffer if any substantial percentage of its product falls into the objectionable classification. The immoral subject gets attention. Just as has happened in the case of the stage, that type of subject tends toward a general disrepute. It has the faculty of giving color to the whole institution with which it is associated.

Consequently, even an occasional motion picture subject which is of bad moral character represents a real danger that may lead to serious complications.

* * *

Uniform Advertising

THERE is a tendency in certain instances for large theatre circuits to undertake to produce for their own use a larger portion of the advertising accessories required, rather than to depend upon the material produced by the distributors’ advertising departments.

There is, of course, a class of smaller items of accessories which quite obviously may be gotten up to advantage locally but when it comes to the production of special lithographs it commences to appear as if an uneconomic and generally undesirable situation was being reached.

The home office departments of the distributors are better equipped for the production of the chief items in accessories and in the long run at least the work turned out is certain to be of a higher merit. If there is an exception to this case the trouble lies with the home office personnel and not with the system. It is quite conceivable that on an occasional subject an especially meritorious creation might be achieved but the larger and more experienced home office staffs can unquestionably do better work over the long period and at lesser costs.

There is in addition however a very important reason why the chief items of accessories should be produced in the home offices. It is because such an arrangement permits of centralized authority and greatly lessens the industry’s task of avoiding wrong tendencies and adhering to right principles of showmanship, together with the essential dignity and respect for moral considerations.

In New York facilities for outside criticism and discussion are available. This may not always be the case elsewhere.

* * *

Product Problem

CERTAIN of the smaller companies including Sono Art World Wide and Big Four are solving for a certain class of exhibitors what has been a difficult product problem. With much of the big theatre product consisting of sophisticated and adult subjects many of the smaller theatres have been encountering difficulties in obtaining subjects which appeal to the juvenile appreciation and to adult patrons who do not wish to have their minds taxed while attending picture theatres.

The action-full Westerns, to which have been added the advantages of sound and dialog, which appear in the programs of these companies offer the solution. These subjects were once a staple of the business and their return in the new form is very likely to reestablish them on that basis.

* * *

Progress

AN interesting feature of an informal talk given last week to the press by Mr. John E. Otterton, President of Electrical Research Products, Inc., was his references to improvements in recording and reproduction which may be expected periodically. Mr. Otterton pointed out that these improvements were in view when the present apparatus for recording and reproduction were designed and that their accommodation will be effected with only slight alterations.

Mr. Otterton indicated his belief that another five years of progress and development will be necessary before talking pictures will have achieved a state of practical perfection. He emphasized that a substantially higher degree of quality may be expected.

With the high degree of quality which is now present in the talking picture which is competent recorded and properly reproduced, it is pleasant to contemplate the expected betterment which Mr. Otterton refers to.

Such scientific improvement, coupled with production advances which the studios may be depended upon to make, presents a tremendously encouraging forecast of the talking picture of the coming decade.

Exhibitors HERALD-WORLD

MARTIN J. QUIGLEY, Publisher and Editor

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Normalcy on Way But Waste Must Never Return, Says Katz

Optimism Fully Justified by Business Facts, He Declares

Paramount Organization Told the Methods Permitted Under Rapid Expansion Have Got to Go

NEW YORK, Oct. 9.—Although warning that "present and future conditions demand, in best interests of all concerned, the fullest measure of effectiveness from every effort and every dollar," Sam Katz, head of Publix, has told his executive cabinet that from facts presented by President Hoover in recent addresses, the conclusion is that there is reason for optimism.

"Industry in general," said Katz, "is assuming the steady, progressive pace of normalcy, following a period of over-expansion and over-production. "Expansion has encouraged some neglect in obtaining the fullest value from every dollar and every effort we expend," he admonished in reference to the Publix organization. "This, too, must be stopped so that a guarantee of company and personnel security may be had to the highest degree. Every dollar and every effort we expend must do its full, effective duty.

Waste Uncalled for
At Any Time, Says Katz

"Definitely, I want to say to everybody that this situation as to operating costs is not to be taken as a reason for pessimism anywhere in Publix. In reality, it should create optimism. Publix needs now and will need in greater number in the future, all the capable, intelligent, effective, energetic and loyal manpower and brainpower that we can develop. Even under emergencies of hasty expansion, waste and useless impediments had no reason for being. There is no justification for them under normalcy."

Stating that the financial standing of Paramount-Publix was greater than ever, Katz advised that "the readaptation of operating costs that is occurring is required in the interest of good business practice and for the security of every employee in the company.

This Period Seen as One of Changing Values

"At this time," he said, "we are passing through a temporary period of changing values and confusion. The firm foundation upon which the United States rests with its free, educated people, its natural resources and national resourcefulness, is a permanent, unchanging factor for optimism.

"Long ago Paramount-Publix insured its future and the future of its personnel by the adoption and strict maintenance of sane, conservative business policies, in order to provide a bulwark against dangers of possible world economic disturbance in the future. Our company and those in it who are usefully engaged may well feel reassured as to safety from any dangers which present and future conditions might threaten.

"This, of course, means a strict continuation and, if possible, more strict surveillance of effective and effectiveness.

"There exists a tendency to spend money for things that we can either do without or can create within ourselves. I expect this tendency to be curbed."

Vigilance Needed Over Expenditures and Promotion

Continuing, he declared, "The importance of exercising the utmost thought and effort to safeguard expenditures and similarly to increase income cannot be overestimated at any time. At this moment, anything less than a vigorous, determined vigilance and effort is dangerous. This fact is the only outstanding or alarming symbol of economic conditions of the present and future that confront Publix and nation. We can and will conduct ourselves accordingly and Paramount-Publix will emerge stronger and greater and its personnel will find more enduring and well-founded happiness in its daily tasks."

EXHIBITORS HERALD-WORLD

October 11, 1930

Fox Will Build Four Big Houses in Texas, News Story States

DALLAS, Oct. 9.—The Dallas News says that Dallas and three other Texas cities are to have $1,500,000 theatres by September 1, 1931, and connects Fox Film Corporation with the project. The story says further that the theatres will be elaborate and of modern design, with ample accommodations for the Fanchon and Marco stage shows, a part of the Fox organization.

The stated $1,500,000 cost is only an estimate, however, for the newspaper explains that it is being figured only on the basis of the outlay which Fox has made for deluxe theatres in other key cities.

The former Interstate Amusement Company has a one-year contract for Fox Films in the Majestic theatres at Dallas, Fort Worth, Houston and San Antonio. This contract expires September 1, 1931. Interstate Amusement is now a part of the RKO organization. RKO with its own product to exhibit in the four cities, is expected to renew the Interstate Amusement's contract with Fox.

According to the newspapers, Fox will have its real estate agents here within six weeks to select a site for the first of the new theatres.

Tri-State MPTO Meets in Memphis

Memphis, Nov. 30 and Dec. 1

Tri-State MPTO, comprising the states of Arkansas, Tennessee and Mississippi, will hold its fall convention here Sunday and Monday, November 30 and December 1.

The program and speakers have not been announced.

Find Heavy Percentages Of Youth at Showings Of "Abraham Lincoln"

Film So Popular Many High Schools In East Send Students En Masse

NEW YORK, Oct. 9.—The interest on the part of school pupils in certain types of motion pictures has led to the showing of Saturday morning matinees for their special benefit.

Last Saturday such a performance of "Abraham Lincoln," playing at the Central theatre, was given for high school pupils of New York. It was attended by members of the student body of Bay Ridge, Wadeleigh and Haaren high schools and the High School of Commerce.

It was pointed out that the greater part of the audience at the performances of this film are young people. So active is the interest of high school pupils in particular that they are buying tickets in groups and attending the theatre in a body.

A second Saturday showing was held for the pupils of the Abraham Lincoln High School in Brooklyn.
**BROADWAY**

IT'S last call for reservations for that Presidents' Beefsteak Dinner which will be held at the Motion Picture Club Thursday evening, October 16. Max says if you attend you will have steak that will make your mouth water and if you don't you will have regrets. Max knows, and should, for year 'round he tickles the palates of club members with the most delectable food in New York. It is planned to make this the outstanding get-together at the club.

There has been a temporary decrease in the use of color in motion pictures. Any number of several reasons might have caused this situation but only two seem logical.

In the opinion of many, color too frequently has been used in inferior screen product and therefore it has been impossible to get the true public reaction to it. Effort has been made by producers, according to some observers, to bolster up poor stories with color, and while this has increased production value it has not been sufficient to make these pictures box office during a period of economic depression. Bankers also, it is said, have influenced the situation through pressure brought to bear on production expenditures. Although producers are desirous of using color they have temporarily heeded the warning of financial interests. Wide use of color, it is thought, will be resumed soon.

Mike Simmons, president of Associated Motion Picture Advertisers and advertising director of Sono Art-World Wide, has pulled another fast one to exploit one of his company's current attractions. This time it is "Reno," starring Ruth Roland.

New York's Alimony Club impressed Mike as a natural, so this week RCA Photophone carted its portable sound reproduction equipment to this haven for those who, despite the court's ruling, believe that ex-wives should make their own livelihood, and gave them an exhibition of this picture authored by Cornelius Vanderbilt, Jr. A group of more than 80, including members of the Alimony Club and the daily and trade press, attended and now, says Mike, "we'll renovate—a mop up at box offices."

Social events: Pathé's and Columbia's dances at the Hotel Astor. And words won't express the wonderful time had by all.

Aaron Sapiro. And where have we heard that name? Oh, yes, the man who once sued Henry Ford for libel and is now planning to organize operators of 10,000 independent taxicabs in New York. Had ambitious plans at one time or another to organize independent exhibitors of the country. Remember?

—JAY M. SHRECK.

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**History Was Made—**

When the Oklahoma territory was thrown open to settlers. That race for land by hardy sons of the soil is unsurpassed in the annals of the United States by anything that has happened before or since. A pictorial version of the famous Edna Ferber novel, "Cimarron," dealing with that trying period of westward expansion, is being made by Radio Pictures, and it promises to be a distinct contribution for a better understanding of the hardships attendant upon this great movement. Shown below are Richard Dix, the star of the picture, in a Roosevelt Rough Rider costume, and the main street of a typical Oklahoma "boom" town.
**Michigan Independents Weld Fighting Lines at Convention**

Brookhart and Myers Hear
In Attacks on “Big Interests”

**Allied States Affiliate Passes Resolution Against State Protection and Adopts Pledge System**

**By GEORGE SCHUTZ**

GRAND RAPIDS, Oct. 9.—Measures adopted by the MPTO of Michigan, Allied States affiliate, at its convention here October 7 and 8, intensify that association’s fight on what the national Allied States organization calls an attempt to destroy the independent exhibitor. One resolution attacked state protection, another instituted a system designed to effect this fight a greater unity of state independent forces, while the issues these resolutions represent were carried beyond the state and into the national scene by Abram F. Myers, Allied States head, and Smith W. Brookhart, Senatorial block-booking foe.

The protection resolution, passed unanimously without argument, denoted “unreasonable competition” and its term limited at the end of a 60-day clearance period which is declared to be to the benefit of the Butterfield string of houses. Representing a board of directors to appoint a committee to seek the abolition of this protection in the state. Protection in metropolitan Detroit was not referred to.

**Adopt Pledge System**

The action for greater unity, taking the notion of the resolution, violation of which could mean expulsion from the association, was described by H. M. Richey, general manager, as the first step in the creation of “a great chain of independent theatres,” he pointed out that of course each operator would retain his individual identity as an exhibitor. The nature of the pledge, which is given elsewhere in this issue, indicates that the “chain” sought would act mainly to bind independent theatres more closely and assure ample financial support of the association’s program. One new source of revenue under the pledge would be advertising trailers run in member theatres, pay off for such screening going to the association.

Previous to the adoption to these members, the board of directors repeated its stand against percentage booking, with booking on a percentage-plus-guarantee basis being especially frowned upon. This matter, according to Richey, will be placed before the association for definite action at a later time.

About 110 members attended the convention.

**Myers Asks Competition Test**

Myers and Brookhart appeared for the meeting Wednesday afternoon, when both election of officers and the protection resolution took place. Routine business broke up the meeting on Wednesday Oct. 8, Col. H. A. Cole, Allied leader of Texas, and Allen Johnson, retiring president, immediately presented Myers as the first speaker. Almost at once the Allied States leader introduced the subject of protection as “the biggest issue up to this time in the history of the industry.”

Admitting that a theatre with small overhead, paying lower film rental and charging lower admission prices, should not compete with a theatre having a large overhead, paying high film rental and charging higher prices, if they are in the same zone, he declared that no effort had been made to find out what competition exists between such houses when they are in different districts. “The methods they [Hays organization] are using in drawing up these zoning and protection plans is based on pure theory,” he asserted.

**Cites Chicago Plan**

Attributing a sinister purpose to efforts to have zoning and protection plans adopted throughout the country at this time, Myers referred to the Chicago territory.

“There Aaron Saperstein [head of the Illinois Independent Theatre Owners, Allied affiliate] is holding out to prevent the greatest protection raid ever to be made in that territory. They [Hays organization] want their system in Chicago more than in any territory in the country. Why? Because they are paying the way to fight the government suits pending in the federal court there.

“When the plan was brought up at the last meetings, what were their methods? Did they invite in the trade papers? No, they held their meetings behind closed doors. Then they asked Mr. Saperstein to place his initials on the plan, along with the others, probably just so the paper could be identified later as the same one. And the next day we heard these initials were construed to mean that the plan had been ratified.”

**See Government Action?**

Declaring that any protection system could be justified only on a basis of actual competition between houses of varying classes, Myers demanded that tests first be made to determine whether or not such competition does exist. Further aims of

(Continued on page 34, column 1)

**A CORRECTION**

**NEW YORK, Oct. 9.—**

Through an error in transmission last week, it was published in the HERALD WORLD that Electrical Research Products had extended credit of $10,000.-

This should have been $20,000,000.
Record Tieups on Amos' n' Andy; Opens Oct. 24 in 300 Theatres

200,000 Windows to Boost Radio Pictures Film—Fan Letters Bring Premiere of Premiere Stars on NBC Hookup

(Special to the Herald-World)

NEW YORK, Oct. 9.—Rapid gross returns on Radio Pictures' Amos 'n' Andy feature, "Check and Double Check," are assured the producing company as a result of the planned opening of the film in more than 300 theatres the week of October 24. By reason of these simultaneous showings in houses from coast to coast it is believed that subsequent run situations will benefit through earlier bookings than is usual in their case.

In this getting early play dates on this feature for which coporate tieups have been planned, the small exhibitor is enabled to show it while it is still fresh from first run performances. Radio officials have decided that the decision to have a country-wide premiere was based on numerous letters received from the radio audience of Amos 'n' Andy who seized the opportunity to see the blackface pair as soon as the New York public. It was originally planned to show an exclusive premiere on the picture here.

The radio and the press will be utilized to the fullest extent in what company executives describe as a most ambitious publicity and advertising campaign yet launched by any motion picture company. With the leading dailies of the country will feature a newspaper campaign to be conducted on nationwide scale. A coast to coast radio broadcast over the entire NBC "Red Network," in the hour, October 24, will start the publicity on its way. Amos 'n' Andy will be heard during the hour as well as Duke Ellington's Cotton Club Orchestra. Display advertising is planned to publicise the broadcast.

A majority of the 200,000 windows will be made available to exhibitors, will follow immediately. Pepsodent, which has agreed to loan the two stars for the opening broadcast, and which has some 100,000 accounts throughout the country is providing tieup possibilities of which Radio is making the fullest advantage.

The Williamsson Candy company manufacturers of the Amos 'n' Andy candy bars, are confining their selling efforts to this particular item. Salesmen have been instructed to book displays in cooperation with the local theatres at the same time they complete their sales. Another manufacturer tieup is that with the Marx Toy company, whose product is sold in many large department stores, and who are distributing display material which ties up closely with the show. This is in addition to the material now stocked in all RKO exchanges.

Further arrangements have been completed with T. B. Harms, Inc., Victor and RCA Radiola. Harms plan a radio campaign extending over a period of four weeks together with a concentrated drive on the sale of sheet music during the run of the picture.

Victor is releasing material for display in connection with the Amos 'n' Andy and Duke Ellington records, and requesting all Victor, Victrola and Radiola dealers to provide whatever cooperation possible while the feature is being shown. This arrangement is understood to offer tieup possibilities in some 20,000 excellent display situations throughout the country.

Cardinal Hayes Deplores "Low Morals of Stage"; Calls Legit "Reeking"

(Special to the Herald-World)

NEW YORK, Oct. 9.—Cardinal Hayes, in an address before the Guild of Catholic Lawyers here, deplored the present low moral standards of the stage. He declared that the stage is "recking with filth, and there seems to be no power in the City of New York to stop it."

Suspect in California Stench Bombings Held

(Special to the Herald-World)

SAN JOSE, CAL., Oct. 9.—A man giving the name of Jack Sutton was arrested here and turned over to San Francisco police after he was allegedy caught in the act of opening a package of stench bombs in a theatre here.

Sutton is said to have confessed to exploding two bombs in other theatres.

Two Tacoma Suburban Houses Bombed

After Cutting Down to One Operator

(TACOMA, Oct. 9.—Police are attempting to determine the perpetrators of a bombing which partially demolished one theatre and slightly damaged another here. Both houses were involved in disputes with operators unions and were using only one operator each.

The front of the Community theatre, owned by J. R. Porter, was blown out and the interior damaged by flying debris. A bundle of dynamite had been placed in the box office, it is believed. The projection room and machines were almost completely destroyed. The explosion occurred in the early morning hours and no injuries are reported. At the Sunset theatre, dynamite tore a hole in the roof.

Managers of the Community and Sunset, together with nine other suburban managers in the area, have been arrested. All but one of the nine were out of town when the attack was made.

Washington cities, have been employing only one operator instead of two. Economic conditions forced them to do this, they said.

The police department has been appealed to for protection and all suburban houses have redoubled their guards.

Fire Damages 4 Houses In San Francisco Area

(Special to the Herald-World)

SAN FRANCISCO, Oct. 9—Four theatres in this section have suffered heavy fire damages in the last few days. The West Portal theatre in this city has been forced to close for rebuilding of the interior and installation of new equipment as the result of a blaze.

The Premier house in Los Gato has been similarly damaged and will be closed for several weeks, pending repairs. The Great American, theatre, Berkeley, was burned last week and the projection room of the Rose theatre in Santa Rosa has been damaged by fire.
See Uniform Projection With New Standard Release Print

Suit Against EPRI
By Aelograph Goes
Into Court Nov. 13

Claims of 50 to 100 Millions May Be Made, Says Manager, for Alleged Infringement
(Special to the Herald-World)


The Aelograph company brought the suit in equity to recover royalties and also asked for an injunction against the Research Products company last May, alleging infringements of patent rights. They asked for damages and according to C. S. McFerrin, manager of the company, they have established a claim from $50,000,000 to $100,000,000.

Aelograph is a Delaware corporation with offices and headquarters in San Antonio and owned by about 800 stockholders scattered over the United States. The company was incorporated in 1923, following the purchase of the patent rights from Allen Stowers and Leo DeHymel, San Antonians, who obtained the patents two years previously. Stowers is still a large stockholder in the company, which is incorporated for $30,000.

Former Communist Sees Terrible Red Menace in American Productions
(Special to the Herald-World)

PORTLAND, ORE., Oct. 9.—M. R. Bacon, formerly a member of the communists' organization, provided material for a good laugh in local film circles when as a witness before the federal committee investigating Red activities in the United States he declared that American producers were using the Soviet government to produce two propaganda pictures. He named "High Treason" of Tiffany and "Loving the Ladies," produced by Radio Pictures.

He added, however, that he had no evidence that this was done with the knowledge of the producers.

Miss Aldrich Still Active
(Special to the Herald-World)

MOSCOW, ORE., Oct. 9.—Miss Maude Maude M. Aldrich, vice-president and field secretary of the Federal Motion Picture Council in America, accounted for the Northern Idaho WCTU that motion pictures are undermining the influence of the home, school and church by creating false standards of art and said that they are "the greatest foes of prohibition."

City Gets New Theatre
For Repealing Blue Law
(Special from E. H. B.)

CANAHARIE, N. Y., Oct. 9.—Opening of the new Strand theatre here marks the fulfillment of a pledge which Jack Vas- sil, owner of the Strand, made to the city council last spring when he promised he would build a new theatre if the blue laws were repealed.

NEW YORK, Oct. 9.—The Academy of Motion Picture Arts and Sciences through the MPPDA has announced a new form of standard release print to go into effect November 1 which is expected to result in uniform projection in theatres and to eliminate waste and mutilation of film. The standard has been adopted by all major producing and distributing companies and is endorsed by the National Board of Projectionists, completing six months' effort by the Academy to bring every technical branch of the industry into cooperation.

The chief features of development are:

Standardization of nomenclature for different types of prints as well as units comprising each reel, inscription for identification, synchronizing marks, and method for change-over from reel to reel.

In bringing about a uniform change-over method, one of the most troublesome problems in projection should be solved, making it unnecessary for the individual projectionist to place his own change-over marks. In addition, to this system, standard specifications cover leaders at both the beginning and end of the picture, including protective, identification and synchronizing leaders. Four types of prints are defined in the nomenclature, as follows: Sound print for film, sound print for disc, sound print combination, and silent print.

Technical Experts Cooperate

Beside making for easier handling and smoother projection for the exhibitor in showing pictures, the new standard eliminates the necessity of the director in the studio shooting silent dead action at the end of a reel. This is said to be the first time in the history of the industry that technical experts have joined in such a development.

Up to November 1, an advance educational program will be conducted to pave the way for the standard reaching every theatre, exchange and studio in the country, acquainting managers, projectionists, editors and laboratory executives with the features of the new standard.

The development was worked out by a sub-committee of experts under the supervision of the Academy, Producers-Techicians' committee, of which Irving Thalberg is chairman, and involved analysis, survey and correlation of practices of technicians throughout the country.

Committee of Experts

The committee of experts included Sidney Burton for the Projectionists, N. H. Brower for the exchanges, A. J. Guerin and laboratory representative, James Wilkinson as film editor, Gerald Rackett, former manager of the Technical Bureau, and Sidney J. Twining as chairman.

Projectionists active in furthering the standard are George Edward, president of the American Projection Society, Thad Barrows, J. F. McGuire, Lester Isaacs and Charles Eichorn, leaders of the Projection Advisory Council, which has formed a technical coordination committee to answer questions regarding the use of the standard. Lester Cowan, manager of the Academy Technical Bureau, is here contacting company executives on behalf of the new system.

Evanston Master Okays Sunday Films After 3-Year Fight

Evanston, a Chicago suburb and the scarred battleground of a blue law war that has smouldered and flamed for more than three years, is at last going to have peace—unless there is another outbreak.

George E. Gorman, master in chancery for the circuit court, who was appointed to hear arguments on the motion picture question, has decided that Evanston will have Sunday pictures. But William Lister, corporation counsel for the city, when he heard the decision, declared that the administration's fight against the theatres is not ended.

Chicago Denies Writ to Show "Primrose Path"

A circuit judge has denied a petition for mandamus by Greiver Productions, Chicago motion picture distributors, to compel the city to issue a license for showing of "The Primrose Path."

Cincinnati Union Says Theatres Were Sold to Avoid Contract; Sues for $26,000
(Special to the Herald-World)

CINCINNATI, Oct. 9.—Local No. 165 of the Motion Picture Operators' Union has brought suit against the Ohio Theatre and Show Company and the Dixie Amusement Company for $25,000 damages, charging the former company sold the Rex and Gem theatres to the latter to void a definite contract for union operators, expiring September, 1931.

Jennie Carlin and F. W. Huss, Jr., owners, sold the theatres to the Dixie Amusement Company last May.
20 Films from Sono Art-World Wide Will Include 10 by Cruze

"Thrill-O-Drama" Group Has 10 Attractions, Four of Them Specials; Two Pictures Ready for Production

(Special to the Herald-World)

NEW YORK, Oct. 9.—With several pictures now playing leading theatres of the country and with a number of others ready for release, Sono Art-World Wide this week announces its complete production schedule for 1930-31.

TWENTY pictures are on the new season's program, 10 of which are "James Cruze-World Wide Winners" and 10 "Thrill-O-Dramas".

In the Cruze-World Wide group are the following attractions:


"Symphony in Two Flats," adapted from Shubert's Broadway play; featuring Ivor Novello and Jacqueline Logan. Directed by V. Garrick Gundry.

"Rogue of Rio Grande," a Cliff Broughton production, featuring Myrna Loy, Raymond Hatton and Jose Bor. Directed by Spencer Gordon Bennett.


"The Scoop," by John Drinkman, an exciting narrative of a newspaperman's exploits in helping to solve a baffling crime.

In the Thrill-O-Dramas group there will be 10 pictures, four of which are scheduled for special shows, the story material, casting and production of which will start in three weeks in Hollywood, as follows:

"Air Police" (Special) by Arthur Hoerl is an automobile racing story reminiscent of Wally Reid vehicles; "First Aid" (Special) by Michael L. Simmons glorifies the ambulance surgeon; "Cow Skin," by H. G. Wilson, is a story of a devil pilot who terrorizes a crew of primitive half-civilized men; "Casey Jones, Jr." (Special), by Gregory T. Kelsey, is a railroad melodrama; "Swann's River," by Roger W. Sherwood, is an absorbing "triangle" drama reaching its climax in a spectacular battle; "V.C. Runt," by G. Evans Prence, presents a new interesting drama of the Northwest Mounted Police who refused to give his man.

Of the above, "Air Police" and "Hell Bent for Frisco" have reached the continuity stage, with casting to begin in two or three weeks. George W. Weeks will supervise production of these.

Germans Would Join in Denial U. S. Men Caused Prague Riot, Says Hays

(Special to the Herald-World)

NEW YORK, Oct. 9.—Will H. Hays, president of the MPPDA, termed as "utterly without foundation" the reports received here from Prague that recent rioting over the presentation of German films was instigated by importers of American pictures. He has this statement on reports from American motion picture interests abroad.

"Such accusations are absolutely baseless," he said. "I believe every factor in the German motion picture industry will join us in resenting such absurd reports, which can only spring from a desire to affect the very cordial relations that now exist between the American and German film industries."

French Paper to Build Its Own Picture House

(Special to the Herald-World)

PARIS, Oct. 9.—A motion picture theatre to be made part of the regular equipment of the "M" is being projected, which has enlarged one wing of its office building to house it. It will be called Les Miracles.

This novel theatre will be devoted especially to the encouragement of French moving pictures, but pictures from Hollywood and other foreign places will also be shown. The paper also has a radio news service. The theatre will open in December.

Owners and Union Agree; Beaumont Strike Averted

(Special to the Herald-World)

BEAUMONT, Texas, Oct. 9.—A strike of Beaumont union motion picture operators did not materialize, owing to what the union men termed a compromise with their employers in their wage and hours dispute.

Rob's Tulsa Ritz of $20

(Special to the Herald-World)

TULSA, Oct. 9.—A youthful bandit stepped up to the box office of the Ritz theatre here and took $20 from the cashier.
Injunction Threats Voiced as Illinois Rejects Zoning Double Feature Ban Removed; Companies Make Own Deals

Exhibitor Says “95 Per Cent of Clauses of Zoning Schedule Detrimental to Smaller Independents”

The clause barring double features has been stricken from the protection plan for Chicago, according to a statement from the Film Board of Trade offices. Distributors will make their own deals on this question. This has been one of the touchiest points in the controversy between the independent exhibitors and the producer-exhibitor interests, as double-features were barred unconditionally from smaller houses. The rest of the plan remains essentially the same, it was stated.

The Allied States affiliated organization of Chicago met in a spirit of rebellion in convening to consider the proposed zoning and protection plan for that city and Illinois. At a meeting conducted at the Stevens hotel, October 3, the members of the Illinois Independent Theatre Owners voted unanimously to reject the plan, thereby sustaining President Aaron Saperstein, who had rejected it the week previously, and also the association’s executive board, who had voted it down just prior to Friday’s meeting. About 90 of a total membership of around 125 were present.

But the vote by the entire membership present on the zoning plan, coming toward the close of the full afternoon session, was the culmination of a stormy session which broke through any limitations of business created by the scheduled consideration of the zoning plan. Both Abram F. Myers, president of Allied States, and Al Steffes, one of the organization’s most active leaders, addressed the meeting. Myers stressed the importance of exhibitors maintaining a strong organization. It was Steffes who referred directly to zoning and protection, and it was his interpretation of zoning and protection, not as a local administrative matter, but as a scheme with which the producer-distributor-chain interests seek to hamper the smaller exhibitors, that sound ed the note of the entire meeting.

Injunction Talk Holds Sway

“I don’t know what’s going to happen,” Steffes flung after his speech, “but I do know we’re going to fight like hell!”

In this spirit, the meeting openly talked of injunction suits.

“The only way to solve the problem is to go into the civil courts,” said one exhibitor, and it was typical of sentiment from a number of sources. One member promised that if he could get help from enough independent exhibitors, he himself would go into the federal district court in Chicago to obtain an injunction forbidding application of the proposed protection plan. Threats of injunction suits were carried from the meeting room and into the corridors of the hotel.

In the discussion of the entire problem from the floor throughout the session it was evident that the independents linked the protection problem with that of chain domination.

Saperstein told the meeting: “We should be allowed to operate as we see fit. The chains should not be allowed to come in and tell us what we are to do. I told them: ‘Keep your noses out of our business.’”

Reject Regulation by Chains

Likewise the comment of one exhibitor from the floor:

“It seems to me that the question is not whether we show double features, have gift nights or anything else, but whether we are rejecting regulation by chains.”

In fact, one exhibitor arose to protest against the use of double features, one of the disputed angles of the protection plan which at present bars them. He said: “If double features are wrong for the chains there are wrong for us. I don’t think we should ask for something we think it’s wrong for the chains to do. What we must do is set an example.”

Detrimental to Smaller Independents

But on this Fred Guilford declared: “If we are able to show pictures, we’d eliminate the double features ourselves. Ninety-nine per cent of the clauses of the zoning schedule are detrimental to you independents.”

Saperstein told the assembled independents that the executive board suggested that a start should be made in changing the names of all units to carry the phrase Allied Theatre Owners. Thus the Illinois unit’s name, instead of Independent Theatre Owners of Illinois would be Allied Theatre Owners of Illinois.
Erpi Engineering Reorganized; Three Units Meet Sound Need

H. B. Santer Directs Commercial Engineering Department, G. E. Mather General Engineering, and H. M. Wilcox, Operating, Including Reproducing
(Special to the Herald-World)

NEW YORK, Oct. 9.—Reorganization of the engineering activities of Electrical Research Products into three departments has been announced by H. G. Knox, vice president. The new departments will include commercial engineering, general engineering and reproducing, the last being taken over as part of the scope of the present operating department.

In commenting on the change, Knox pointed out that it involves primarily the effective consolidation into one department of the services rendered one class of customers, exclusively. It has been made to meet the changes which have come into the talking picture industry to best serve exhibitors and producer licensees under present day conditions.

How Departments Will Function

With the new alignment, the commercial engineering department will assume charge of all matters pertaining to recording and studio results, with the exception of major engineering developments. Its work will also include the maintenance of financial relations with all producer-licenser licensees. For this purpose B. L. Glaser, assistant treasurer of E.R.P., has been attached to the department. The recently announced acoustic consulting service, with S. C. Wolf as manager, also becomes part of the work.

The general engineering department will be devoted to scientific study of practical recording and reproducing problems with a view to the betterment of present conditions. A staff of consulting engineers will be maintained for this purpose, the department having at its disposal the resources of the Western Electric Company and the Bell Telephone Laboratories.

Field Engineer Group Taken Over

A group of field engineers, specialists in reproducing, have been taken over by the operating department under the reorganization. H. M. Wilcox, named as manager of this department, has supervised the servicing and maintenance of theatre equipment through a staff of 750 men over the country.

H. B. Santer and G. E. Mather have been appointed directors of the new commercial engineering and general engineering departments respectively.

Sam Moscow Named Southern Sales Head For Columbia Pictures
(Special to the Herald-World)

NEW YORK, Oct. 9.—Sam Moscow, formerly on the Columbia sales staff in Boston, has been made southern division manager, replacing Leslie Wilkes, resigned.

Moscow will have supervision over Atlanta, Memphis, New Orleans, Dallas, Oklahoma City and Charlotte C. B. branches. His headquarters will be in Atlanta.

Charles Johnson, who has been on the sales staff of the Columbia exchange in Buffalo, is the new manager of the Albany branch. He succeeds H. C. Bissell, who will take charge of the Cleveland office.

Paul Hunter to Head Screenland Magazine
(Special to the Herald-World)

NEW YORK, Oct. 9.—The Screenland Magazine, Inc., has announced Paul C. Hunter as its new president and publisher.

Two magazines are published by the company, Screenland and Silver Screen. The latter is a new publication, while Screenland has been on the newsstands for 10 years.

Weshner Heads Publicity For All Warner Theatres Outside New York City
(Special to the Herald-World)

NEW YORK, Oct. 9.—David Weshner, general manager of Warner Brothers theatres in New York, New Jersey, has been promoted to director of advertising and publicity for all Warner theatres in the country excluding New York City.

Harry A. Kalmine succeeds Weshner at the New Jersey post. The latter is now on two week’s tours, studying first run houses in the key cities.

John Harris is the new zone manager of Warner houses in Pittsburgh, succeeding J. Reeves Espy, who goes to St. Louis in an executive capacity to assist Charles Skouras, zone manager there.

Exhibitors to Get List Of Films for National Book Week Next Month
(Special to the Herald-World)

NEW YORK, Oct. 9.—The National Board of Review has prepared a special list of films for National Book Week which includes all pictures with tieup possibilities.

Book Week is to be celebrated November 16 to 22, and the National Board of Review reports many exhibitors are billing short films on books for the occasion.

Pantages Theatre Sued By Neon Electric for Alleged Infringement
(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Clarence Neon Electric Products has brought a suit for alleged patent infringement against Pantages Hollywood theatre and Metzler Corporation. It asks damages for the use of luminescent tube lighting.

Honolulu Chain Bills W B
(Special to the Herald-World)

NEW YORK, Oct. 9.—Arrangement for showing of the entire Warner Brothers product has been made by the Consolidated Theatre Circuit of Honolulu, Claude C. Ezell, general sales manager of Warners, consummated the deal.

SECURITIES PRICE RANGE
Week Ending October 8

NEW YORK STOCK MARKET

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CHICAGO STOCK MARKET

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Phil Goldstone, Tiffany Coast studio executive, halted production on "Extravagance" long enough so that a group of Tiffany branch managers could congratulate pretty June Collyer on her work. From left to right are M. A. Hulling, San Francisco; George Caldara, Los Angeles; R. C. Hill, Seattle; June Collyer, Phil Goldstone, S. Tewksbury, Portland; George Faulkner, Salt Lake City, and M. A. Brown, Western district manager.

A scene from "Razored in Old Kentucky," Radio Pictures production of the Nick and Tony comedy series. Nick Basil and Henry Armetta seem to be giving the Barbers Burial Ground a sad once-over.

Stranded and without a friend in the world, that is, outside of each other. Lloyd Hamilton and his pal. Lloyd has just finished the first in his new Educational series, "Won by a Neck."

A distinguished group posed for the cameraman in between scenes while shooting was in progress on one of First National's productions. It is Marilyn Miller's latest starring vehicle, "Sunny," in which she was so popular on the stage. Beginning at the left; Theodore Kosloff, dance instructor; Florenz Ziegfeld; Marilyn Miller; Jack Warner, production executive, and William A. Seiter, under whose direction the picture is being molded into shape.
Golden haired Shirley Jean Ricket is one of Hal Roach's MGM gangsters. Below, fascinating Evelyn Brent, who is appearing in Radio Pictures' "The Silver Horde."

Jim Tully, noted hobo-author, is to display his histrionic ability in MGM's "Way for a Sailor," starring John Gilbert. He is shown here discussing his lines with Sam Wood, who is directing him in the film.

"Let me out, or I'll tear these bars down," may be what this "jailbird" is muttering through his teeth. He is the popular Tiffany Chimp, and this scene is taken from the monkey comedy, "The Little Big House."

Ann Harding, beautiful star of some of Pathe's outstanding pictures, had a signal honor bestowed on her when she was chosen Queen of the Society Fiesta staged by the Daughters of the Golden West, celebrating Los Angeles' 149th birthday.

Just a typical scene of the wild and woolly West, where anything may happen, and where, apparently, anything may be harnessed, from water power to zebras and—well, mules. Astride the gaily bedecked zebra, rarin' to go nowhere, is charming Evelyn Knapp, while on the "crittur" that is all set to go roller skating, is Grant Withers. They both appear in Warner Brothers' "Sinners' Holiday."
Happy "newlyweds." Conrad Nagel has a lap-full of sweetness in Genevieve Tobin, one of his two wives in "A Lady Surrenders," a Universal picture adapted from John Erskine's novel, "Sincerity." John M. Stahl directed.

Looks as though they were going right over the top, doesn't it, but as this is not a war picture, Marian Shockley and Ray Cooke are just having a lot of fun in the Educational-Vanity comedy, entitled "The Freshman's Goat."

Two executives, one of the state, the other of the "city," pose for the cameraman. Honorable C. C. Young, governor of the state of California, with Carl Laemmle, Jr., manager of the Universal studios, on his recent visit to Universal City.

We're not sure just what is going on here, but at first glance it looks something like an experiment. Benny Rubin doesn't seem to favor the idea, but Robert Montgomery evidently wants to see if the can will explode. What benzine has to do with "Love in the Rough," we don’t know, but that is the title of M.G.M.'s picture in which these two appear. Dorothy Jordan and J. C. Nugent are also in it.
“Big Interests” Are Denounced
At Grand Rapids Convention

(Continued from page 25, column 3)

Allied States were implied in a closing reference to Brookhart.

“I am talking as much to Senator Brookhart here before you as I am to any of you exhibitors. I want to educate Senator Brookhart to what is going on in the motion picture industry and what we would like to educate his colleagues in Congress. For unless we fight, the elimination of all of us will take a long time.”

Brookhart didn’t get into the subject of protection until the latter part of his speech, part of which had been prepared and pre- viously quoted by him. The whole portion of his address was devoted to tracing the development of his interest in the motion picture industry as one of several fields in which he saw attempts to wipe out the independent business man. Block- booking was at first the great evil he saw, and he spoke at length in favor of his bill, long pending in the Senate, to modify this practice. Protection, he declared, would be aimed at, and in this same bill, by means of amendments.

Assists Monopoly Exists
On the basis of both practices he asserted the existence of monopoly by the producer-distributor-chains interests, and on the basis of this alleged monopoly he demanded gov- ernment action that he declared would be justified even if it went to the length of making the motion picture industry a public utility.

“I recognize in the movies an agency of tremendous potentiality in providing wholesome and economical entertainment for the people, in the advancement of culture, and in the promotion of ideas. I have no desire to retard the steady increasing growth of the business or to cramp the de-velopment of the motion picture art. But I would remind my friends in the industry that there is no government worthy of the name that has committed so vital a subject as education solely to private enterprise without retaining some measure of control.

“If it be said that the known effects and potentialities of movies as an educational medium are not sufficient to justify a public interest in what is regarded by some as a private business. The private business, then there are other grounds. The whole business is founded on a form of property that is not protected, and, as such, it is in effect a government bounty. It is a fair assumption that the framers of the Consti- tution and the authors of the copyright law never intended that a copyright should serve as a means for oppressing any part of the people, or of depriving the people of the right to regulate in all needful particulars any agency that is so intimately linked with their happiness and welfare as the movies.

Encourages Independents

“That the motion picture industry, both by reason of the copyright law and the ex- tent to which it has been manipulated with the indulgence of the prosecuting authori- ties, is a monopoly, scarcely admits of doubt.

He held out encouragement to the in- dependent interests represented by the con- vention. He believed that the high degree of independence can be restored and maintained in the exhibition of motion pic- tures, should reasonable practices be handled on the industry by the Hays crowd can be outlawed.”

Senator Brookhart’s address was followed by a reply of officers, which named A. Eiseman of Flint (former vice president), president; P. C. Schram of Kalamazoo, vice president; J. E. Niebo of Detroit (former treasurer), secretary; and H. T. Hall of Detroit, treasurer. Directors elected are:

Ray Branch, Hastings; Fred De Loder, Detroit; Allen Jensen, Rapid Rapids; E. E. Kirchmer, Detroit; Leon Krim, Mount Clemens; Tom Lancaster, Detroit; H. T. Reynolds, Grand Rapids; J. C. Ritter, Detroit; A. Robinson, South Haven; Alex Schricker, Detroit; Carl Schweigart, Detroit; H. A. Wood, Bangor; Frank Wetsman, Detroit; and Lew Wyrick.

Mount Clemens was decided as the site of the 1931 convention.

The convention was opened socially on Monday, with a golf tournament, and closed on the same note, with a banquet and dance on Wednesday evening. Wednesday morning num- ber members were entertained at the plant of the American Seating Company, where they were welcomed by President H. M. Talla- ferro.

Those Registered at
Michigan Convention

The following were registered at the con- vention of the M.P.T.O of Michigan at the Pamplin hotel in Grand Rapids, October 7 and 8.

From Detroit
Mr. and Mrs. R. S. Fisher, Tom Lancaster, Mr. and Mrs. G. Caplan, C. H. Shalee, John E. Niebo, Carl Buermeele, Mr. and Mrs. H. M. Kickey, Mr. and Mrs. Alex Schricker, J. John, H. E. Steiger, E. E. Kirchmer, Douglas Dickerson, H. C. Robinson, D. Mundstruck, Mr. and Mrs. G. A. Cross, G. W. Carr, Mr. and Mrs. J. C. Ritter.

Mr. and Mrs. E. E. Kirchmer, R. C. Taylor, P. M. Sprott, Mr. and Mrs. E. S. Kinney, W. J. Schulte, Mr. and Mrs. Milton Goff, Mr. and Mrs. W. A. London, F. A. Wetsman, I. C. Partell, W. N. Flemion, S. K. Decker, Leonard Sheeter, Charles A. Komer, Ira A. Waddell, N. Shore, Roger Kennedy, Pettey Thompson, L. C. Becker, Mr. and Mrs. G. G. MacArthur, C. H. Townsend, Mr. and Mrs. Joseph D. Lenahan, George W. Trendle.

Mr. and Mrs. E. E. Rundle, Mr. and Mrs. Charles Lauer, J. D. Goldhar, R. Barnett, Syd- ney Hockford, G. L. McCoy, S. L. Gilbert, C. H. Whiting, Mrs. Louis Winer, Louis De Golden, Samuel Ackerman, M. D. Thompson, F. A. Schneider, Gern K., T. Williams, W. Schulen and Arthur Prescott.

From Other Cities
Mr. and Mrs. A. A. Wayland; Mr. and Mrs. E. W. Dennis, Paw Paw; Mr. and Mrs. W. A. Cassidy, Midland; L. A. Win- cherster, Grand Rapids; Mr. and Mrs. F. M. Harris, Hart; Mr. and Mrs. C. H. Little, Hart; L. L. Ward, Mount Pleasant; Mr. and Mrs. J. C. Pekk, Trenton; Mr. and Mrs. P. C. Schram and daughter, Williamston.

Mr. and Mrs. Leon Kram and daughter, Mount Clemens; Ray Branche, Mason; C. H. White, Reed City; C. C. Pearson, Grant Rapids; Mr. and Mrs. T. H. Reynolds, Grand Rapids; Mr. and Mrs. C. R. Biehel, Charlotte; E. T. Conlon, Grant Rapids; Mr. and Mrs. T. G. Pennell, Bernice Spinigers; O. A. Brown, Ferrys; A. F. Mews, Shel; W. W. Brown, Grand Rapids; Her- bert A. Wood, Bangor.

Mr. and Mrs. A. J. Mars, Saginaw; Mr. and Mrs. D. B. Scharf, Columbus; Mr. and Mrs. W. R. Rhoad, Ferrys; H. A. Bird, Grant Rapids; Joe Roeks, Olive; Frank Finlin; A. L. Ruppert, Flint; and H. Terrv, William Cook, E. A. Hotchkiss and Mr. Lockwood of Lansing.

Michigan M P T O Votes
Greater Unity Pledge

(Special to the Herald-World)

GRAND RAPIDS, Oct. 10.—The M.P.T.O. of Michigan in convention be- longed a pledge and support aimed to increase the organi- zation’s effectiveness. Each member must sign the pledge, promising, un- der penalty of dismissal from the association, to:

1. Pay dues monthly in advance.
2. Fully and completely carry out every policy determined by a major- ity of the board of directors, after receiving notice of the measure, in order that the composition of the board of the organization may be maintained.
3. Voice any criticism of the asso- ciation, its directors or activities, only to the association headquarters or to the board of directors at their regu- lar meeting, either in writing or in person, that the organization not be handicapped by internal conflict.
4. Respond promptly when the or- ganization asks a member to render personal service.
5. Attend the state convention unless prevented, as many as other meetings as feasible.

6. Show in the member's theatre (if any advertising other than his own advance trade paper), the advertisement of one advertiser per week, slide, trailer or industrial reel, the revenue derived from such show- ing to go, in addition to the regular dues, to the association.

Three City Councils, 67 Commerce Groups
Oppose Daylight Saving

(Special to the Herald-World)

SAN FRANCISCO, Oct. 9.—Thomas A. Maloney, president of California's All Right, the league fighting the daylight saving move- ment in this state, has announced that 67 out of 107 Chamber of Commerce organizations have gone on record as opposed to daylight saving. Of the 33 who have taken a neutral stand and only seven are in favor of it.

Local city councils in Oakland, Fresno and San Francisco have also refused to adopt the reso- lution.

Even picture studios are playing a prominent part in the drive against daylight saving, as are labor organizations, railways and other institutions.

The question goes to the polls November 4.

Court Orders Inquiry
Of Blue Law Violations

(Laurel Hild, Miss., Oct. 9.—Circuit Judge W. Joe Farkk scored on charges of moving picture shows or other persons guilty of violating Mississippi's Sunday blue laws and instructed the grand jury to investigate thoroughly such violations. He de- plored that those high in standing and in- fluence in a city openly defied the law and answered questions. He also stated that the plea that "the other fellow wasn't getting punished for similar violations" should not be accepted.

The jurist pointed out certain establish- ments, such as drug stores, are exempted from the blue law violations.

Swirling on Long Term

(Special to the Herald-World)

NEW YORK, Oct. 9.—Joe Swirling, playwright and novelist, has been signed on a long term contract by Columbia.
Runs 75 Theatres—And Doesn’t Seek Profit!

Considered Regular Feature of Routine
By Post Commanders

By CHARLES S. AARONSON

NEW YORK, Oct. 9.—There is in the United States a circuit of motion picture theatres, not generally known, which operates some 75 houses, 58 of which are sound equipped, scattered throughout the county, and yet makes no attempt to show a profit.

The United States Army Motion Picture Service, operated under that department of the Adjutant General’s office known as the War Department Theatres, has paid its own way without the aid of government funds since its inception in January, 1921. The organization, fully as complete and competently manned as any civilian chain of theatres, was designed solely for the benefit of the soldier personnel of the army.

The picture houses are located in practically every camp and army post throughout the country, and though only evening performances are given, figures show that approximately 1,500 performances are offered to Uncle Sam’s soldiers each month, or about 17,000 a year. It obviously requires an organization which knows its business to handle the operation of that number of showings. These programs are not offered to the soldiers free of charge, but at a nominal admission of 15 cents, which is made still lower through an arrangement by which the soldier may purchase a book of 10 coupon tickets at $1.25. In the cases where it is necessary, these books of tickets are sold on credit.

Admission Fees Only Income

The admission receipts are the only source of income for the organization, from which it pays all its running expenses, yet it is a very rare instance when the Army Motion Picture Service must point to a deficit at the end of any year. The entire organization is self-sustaining. Theaters located at the larger posts, which draw greater audiences by reason of their size, help to support those at the smaller camps which must necessarily have a more difficult task making ends meet.

Every detail of the actual operation, including the construction of the houses, is completed by army personnel. Ushers, ticket takers, projectionists, are all soldiers trained by the staff of the department, which supervises operation from five branch offices located in key centers throughout the country. The theatres were constructed and sound apparatus installed by soldiers working under department engineers, who make periodical inspection trips of all theatres.

After a study by the staff, R.C.A. equipment was selected for the circuit. In this connection, it is interesting to note that since January 1, 1930, 56 houses have been completely equipped with sound apparatus, which gives a figure of six and one-half installations per month or more than one each week during the period. All this work is considered by the soldier as extra duty, for which he is paid in addition to his regular salary. In completing the sound installations, the men worked night and day, which indicates the feeling of the personnel toward the idea as a whole.

The houses seat on an average of 400 people, with one, at Fort Benning, Georgia, having a capacity of 1,500.

Commanders Like Idea

Post commanders in general are very favorably disposed toward the idea of motion picture entertainment for the soldier. Pershing is reported to have said on one occasion that he would rather command 1,000 men who had been entertained by motion pictures, than several thousand who had had no entertainment. One post commander has made the theatre in his camp one of his hobbies, calling it his “next to Roxy theatre.” The picture house has come to be considered by army chiefs just as much a part of the curriculum as any branch of instruction, as they believe the instructional value as well as the entertainment is useful in keeping the personnel in touch with current events.

The attitude is taken by the operating staff of the command that each theatre is catering to a small community in itself. Attractive programs are planned, describing the attractions current at the theatre, which is paid for by the advertising of local merchants. There is no competition whatsoever with the civilian theatre, since the army post house does not go outside the camp limits for its audience.

Great care is exercised in the composition of weekly programs, from the booking of pictures which are considered best fitted for the soldier, to the balancing of the program, in the same manner that is followed in the civilian circuit of theatres.

Complete Records Kept

Complete records of attendance, receipts, and audience reaction are forwarded to the main office by post commanders after each performance, thereby assisting in the formation of future programs.

Audiences at the theatres are very orderly on the whole. M. P.’s are in charge, and a disorderly soldier is merely requested to step outside, where his admission fee is politely refunded.

For soldiers in the field or on the border who are not near a camp, sound trucks have been developed in connection with the work of the Army Motion Picture Service, so that it is possible to set up a field theatre, so to speak, in about 15 minutes.

At the head of the staff personnel is R. B. Murray, director of the service in Washington, assisted by Herman Meyers as auditor, Thomas H. Martell from his headquarters in New York, is director of bookings, handling all price arrangements on film rentals with the producing companies, which item is the largest individual expense involved in the operation of the service.

Headed the other branch offices are: Fred Bund, Jr., at Washington; W. E. Crist at Dallas, Texas; Stephen Cronin in Seattle and M. W. Smith in St. Louis. Each branch manager is assisted by a projectionist and sound engineer, who develop operators for the various houses and supervise the maintenance and servicing of equipment.
Marked Progress Shown in Papers For SMPE October 20-23

Three Discussions of Color Photography Alone, Others on Stereoscopy And Myriad Other Problems of Industry

(Special to the Herald-World)

NEW YORK, Oct. 9.—That unusual work is being done in practically all phases of motion picture engineering is evidenced by the program selected for the fall meeting of the SMPE October 20-23 on the roof garden of the Pennsylvania hotel.

There will be three papers on color photography, others on stereoscopic projection, open discussions on large screen and projection, and reports on microphones, loudspeakers, recording and reproducing equipment, including 16 mm. sound projectors, theatre equipment for the hard of hearing, and on printing and developing.

Foreign Situation a Topic

The foreign situation will be discussed by C. J. North and N. D. Golden of the Motion Picture Division, U. S. Bureau of Foreign and Domestic Commerce, by F. S. Kirby, associate editor of Electronics, and by J. W. Coffman, president of the Audio-Cinema, just home from Russia. On the last day the members will visit: The General laboratory of the Bell Telephone Laboratories and will see a demonstration of two-way television.

Entertainment includes previews of the first day, a boat trip around Manhattan, and a banquet October 22. Officers are to be elected at this convention.

Details of the program follow.

Monday, October 20

8:30 to 10 a.m. Convention registration.

Starting at 10 a.m.

Address of welcome by Major Edward J. Bowes, New York, last president of the SMPE.

Report of the convention committee.

Tuesday, October 21

8:30 to 9 a.m.

Registration.

Starting at 9:30 a.m.


"Improvements in Dynamic Speakers," by I. Bohrovsky Serge, consulting engineer, Rochester.


Open discussion: "Advantages and Disadvantages of Placing Sound and Picture on Separate Films.

Starting at 1:30 p.m.


"Madalor Process of Sound Recording and Reproducing," by H. Von Madalor, Hampton Bays, L. I.

"Demonstration Film Recorded of the Use of a Reflecter in Combination with a Microphone, by H. W. Dreyer and M. C. Batsel, RCA Photophone, Inc., New York.


Entire evening set aside for visiting Broadway theatre films.

Wednesday, October 22

Starting at 9:30 a.m.

"Cinematographic Analysis of Mechanical Energy Expenditure in the Sprinkler," by C. A. Morley, Eastman Research Laboratory, Rochester, and W. O. Penn, University of Rochester, School of Medicine and Dentistry, Rochester.


"Double Toning of Motion Picture Film," by J. I. Crabtree and W. Marsh, Research Laboratory, Eastman Kodak Company, Rochester.


"Removing the Fire Hazard from the Handling and Storage of Film in Laboratories," by S. C. Hubbard, Consolidated Film Industries, Inc., New York.

"Some Applications of the Comparison Microscope in the Film Industry," by O. E. Conklin, Redpath Laboratory, DuPont-Pathe Film Manufacturing Corporation, Parlin, N. J.


"Reducing Solutions for Motion Picture Film," by J. I. Crabtree and E. Mueller, Research Laboratory, Eastman Kodak Company, Rochester.

2:30 p.m.

Boat trip around Manhattan Island. Boat leaves Battery Pier at 2:30 p.m.

7 p.m.

Semi-annual banquet at the Grill Room of the Pennsylvania hotel. Dancing afterwards.

Thursday, October 23

9:30 a.m. at Bell Telephone Laboratories


1:30 to 2:30 p.m.

Luncheon (courtesy of Bell Telephone Laboratories, Inc., New York.

2:30 p.m.

Trip through Bell Telephone Laboratories including Sound Film Laboratory.

7:30 p.m.

Papers (Roof Garden, Pennsylvania hotel).


"Electrical Instruments for Test Purposes," by A. H. Wolfler, Weston Electrical Instruments, Cleveland.

8 p.m.

Exhibition of recent films in the Roof Garden.

"Realism" Cost $1,200; Was It Worth It?

(Special to the Herald-World)

MARTINEZ, CAL., Oct. 9.—A touch of realism was added to the showing of "The Big House," a prison drama, at the State theatre here, when a bandit staged a $1,200 holdup.

John Shaw, assistant manager, got both the "touch" and the "realism.

The gunman made his way into the manager's office and forced Shaw to open the safe and procured the money, he bound and gagged the assistant manager.

While the robbery was going on, a woman who had an appointment with the manager knocked on the door.

The bandit calmly told her to return the next day and then made off with his loot.
THE BIG TRAIL

"THE BIG TRAIL" is an epic. It is the story of the glory, tragedy, fun and romance of the people who settled the Lewis and Clarke territory. It follows the lives of a great group of pioneers from Missouri through the plains, across the deserts, into the mountains and then through the wilderness of Nebraska and Wyoming.

Raoul Walsh's production unfolds many fine spectacular events in the history of that trek. Approximately 100 great prairie schooners carried hundreds of men, women and children from homes of comparative security into the dangers of the unsettled country. Oxen, cattle, horses and poultry were taken. Walsh has placed all this on the screen.

At the outset he depicts by action and dialogue the fineness of spirit with which the people set out. He introduces Ian Keith, John Wayne, Marguerite Churchill and Tully Marshall as the central characters who have important parts in the story that runs through the entire drama. Their story is, after all, rather unimportant when contrasted with the tale of the moving community itself.

The finest part of the picture is the storm sequence. Rain in unprecedented quantities thrown upon the location set brought the first sight audience to its feet, applauding and awed. Never before that I have known has such a storm been brought to the screen. It was the more effective for the fact that it was on Grandeur.

The increased size of the film everywhere brought out the beauty and depth of the settings. The finest phase of the picture is the photography and the choice of the locations. With the Grandeur camera turned on those locations Walsh has been able to make truly sensational shots.

Another of the exciting parts of the show is a well constructed fight between the pioneers and the Indians who occupy the territory on which the whites expect to settle. A good piece of drama is enacted.

The individual acting honors go to Ian Keith and Marguerite Churchill, although, as said heretofore, it is not the kind of picture that permits the individual to stand out to any great extent. Miss Churchill appears to be a fine, wholesome type of young woman who has poise and dignity, modesty and charm. Her admirer, John Wayne, carries on very well.

Considerable time was given the production and much of it went into the business of finding locations that suited the story as well as into an intense effort on the part of the director and cameramen to get the most effective results after settings were found.

It is certainly not the kind of picture that is made every day. It is the kind that can be turned out only by the expenditure of unusual effort, organization, planning and scientific skill. Its vastness and its sweep make it what it is.—Douglas Dodges, Hollywood.

A FALL TO ARMS
LARRY DARMOUR PRODUCTION
Radio Pictures—Sound
A good story and a capable cast form a background for "A Fall to Arms," second of the Laugh series being produced by Darmour with Louise Fazenda starred. Miss Fazenda uses slapstick to great advantage and for a lot of laughs all through the film.

The story puts her in the role of a mistreated boarding house maid who falls heir to a supposedly giving oil-well only to find it a "has been" gasoline station when she sees it. The story is full of laughs from start to finish with Max Davidson getting a big share of them. The picture is 2,000 feet long.

THE SEA WOLF

This last screen appearance of Milton Sills, in the screen adaptation of Jack London's famous story, "The Sea Wolf," is a fine dramatic achievement in characterization. Ably supported by a most excellent cast, the late star gave life to a figure long familiar in print to the large group of London's readers.

It is the story of a rough sea captain, whose philosophy of life is summed up in the expression "the big fish eats the small fish," and who carries out that idea in all his dealings with men. When a young weakling is shanghaied by the crew and taken aboard Wolf Larson's ship, The Ghost, a water front girl, who had been attracted to the boy, follows to be with him. There follows the conflict between the boy and Larson, which presents an excellent opportunity for Sills to portray the unfeminine and heavy handed manner of the sea captain.

It is ironical that in the end, when Larson's ship has been left a derelict by the brother who hated him, the man who had no sympathy for the weak is blinded by the application of a hot poker in the hands of the cook. The young couple, who previously escaped from the ship, return to it, after floating in an open boat, to find Larson in a dying condition. Before he dies, he requests the boy to read the Lord's prayer, and in a most effective scene directs him to the nearest land.

Jane Keith presents an admirable performance, chieflly noteworthy for the restraint and sincerity of her portrayal of the girl who attempted to pit her wits against the "wolf." She is very attractive, and renders her lines quietly but effectively. Raymond Hackett plays the shanghaied boy who, under the lash of Larson's tongue and fists, gains in mental and physical strength, and does a fine piece of work.

John Rogers as the cook who fawns upon Larson because he fears him, but hates him for the manner in which he is ill treated, deserves special mention for his performance. He not only provides a bit of comedy here and there, which serves to relieve the intensity of the drama, but reaches a height of dramatic ability when he leaves his galley, poker in hand, to find Larson.

Photography is of a uniform excellence throughout, featured particularly by several fine shots of the sailing ship on the sea, and
of the boy climbing to the top of the mainmast to shift a sail.

The development of Alfred Santell is of a very high order, making the film move at a pace equally as active and sharp as the original story, and taking every opportunity to bring out the character of Wolf Larson, as flawlessly pictured by Milton Sills. This is a really fine screen production, and forms a fitting climax to the career of the featured player.—Charles S. Aaronson, New York City.

* * *

**THE LAND OF MISSING MEN**


HERF is a Western that is superior to the usual picture of this type by a long way. Principally responsible are extremely able direction, a script that is better than one’s usual cost, and a cast which surely knows its Western business.

Bob Steele, featured player, has an excellent voice for singing and song as well as for song as well. In one of the opening sequences, Steele and his pal are seated beside a fire at night, while Bob, who is singing, and sings. The music shifts back and forth from one to the other, making a very effective scene, registering the reaction of the song on Al St. John, the tobacco chewing pal of Steele. The latter puts over his lines with a slow drawl that sounds real, and St. John works in perfect harmony with Steele, long, low, husky speech and action, and chews tobacco as though it meant something.

McCarthy, who wrote the screen adaptation as well as directed the film, gets the credit for several scenes which are decidedly better than are usually found in this sort of picture. Steele and St. John, after being accused of robbing stage coaches and abducting women, go into the mountains to bring back the real bandit, Lopez. During the night they make one stop at a saloon in a valley to get certain information. As they push open the door, the sound of an automatic piano is heard. Inside, lighted dimly by lamps, the barroom presents a dramatically lighted scene. The camera moves slowly about the room, showing, in various sprawled positions, five dead men, each with a gun in his lifeless hand, a dying old woman. The two get the last words of the dying man, then back out of the room, while the piano continued.

Traveled later at the bandit camp, Steele and St. John shot it out with the gang, finally cleaning them out as help arrives. Fortunately, the heavy love interest at the conclusion is somewhat subordinated, another example of the good direction, and indicating how much more effective a final scene can be when something of the emotion of the picture is reserved for the exposure.

Emilio Fernandez as the bandit leader, Lopez, makes a realistic appearance, and speaks with a Spanish accent that sounds real, and not "boots." Mention has been given to detail which enhances the realism of the picture, particularly in the use of Spanish when one of the bandit group speaks to another.

Al Jennings takes the part of the former sheriff who is instrumental in bringing out the fact that his former employer is behind Lopez and his gang. He is by no means a young man, but is a rather capable actor. Caryl Lincoln plays the feminine lead, though she has comparatively little to do.

Photography is good, and in certain instances excellent. A swift pace is maintained throughout the picture, which may justifiably be ranked "boots on the ground."—Charles S. Aaronson, New York City.

**WESTERN-HERO**

**REMOTE CONTROL**


BOB STEELE, who presents an excellent voice for dialogue and song in Tiffany's "The Land of Missing Men," in the role of the Western.

A NEAT blend of comedy, mystery and thrills are packed into the Sylvia Thalberg-Frank Butler edition of "Remote Control." On the stage, there was more mystery, perhaps, but less humor. William Haines is his rollicking self and gives a better than ordinary portrayal of the clowning radio announcer who, with his bland exterior, does some fast thinking.

John Miljan develops his part of a villainous heavy artfully, while George Grindley, as the police chief, is a perfect model of the typical police chief and adventuring required by the role. He is a very laughable bandit, and the climax of the film has a thoroughly satisfying conclusion.

THE STAGING of the show is a thing that the studio may well boast of. The sets are extraordinarily fine and the action of the actors letter perfect. The picture is one that demands a large screen and large audiences. The comedy is based on genuine humor.

The piano player, featured in the role of the picture, who knows comedy better than most feature directors, and at his side have been two writers who likewise have made their fame largely as authors of wholesome, clean humor.

The staging of the show is a thing that the studio may well boast of. The sets are extraordinarily fine and the action of the actors letter perfect. The picture is one that demands a large screen and large audiences. The comedy is based on genuine humor.

WHAT A WIDOW


GLORIA SWANSON has, in her present picture, "What a Widow," an unfortunate choice of story and production. Were it not specified more would have been gained.

In her first talking film, "The Trespasser," Miss Swanson gave a wonderful performance, and gave the screen a box office picture. It is
unfortunately that her second audible attraction should be below the mark established by her initial effort.

One thing especially bad in her current picture was the sound. It was hard to determine whether our fault was in the recording or the reproduction. The picture was seen by this reporter the third day of its exhibition at the Rialto in New York, where the sound is generally excellent.

Direction of "What a Widow" fell below par. There seemed to be every indication that it was aimed to completion, whether or not that was a fact.

Miss Swanson wears gorgeous gowns and is surrounded by handsome men. As J. Harlow, if it is not a false inference, in the opinion of the writer, to give the star the dramatic opportunities which she is capable of handling.

Low and behold, in a difficult role of an inebrate, did an excellent piece of work. You can appreciate his portrayals much more in audible film than you could in silent.

"What a Widow" is the story of a widow, gay through the inheritance of a fortune from an elderly husband, who starts out to see the world via Paris.

It is our hope that Miss Swanson will make another "Trespasser."—Jay M. Shreck, New York City.

HER WEDDING NIGHT

CLARA BOW'S "Her Wedding Night" is the smartest of a funny-talking picture she has appeared in, according to a consensus following the preview.

She is the central character of the story and yet she is not the whole show. She appears in only those scenes where it is necessary and good show business for her to appear. Her lines have been well written as have the lines for the entire cast. She reads them with much greater grace than she would have done a year ago with her then paucity of experience in dialog. Her voice has become well modulated since her appearance in "Love Among the Millionaires." And she does no songs in this one.

That in a few words is the impression of many upon first viewing the picture.

Skys Gallagher, Ralph Forbes and Geneva Mitchell have important roles and share in a great amount of footage. Their work is such as to be good.

They, as a matter of fact, bear the burden of most of the action. Gallagher, quite by accident, becomes married to Miss Bow. Forbes is almost as prolonged to fall in love with her. She has been a stranger to both. A comedy tangle ensues that involves both couples. And as has been mentioned each is equally important in the action that follows.

It is a fast show and is entertaining from the opening shot.—Douglas Hodges, Hollywood.

ATLANTIC

KNOWING the work of Dupont, more is expected of him than is presented in this picture. Wrong principally, it seems, is the slowness of action.

It was a difficult story to adapt to screen presentation, that is granted. However, action and dialogue are splendid, which would have added a great deal to the picture.

The picture is now presented it is tiring. This is said with due credit to the cast, for the American public is very fond of English players.

But the action of the picture moved more rapidly it would have something to talk about at the box office for the story has the elements of a good picture. "Atlantic" carries with it the story of a ship disaster at sea—a ship (possibly the Titanic) which makes its fate when its steel armour was crushed by an iceberg.—Jay M. Shreck, New York City.

EAST IS WEST

"East is West," the story told before so successfully in another and as well as motion pictures, is again brought to the screen in dialog. It is an impressive picture. The story of the little girl from a Chinese village and in love with an American boy is the kind that pulls on the heartstrings and has given many a man, woman and child a good cry.

In this instance this is accomplished primarily by Lew Ayres (remembered for "All Quiet") and Lupe Velez. However, two others must be mentioned: "Coral," given up to C. Allyn Warren. The four of them are the show. They did expert work with the feeling that they had a job to do.

The action drags in places, something foreign to other pictures directed by Monta Bell with his fine sense of tempo. Nevertheless he has turned out an excellent piece of work.

The most moving scene appears early in the picture where: Velez, in the role of a Chinese girl, goes to the police station to help her pseudo father because he wants to sell a few of his daughter's goods to get money to buy more pigs. Velez and many other beautiful girls are thrown upon the market for purchase by Chinese who wish to rid themselves of aging wives in order to institute newer and younger ones.

The success of the theme of the picture, the highest order. Sets and locations chosen are remarkably effective and in many cases enchanting.—Douglas Hodges, Hollywood.

PARADISE ISLAND

"Paradise Island" will appeal to those who find the South Sea tales with their tropical accompaniment, plenty of rough and tumble fighting, lots of love interest, swaggering sailors and the gyrations of native dancers. It packs a punch and is good entertainment from beginning to end. Suspense developed by Katterjohn, who wrote the screen play, and Bert Glennon, the director, gripped the audience.

Paul Harst, as "Beauty," the homely and dumb sailor, and Vic Potel and Will Stanton, as Swede and Linsey rustamputs, not only help with the suspense but contribute considerable comedy.

The cast brings together Kenneth Harlan as the hero and Tom Santschi as the villain—both veterans of the rough and tumble type of screen play. They start the fight which is as real as any motion picture fight. You recall that Santschi learned how to stage a good free for all in the original version of "The Sporlers." His scenes at an island in the South Seas at the time Marceline Day arrives to marry Gladden James, drunkard, and in love with a beautiful girl, as the saloon keeper, covets her. Harlan falls in love with her.

Harlan decides to save James from both his wife and Miss Day from Santschi. He fails in the former and succeeds in the latter enterprise after a terrible battle with Santschi over the girl. In his idea, the book and movie should be shown by the native seductress of James, gave a clever portrayal. James was well cast.—Edward Churchill, Hollywood.

AUDIO REVIEW.—NO. 38
Pathé—Sound.
A pictorial description of doll making in Japan, which opens this review, is featured by the charm with which the art and workmanship of the Pathochrome color process. The detailed manner in which the small figures are fashioned and the way the colors are laid on in bright colors is interesting. "Biblical Waters" pictures natives fishing with nets in the Sea of Galilee in Palestine. The Hollywood Gardens, night club in the upper reaches of New York City, gains some extremely effective advertising in the concluding item of the review, closeups of celebrities who grace the tables of the club are shown, including Rudy Vallee, Paul Whiteman and others, followed by a sequence of pictures illustrating the type of entertainment the patrons enjoy. Except for the first feature, the review is not particularly interesting. Running time, 9 minutes.

MICKEY'S MUSKETEERS
LARRY DARMOUR PRODUCTION.
RKO—Sound.
The inimitable Darmour juveniles are well handled in this latest laugh riot. Mickey (himself) is well and the rest of the boys and aviator in a manner that delights kids as well as grownups. Each member of the gang has his own idea about what the airship should be built. The results are disastrous to the gang and a spasm to the audience. "Mickey's Musketeers" was inadvertently used as the title for another Mickey comedy produced on page 31 of the August 16 issue of the Herald-World.

THE GEM OF AGRA
NO. 13 OF "VAGABOND ADVENTURES" SERIES
Pathé—Talking.
The whole of the number of the Taj Terris Vagabond series is devoted to a description, pictorial and verbal, of the Taj Mahal, famous building constructed by an Indian emperor in memory of his wife. It is explained that seventeen years was required to complete the structure, generally considered the most beautiful of the world, and that the building was a revolution and the loss of an empire. The film shows the building from many angles, closeup views of the finest wrought and delicate designs cut into the face of the marble by hand and enhanced with examples taken out of its surroundings. Closeup views of the finely wrought and delicate designs cut into the face of the marble by hand and enhanced with examples taken out of its surroundings. Closeup views of the finely wrought and delicate designs cut into the face of the marble by hand and enhanced with examples taken out of its surroundings.
J. C. Jenkins
His Colym

DEAR HERALD-WORLD:

It may be interesting to the readers to know that Denver serves the smallest number of theatres in the largest territory of any exchange center in the United States. She serves Cody, Wy., on the northwest, a distance of 601 miles, and the towns along the Mexican border on the south, a distance of more than 800 miles.

Within the territory served by Denver there are 485 theatres, 320 of them in operation and the balance closed. Fox Mid-West and Publix own and control 55 of this number, situated in towns of 2,500 and over. The balance are located in towns of 2,500 and down to as small as 500. Many of the theatres in the smaller towns, and that includes the greater bulk of them, are having a hard time to exist, with chances that many of them will be forced to close.

In one respect, Denver and Colorado Springs are very much like Los Angeles, in that they are more or less dependent on the tourist trade.

Colorado Springs especially, is reported to have suffered a tremendous decline in business on this account. This is true of all the resort towns along the eastern slope of the Rockies. It goes to prove that when any section of the country is affected by a radical financial depression, it is bound to be felt to a more or less degree by all other localities.

For some time Denver has been overstepped, but in spite of that fact, Publix has recently built and opened another beautiful theatre, and Fox has under construction, soon to be opened, the second deluxe house, which will add a total of something like 3,500 more seats to what the city already has. Yet Denver is complaining of having too many empty seats.

We can't understand it. In other lines of business profits furnish the motive for expansion, but in the theatre business they seem to expand better on deficits. Study the situation as we may, we are able to arrive at but one conclusion, that the producer-owned chains will eventually drive all independents out of the business and will ultimately own and control the exhibition of motion pictures. They call it "the survival of the fittest." That sounds good and is probably a good theory, but that's what Mike Maloney called it when he knocked his wife out with a kitchen chair.

In 1767, we kicked up quite a rumpus in this country over a pet theory that all men should be free and equal. Every recurring Fourth of July we get out and make a lot of noise in support of this theory and we take a lot of credit to ourselves that Independence is the foundation rock upon which this country has built the greatest nation on earth, and we have a right to. But—

We have a law in this country against the formation of monopolies and it is less effective than the Eighteenth Amendment, if that could be possible, yet we have steel mergers, railroad mergers, bank mergers, harvester mergers, chain store mergers and theatre mergers, all thriving under the law against monopoly. To destroy the spirit of independence and individuality in the people is to lay the foundation of unrest and discontent in the minds of those who believe in "Equality before the law," and it is upon unrest and discontent that Communism and the "red" doctrines thrive best. Are we drifting in that direction? It is of but little moment what we see think about it. The important thing is that you give the matter careful consideration.

Will Rogers suggests that we each contribute a buck for the purpose of buying a loving cup for Sir Thomas Lipton and that the funds be sent to Mayor Jimmy Walker of New York for that purpose. We are in favor of this and are stronger for it than heretofore, because we all love Sir Thomas and think he is the finest sportsman Exchange has produced, and the notion is to have a lot of our wild personal we think that Mayor Jimmy is a square-shooter and a mighty fine guy. But the trouble is that the public won't dig up because they haven't any confidence in a New York politician, and outside of Jimmy, we haven't either.

About the hardest working man we have found here in Denver is J. J. Morgan of the National Theatre Supply Company. J. J. showed us all over the establishment and treated us as one of the boys.

We understand that this company has secured the contract for the complete furnishings for the new Fox theatre, which contract will run into several thousands of dollars. There seems no good reason why this company should not have secured the contract, since they are on the ground and have the goods, and besides that, who could refuse a contract to a square shooter as J. J. Echo answers "Who?"

We also had the pleasure of meeting B. P. McCormick, field representative for this same company. B. P. used to operate a theatre at Florence, Colo., and we recall that some years back we had a very pleasant correspondence with B. P. relative to some of the abuses of the industry. We are still agreed on some of these abuses.

Denver is in truth a city of homes. It is said that more people here own their homes than in any city of like size in the United States. She has 57 parks scattered throughout her residential district, all of which are decked out in gorgeous flowers of every color and shape. Portland, with all her gardens of roses, has nothing on Denver when measured by floral beauty.

We heard some more of that New Jersey henhouse music over the radio last night. It's no wonder that Morrow is a pronounced wet. Liquor is the only thing that can bring us relief.

The exchange managers here in Denver are about the nicest bunch of fellows we have ever met. There isn't a horse thief among them, not one, and we trust that Omaha will take notice of this. (Not that the Omaha boys are a bad lot, but you know how 'tis, Mable. With Ted Mendenhall of Paramount, and Sherm Fitch of RKO out on parole, one can never tell what will happen. It's always best to keep the stable door locked.

This cool, snappy mountain air this morning is suggestive of what is soon to follow. Right now we can see the mallards, canna-backs and redheads migrating southward to the lakes in Cherry county, Nebraska, and this suggests that our trigger-finger not become incapacitated from pounding this darned old writer. Were it not liable to throw the office force in confusion and disrupt the organization, we would try and send the HERALD-WORLD force a couple of dozen nice, fat mallards just to remind them that there is something in this life better than sowelly and prunes. With some nice roasted mallards on their dinner table, we can imagine just what would happen. Ernie Rovestad would throw a fit, George Schutz would write a verse of moonlight poetry, Edwin Clifford would order a dozen American Beauty roses for his wife, Bill Weaver would give his polo pony an extra quart of oats, Denny Shea would check and double check our account, and Perengardt would forget about those Hollywood bathing beauties. And now, since we have to leave room for that Abe Martin picture, we will say, auf wiedershen, or something like that.

J. C. JENKINS,
The HERALD-WORLD man.

P. S.—The HERALD-WORLD COVERS the field LIKE an April shower.
Metropolitan on 24-Hour Basis
With Eight Producers at Work

Summerville Comedy for Universal Completed on Magnachrome
Wide Film—Paramount Buys Hemingway’s “A Farewell
To Arms”—Two Pathé Short Comedies Finished

HOLLYWOOD, Oct. 9.—Entering the fall season with a program that is
practically taxing the entire equipment of the studio, Metropolitan is now the
busiest center in Hollywood. Eight producers, all on shooting schedules or
preparing to start, have more than 50 wellknown names appearing before their
cameras. Harold Lloyd is completing “Feet First” and Caddo is filming foreign
versions of “Hell’s Angels” and is at work on the Spanish translation which
features Jose Bohr. Al Christie is directing “Charley’s Aunt” which stars
Charlie Ruggles. The plant is working on a 24 hour basis.

Slim Summerville’s second comedy for Uni-
versal, “We, We, Marie,” has been completed on
Magnachrome wide film. Magnachrome
processing gives the regular 35mm, film a
frame of two-to-one ratio and is brought about
by a direct contact. This proceeding
results in the same wide range effect with
standard film and other methods accom-
plish by a reduction from a wider film
negative to standard positive.

“A Farewell to Arms,” Ernest Heming-
way’s best seller, has been bought by Para-
mount. The purchase includes both book and
stage rights, as the story has just been pro-
duced on the Broadway stage by A. H.
Woods.

Two Pathé Shorts Completed
Marking the close of one of the busiest
weeks yet experienced by Pathe’s comedy de-
partment, two shorts have been completed.
Daphne Pollard’s first, “Jack in the Box,”
has been finished with Fred Guiol directing.
The second, “Under the Cockeyed Moon,”
has been completed under the direction of
Wallace Fox.

Paul Fejos, who recently signed with
M G M, will direct “The Great Lover” as his
first picture for that company. Lucien Hub-
hard is now adapting the story which will have
an all star cast.

Louise Brooks has returned to Hollywood
after an absence of more than a year in
Germany and France. She will soon start
work.

Gregory Returns East
Paul Gregory is on his way back to New
York for a conference with Florena Zieg-
feld. He completed the male lead in War-
ner’s “Sit Tight.”

George OBrien returns to the Navy in his
next film, “The Sea Beneath,” by Dudley
Nichols and William Collier, Sr. John Ford
will handle the megaphone.

Universal has completed 13 of the “Strange
As It Seems” series, suggested by John Hix.
Cameramen will be sent to all parts of the
world to record scenes within the next few
months. M. J. Nathan, Marshall Hahn and
Jerry Fairbanks are producing the monthly
single reel subjects.

DeMille Leads Charity
Campaign in Hollywood;
Ask $75,000 of Studios;
(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—With Cecil B.
DeMille as chairman again, the Community
Chest drive is underway in all studios. Holly-
wood’s quota this year is $250,000, and the
industry is expected to raise $75,000 toward it.
Chairmen have been appointed in all of the
studios, under a plan submitted by Fox. Mr.
DeMille is expected to give a favorable report
on solicitations at the first luncheon at the
Roosevelt Hotel October 28.

Pathe and Paramount
Donate Films for Charity
(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—The Los An-
geles Midnight Mission, charitable institu-
tion, voted “Ten Commandments” and
“King of Kings” first place as the films
they would like to see best in a forthcoming
program. Pathe and Paramount-Public will
donate the two pictures for the occa-
sion of the showing within two weeks.
NOT all the funny people are in comic strips. There's a gentleman in this town who has both the Katzenjammer kids backed off the Sunday paper.

Nobody knows where he came from and nobody knows where he's going. At the present writing he is engaged as exploitation man for a theatre, but it's an even chance he will be selling vacuum cleaners or demonstrating a combination tooth paste and cake batter by the time you read this.

If you meet him in a crowd you'll know it's he because he'll be selling you something. Not trying, but selling.

It is rumored that he once saw an airplane catch on fire four thousand feet up in the air. He turned around to the man next to him and sold him the plane before it fell another hundred feet. At three thousand feet the wind fanned out the flames, so he rescinded the contract. At two thousand feet it caught fire again, so he started a raffle for the burning plane, collected all the money and gold watches in the crowd, rafled the plane off, called the company on the wire to buy the burning machine, signed the paper closing the deal, and watched the plane fall the last five hundred feet. He wasn't even breathing hard.

He's always thinking up stunts for picture exploitation. Whenever a picture comes out identifying itself with some particular town, like "Moby Dick" and New Bedford, Mass., he writes long and impassioned telegrams to the Chambers of Commerce, setting himself up as a local son, admitting that his family have been residents since the Indians were driven out of the country—admitting, in fact, that his family did it—and demanding that the mayor set aside a "Moby Dick" day, during which schools are closed, business is suspended, and there is a band parade by the local firemen, all wearing banners saying "See Moby Dick at the Plaza," banners paid for out of the city treasury. This is called a publicity stunt.

He walks into half a dozen stores, tells the owners he is a representative of a certain paper, and sells them advertising space for a special truck on the picture, thus risking ten to fifteen years minus good behavior in the penitentiary. And then he goes to the paper and convinces them that they ought to run the special two page truck. He gets it.

He knows how to get service over the phone. He calls up a printing plant, "Is this Mr. Cante? This is Mr. Jim Blow, President of Blow Pictures. I want you to rush me fifteen thousand throwaways of such and such description. If you don't give me your best price on them, and deliver them in half an hour, you'll lose my account. Deliver to the Merry Theatre. Goodbye."

Mr. Cante is in a perspiration. A call from the President. Maybe they'll get the whole account? He makes the throwaways at a special low price, rushes them out, and then finds that our hero is President Blow. What can he do about it? Our hero says, "What's the matter, I'm paying for it, ain't I! You don't mean to say you'd give better service to President Blow than you would me, would you? Of course not. I know you treat all your customers equally. Now don't be angry. I'll write you out a pass to see 'Moby Dick.'"

He gets away with it. He's still alive, at this writing. I know he was alive this morning, anyway, because just today he sold the local Miniature Golf Association the swell idea of running big posters on their golf courses, at their expense, reading, "Down with Daylight Saving. It Will Ruin the Movies."

NORMAN KRASNA.

Executive Prophesies
Long Wait for Novices
(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—C. Graham Baker, First National executive, says there are hundreds of highly competent actors, stars in their own right, who have been lured to Hollywood by tales of rich contracts issued to obscure actors and actresses. There are thousands of others, amateurs and novices arriving and on their way from all parts of the world, he points out. "But with the army of experienced, capable actors who have been on the ground a long time patiently waiting, what chance is there for the host of inexperienced players?" he asks.

Actors to Remarry

HOLLYWOOD.—Barbara Balford, actress, and Al Roscoe, actor and director, have announced their intention of remarrying. They procured a wedding license this week.

Change from Physical To Psychological Marks Film Progress: Laemmle
(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Carl Laemmle, Jr., general manager of the Universal studios, believes that the trend is toward depicting the psychological instead of the physical struggle of its characters is an unmistakable sign of progress.

"Cruel melodramatic action is no longer the limitation of the cinema," Laemmle declares. "There are numerous examples of subtle and delicate dramas translated to the screen without any sacrifice of their spirit or significance.

"The realization of this has embarrassed Universal to undertake the production of a number of splendid stories which would have baffled us a short time ago. 'All Quiet on the Western Front' is an illustration in point.

Laemmle believes that victory of the psychological aspect may be attributed to the fact that most thoughtful and artistic minds are directing the destiny of pictures today.

New English Company Synchronizes Sound
(Special from the Department of Commerce)

LONDON, Oct. 9.—The Vocational Gramophone Company has erected a studio at Haves, England, where films are synchronized with sound on disc. The firm employs a large staff of men.

Films are delivered from motion picture studios and re-run in the "broadcast" record studio. Fifty sound synchronization versions have already been completed for British and American distribution and 30 more are now in work.

Berlin Film Workers Would Drop Pre-Titles
(Special from Department of Commerce)

BERLIN, Oct. 9.—The "Dachorganisation," an association of film artists and laborers, has started a movement to abolish introductory titles in sound pictures. The organization contends that the titles are no longer necessary.

The first picture without introductory titles to be shown is a Dreyfuss film directed by Richard Oswald.

Dolores Del Rio's Illness Halts Work on "The Dove"
(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Production has been indefinitely postponed on "The Dove," United Artists' picture co-starring Dolores Del Rio and Walter Huston, pending the recovery of Miss Del Rio from an excrated illness.

Huston has contracted to make two pictures at other studios, after which he will take a three-months' vacation in Europe.

"Seed" Rights Bought By Carl Laemmle, Jr.
(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Carl Laemmle, Jr., has purchased Charles Norris' "Seed," giving Universal talking motion picture rights to one of the best selling novels of the season.

Michael Vavic Dies
(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Michael Vavic, actor and president of the Russian American Art Club, died here this week.
Astoria Plant Begins Feature, "Two Against Death," Oct. 20

Two Long Features a Month Called for at Paramount's Eastern Studio—Several More Shorts Are Completed by Warner

In Brooklyn—Mack Under New Contract

NEW YORK, Oct. 9.—Following the completion of production work on "The Royal Family" today, Paramount's Eastern studio in Astoria will take a short respite of about 10 days before launching into a concentrated schedule of feature production.

With the arrival next week of Walter Wagner, B. P. Schulberg and Ernst Lubitsch from the Coast, definite plans for fall production effort are expected to be set. During this rest period, the house will be set in order, with work confined to the completion of several short subjects, and a few necessary re-takes on "The Royal Family." Feature Starts October 20

On about October 20, production will begin on the next feature picture, starring Nancy Carroll, and tentatively titled, "Two Against Death," which will be directed by George Arliss. Present plans call for the production of two features in November, two in December, and an equal number of shorts monthly.

Several more shorts have been completed at the Brooklyn studio of Warner Brothers during the past week. Among the latest of the Vitaphone Varieties is "Revenge Is Sweet," said to be an old fashioned showboat type of melodrama, directed by the Coast importation, Al Goulding, from a script by Burnett Hurshey of the writing staff. In the cast are Barbara Weeks, King Calder and Leslie Adams. A comedy entitiled, "Storks and Bonds," also directed by Goulding, has as players Brooks Benedict, Clara Palmer, Helen Lynd and Billy Wayne.

Mack Has New W.B. Contract

"The Honest Thief," a comedy drama written by Walter Butlerfield and directed by Roy Mack, who has just received a new long term contract with the producing company. Playing in this subject are Rowland Hauye, the musical comedian, who has already acted in one other short at the Brooklyn plant, Martha Lorber, well known as member of the Follies; Lewis Donnelly and Lilyan Sahals. Two new writers have been signed for Varieties work, in the persons of Percy Robinson and Weare Holbrook, the latter being the conductor of a comic strip in one of the New York dailies.

Murray Roth, who supervises things in general at the studio, anticipates shortly starring Charles Hackett, famous opera singer, in several scenes from Romeo and Juliet, to be produced with a supporting cast as one of the Varieties.

Film Novice Gets Role In Fairbanks Picture

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Arthur Schmidt, Jr., 21, a romantic rise to fame in the history of filmmaking! Although she never has appeared in a motion picture, and has spent most of her time on the New York stage, June McClow will play an important role in "Reaching for the Moon," with Douglas Fairbanks and Bebe Daniels.

She was signed on recommendation of Edmund Goulding, writer and director.

Boylan Doing Dialog for Fox "Connecticut Yankee"

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Malcolm Stuart has been signed by Fox to do the dialog for "The Connecticut Yankee" starring Will Rogers. Emmett Flynn, who directed the silent version, is assisting. Shooting will start November 1 or shortly thereafter.

Arthur Schmidt, Jr., Joins The RKO Cutting Force

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Arthur Schmidt, Jr., has arrived here to accept a position in the cutting department of RKO studios. He is the son of Arthur Schmidt, who, at the time of his death five years ago, was an executive of F.B.O.

Flagpole Sitter Sets Mark Atop Hollywood Starland

(Special to the Herald-World)

HOLLYWOOD, Oct. 7.—Flagpole sitter, Walter Kemiston, has descended from his 51 day endurance record atop the Starland theatre here. Fox Movietone News has recognized the newly established record.

Gloria Swanson’s Titled Mate RKO Film Advisor

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—The Marquis de la Falaise, husband of Gloria Swanson, is giving advice on French versions of RKO pictures in the foreign department of that studio.

Marion Davies Film Starts

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Work on "The Bachelor Father," starring Marion Davies, has started.

Anti-British? London Scoffs Ban on Film at Canadians

(Special to the Herald-World)

VANCOUVER, B. C., Oct. 9.—"Ridiculous" was the term used by London censors to describe the action in British Columbia censor in barring "The Green Goddess" as "an anti-British picture."

The film stars George Arliss. When the local censorship board barred the picture, it resolved to consult censors in London for their opinion, too, with the "ridiculous" result.

Mexican-Produced Talker Shown at the California

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—"Las Campanas de Capistrano," first Mexican-produced talker, had its world premiere at the California theatre here this week. A four-reel Spanish Laurel and Hardy comedy was also on the bill.

Ned Sparks Back After Personal Appearances

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Following a personal appearance tour with "The Conspiracy," and a visit to his home at St. Thomas, Ontario, Ned Sparks, R.K.O. comedian, is back at the studio ready for work.

Mary Pickford a Real Cavewoman in "Kiki"

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Mary Pickford, who in her career as "America's sweetheart" has played practically every kind of part will do a new one in the new "Kiki." In this picture she becomes the girl with a positive determination to get the man she loves.

George Bowles Directs Exploiting for Christie

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—George H. Bowles has resigned as manager of Fox American Pictures to accept the position of vice-president in charge of exploitation for Christie at Metropolitan.

Add to Cast of U A Film

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Walter Walker, Adrienne d'Ambricourt and Claud Allister have been added to the cast of "Reaching for the Moon," now in production at United Artists studios.

Mary Astor Rehearsing

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Mary Astor is rehearsing for the lead in "The Queen's Husband," to be directed by Lowell Sherman for R.K.O.

Novarro Sued in Crash

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Ramon Novarro is being sued for $50,000 damages as the result of an automobile crash here recently. His chauffeur is also named.

Marion Nixon Takes Rest

(Special to the Herald-World)

HOLLYWOOD, Oct. 9.—Marian Nixon and her husband, Edward Hillman, are in New York City for a holiday following her completion of her role in "Ex-Flame," a Liberty production.
Herald-World's Production Directory

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<td>&quot;Cimarron&quot;</td>
<td>Wesley Ruggles</td>
<td>Richard Dix</td>
<td>September 18</td>
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<td>&quot;Beau Ideal&quot;</td>
<td>Herbert Bronson</td>
<td>Ralph Forbes</td>
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<td>&quot;Hi Diddle Diddle&quot;</td>
<td>George Marshall</td>
<td>Nick &amp; Tony (2-Reel Comedy)</td>
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<tr>
<td>&quot;Hook, Line and Sinker&quot;</td>
<td>Edward Childe</td>
<td>Bert Wheeler</td>
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| Fox Studios   |          |               |            |               |
| "Lightnin' "  | Henry King | Will Rogers | Aug. 19    |
| "Shooper Newfounder" | Leo McCarey | Irene Rich | September 22 |
| "Stolen Thunder" | Hamilton McDadden | Begardin Danny | September 12 |

| Universal Studios |          |               |            |               |
| "Draak"          | Tod Browning | Bella Lugosi | September 29 |
| "Resurrection"   | Edwin Carewe | Helen Chandler | September 22 |
| "Cobena and Kelly in Africa" | Vin Moore | John Boles | September 11 |
| "Oursang"        | Harry Cason | George Sidney | September 22 |
| "Sailor Beware"  | Ralph Ceder | Sam Hardy | September 20 |
| "Fingertip"      | Ray Taylor | Kenneth Harlan (Short Serial) | September 20 |
| Summerville Comedy | Harry Edwards | Slim Summerville | September 20 |

| Metro-Goldwyn-Mayer Studios |          |               |            |               |
| "Trader Horn"  | W. S. Van Dyke | Harry Carey | September 20 |
| "The Passion Flower" | William DeMille | Elvina Roach | Aug. 18 |
| "Within the Law" | Sam Wood | Joan Crawford | September 23 |
| "The Great Meadow" | Charles Bublak | Eleanor Beardman | September 20 |

| Paramount Studios |          |               |            |               |
| "The Right to Love" | Richard Wallace | Ruth Chatterton | September 20 |
| "Fighting Caravans" | Brewer-Knopf | All-Star | September 20 |

| Pathe Studios   |          |               |            |               |
| "Sin Takes a Holiday" | Paul Stein | Kenneth McKenna | September 4 |

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<tr>
<td>&quot;The Painted Desert&quot;</td>
<td>Howard Higgin</td>
<td>Bill Boyd</td>
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<tr>
<td>&quot;Foot First&quot;</td>
<td>Clyde Bruckman</td>
<td>Harold Lloyd</td>
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<tr>
<td>&quot;Aloha&quot;</td>
<td>Al Rogell</td>
<td>Raquel Torre</td>
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<td>Comedy</td>
<td>William Watson</td>
<td>Bert Roach</td>
<td>September 21</td>
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| Metropolitan Studios |          |               |            |               |
| "Drigible"         | Frank Capra | Jack Holt | August 12 |
| "Roses"            | Lionel Barrymore | Barbara Stanwyck | September 12 |
| "Madonna of the Streets" | John Robertson | Evelyn Brent | September 12 |
| "Tootie David"     | John Blystone | Henry B. Waithall | August 23 |
| "Criminal Code"    | Howard Hawks | Walter Huston | September 23 |
| "Dawn Trail"       | Christy Cabanne | Buck Jones | September 24 |

| Columbia Studios  |          |               |            |               |
| "Starboard"       | German Version | Java Holt |            |
| "Sacred Flame"    | Spanish Version | Monica Vilara |            |
| "The Bad Man"     | French Version | Jack La Rue |            |

| Hal Roach Studios |          |               |            |               |
| "Another Nice Mess" | James Parrott | Laurel and Hardy | September 18 |

| First National Studios |          |               |            |               |
| "Voice of Hollywood"  | Louis Lewyn | All Star | September 21 |
| "Mickey Mouse"        | Disney Bros. | Disney Bros. | September 22 |
| "Vagabond Adventure Series" | Tom Terri | (Shorts) | September 22 |

| Tee Art Studios      |          |               |            |               |


SOUND REPRODUCTION

F. H. RICHARDSON ON PROJECTION

IN THE FAR NORTHWEST

[Continuing Mr. Richardson's report of his trip, which he has been taking this summer in the interests of better projection.]

VANCOUVER, B. C.

The Vancouver meeting in the Dominion theatre was a large one numbering close to 300. It was composed of theatre managers, exhibitors, exchange men, projectionists, etc., from the whole of the province. The principal film inspector was W. E. Oswald, provincial theatre inspector. Friend Oswald was on his vacation, but learning of the coming of your editor, he got up out of his fishing camp at 3:00 a.m. and traveled a long distance to be present. There were two other Vancouver fire department present, though whether they came to hear the lecture or to grab your editor will set the air on fire I don't know.

And now, about my old friend, Oswald. Some of the boys had it in for him a bit, but I believe they, for the most part, now realize that they had not studied both sides of the matter quite enough. I believe he made a perfectly sincere statement to your editor when he said: "Some of the men occasionally get the idea that I am working against them and 'playing ball' with the exhibitors. The funny part of it is that most always the exhibitor at the same time has the idea that I have gone 'baywire' and am favoring the union. The whole trouble is that neither one of them has sufficient appreciation of the facts that I am a Government official and therefore cannot favor any one group against another. I have been in this position for seventeen years and could not 'play ball' with either side in any controversy without eventually getting caught at it. If I did not get caught the result would be that I would go out and be a new theatre inspector in my place."

And, gentlemen, I think that is a very concise and fair statement. I have known friend Oswald ever since 1917. I have kept a pretty close eye on his work, which I have found to be invariably good. I believe W. E. Oswald is a thoroughly honest and thoroughly competent public official. I believe he does what he is able to do to protect the interests of the projectionist, the exhibitor and the public, and, while I am the friend of the projectionists of Vancouver—I don't think it would be a very real fact—I would not wish it to be otherwise. I don't believe a public official ought to favor the projectionist, the exhibitor, or anybody else. If he does he is not an honest public official, and in the end he would favor one whom he might find it to his own interest to favor.

BELLINGHAM, WASH.

SOMETHING like 50 miles south of Vancouver and 20 miles south of the Canadian border, lies the city of Bellingham, Wash., which I remember as a small town no longer back than 1914. Today it is a city of 32,000 people—the fourth largest city in the state of Washington. It boasts five theatres, of which three, the Mt. Baker (in which the lecture was held), the American, and the Avalon, are operated by Fox. The other two houses are independent and are fighting the union.

I don't know just what the trouble is, but I may be permitted to say that this is a letter all too familiar thing to do. First of all, it is very difficult to do anything more than possibly temporarily win a fight with a labor union. When an exhibitor starts that kind of a scrap, it seems to me necessarily to present a large and possibly temporarily win a fight with a labor union. When an exhibitor starts that kind of a scrap, it means a never-ending struggle, and such a struggle must inevitably be a losing fight for the exhibitor. In any case, Mr. Exhibitor, that in this I am not intending to take sides. I am simply stating cold facts, which history has times without number proved.

Aside from this phase of the matter, however, the exhibitor should remember that even if he never loses, because of the fact that any cheapening of projection must and will inevitably mean a lowering in quality, and any lowering of quality must and will react against the box office. I don't make that statement as an expert. I just intend it as a statement of cold fact. Buying the services of projectionists is just like buying anything else in the world. You invariably get just exactly what you pay for. If you pay for a cheap article, you can bet your last suspender button that it will in the end turn out to be cheap.

Incidentally I might remark that at least one of our great theatre chains is now engaged in an endeavor to accept the price of one-man projection. Should they succeed in bringing this about, I venture the assertion that in the end it will cost the exhibitor more than a thousand dollars to pay the amount they will "save." The placing of one man in charge of modern motion pictures and sound equipment would, in my opinion, be the very acme of poor business procedure. It most certainly would make for rapid deterioration of equipment, which would in itself absorb a very large amount, or even all—"saving." Besides that, it would mean an inevitable deterioration of results upon the screen and through the horns, with the resultant loss at the box office. I am not seeking to tell this great corporation what to do, but I most emphatically am telling it that it is going to lose money good and plenty if it succeeds in its endeavor.

At the border line we had a game of hide and seek with the customs officers. They thought they won—and they did. However, we haven't shed any tears, so everything is all right.

At the Bellingham hotel we were met by the brothers James, W. A., and W. F. Long, of 117. They made us very welcome and took us for a tour of the hotel.

The meeting was held in the Fox Mt. Baker theatre. It was attended by all members of the local 117, and by all Fox managers. Incidentally, even the organist attended. Also, several men came in from Sedro-Wolly and Anacortes, each of which is about 30 miles distant.

Some of the people expressed their satisfaction with the result. Incidentally I am going to be able to talk to practically all of them every week for the next two years, through the medium of type, of course.

SEATTLE, WASH.

BETWEEN Bellingham and Seattle we almost needed a choke bit on the "Princess." Concrete pavement again—and how! We'd given her a little poof and she'd scoot ahead like a scared jackrabbit.

In Seattle we immediately called upon Junius H. Simpson, president local 154. He arrived with the glad hand of welcome extended something less than six feet. I am not going to say what was wrong with him, but —well, we are not yet far from Canada. Hardly had we exchanged greetings when the door burst open, and in marched five men from Vancouver, who had driven down all that distance to hear the lecture a second time.

In the evening we all went out to the residence of Business Agent McNabb, met his charming wife and two kiddies, and utterly ruined his harder. It was the first home-cooked meal I had had in ages. Two more bites and I would have burst a boiler.

It is amazing how the battle has grown since 1917. It is now well up to 400,000 population and has something like 40 theatres. The local has 112 members. Everything around the city of Seattle looks prosperous but, darn it all, it's not the Seattle I knew years ago. That lies deep, deep under the flood of years and improvements.

Between the Vancouver gang and the Seattle boys, we certainly had some party that afternoon and evening. But at midnight all members of local 154 and a good many of the theatre managers and exhibitors, and men from Vancouver and Tacoma were gathered in the Metropolitan theatre, where your scribe preached the gospel of better projection for two full hours.

If someone were to ask me what is the matter with Seattle, I would immediately answer, "It's all right."
SOUND STAGE EQUIPMENT AND PRACTICE

By L. E. Clark

Laboratory equipment for faithfully recording and reproducing sound is fairly new and has as yet no technical definition. On the other hand, equipment for recording sound in connection with photography in motion pictures is far less simple, as was disclosed as soon as sound recording equipment developed in eastern laboratories was brought to Hollywood to be put into actual production. Early talking pictures showed this very definitely. Many qualities of value in the silent picture were now sacrificed to obtain technically perfect sound recording, with the result that the first talking pictures with photography in motion pictures and their action stilted and unreal. The problem was immediately seen, however, and production attention focussed on relieving the situation. Great strides have been made toward restoring and extending the values which were developed in the silent motion picture, with photography in motion pictures; sound recorded on film by the variable density method and sound recorded on film by the variable area method. The essential difficulty of these sound stages lies in the method of placing the final record upon a receiving medium. In the first case, the intensity of a light is modulated to vary the exposure of the film and in the third case the intensity of the image is varied in order to produce a similar variation in area of exposure. With the exception of these cases, no glass is used and all the light limitations in response characteristics, the three types of recording equipment are identical. A long list of auxiliary devices which will be discussed in this article are equally applicable to each of the methods.

SOUND STAGES

In silent picture production no attention was paid to noise. The concentration of the actors on their work was so intense that the outside noises did not bother them. The microphone, however, is no discriminator of noises and the microphone's all-absorbing ear will add to the main theme the obbligato of the carpenter's saw, or the rhythmic overtone of an airplane motor.

The rush to produce the first sound pictures was so great that they were shot without regard to the stage. Work was done at night, or traffic stopped in the street outside. As soon as possible, however, sound stages were built. These have two primary functions: to keep all outside sounds from getting on to the stage and to keep sounds generated within the stage from penetrating the wall to wall and thus producing excessive reverberation. As the first of these requirements naturally means that no open doors or windows are permissible in the stages, artificial means of controlling air conditions and temperature must be provided.

*Technical Director of Sound, Pathé Studios, Eighteenth paper of Technical Diptich

The sizes of these stages vary from 60x80 feet, in the case of some of the first ones constructed, to as large as 150x225 feet in the large stages. Size was originally limited by acoustic conditions, but recently has been governed by studio space and production requirements. It has cost millions of dollars to build the sound stages with which all the studios are now equipped.

To produce adequate soundproofing in general requires a double wall construction, virtually a building within a building, the inner structure being supported on separate foundations from the other one. Care must be taken to prevent telegraphing of sound from the outside structure to the inside through any contact of rigid material. The floor of the sound stage is a very important factor. It, too, must be soundproof and as a practical requirement, the top layer must be damp proof wood to facilitate constructing sets. This wood can be laid over a concrete foundation, in the case of a stage whose floor is to be at ground level, or it can be floated upon a sub-floor filled with rock dust, cinders or sand. The purpose of these latter materials is to produce a heavy, non-vibrating base.

SYNCHRONIZATION

The coming of sound pictures immediately required a fixed speed for photography and projection. Silent pictures could be photographed over a wide range of speeds, from as low as fifty feet a minute to over a hundred. Sound pictures must be photographed at a constant speed, a rate of 24 frames a second, which amounts to 90 feet a minute, being standard. Furthermore, the picture and sound negatives must run always at precisely the same speed and must also be in perfect synchronization. For obtaining this perfect synchronization of picture and sound, additional machinery was necessary.

This equipment could be either mechanical or electrical, but from the standpoint of mobility of camera equipment the mechanical connection between sound and picture was immediately out of the question. Electrically there are two methods of keeping two machines operating in absolute step with each other. The first and simplest is by the use of the synchronous motor. Any number of synchronous motors when operated off the same power circuit will hold exactly the same speed relationship with respect to each other over long periods of time. The accuracy with which the speed is maintained is remarkable. However, no amount of mechanical synchronization can never get more than a very small fraction of a revolution out of step, even though they have been running for months or even years. For absolute accurate synchronization, motor is by the use of interlocking or, as they are sometimes called, Selsyn motors which, due to their peculiar construction, constitute what may be known as an electrical gear. Both of these motors are in use and are quite satisfactory after having been adapted to studio needs.

We now have mechanism of one type or another for providing our camera and our sound film or disc at the desired speed. In addition, it is necessary to provide a definite identification mark on both the picture and the sound record so that the two can be placed so that the prints from the picture and sound negatives can be properly matched. The start and end of each take, a man may step in front of the camera and clap his hands or wave two pieces of board together. A somewhat more ingenious device is to wire up an electric lamp and a buzzer, place the lamp in front of the camera when desired and touch the key that sets off both lamp and buzzer.

ACOUSTICAL CONTROL

An entirely different set of accessories may be grouped together and classified as "Acoustical Control." First in this list comes the acoustic set, i.e., motion picture sets constructed of such materials that the recording conditions will be good in as many respects as possible. If a sound is generated between two solid parallel walls, a set of echoes is set up, reverberating within as a flutter echo. If the distance between the walls is exactly right, actual standing waves will be produced in the room. Most interiors of the property are reflection, that is, of reflecting certain frequencies more than others. One way out of this is to use a material which has either both of materials having uniform absorption characteristics or materials which are essentially porous. Use of cloth walls in certain studios is an example of what can be done along this line. Other studios have met the reflection problem by building sets with non-reverberating walls. In this case very good results can be obtained with the old-fashioned set materials, but at the expense of artistic or realistic photography or camera work.

There are frequent cases, even in the best of sets, where, due either to considerable action or peculiar camera set-ups, it is difficult to secure a good quality of sound pickup. The usual effect is an excessive reverberation, sometimes known as "boominess" and sometimes known as "liveness," depending upon the type of set. To remedy this, several devices have been used. Any noise absorbing surfaces can be so grouped that they will kill most of the undesirable reverberation. In other cases, a small piece of equipment has been placed between the mike and the wall from which the reverberation is coming, will produce the same result is other, and not as common, trouble comes from resonance with-
FIGURE 3
While the lights were being adjusted in front of the cameras (right) Director Tate Garrett took the sound mixer's place in the portable mixing booth to hear the voices of the cast as they will be recorded. When the door is closed the mixer communicates by telephone, lines for which lead out from the front of the booth.

SYNCHROFILM

Utterly free from foreign sounds, the actor's voice comes to the audience exactly as it is spoken or sung on the stage. This triumph of sound reproduction is the result of an already boosting box office gross in 1,500 theaters and can be due only to the superiority of Synchrofilm Sound Equipment.

Illustrated here is the Synchrofilm sound head for the Simplex Projectors. It is a finer piece of workmanship than the watch in your pocket, no matter what that cost. All steel parts are hardened and rustproofed with chrome or cadmium plate. All bearings are special bronze or hardened steel balls. The optical system delivers four times the usual quantity of light, concentrated in a beam less than .001" wide, which performs results from both density and area recording. Yet, with all this, prices are rigidly in line. Write.

WEBER MACHINE CORPORATION
FIFTY-NINE RUTTER STREET
ROCHESTER, NEW YORK

Export Dept.: 515 Lafayette St., New York City
Cable Address: Artex New York


104 DeForest Sets Installed in Two Months by Chicago Office

The Chicago branch of General Talking Pictures has reported a total of 104 installations and sales of DeForest sound equipment during August and September. Bert Rosenberg is general manager for General Talking Pictures in Chicago.

The DeForest sales include theatres in practically all large cities of the Midwest and as far west as Utah and Colorado. The installations and contracts follow:

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With Richardson

In Far Northwest

(Continued from page 45, column 3)

him was us, and he got his buggy going fast enough to catch us, we were away downtown and it was too late.

In the evening I dropped in at the RKO Orpheum and had a talk with its manager, J. F. Rogers, and his assistant, W. L. Skelly. I also went up to the projection room and met Projectionists C. A. Ellis and H. M. Lenndor. The room was very neat, though small. I did not make any particular examination of the equipment, but the sound was good, as was also the picture. Manager Rogers reports business very poor, due, he believes, to presents slackness in the number business. I also dropped in for a moment at the Fox Broadway theatre and met A. V. Albertson and Wesley Bews. This projection room also was small, but in excellent condition. The sound was good, but in my opinion more light might well be used on the screen. The Broadway is a mighty nice theatre, as is also the RKO Orpheum.

During the late evening, Projectionists W. H. Jarmon and L. Craig came in and we had quite a little visit. Brother Craig is business agent of local 175.

Tacoma has ten suburban theatres and six downtown theatres. I have found Tacoma projectionists always progressive and up-to-date. That city was represented in the projection department of the former Moving Picture World many times.

Oh, yes, by the way, I had a most pleasant surprise in Tacoma. One of my callers was Mr. W. Wolstead (at least, that is as nearly as I can remember the name), who years ago invented a very practical projector table, by means of which both projectors were operated separately. This device was very practical but of course changing conditions in projection equipment made its use unnecessary.

I might add that several projectionists from the city of Olympia, the capital of Washington, were at the lecture, which was attended by all the projectionists and some of the managers of Tacoma.

** ABERDEEN, WASH. **

Local 429, which includes the cities of Aberdeen and Hoquiam, had invited us to visit them, so we pulled out of Tacoma next morning, and we made a two-hour run on excellent pavement landed us in Aberdeen, which in former days was the center of Indian logging operations. All along the road we saw what to me seemed monuments—dead stumps of gigantic trees which, before the advent of the lumbermen, towered heavenward everywhere. Today they are gone, all but the sun-whitened or fire-blackened stumps, thousands upon thousands of which tell the story of the past.

We were met by Secretary J. E. Newell, who is just as clean-cut a man and motion picture sound projectionist.

We accepted the invitation of himself and Mrs. Newell to take dinner at their home, and believe me, it was some considerable dinner. I quite fell in love with his daughter—age four. Incidentally, Mr. Newell was born in that far north mountain country, Iceland.

The meeting at Aberdeen was, of course, a small one. The men from Centralia were coming, but it was a 60-mile drive, and the weather looked none too promising, so at the last minute they telephoned telling us that they wouldn’t come. The weather had concluded that discretion was the better part of valor. The meeting was attended by all the Aberdeen and Hoquiam projectionists, plus some of the managers.
Sound Laboratory Is Designed to Test Theatre Acoustics

A portable sound testing laboratory has been designed by Vesper A. Schlenker, acoustical engineer of the Vitaphone Corporation, which is being used in an attempt to adapt talking equipment to the peculiarities of the individual theatre.

Schlenker contends that no two houses have the same acoustical defects, although they may have the same cubical content, and for that reason each theatre needs to be individually diagnosed for sound perfection.

One of the experiments performed by the sound testing apparatus was in connection with the reproduction of a speech over a theatre horn. The speech was photographed as it came out of the horn and simultaneously photographed at scattered spots in the theatre by means of microphones. The horn photographs were used as a basis of comparing reception at various points in the house.

The reverberation test is another trial used. Single tones are projected and suddenly interrupted electrically. During the short time that the sound dies away it is photographed. The rapidity of its disappearance provides the measure of reverberation.

In a third experiment, a single syllable is projected so that its path can be followed completely around the theatre and photographed. Schlenker says this serves as a basic test, for when one sound receives the proper acoustical reception, all others and all combinations of sounds will be similarly received.

William R. Hearst Installs Photophone in Long Island Home; His Third R C A Set

William R. Hearst, newspaper publisher and one of the producers of the Hearst Metrotone News, a newsreel, has contracted for installation of R C A Photophone sound equipment in his summer home at Sands Point, Long Island.

This is the third Photophone set put in use by Hearst. He has previously placed models of the small theatre type in the private theatre on his ranch in California and in his Santa Monica home.

Expert Explains DeForest Phonofilm to Visitors at Edgewood Theatre Opening

When the new $350,000 Edgewood theatre opened in Baltimore, an expert of General Talking Pictures Corporation explained operation of the DeForest Phonofilm sound set to visitors in the projection booth.

The mayor of Baltimore attended the opening night ceremonies and helped dedicate the theatre.

The house is owned by the Frank H. Burkee Enterprises.

Boys’ Club of New York to Install 2 R C A Photophones

Sound pictures are to be provided for the 12,000 members of the Boys’ Club of New York, through a decision of the executive committee. Two R C A Photophone reproducing sets are being installed in the auditorium of the Tompkins Square building.

Installation will be completed about October 25.

The Award of Merit

That the awarding of the HERALD-WORLD plaque for better sound reproduction has proved of practicable value to the theatre winning the award because of its sound presentation is attested in the experience of the Opera House at Bellows Falls, Vt., which received the award this summer. The formal presentation is shown herewith. R. A. Kiniry is lessee and manager of the Opera House.

"The reactions of our patrons were far greater than we expected. They seem to be just as anxious to tell their friends as we are to tell them through our various forms of advertising."

Thus writes T. J. Goggans, manager of the Riverview theatre at Riverview, Ala., in commenting on the result of the winning of the HERALD-WORLD Award of Merit for excellent sound reproduction.

"Where Sound—Sounds Best"

It is to be noted that the Riverview is a small theatre, operated by the West Point Manufacturing Company of West Point, Ga., which has a number of sawmills and power plants in the South.

"Where Sound—Sounds Best," is the slogan that was adopted by the Riverview as soon as it had reached the standard of talking picture presentation which was the aim of the management.

And when the news of the awarding of the plaque reached Riverview, the public was apprised of it in no uncertain tones. In the next succeeding issue of the Chattahoochee Valley Times appeared a reproduction of the plaque in two columns above the theatre’s regular advertising, while on the back page was a one-column reproduction with a running story more than half a column long.

Describe Equipment in Paper

“We told you so!” ran the story. “And now we have the actual proof that the Riverview theatre ranks both for projection and perfect sound with the nation’s best theatres.”

There followed a complete description of the reproducing equipment, and this also has been an interesting sequel to the decision to acquaint the public with the quality of sound in theatres that were not satisfied with less than the best. The public has become interested in information regarding the equipment itself, and thus the mechanical side of presenting a story upon the screen has become news to the townsfolk.
BOX OFFICE PROMOTION

Small Town Theatre Needs Consistent Ad Policy, Says Wisconsin Showman

By KEN W. THOMPSON

A consistent advertising policy pays best for the theatre in the small town. Spasmadic newspaper advertising, as for example taking a large space just as an experiment for the next and nothing for the next, usually does more harm than good. Patrons are led to believe a theatre is in business one week and out of it the next.

I do, however, want it understood that I believe an exhibitor should regulate his space and copy according to the exploitation value of each individual picture, but keeping the weekly spaces as consistent as possible, with plenty of variety in makeup and copy. This will keep the readers out of the rut of thinking you have the same entertainment to offer them at every show.

Urges Variety in Ads

If it is important that the exhibitor provide a new film program at set intervals, why shouldn’t it be just as essential to vary the advertising makeup from time to time. Many showmen in small towns are prone to let their advertising “slide” and then turn around and place the blame for a loss of patronage upon the newspaper, not realizing where the real trouble is.

I have had outside experiences which I believe have enabled me to see advertising problems from perspective. For 10 years I was actively engaged in motion picture exhibition, and previously and concurrently in the newspaper business. In the fall of 1927 I was forced by bad health to drop my active connections and go to California. At that time the first sound camera shots were being made in Hollywood. The requirement for silence in sound production had not yet been enforced and visitors were permitted on the lots. I visited the first National and Pathé studios and picked up considerable information on production angles of the industry.

Study Exploitation Angles

Hollywood may be a long way from “main street” of your town or my town, but talking pictures bridge the gap. And part of the results you have with selling the finished product depend on how well you are acquainted with the situation at the time when you show it. By this I mean that the man who has a broader knowledge than what he picks up in his limited little town will better know what exploitation possibilities a picture possesses.

Being a newspaper man as well as an experi-
and they know this. They also feel that an advertiser knows this or should know it. Consequently, the advertiser, the exhibitor in this case, realizing that the readers will want to know the truth about what he has to offer, will tell his prospective patrons in his ad what he knows to be the facts, in the most honest manner possible, thereby winning the confidence of the readers. This kind of advertising, though it may not bring big, immediate results, will be found a consistently good paying method in the long run.

Don't Let Printer Plan Your Ad

There is an old but true saying, "You can't make a silk purse out of a sow's ear." Neither can an editor make a good, talking picture advertisement out of nothing. Some exhibitors rush into the newspaper office, half out of breath, just before press time, with the following: "Oh, Mr. Editor, I just got word that I am to have a big special Saturday night—"The Big House"—Here's a press sheet—fix up a good ad—put on the dates and the prices are the same as last week." And away he goes, maybe fishing, hunting or what you will. The editor, proficient in his own business, as most of them really are, is really incapable of writing a suitable ad from the viewpoint of showmanship, and struggles for a few brief minutes trying to pick out something from a maze of material for an ad, doing the very best he can under the circumstances. Perhaps, if the exhibitor were to be taken up with something more important, the task of writing the ad is delegated to the office boy, who cares less than anyone else in the world whether the exhibitor does good business with "The Big House." And then when show time comes at Mr. Exhibitor's theatre, you will hear him say something like this: "Gosh, but there's a slim crowd out for a show like this special. "Mr. Editor, I've got to have a sale of dresses of the latest styles and creations and new material at reduced prices, next Saturday. Just slip in a couple column five-inch ad, that I have a new lot of dresses just arrived and I will sell them Saturday for $6.75 each." Of course, Mr. Progressive Merchant does not say this at all. What he does do is this: He studies what he has to offer, very carefully in advance, writes a stunning piece of copy with real selling appeal, requests the editor to put in an illustrated cut, as marked in space on the copy, and brings it around in time so the newspaper force does not have to fall all over itself to get it in type and printed. But in many cases Mr. Exhibitor will trust the copy writing and arrangement of the newspaper advertisement any way, to Tom, Dick or Harry, and expect record breaking crowds at his shows. Instead of studying his own material and exploiting its possibilities it offers for newspaper advertising, the exhibitor shuns this important medium of publicizing his attraction.

Mata Big Help in Small Town

Several successful small town exhibitors are now using the mat illustrations in their ads with good, pulling results. In the writer's

(Continued on next page, column 3)
Wagon's Card Gag Attracts Sailors to "Oh Sailor Behave"

Whether or not the sailors behaved has not been ascertained, but anyway, "Oh Sailor Behave" plus a simple little exploitation stunt brought a lot of the Navy lads to William B. Wagon's Embassy in San Francisco.

The occasion for the stunt was the landing of the Pacific fleet in San Francisco Bay. Wagon was all ready for the sailors with his timely picture and a batch of throwaway cards on which the following copy was printed: "Oh Sailor Behave," a merry, mad mirthquake with Ole Olsen and Chic Johnson, two gobs who raise Hades with the ladies in Naples.

A group of pretty girls distributed the cards at the landing points on the waterfront. A lot of sailor patronage came which would ordinarily have been lost.

Waiting in Line Becomes Pleasure in Los Angeles; Fox Patrons Get Parasols

A promotion idea such as the one which struck Fred Cruise of the Fox Criterion house at Los Angeles may not come around every day but the thought should be a welcome one—even if it comes only once a month.

It all happened over a bit of "blushing." Cruise had been showing "Our Blushing Brides" at his 1,500-seat house and the seats didn't go around. All through the first day a line of women waited and waited outside the theatre. The next day the line was even longer.

To save his patrons from that "blushing" red which sunburn brings, Cruise hit upon the idea of distributing Chinese parasols to the women waiting in line. This served a two-fold purpose. It not only sheltered them from the sun but gave them something new to talk about. It was a boost for the picture and a boost for the courtesy of the theatre.

Has Style Show, Wedding

Warner's Ohio theatre, Sidney, O., recently held its annual fall style show on the stage. At the conclusion of the style display a local couple was married on the stage.

Uses Puzzles in His House Organ

C. O. Littlefield, manager of the Mayflower Grove theatre at Bryantville, Mass., writes to the Box Office Promotion Department acknowledging receipt of two puzzles he requested. The puzzles, which were first run in the Herald-World approximately a year ago, were mailed to him for use in his house organ. "They stimulate interest and keep the ball rolling," Littlefield says.

Small Town Theatre Needs Consistent Ad Policy, He Maintains

(Continued from preceding page, column 3)

estimation, an ad for a talking picture with an illustration is increased from 50 to 100 per cent in selling appeal. The psychological fact that the illustrated advertising done locally or nationally by such advertisers as the motor car industry, the clothing industry and a thousand and one other industries proves so remarkably true to the responsive advertisers, they should demonstrate to small town exhibitors that they, too, can do the same thing in a more proportionate rate to their efforts. There is so much more that can be said about the value of effective newspaper advertising to exhibitors, which they themselves are already aware of but for one reason or another do not take advantage of, that it would be of little use for me to say it. In conjunction with this article are shown a few theatre ads from weekly newspapers in central Wisconsin which I have reason to believe are business getters. The ads may not appeal to a severe critic as perfect typographical displays, however, to me they commend themselves as having good selling appeal and good arrangement, made up as they are by printers having limited tools to work with.

Montreal Exhibitor Caters

To Native Patronage with French Sub-titles on Films

Harry Dahn, manager of the Capitol theatre at Montreal, has inaugurated the policy of inserting French sub-titles in all feature sound films to spur interest among his French-speaking patrons. "The Man from Wyoming" was the first picture in which this was attempted.

The sub-title stunt is only another of the numerous schemes Dahn has employed for the benefit of the particular patronage to which he caters. He has previously added French talking comedies to the regular bill and not long ago he offered an all-French program, headed by the film, "Le Trou dans le Mur."

Oakland House Assembles War Relics for "All Quiet"

War relics of all descriptions were gathered by C. A. Tomlinson, manager of the T. & D. theatre in Oakland, Cal., for "All Quiet on the Western Front." At his house. Contributions from private collections, museums and American Legion posts helped to swell the display. The souvenirs were assembled in the lobby. A hurricane wagon, with poster copy on the Remarkable story, was another feature of the campaign.

Stage Wedding Is Popular

A stage wedding at the Saenger house in Biloxi, Miss., attracted a crowd said to be the largest that ever attended that theatre. A minister from a nearby town performed the ceremony for the couple. The stage had been decorated to represent a garden, with latticework around the sides.

Benjii in Paramount Post

Edward J. Benjii, who has been shunted between the Fox theatres in Sheboygan and Oshkosh, Wis., for the past several months, has been permanently assigned to manage the Fox at Sheboygan. For several weeks up to the time of the change, he was in charge of the two Fox houses in Oshkosh.
Ohio Theatres Told to “Strike While Iron Is Hot” in “Big House” Drive

Funny what censors can do for exploitation of a picture. In Ohio, the censorship board has perhaps done as much to boost “The Big House,” simply by banning it, as a whole army of exploitation men could have done. Now that the bars have been let down and the picture is at last to show in the state, exhibitors are ready to do as big business as they probably ever have done on any one picture. This story may be of small value in giving shownmen exploitation ideas but it is an excellent illustration of the importance of a followup campaign when an emergency occurs such as the one in Ohio.

P. J. Wood, business manager of the Ohio M.P.T.O., has sent out two circular letters to theatre operators in the state pointing out the financial possibilities of the picture. Samples of his live-wire writing have been taken from his letters. Sometimes they may help other exhibitors in just such an emergency. Here is one of them:

Serial Made Available

“We have won our battle for ‘The Big House.’ Now let’s cash in on it. Through arrangement with Metro-Goldwyn-Mayer, we (the M.P.T.O.) can supply you with newspaper serial rights on the powerful story of the picture for immediate use and without cost. It has 24 chapters but can be doubled up and run in less time. Mats and proofs are furnished without cost to anybody. It is the most timely story of the day and has unlimited reader interest.

“Let’s show the world that as live shownmen we know how to utilize every legitimate angle of publicity.”

In another letter, the M.P.T.O. official says: “If you have bought ‘The Big House’ date it in as soon as possible and thus secure advantage of the marvelous publicity which the picture has received during the past three months. I have seen the picture twice and heartily agree with the members of the Academy of Motion Picture Arts and Sciences that it is one of the five finest pictures produced during the year ending July, 1930.

“The theme of the picture is very opportune, as the people of Ohio are faced with a serious problem of prison reformation and reconstruction.”

Shaw at Cleveland State

Harry Shaw has taken over the management of the State Theatre in Cleveland, O. Known as a “man of parts,” Shaw is said to be capable of pinch-hitting as an actor, comedian or musician, and has frequently done so when something went “haywire” on the stage.

INDOOR MINIATURE GOLF COURSE

A tremendous money maker. Just the thing for fall and winter. Each hole different, each one interesting, interesting, sporty. Fascinating to play. Can be changed daily. 9 or 18 holes. Store room 2x5x0 will accommodate 9 hole course. Portable, location easily and quickly changed. Comes complete ready to lay. Installed in a few hours. Small investment. $50 to $200 a day net. Write or wire for particulars.

WHITNEY GOIT & CO. 1925 Baltimore Avenue KANSAS CITY, MO.
A countless number of war relics made a very fitting display for Tiffany's "Journey's End" at the Nation theatre, operated by the Steel Pier Amusement Company in Atlantic City. The intermingling of posters with the war exhibits was a good stunt.

**Mezzanine Stunts Help Solve Seating Problem for Gault**

Jack Gault, publicity manager of the California theatre in San Francisco believes he has gone a long way toward settling the time-worn problem of how to get patrons to sit in the balconies.

A perpetual struggle with overflow crowds who refused to sit anywhere except on the main floor spurred Gault to action and he conceived the idea of offering special attractions on the mezzanine. This induces the crowds to take the incline and many of them ultimately find their way to the balconies.

For the first week of these special attractions he obtained an expert on beauty culture who was available for consultations. Another week he had a bridge expert give instruction on the mezzanine. Cards were sent to a large mailing list for this stunt. Arrangements have now been made with a photo studio whereby a photographer will set up a temporary studio in the theatre and present a large photograph gratis to each person who desires to pose for it

Similar tiups are to be carried on in the future, with the aim of presenting a new stunt each week. In other words, it will be spice on the theatre menu at the California.

**Canadian Famous Shifts Managers in Toronto Houses**

Further important changes have been made in the managing personnel of leading Toronto theatres by Famous Players Canadian Corporation. After two weeks as manager of the Imperial house, Thomas Daley has been appointed director of advertising and publicity for the Imperial, Uptown and Tivoli theatres.

Howard Knevels of Hamilton, Ont., has succeeded Daley at the Imperial. His brother, Robert Knevels, has been appointed manager of the Uptown to succeed Nelson Shea, who has retired from the exhibition field.

Fred Schaeffer, formerly manager of the Toronto Imperial, has gone to the Hippodrome in New York. James Lynch is manager of the Toronto Tivoli. He was formerly employed in a similar capacity at the Runnymede theatre.

**Indianapolis Lyric House Rewards Careful Drivers**

Cooperating with the Accident Prevention Department of the city government at Indianapolis, the Lyric theatre there has helped to promote a safety first campaign for careful driving. Each day five drivers, regarded as above average in careful driving, are selected. Each one receives a pass to the Lyric.
A Few Tunes for Your House Organ

[Use the articles below in whatever form you desire for your house organ. They may be lifted as a whole or in part and reprinted to suit your individual theatre.]

Organize a Theatre Party

Does the entertainment problem ever bother you when you put on a party for your friends? If it doesn't, you are an exception. The season of cooler weather and longer, darker evenings has come and you can't take your friends on motor trips or picnics into the country as you could during the summer.

We offer a solution for your entertainment problem. Bring your guests to our shows. Organize a theatre party. The cost will often be less than for a party in your own home. And think of the time and trouble it will save you. Instead of thinking up wisecracks and clever things to do, you can leave it to the motion picture characters. Let the actors on the screen entertain you.

Your parties in the home always carry with them the problem of finding something interesting for every one to do. Some like to play bridge and others don't. Some like music; others don't. Take them to our motion pictures and every one gets what he or she wants.

There is the newsreel, a comedy, a short feature and the main picture.

And don't forget the comfort we offer. The seats are restful. You won't have to run down to the basement every half hour to see if the furnace is functioning. The temperature in our theatre is always just right.

Ted Hilgendorf, the up-and-coming manager of the Ritz theatre, North Milwaukee, writes an interesting editorial for each issue of his house organ. He writes in a style that is easy to read. Here is one of his articles. Take a few tips from it.

We Hate to Brag, But—

Six months ago when we presented our first talking picture we adopted as our slogan, "Visit the Ritz, Where Talkies Talk the Best."

We were not the first theatre to be equipped for "talkies." We waited to see how you liked the "talkies" at other theatres, whether or not you were satisfied with them—You were not.

Then we gave you what we had found to be the best talking pictures available. You instantly voiced your approval, just like the hundreds of others of our friends who have been elsewhere and have made comparisons.

If you have not heard our "talkies" come and hear and be convinced. Join the thousands of entertainment seekers who have learned to "Visit the Ritz, Where Talkies Talk the Best."

"80% INCREASE"

Reported by an EXHIBITOR since giving away Movie Star Photos

Y ou can also increase your BOX-OFFICE RECEIPTS by giving away these Beautiful Sets of 16 DIFFERENT FAMOUS AUTOGRAPHED MOVIE STARS ROTOGRAVURES

Packed in envelopes in Lots of 100 Sets for $10.00 Per Set

300 Sets for $29.00

1,000 Sets for $75.00

Write for Set of "FREE SAMPLES"!

M. E. MOSS (EHW) PUB. CO., Harfard, Conn.

Another of Arthur Calin's frequent tieups at the Loew's Allen in Cleveland was this one with the Austin Motor Company. The company donated the use of a car which carried a banner reading: 'Norma Shearer, star of 'Let Us Be Gay,' Allen theatre, says of the new 'Austin Bantam,' 'A Good Car to Run Around In.'"

Wives Tell How Husbands Proposed In Toledo Tieup With Newspaper

Many pictures carry titles which, in themselves, give the exhibitor all the suggestions he needs for exploitation. For example "Our Blushing Brides" has a title that tells its own story. The showman doesn't have to dig into the plot or even see an advance filming to know the drift of the story. The title tells him what it is about—somebody gets married. Knowing that much, he immediately has a big field for exploitation. He can promote a stage wedding. He can have a young couple ride through the streets in a car labelled "just married," or he can do a hundred and one other things.

Walter Caldwell, manager of Loew's Valentine theatre, Toledo, conceived a unique plan for boosting interest in "Our Blushing Brides" by having actual brides tell their own story. That is, he had brides write descriptions of how their husbands proposed to them.

Anybody knows that a story of that kind must be rather a personal one. Naturally, that is what attracted interest in it. A cash prize was awarded to the bride writing the best description.

Another stunt Caldwell used was a tieup with the local plants of the Ford and Studebaker motor companies. On the film's opening day an automobile was driven through the city with three girls seated in it. Card copy told of the Valentine's showing of "Our Blushing Brides." The auto stopped at several street intersections and distributed tags bearing imitation wedding rings.

Girl Sits on Marquee

A girl performed a "sitting" act on the marquee of the RKO Strand in Dayton, O., to attract attention to the double bill, "Mawas" and "Captain of the Guard."

POSTER PRINTING

Cards—1-2-3-4-6-24 Sheets
Type or Special Designed Engraved Posters

CHICAGO SHOW PRINTING CO.
1335-45 West Lake Street
Chicago, Illinois
MONROE 2257

Ballyhoo Trucks Advertise "Unholy Three" at Criterion

Tom Johnson, manager of the Criterion house at Oklahoma City, advertised well the fact that "The Unholy Three" Lon Chaney's starring picture, was coming to his theatre by dispatching decorated trucks with loudspeaker victrola attachments through the business and residential districts.

A male quartet sang on the stage, with a hookup making it possible to reproduce the music on a loudspeaker above the box office. Appropriate marquees and lobby displays rounded out the exploitation.
Barney Gurnette, manager of the T. & D. Jr. Lodi theatre, Lodi, Cal., finds this type of monthly calendar the most practicable. It is very simply made, being laid out from press book clippings, with an art work wherever necessary and drawn twice a week. Writing to the Box Office Promotion Department, Gurnette says he prefers this calendar because of its low cost. His house artist does the work and the price of engraving is much less than for type-set space of the same amount. Notice the ads at the bottom.

**Nice 'Proposition':**

*"Sho, Sho," Quoth The Orpheum Usher*

Soon the ushers at the New Orleans Orpheum will break out with "Sho, sho," instead of "Yes, sir," or "Yes, mam."

This is part of the program to get the public Amos 'n' Andy-minded prior to the exhibition of "Check and Double Check." October 24 has been set as the general release date on the film and the Orpheum will play it a day ahead. The clever idea of having ushers address patrons with dialog from the picture is expected to do much for the advance advertising.

Trailers have been prepared showing only the feet of the two blackface stars. Views of their faces and figures are being reserved for the showing of the picture itself.

Amos 'n' Andy are virtually unknown except through their voices. Photographs have appeared in newspapers, it is true, but they have never been shown on the screen and the curiosity over what they look like in pictures is expected to sell many tickets.

Vic Meyers, manager of the Orpheum, is in charge of the exploitation at the New Orleans house.

**Midnight Shows**

**Put Fox House on Top**

That midnight shows are popular has been evidenced by the public interest they have attracted in San Francisco. Initiated as a regular event at the Fox, they drew tremendous crowds and have since been adopted by the Paramount, California, St. Francis, Capitol and Green Street houses.

**IMPORTANT ANNOUNCEMENT!**

On October 31, 1930 comes a picture that is at the same time a picture and a story. It is "Hollywood," a majestic production by G. B. C., which is marvelously produced, and one that will make history. The picture is a moving record of the film, the stars, and the people—every man, woman, and child who has been known in Hollywood. Such is the picture we are proud to present to promoting men—producers who play upon the history of the day and the current issues—"Hollywood" are set to establish their place in the annals of the film industry.

**ANN HARDING**

**ROBERT AMES**

**STANLEY**

**Hamrick Ownership Is Celebrated With Twin Anniversary**

Hamrick's Music Box theatre, Portland, Ore., added materially to its business by celebrating twin anniversaries. One was the observance for the taking over of the Music Box by John Hamrick and the other was the anniversary of the introduction of talking pictures in that city.

Hamrick acquired theatres in Seattle, Tacoma and Portland just as sound was making its entrance into the exhibition field. The houses were all equipped with sound and all of them hung up new box office records at once with the showing of "The Jazz Singer," "The Singing Fool," "Glorious Betsy" and other films.

These events were celebrated, with the exploitation ammunition fired in newspaper advertising. The staff of the "Music Box" was given bouquets of arrangements by business men in the community and by film exchanges.

**Nolan Hurt in Boat Race**

Manager Ambrose Nolan of the Avalon theatre, Ottawa, Ont., is going to stick close to theatre management, for a while at least. While participating in the Eastern Canada speedboat championships recently, his craft dove to the bottom. Nolan got a ducking and had to have several stitches taken on gashes on his face.
A parade and everything for "The Floradora Girl" at the Regent theatre, Springfield, O. The five girls in ancient dress rode the antique vehicles through Springfield's streets behind the guidance of an officer who evidently found the modern motorcycle more convenient in traffic than the oldstyle tandem or the horse cart. It's another example of the unlimited exploitation possibilities which a picture of this kind offers. Manager Willard Osborne reports the M G M film was a home run for the box office.

TIEUPS

A. P. Waxman, in charge of publicity and advertising for Warner Brothers, has arranged a neat tieup on "The Office Wife," now at the Winter Garden in New York, with two tabloids, the Evening Graphic and the Daily Mirror.

The Graphic is distributing $250 in cash prizes for the best 200-word stories on "My Experiences as an Office Wife." In addition to the cash prizes two tickets are awarded for each of the next 50 best stories about the feature. Five columns covering an entire page announced the contest, featured by two leading questions, "Have you ever felt it necessary to resort to the display of silk clad legs to hold your job?" Did you ever feel impelled to resign because your boss made unpleasant advances?"

The Daily Mirror runs a coupon daily which, when presented at the Winter Garden with admission price, entitles the bearer to an autographed photo of either Dorothy Mackaill or Lewis Stone, featured in the picture.

Home Town Stage Actor
Given Dinner at San Jose

A. M. Miller, manager of the Fox California house at San Jose, Cal., believes it pays to play up the local angle in a performance at every opportunity.

When one of Fanchon and Marco's stage attractions came to his theatre he found that one of the girls was a former resident of San Jose. He immediately arranged a complimentary dinner, and of course the newspapers heard about it.

Blind Are Show Guests

Members of the Canadian Federation of the Blind are periodically the guests of Manager R. S. Roddick at the Capitol theatre, London, Ont. They can't see the shows but at least they hear them.

Sends 7,500 Folders Each Month

C. L. McVey, manager of the Dreamland theatre at Harrington, Ky., distributes 7,500 folders every month containing the calendar of coming attractions at his house. He sends 4,500 of these out into the rural section, covering a radius of 25 miles. McVey has maintained this monthly custom for eight years and finds it a good business puller.

Newspapers Print Supplements For Fox Greater Show Season

Tieups, cooperative advertising and news stories by the score have been obtained by the Fox New England Theatres in the Greater Show Season drive conducted through a number of New England cities. The Greater Show Season in New England is only part of a national campaign being put on by Fox.

The principal form of promotion used is newspaper advertising. Large supplements have appeared in newspapers, carrying announcements of feature productions in large display ads. A number of Connecticut newspapers have given headlines and long stories to the film event. Some of the newspaper supplements contain as many as 20 pages. In them are unlimited tieup ads, in connection with either the pictures or the stage shows at various theatres.

Clever Copy Writing

It is interesting to note the type of copy used in the supplements, much of which has been supplied by the theatres. In one column, called "Advice to the Lovelorn," there appears this letter pertaining to a film: "Dear Miss Hopler—If a girl makes one wrong step, does that make her a bad woman? I have been shunned and looked down upon because of an innocent escape—but no one will believe me. What should I do?—Ruth.

"Answer: You will find your problem answered in 'Common Clay' when it plays in this city. Be sure to see it."

Stage Shows in Style Stunt

Exploiting a Fanchon and Marco stage show, one of the newspaper supplements carries a cut of styles in women's dresses with this copy: "Capes and Belles—Bells and Capes are interchangeable words in Fanchon and Marco's newest idea, 'Bells and Belles,' coming soon to the Fox theatres in New England.

"Capes are 'of the mode' this season, and Fanchon has designed a frock made interesting with capes. In the full-length sketch, the gown is a smartly tailored street dress. In the three smaller sketches accompanying it, intriguing capes give it an air of sauciness. The dress as designed by Fanchon has lines that are suitable for every figure. The V-neck with slashed blouse is extremely flattering. The cut of the skirt is effective for hips that have more than their share of—"This Thing Called Avidorpuo's," (The latter is also the name of one of the stage acts.)

Neth Enterprises Install Head Sets In Columbus House

The Neth Theatre Enterprises company which operates a chain of motion picture theatres in Columbus has installed headphones in a number of the front seats in the Eastern theatre to accommodate the hard of hearing. This is the first installation of head phones that has been made in Columbus to accommodate that class of patrons. The manager reports that quite a few have taken advantage of the installation.

Patrons Contribute Gags

The Cinema Artguild theatre, a Chicago silent house, has inaugurated a contributing department for patrons called the "Cinema Reporter." This department accepts anything from poetry and wise cracks to gossip and caricatures. All patrons receive cards at the door with information on the stunt and blank space for their contribution. The witcittians received are featured on the screen every week.

Fill Your Seats with Original Box-Office EXPLOITATION NOVELTIES


ECONOMY NOVELTY & PRINTING CO.
340 W. 25th St., N. Y. C. Tel. Medallion 2864
THE SHORT FEATURE

Theatre Has Newsreel Taken Of Fliers; Shows It Same Day

The Aztec theatre, San Antonio, scored a news "beat" when it showed a locally produced newsreel of Bellonte and Coste the same day that the French trans-Atlantic fliers arrived in the city.

The theatre management had J. H. Britton, cameraman, "shoot" the aviators as they arrived at Winburn Field in the afternoon and paraded downtown. The scenes were shown on the Aztec screen the same evening.

Other theatres showed the pictures about a week later.

Dallas Schools Equipped With Projection Machines Under Visual Education Plan

Projection machines are being installed in auditoriums of public schools at Dallas, as an aid to the study of geography and history in the sixth and seventh grades. The project is sponsored by the Visual Education Bureau of the Department of Education.

Among the historical subjects to be shown are reproductions of the ride of Paul Revere, the landing of the Pilgrims and the Boston Tea Party. A number of government educational films are to be shown for classes in geography.

The visual education plan, as Miss Mary Walter, who is in charge, explains it, is for the purpose of vitalizing classroom work.

"Parlez-Vous" in Spanish Is U Plan; Summerville Series in Two Languages

Following its policy of producing foreign language versions of talking pictures, Universal announces that Slim Summerville, star, and Eddie Gribbon and Pauline Garon will appear in the Spanish version of the two-reel comedy "Parlez-Vous." It is the intention of the producers to make the entire Summerville series in Spanish, as well as English.

This production of foreign shorts is in addition to the filming of 12 Universal features already set, with others to follow.
EXHIBITORS HERALD-WORLD

MUSIC AND TALENT

Chicago Set for Vaudeville Treat

STAGE SHOWS

Chicago State-Lake
Week Ending October 3

Here is a bill so uniformly good that it is hard to find any act that stands above the rest in merit and just as hard to find one that is outstandingly bad. Dan Zelara, a pianist with a classical bent, but one who also handles jazz like an artist, was a big hit, there can be no mistake about that. Coming onto the stage he launched into a discussion of music, why certain people like certain types of music, how it all started and so on. In fact, he gave an evolu-

The three girls and Lynch gave ideal atmosphere in the powerful light. Among their songs were "Where'd You Get Those Eyes," "If I Had a Girl Like You" and "Miniature Gulf." One of the sisters also danced while the other played the piano and Lynch the saxophone.

Buster West and Company was the name of an act by a youth named West, but Buster was pretty nearly the whole act. He and a partner are apparently men of the navy out in search of a good time. They don't have to go far to find it. Buster is not only a very good clown but an excellent acrobat. He even tries to sing, and actually makes a success of modelling.

Bert Ford and Pauline Price, a pair of tight wire artists, offer diversion in the program. Their way of introducing it is clever. Two huge telephones are shown in the background, holding between them a taut wire. Ford comes out on the stage carrying a small telephone. He gives the effect of receiving a telephone call for his partner, Miss Price, and promises he will put her on the wire, which he does, but on the taut wire. Together they go through a series of stunts on the wire and Ford wins it by dancing to music with a large parasol for balance.

Bob O'Brien leads the RKO-Ians in the overture.

San Francisco Fox
Week Ending October 9

Jan Rubini comes to the Fox this week as guest conductor of the Grand Concert Orchestra, pinch hitting for Walt Rosem who is still in the East. The offering is selections from "Faust" and is presented without the usual tableau or vocal artist. The coloratura strains are particularly effective and arouse such an applause that an encore is necessary.

The stage show of Fanchon and Marco, entitled "Rhythm-A-Tic," is presented with the orchestra in the pit and is marked by some especially good ensembles. The gong and cymbals are particularly effective and some such applause that an encore is necessary.

An airplane landing field forms the opening scene and when the whirring of motors comes to an end girls aviators in the garb of 1930 appear and do an ultra modern dance. This scene fades into a

(Continued on next page, column 2)
HELLO EVERYBODY—While Al Johnson’s engagement at the Capitol theatre last week, Harry Akst, w. k. song writer, accompanied him at the piano, and has since admitted that he has been associated with Johnson for the past twelve years, led the Capitol Grand Orchestra during Mr. Johnson’s appearances on the stage. Al Kornheiser, former general manager for Leo Feist, Inc., has joined the field of music publishers. "Good Luck, Pal," and all your sons be successful. ... Sam Sorwer, in charge of publicity for the Warner Brothers music affiliations, sends another letter to his friends before they see and hear the screen. ... Red Star is planning a tremendous exploitation drive for the "Song of the Big Trail," the only musical number in the latest Fox film, "The Big Trail." The Warner boys are active in every phase of sound. ... Olsen and Johnson, stars of this Vitaphone picture, are transposed to the sheet music world. They are now making a vaudeville tour through every section of the country, and naturally plug the production through the songs. As their initial contribution to the talkies, Dorothy Fields and Jimmy McHugh, Broadway’s popular song writing team, who won fame with their "I Can’t Give You Anything But Love, Baby," have supplied seven new numbers for "The Big Trail." ... New York, Oct. 10.—The Paramount Players, through P. R. Vanguard, has friends an infratiling rhythms, based on percussions, and is somewhat after the style of the "Boleros" of Ravel, and interest in the usual announcer and drum soloist. ... The ensemble is cleverly costumed and well drilled this week. In one number they are dressed in black and half white even to their wigs. In another Dorothy Bainey leads them in a nifty song and dance to the tune of "Strike Up the Band." ... (Continued from preceding page, column 1)
STAGE SHOWS

(Continued from preceding page, column 3)

really hard to find someone of Miss Barry's caliber these days, but RKO knows how to do it. Once in a blue moon, a smart, good looking and popular, staged an original presentation, "Mr. Mag." With his band to help him and with a young brunette as the Bernette, he put over a clever stunt. The hand, each one a soloist, contributed greatly to the entertainment.
The chorus of eight dancing girls made plenty of opportunity for applause during the progress of the show.

Joe Lawson made merry on the organ and a news reel closed the program.

Cincinnati Albee
Week Ending October 10

The Albee, which is at present specializing in names from stage and screen, is reaping a bountiful box office reward as a result thereof.

This week Ruth Etting, one of the American girls glorifying Florenz Ziegfeld's newest show, made an appearance.

Miss Etting, who knows her crooning, has no difficulty in turning her way into the hearts of her audience. Accompanied by Victor Breidt and Phil Schwartz on grand pianos, this star of "Whoopee" ( staged) sings "Cryin' for the Candles," I'm Happy When I Sisr Exactly Like You" and "You Can't Do This," using "I Want Your Love" as an encore number. Accompanied a rowing hand at the finish, Miss Etting makes a short speech, but the audience wants more songs.

The Lucky Boys, six in number, just opening for an extended route over the RKO radio time, draw the biggest applause with their difficult Rivery feats. They use just enough comedy to balance the act nicely. The finale in which one of the boys catches another with his feet as he jumps from the box top is sensational.

Fred Arliss, assisted by Earl Hall and a blonde girl, not billed, puts up a humorous skit, "Man Among Women," which brings laughter galore.

Billy Pindell does some nifty trick hoofing, while his partner, Isabelle Duan, contributes her singing bit. The entire act is of the "wurst" variety, which gets across in good shape.

The Tanzas, a man and two girls, have a dance turn in which they work their songs. The only problem they have is getting something particularly new or startling. They are well received.

San Antonio Majestic
Week Ending September 25

Jean Sassli and His R.K.O.-Giliano open the program playing several popular and march numbers for the outbreak in the orchestra pit.

This is the first intact RKO show to play the Alamo City. These shows are booked for a tour of the 84 weeks of RKO vaudeville because of their unusual quality as a show, being well diversified to present an entire entertainment.

Those featured this week are Eddie Nelson, musical comedy star, presented a turn of comic dialer, songs and music. Laughter ran the gamut during his well received number. For the opening show, Enos Frazeren did circus thrill on a trampoline, some of the most daring feats ever seen on the stage. Anne Fitchard with her troupe of five dancing and singing young men, were seen in tap and tap numbers. Zelda Stanton, a rare impersonator of the character."The stars of the show and screen, is marvelous with her impersonations of famous stars. Verna Geyer was the huge organ.

Des Moines Paramount
Week Ending October 4

Still running consistently to blonds in its series of personal appearances, the Paramount presented Stanley Smith, personable young actor, as part of the star attraction. Three with introducing Rosemary and Priscilla Mulligan, sisters of Lora and Lala Lane, in a cute sister act. The Mulligans are blonds, too.

"Good News" brought Stanley Smith to the screen in a small part. Also, Lala Lane. Mulligan before the stage career, came from Indianapolis, Iowa, to small Des Moines. This added local interest. With the addition of the charmingly young Mulligans, the show played to crowded houses from first to last.

Young Stanley made a brief talk and then sang some favorites. The Mulligans both sang and danced so delightfully and with such youthful spirit and charm that they captivated the audience like nobody's business.
**Before the Mike**

By BOBBY MELLIN

When Ben Bernie arrived in Chicago last week, fresh from triumphs in California's cinema capital, prominent personalities dropped in on the famous director in a specially planned celebration at the College Inn. A broadcast of the affair had been arranged with K.W.B.C. through the mediation of the famous director, and Phil Baker acted as master of ceremonies, and introduced the following celebrities: Lillian Roth, Shaw and Lee, Allen Staney, Coen-Sanders, Ward Perry, Jess Smith, Belfin & Herowitz, Chester Cohn, Clarence Fanning and many others. Numerous to mention, Ben is a marvelous musician and a showman par excellence and will no doubt be the greatest drawing card the Inn has ever had.

Tom Geran's soft-playing, sweet band, under the management of the MCA, is the latest addition to many unusual dance orchestras now available every night over KTV. Playing at the Congress Hotel, Geran is packing in the crowds and drawing heaps of fan mail with his broadcasts nightly. Part of the secret of Geran's success is the knowledge of music and his youthful desire to rate at the top. Another factor is his ability to organize. All in all, Tom is a great boy and deserves his every bit of success attainable.

Harold Bean, tenor singer, who has had considerable experience with the microphone, and who was most recently affiliated with a Columbus network key station, has been employed as a top artist by KYW. Mr. Bean elinks with Jules Herbeaux's orchestra in its programs over the station.

Clue (Racce) and Harry (Hoford), piano-sausado and comedians of more than local popularity who are heard over various stations in Chicago, will do a new program starting Monday, for Klee Brothers.—Our good friend Eddie Lewis is now in New York City in the interest of the firm of which he is a partner, Lewis, Manne & Butler. I understand that Lewis is the financial man. Butler, the professional man of huge proportions, and Manne's name being there so you and I can ask "Man-y" questions.

Since Louis Prisco is back at the Canton Tea Garden, the management is all smiles, for it seems that Louis is sure to bring in the throngs of listeners that crowd there. We are all glad to see Louis back in Chicago so that we can listen to his marvelous music each evening. Louis's band has many old favorites, though infused with some new material.

Henri Gendron and His Ambassadors, recording artists, and one of Chicago's most popular bands, have just signed a long term contract to play in the new Rialto Gardens now being erected on Han-dolb street. Henri, whose versatility as the violin made him one of the favorites of the radio audience when broadcasting in its infancy, has developed into an inimitable technician, and we are expecting him on the network very shortly. He is deserving of it.

Sel Wagner and his orchestra opened at the Golden Pumpkin Cafe last evening with much掌声 and enthusiasm. Sel is an old favorite of Chicago dance music and has just returned from a very successful engagement at the Golden Phoenix Cafe, Milwaukee, Wis. —Herb Carlin and band are now playing an engagement at the Triangle Cafe, Forest Park.

Lee Murphy, a protege of Iham Joses, is now playing engagements around Chicago. His new station WMAQ every day between the hours of 11:30 P. M. and 1:30 A. M.—Barney Richards and orchestra will now be heard on WMAQ and recently ended an engagement at the Vio Loco Cafe on Wilson Ave.

**STAGE SHOWS**

(Continued from preceding page, column 2) is the setting for the next episode. Each girl's reflection, provided by a costumed person, is a forerunner of the five sets of twin entertain in a fine manner, primarily with number dances, although one set offer a special selection with a dance arranged in between. The truth of the matter is that there are so many twins that by the time the third person, who thinks he has been seeing double. At any rate another set offers another dance selection after which each performer introduces herself. The last set, both do a dance and comedy revue.

Eddie Cantor appears at opening of "Whoopie" When the United Artists film, "Whoopie," opened for its Chicago run at the United Artists theatre here, Eddie Cantor made two appearances, one in the afternoon and evening. His clever chatter charmed the audience, who spied no little effort in applauding him.

Eddie was enroute from Kansas City and then Los Angeles. His program consisted of sparkling monologues, interspersed with songs, which, incidently, brought smiles to the faces of Marty Fay and Art Stiller, for Eddie sang respectively, and respected respectively, and respected personally.

Ted Weems to Open Winter Season in Hollywood (Special to the Herald-World)

HOLLYWOOD, Oct. 9—Ted Weems and his Victor Recording Orchestra are scheduled to open the winter session at the Roosevelt Hotel here at 9 o'clock tonight.

He is a rising reclus who has been planned for this popular leader, and it is expected that his coming will be welcomed by those who seek relaxation and fun in good dance music.

**Make New Arrangement of "Kiss Waltz"**

(Special to the Herald-World)

NEW YORK, Oct. 9—Tom Satterfield, formerly Paul Whiteman's arranger and one of the best known music arrangers in the country, has completed a symphony orchestra arrangement which appears in arranger's brother special, "Dancing Swallows."
BERNIE COWHAM (Flushing, N. Y., Kith-Balice) presented another of his breezy, entertaining novelties which was, incidentally, the nearest thing for a side hearing the word "Bernie" in very large type. It appears that all that is necessary at this house is for Cowham to have his name flashed on the screen and the audience goes wild. Very seldom does Cowham use a title other than the name for his solo but this audience has learned that Mr. Cowham always has something new in the way of songs and novelties. This work Bernie opened with his usual signature song, "Voice of the R.K.O." and followed with a special version "Dancing With Tears in My Eyes," then orally introduced the balance of the program: "I'm Needin' You," "Don't Tell Her What's Happened to Me," a clever and original tongue-twister, to the tune, "Coming Through the Rye," and a final chorus of "Little White Lies," which was requested in at least a dozen letters which Bernie showed the audience. Cowham's applause was so tremendous that he was forced to take a number of bows on the stage.

HENRI KEATES (Oriental Chicago) gave his organ solo in the accustomed grand manner, with plenty of assistance from the audience (we might say his followers) in the form of 'clapping' and a return of "I'm Needin' You," to the tune of "Sherry's Blues." (Curtis). He played "I'm Needin' You," to the tune of "Sherry's Blues." (Curtis). This was followed with a number which was a medley of Cowham's signature song, "Voice of the R.K.O." and several others. It introduced "My Future Just Passed," "Moonlight on the Colorado," and "Swinging in a Hammond." Then a tongue-twister to the tune of "Sweethearts on Parade." Everyone got a zest out of this number and he is now billed as the "Eldorado Organist." (Curtis).

BILL MECKLER (Richmond Hill N. Y., R.K.O.) presented one of his original organ presentations this week which opened with a medley made up of the theme of that old favorite, "Memories," and working into side choruses of "I Remember You Singing in a Hammond," and "Reminiscing." These were played in a melodic and rhythmic style, and proved to be among the best numbers of the evening. (Curtis).

Following this with an oral introduction of the balance of the program, which incidentally were request numbers from the patrons, Mr. Meckler then played the "Kiss Waltz," one of the best sellers; a medley of songs of the Nile," last year's favorite; a clever worded tongue-twister (every word starting in "S") to the tune "That's My Weakness" and choruses of "Betty Co-Ed." Mr. Meckler's ability at the organ and his intimate manner of speaking to his audiences have gained him an enviable position in this town. The following is a review of Mr. Meckler's weekly broadcast over Station WBBM, Jersalem, N. Y., for September 2nd. Opening with his usual signature song, "Good as Gold," Mr. Harry Bunce, announced, introduced the program of the following numbers: "Swinging in a Hammond," "All Through the Night," "Confessin'," These were all played in a "jazzy" style and in a startling contrast Meeder followed with the famous march, "Thunder and Blazes," or the organ version of the Gielgud's." A popular medley of "Dixiana," "Just a Little While," and "I'll Be Just Thinking of You." (Curtis).

And "I'll Be Just Thinking of You" was followed with a group of Waltz Ballads, including "Dancing With Tears in My Eyes," "I'm Sorry I Made You Cry," by All the Stars Above You." The concluding group included "Abraham Makes The Heart Grow Fonder," "Take Along a Little Love" and "I'm Needin' You." (Curtis)

LEONARD SMITH (Avolos, Chicago) offered a novel solo last week of his own creation and entitled "Organ for Sale." The side with "Organ for Sale" was flashed on the screen and with a spot on the costume coming from the depths of the pit with my little name at the console I knew what to expect. When the console reached as high as it could go, Smith was seated at the organ, in the costume with special material flashed on the screen telling the audience that the management had decided to sell the organ as they were running a straight sound policy. Then he asked the audience to shut and maybe it would change the listeners' mind. The number used was "Why Don't You Come Back to Wakahli." Then with a clever parody on organ for sale he used the music "Overture for Sale," for the title with "Bye Bye Blues," "What's the Use" and "Swinging in a Hammond." He closed with the music of "When You're Smiling" and special material.
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**Theatres Wanted**


**Positions Wanted**

WANTED—TO BUY OR LEASE, THEATRE IN Northwest or Western State. Population over 5,000. Have full credentials in first letter. Address Box 506, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

**FOR SALE**—150 square yards quarter-inch acoustic felt, 12 cents a yd., f.o.b. One Bell & Howell Induc- tor Compensator, 220 volts, 60 cycle, 40-60 amperes. Address John A. Greve, Rio Theatre, Oak Creek, Colorado.

**Equipment for Sale**

FOR SALE—Simplex machine, Peerless lamp and rectifier. Used only three months, excellent condition. Address R. B. Hunt, 624 Fourth Street, W. Pittston, Pennsylvania.

**BARGAINS IN NEW AND USED EQUIPMENT**


**Help Wanted**

WANTED—Experienced small town theatre manager with dynamic personality and ability to combat a competitive situation. Must be a go-getter. Proven record as to results necessary for consideration. Write or phone C. W. Relph, Community Theatres, Inc., 535 Wisconsin Avenue, Milwaukee, Wisconsin.

**THEATRES FOR SALE**

Theatre for Sale or Rent


FOR SALE—ONLY PICTURE SHOW IN TOWN. 100 seats, 16mm projection. Perfect condition. Price, $2,500. Address: John Smith, Star Theatre, Main Street, Cincinnati, Ohio.

FOR SALE—ONLY MODERN THEATRE WITH SOUND in radius of 40 miles, 460 seats. Chicago, 6,500. Eastern Nebraska. Address Box 507, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

FOR SALE—theatre FANTASTIC GROWING TEXAS TOWN 1500, no competition, good sound, clearing $600 month. Requires $500 cash to handle.

Save stamps if you have not yet the amount. Address Box 506, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.


**THEATRES WANTED**

Positions Wanted


**FOR SALE**—THEATRE — Town population 6,000. Orchestra, 220 volts, 60 cycle, 40-60 amperes. Address John A. Greve, Rio Theatre, Oak Creek, Colorado.

**MOVIEPHONE TALKING PICTURE EQUIPMENT FOR SALE**

Two machines including two stage amplifying horns and one booth horn set up for Powers 6A and Simplex Machines. Sale on account included lease. Price, $450. Address C. O. Littlefield, Whitman, Mass.

**ARIZONA—NEW MEXICO EXHIBITORS—**

A YOUNG MAN, experienced sound projectionist desires change—best of reasons—exceptional references willing to work full or part time. Address E. F. Stahl, c/o the Kaufman theatre, Monticello, O.


**JOB WANTED—**

THIRD EPIC THEATRE, 500 seats, small theatre house. You take no chance if you buy from the Western Motion Picture Company, Danville, Illinois.

**Arizona—**

A YOUNG MAN, experienced sound projectionist desires change—best of reasons—exceptional references willing to work full or part time. Address E. F. Stahl, c/o the Kaufman theatre, Monticello, O.


**FOR SALE**—THEATRE — Town population 6,000. Orchestra, 220 volts, 60 cycle, 40-60 amperes. Address John A. Greve, Rio Theatre, Oak Creek, Colorado.

**REQUESTS**—

**FOR SALE—**

THEATRE—300 seats, 200 volts, 60 cycle, 30-40 amperes. Address Box 512, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

**PROJECTIONIST, EXPERIENCED, WESTERN ELECTRIC AND RCA Non-union, will go anywhere. Address Box 511, Exhibitors Herald-World, 565 Fifth Ave., New York City, New York.

**PROJECTIONIST—**

ALONG EXPERIENCE.


**ATTENTION, THEATRE OWNERS**


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October 11, 1930

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USED DISC EQUIPMENT for Powers Projectors, must be reasonable. Address Alamo Theatre, Plainfield, Illinois.

WANT SEVERAL SIMPLEX MECHANISMS in good or poor condition or incomplete. Address Predley, 187 Golden Gate, San Francisco, California.

WANTED TO BUY—At best cash prices, Simplex Projector—Mechanism or complete machine. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box 337 Exhibitors Herald-World, 407 S. Dearborn Street, Chicago, Illinois.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

Chairs for Sale

FOR SALE—1000 Upholstered Squab Seats, Panel Backs covered in imitation Spanish Leather, $2.00 each; 500 Upholstered Chairs with Squab Seats, covered with imitation Spanish Leather, Veneer backs, $1.80 each; 1500 Used 5-sply Veneer Chairs, $0.90 each. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.


OPERA CHAIRS FOR SALE—SIX HUNDRED LIGHT Veneered chairs at very reasonable prices. Address Windsor Bros., Johnson City, N. Y.

OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you money. J. H. in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 v eneer. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

$50 3 and 5 ply chairs, extra bottoms, $1 each. Address E. Van Hyning, Iola, Kan.

Chairs Wanted

WANTED TO BUY—1000 FOLDING CHAIRS. Good condition. Address The Amphiitheatre, 1206 E. Superior St., Duluth, Minnesota.

Managers' Schools

WANTED THEATRE EMPLOYEES to learn modern theatre management and theatre advertising. The Institute's training leads to better positions. Write for particulars. Address Theatre Managers Institute, 325 Washington St. Elmira, N. Y.

Films for Sale

COMEDIES, ACTION, WESTERN and Sensa-
tional Subjects at lowest prices. Perfect condition film. List. Address Colonial Film & Supply Co., 630 Ninth Ave., New York, N. Y.

Projector Repairing


SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the everlasting of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses, I offer you the very best in repair work. Address your job to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Side-Lines


Miscellaneous

THEATRE LOBBY FRAMES—Manufacturer to you. Low cost. Address Gem Frame Company, 2805 Brighton, Kansas City, Mo.

TRAILERS ON ALL FEATURES. Reasonable rentals. Address Worldscope Service, Box 4673, Kansas City, Mo.

Printing

THEATRE ADVERTISING—1,000 Inx Dodgers, $1.00 prepaid; 100 1x14 Window Cards, $2.16, postage extra. Cash only. Address King Shopprint, Warren, Illinois.
THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Credits His Operator

WE WISH TO EXPRESS OUR SINCERE appreciation and thanks for the bronze plaque awarded us for better sound reproduction.

The acoustics of our theatre were good when we installed sound equipment last December. However, we used acoustical felt to advantage and added aisle runners and drapes, all of which tended to better the sound. In July we purchased new upholstered seats through National Theatre Supply Company. We have the only theatre in this section, outside of the larger downtown with upholstered seats.

Operators can make or spoil a show. Our operator, deserves credit as he is very efficient, is in touch with his work and does everything possible to improve reproduction and projection. We are proud of our theatre and proud to display the award of merit in our lobby—G. H. K. Commodore Theatre, Sheldon, Ill.

Couldn't Run Without It

I REALLY COULDN'T RUN MY BUSINESS without your magazine. At first I was disappointed in your discontinuing "What the Picture Did For Me" page although I never sent in any reports to it. I am getting reconciled and really believe I am going to like the letters just as well. One of the greatest helps I received from the Herald-World was the idea that one exhibitor gave about giving birthcards to each school child. I have done that now for the last three years and find that it meets with the utmost approval. Each year the color and verse on card is changed. Sample enclosed.

About the best improvement you could possibly make was the addition of the "Film Buyer."—H. E. Ruh, Ozark Theatre, Berryville, Kan.

Reports from Bert Silver

HERE ARE SOME REPORTS ON PICTURES just recently played. Loving the Ladies (K. K. O), a good program picture, better than average, Loose Ankles (F. P.), a very good program picture. Both stars fine. Talking plain. Gave satisfaction. Son of the Saddle (U), with Ken Maynard, is a good rip-roaring talking Western. Good satisfaction to all that like this kind of entertainment, and there are a lot of them. Swing High (P), is a big program picture, extra-good but not a special, as they rate specials nowadays. Had we played it as a program at program prices, we would have done better than to try and sell it as a special. Can't kid them anymore in small towns. Those whom you might have kidded have moved to the city. Strictly Modern, Spring Is Here, Murder Will Out (F. N.), are good entertaining program pictures. The Vaudeville King (P), is certainly a great picture. Fine cast of characters. Great coloring, etc. We got very poor results (sound-on-film) and this house is noted in this part of the country for good results with talking pictures. Our business after first show was nothing for a special. Satisfaction 50 per cent. Over the heads of lots of people in small towns. Too many big pictures, they don't like them and won't come to see them, and they are all losers. Broadway Scandals (C), did not draw or satisfy. Good talent but nothing to the story. Been led up on too much of this stage stuff, murder, etc. The stories have got to be good to get anyone now to come in and see them. The best of them won't pay expenses. The poor ones better stay dark.

Here are some shorts. His Honor the Mayor (P), good funny comedy. Stronger Sex (P), good production, Dream With Husband (P), good comedy. Match Play, Mad House, Camera Shy, (E), all average comedies.—Bert Silver, Silver Family theatre, Greenville, Mich.

We Apologize

YOU MADE A COUPLE OF MISTAKES in printing my letter in last week's issue and made it sound rather foolish. I said towns under 15,000 are bothered a great deal by carnival and tent shows, and you made it read "over 15,000." And I wrote, "to keep open all nights," and you made it read, "all night." I have no desire to be a preventer of free medicine shows in this territory. They sure do hurt. If anyone has a solution or remedy for these ills, let us hear from them, pronto.

Here is what some of the pictures did for me and to me lately. Played The Virginian (P), and The Texan (P), both starring Gary Cooper, on Saturdays and they drew well and pleased very much. Mary Brian shows up well in the former, but Fay Wray did not do so well in "The Texan." Richard Arlen made his small part in "The Texan" stand out. Had a unusually large number of cussing customers come out cussing after seeing The Case of Sergeant Grisscha (R. K. O.). Every time the screen tries to get high-brow it puts many aches in the small town exhibitor's brows. Just a waste of good cast and good director. Drew very poor and pleased only one or two. Jack Mulhall in The Fall Guy (Radio), was very short—62 minutes—but pleased very well but did not draw. Ned Sparks in a comedy sax player part stole the picture. I think the title hurt. Girl of the Past (R. K. O.), was a nice little picture but wouldn't draw flies with sugar in the siles. Buddy Rogers in Safety in Numbers (Par), drew well and pleased. The three beauties, Carol Lombard, Josephine Dunn and Kathryn Crawford, were fine in their parts, Miss Crawford almost stealing the picture with her singing. and acting. Young Desire (U), with Mary Nolan, was surprisingly good drama. A sad but logical ending seemed to hurt, but there was some wonderful acting in it—L. L. Lively, Iris theatre, Kerens, Tex.

Conspicuous Place in Foyer

PLEASE ACCEPT MY THANKS FOR the Award of Merit, which I received a few days ago. It is certainly a beautiful thing, and I am very proud of it. It is now occupying a conspicuous place in my foyer. Many people have asked to see it and the meaning of it.

I consider it a great honor to have been awarded this emblem as it means a lot to me. I have spent a great deal of time and money in preparing my house for sound and am glad to state I have sound second to none I have ever heard. Thanking you again.—L. R. Creason, The Palace theatre, Enid, Okla.

A Very Favorable Light

HOW CAN I SUFFICIENTLY THANK you for your courtesy and kindness in sending me the Herald-World's award, the beautiful bronze plaque. I am and my friends are mighty proud and mighty happy in having it bestowed upon us.

My patrons always have boasted of the fine sound at the Rex and this award confirms their former opinion, and place us all in a very favorable light.

Again thanking you most heartily and with best wishes for your continued successes.—PHILIP RAND, Rex theatre, Salmon, Idaho.

Some Good and Some—

HAVING NO REPORT BLANKS LEFT I will report this way. Fighting Legion (U), with Ken Maynard, is a good Western. Madam X (M. G. M.), with Ruth Chatterton, is also good. Wild Company (Fox), a good program picture. Trailing Trouble (U), a good Western. Embracing Moments (U), a good comedy. It's a Great Life (M. G. M.), with the Duncan Sisters, is very good. Hide Out (U), Good. So This Is London (Fox), with Will Rogers, is good but no drawing card. One Mad Kiss (Fox), fair. Hold Everything (WB), with Winnie Lightburn and Joe E. Brown, is very good comedy. This team is hard to beat. Green Goddess (M. G. M.), with George Arliss, is a good picture. Undertow (U), a good program. Song O' My Heart (Fox), with John McCormack, is a good picture but it won't click at the box office. It
seems as if it is not wild enough for the young folks.—P. G. Hild, New Strand theatre, Griswold, 1a.

"Halfway to Heaven"

HERE IS A REPORT ON THE PICTURE
Halfway to Heaven (Par), with Buddy Rogers and Jean Arthur. There are thrills characteristic of the circus tent in this picture. It is stamped from beginning to end with a vitality that shows the star at his best. The direction is very clever. What an acro-
balance Buddy is? This photography good but print 
stream—box office showed better results than with any Paramount picture we have exhibited in this group.
The Illinois theatre has been leased to W. A. Collins of Flat River, Mo. The theatre is being remodeled for sound. DeForest equipment will be installed. It is to open about November 7. The management of the Illinois still retains the Kozy theatre at Brookport. Improvements will be set in motion there and sound will be installed.—A. J. Grams, Illi-
nois theatre, Metropolis, 11.

Arouses Widespread Interest

WE ARE IN RECEIPT OF THE HERALD-WORLD Award of Merit for perfect sound reproduction and wish to express our sincere thanks.
The display of the plaque in our lobby aroused widespread interest and brought many congratulations from our patrons, especially in view of the fact that our theatre is one of the first in Alberta to receive this Award.
The Herald-World has been of inestimable value to us in the management of our business, both in the purchasing and exploitation of film productions.—O. M. Cole, Cole's thea-
tre, Bellevue, Alta, Canada.

Form Governing Body

For Theatres in Italy;
Headquarters at Rome

(Naples, Italy, Oct. 9—S. E. Bottai, minister of corporations in Italy, announces a new ministerial law establishing the Theatre Corporation. This organization includes all cinema houses.
The corporation is a union of all groups and organizations connected with film production. Its central office will be in Rome, with branches in key cities. Controversies of all
types will be settled by the corporation and it will establish uniform and working rules for all motion picture employers.
Announcement has been made by the Abruzzo Film Corporation that it has begun
work on the picture “The Mountain Legend.”

Shave and a Haircut—
On Flagpole “Six Bits”

If San Francisco has a women’s society for prevention of cruelty to humans, it must have been up in arms when a woman barber climbed the flagpole above the Golden Gate the-
atre to give a man a “trim.” “But let him come up and stop it,” says “Smoky Bill” LeFay, flagpole sitter. Whether “Smoky Bill” paid “six bits” for his shave and haircut, we
are not disposed to say, but anyway, it was a clever ad for the shows at the Golden Gate.
LeFay has held down his lofty perch for over a month now and is still “sitting” strong. He gives a public address every day, by means of a loudspeaker hookup in the lobby of the theatre and tells little news bits about himself and coming pic-
tures.

“Smoky Bill” is out to set a new world's record in flagpole sitting and whenever the boy begins to lag he uncorks some special stunt, such as the tonsorial job by the woman barber.

 Paramount has opened this new $100,000 exchange in Portland, Ore., with Frank Clark as manager. It will serve 20 theatres in a territory extending as far east as Boise, Idaho, and south to Galveston. Four sales representatives cover the territory, while there will be 21 employees on the payroll at the Portland office. Included in the exchange building is a small theatre, with Western Electric sound, for showing pictures to distributors.

Canada Prime Minister
Makes Sound Reel to Aid Film Prosperity Week

(Toronto, Ont. 10.—The Famous Players chain, in promoting a National Prosperity Week, has obtained Hon. R. B. Bennett, prime minister of Canada, to appear before the camera for a special talk-
ing reel in which he delivers an appropriate message.
Two hundred theatres in the Famous Players Canadian Corporation, from Halif-
ax to Vancouver, are uniting in the move-
ment. The prosperity week will open Saturday.
Special film programs are being booked. newspapers are carrying stories and mer-
chants are cooperating in the putting
the idea across.

Camerini Wins Award
In Italy for Directing
Best Picture of the Year

(Rome, Oct. 9.—Mario Camerini’s direc-
tion of the film “Kiff Tébby” has won for
him the prize awarded by the Italian gov-
ernment to the director whose production
is selected as the best of the year.

A new film organization, known as the Cine Club of Italy, has been founded at Rome by the Central Society of Cinematographical Culture and the National School of Cinematography. Minister Bottai,
who is acting head of the cub, has se-
lected Alessandro Lessona as president of the organization. The purpose and scope
of the club was explained at its recent
inaugural meeting.

Charles Jones Dies

(Charles Jones, founder of the Arc theatre here, died recently after an illness of three years. He is survived by his widow and one son.

Selling Silver Story Told in Film

(Washington.—The story of the manufacture of silver in the United States is being
sung interestingly in a new motion pic-
ture completed by the Bureau of Mines, U. S. De-
partment of Commerce, in cooperation with a large
manufacturing concern. The title is “Silvers Hey-
looms of Tomorrow.”)
Good Luck, Frank

After having been with United Artists for so long that his name is almost synonymous with that of the company, that is, to all his friends and acquaintances in and about Chicago (the number of whom we would not dare attempt to guess) J. Frank Young, sales manager, excellence, and overflowing with personality plus, is joining the sales force of the RKO exchange here, and from now on will add his boosting Radio Pictures. We might congratulate Bill Brumberg, who recently took over the reins of the company's product, called Farmstove, which is a quick setting, chemically prepared cement, which you pour into the hole in the floor where the seat bolt is supposed to go, put the bolt in, and a little while after that, say in about 10 minutes, the game is to try and pull it out.

It seems that Irving Mack ran up against a very determined exhibitor the other day, who insisted on having posted on his trailer, "The House from Quality." After some lengthy persuading, and a literal upheaval as regards English construction, it was at last given the final touch of "The House of Quality."* * *

Freddy Martin has joined the "benefits," we were told, for his two weeks, as Mrs. Martin has gone away for a two-weeks' vacation. And speaking of Freddy leads us to make a remark about the two insufferables (that should be inseparables)—however, wherever Freddy is, Frank Young is usually somewhere in the ring.

* * *

A good many Row-ites said hello last week to Jimmy Ambrose, who was passing through Chicago on his way to New York.

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CHICAGO PERSONALITIES

By Jim Little

NEWSREEL cameras were busy last Wednesday morning, about 10 o'clock, taking pictures of the lowering of the Wabash avenue bridge for the first time. We see the bridges go up and down every day, and it really doesn't seem like an unusual circumstance when one more bridge is lowered. But when it is for the first time, that makes it news, and pretty fascinating news, at that.

A whole story told in the short space of part of a newsreel. Of course, the climax only is shown, but what a climax to weeks of planning and hard work.

Crowds that stood there watching it were spell-bound, and we'll be willing to wager that as the two ends came nearer and together, that nobody spoke. Of course, you couldn't hear a pin drop, but you could sense, as it were, that everybody was holding their breaths. The ends came nearer and together, seeming to balance, as if going through a little stage business before thrilling the audience, and then—click! The job was done, a perfect fit, and Chicago has one more bridge to add to the network crossing the river.

Building a bridge takes a good deal of time and labor, and the leaves must be counted just about so, but when you think of them being lowered, and meeting exactly, although they've never been together before, well, it just makes one wonder how it can be figured out so exactly. There is no trial and error here. It's built, and it fits. That's all there is to it. And what a lot it is.

* * *

Al Lichtman, vice president and general manager of distributors for United Artists, dropped into town the other day for a few hours, in between trains. Harry Goe, special representative and associate to Al was with him.

* * *

Ben Nathan, formerly owner of the Ideal theatre, has purchased the Halsied from the Taigs.

* * *

In last week's issue we mentioned A. S. Frank as having left the Paulina theatre, where he has been manager for the past six years for George G. A. Co., who owns the house, and gave no indication of his future plans. We are very happy to announce that the "former manager" of the Paulina theatre is now owner of the Capitol theatre in Whiting, Indiana, and that after some remodeling and improving, the house will be set to give its former patrons real entertainment.

* * *

Ben Judell made a special trip to St. Louis and it is said that his rooting was responsible for the Cards' taking two straight games from the Athletics.

* * *

E. T. Gomerson, central division manager of Universal, is now in New York on an important circuit deal for his company.

* * *

Charley Loewenberg is off again, this time taking in Appleton, Beloit and Rockford. And it's still the same old story, "All Quiet on the Western Front." We wouldn't be a bit surprised to find Charley walking around the streets some day mumbling "It can't be exploited any more, it can't be exploited any more." But that's just the reason he'll probably never do that. If all the exploitation stunts have been used, he'll just get the old bean busy and presto!—a better stunt to intrigue the public than any before.

* * *

Joe Merrick, central division manager for Tiffany, is busy going around his territory and getting things lined up. And, while we're on Tiffany, we might mention the fact that Henry Pendleton is now working for Tiffany out of the Chicago office, covering northeastern Illinois. Also, "Hank" Kopal, formerly with Universal in Milwaukee, is working on country sales for this company. Elmer "Mose" Grace, branch manager for Tiffany here, is wearing a big grin these days at the success of the new monkey comedies. They are going right over the top of public opinion, and Tiffany's lookings are getting more frequent every day.

* * *

When we dropped into Bill Brumberg's office the other morning, we found him pretty busy, but it's a funny kind of busy men. It seems that, as they are, they always have time to say hello. And being able to do that, even to a fellow in a man's cap that he can be proud to wear. But as we said, Bill was busy, planning a few things with George R. Giroux, formerly with MGM out on the Coast, but now back home again, working for Bill. We later found out that George, who is extremely modest (and probably a darn of a salesman) is a Legion of Honor man. And while we were talking, in came Harry Brown, formerly with Pathe in Chicago and then with the same company in Milwaukee. And he too will work under Bill.

Just as Harry came in, another Brown was announced (the town's just full of them) and this time it was Walter, and with him was Sam Gorelick and C. C. Wallace, who is now connected with the Western Electric. By this time the room was pretty nearly full, but there was room for just one more, and this time it was Robert, K. Brown, a newcomer connected with sales at the RKO exchange, coming here from the RKO exchange in Cincinnati.

Bill's all set to go right out after them, and from the roster that he has on his desk, it looks as though the exchange was going to be one busy place.

* * *

Jack St. Clair, who has been connected with the local Universal exchange for a number of years, has resigned, and after taking a well-deserved vacation, although a short one, he will announce his new plans.

George Levine, manager of the Universal exchange in Milwaukee, dropped into Chicago to see Carsten and was going through his way to New York.

* * *

Frank Ishmael's got a new trick, so be careful where you get into his office for in all probability he'll show you a string on which is a coin with a hole in it. You can't find any possible way to get it off, and then Frank covers it with a handkerchief, dabbles around for a minute or so and bingo—the coin is off, as you are often for string. It almost seems as though Thurston ought to know about Frank, in case he hasn't got an understudy.

* * *

Erwin R. Fursin, of the General Seating Company, is all "stuck up" about the company's product, called Farmstove, which is a quick setting, chemically prepared cement, which you pour into the hole in the floor where the seat bolt is supposed to go, put the bolt in, and a little while after that, say in about 10 minutes, the game is to try and pull it out.

* * *

It seems that Irving Mack ran up against a very determined exhibitor the other day, who insisted on having posted on his trailer, "The House from Quality." After some lengthy persuading, and a literal upheaval as regards English construction, it was at last given the final touch of "The House of Quality."
The Fall Buyers Number!
of Better Theatres will be issued October 25th, 1930

October 25th is—the Publication Date

October 15th is—the Closing Date

Published in conjunction with EXHIBITORS HERALD-WORLD

Quigley Publishing Co. 407 So. Dearborn St., Chicago
A FRESH ANGLE
on comedy entertainment in a brand
new series of one-reel novelty comedies

MACK SENNETT
BREVITIES

Mack Sennett Brevities bring that
"something new under the sun" which
every real showman is always looking
for. They are good comedy because
Mack Sennett is making them. But
they combine a new element of novelty
with the comedy—and do it all in natu-
ral colors—and all talking, of course.

For instance, in the first release, while
laughing through a hilariously funny
Sennett story, you'll see the 1930
model Sennett bathing girl swim-
ing under water surrounded by the
beauties of the famous marine gardens
at Catalina Island, shown in all the
splendor of their natural color by the
Sennett submarine camera and the
Sennett color process.

E. W. HAMMONS presents
"THE BLUFFER"
with
Andy Clyde  Lincoln Stedman
Patsy O'Leary  Gaylord Pendleton

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President
MAURICE CHEVALIER
"PLAYBOY OF PARIS"

PERSONALITY KING'S GAY
NEW LOVE COMEDY JOINS
PARAMOUNT HIT PARADE!

TO BE, OR NOT TO BE ---

Put on the Spot!

That is the tense gruelling question in

"COSTELLO CASE"

A thrilling, pulsating drama of underworld law and disorder!

with

TOM MOORE - LOLA LANE
Russell Hardy, Roscoe Karns, Wheeler Oakman

Directed by
WALTER LANG

A JAMES CRUZE PRODUCTION

By arrangement with
Harry H. Thomas and Sam Zierler
THE SATURDAY EVENING POST

HAROLD LLOYD

"FEET FIRST"

HAPPY days are here again! Here comes Harold with a brand new bag of tricks that will make your sides ache with laughter! Fun no end, thrills galore, action every second. Harold Lloyd's All-Talking picture "Feet First." Your eyes will be glued to the screen and you'll hang on every word! More than a motion picture—an event the whole family looks forward to with keen anticipation. Get set now for the great gloom destroyer of 1930! Get set and go! Your Theatre Manager will gladly tell you when "Feet First" is coming to your town. Produced by Harold Lloyd Corporation. A Paramount Release.

If it's a Paramount Picture it's the best show in town!

13,000,000 READERS OF THE SATURDAY EVENING POST ARE ALL SET FOR THE LAUGH OF THEIR LIVES!
IN THE BAG!

HAROLD LLOYD

"FEET FIRST"

is the one picture that every theatre-goer in America is eager to see and every live showman is rushing to book. Ring your Paramount exchange now and arrange play dates!

PRODUCED BY THE HAROLD LLOYD CORPORATION . . . . . A PARAMOUNT RELEASE
THEY'RE COMING
80,000,000 STRONG!

WORLD'S MIGHTIEST HOST
OF BOX-OFFICE PATRONAGE
POISED FOR FRENZIED RUSH
TO THEATRES OF NATION!
Leading Newspapers of Nation Will Carry Dramatic Story of the Amos 'N' Andy Show In Paid Advertising to Millions of Readers! Double-page and Single-page Smashes Will Appear in More Than 150 Newspapers the Day Before the Opening of "Check and Double Check," October 25th and 26th, Blanketing America in the Most Spectacular Merchandising Sweep of all Show Ages!
PRESS HURLED INTO ANDY AD CAMPAIGN

ANDY

PRESS OF NATION BECOMES ONE VAST BILLBOARD PROCLAIMING THE TRIUMPH OF AMOS 'N' ANDY!

The Premiere Exhibition of Amos 'N' Andy Should Be Made An Event of Public Significance in Your Community. Your Fans Will See Amos 'N' Andy at Their Best ... As Millions of Radio Listeners Know Them ... In Every Mood ... In Trouble and Out of Trouble...Bewildered...Happy...Lovable and Laugh-provoking Amos 'N' Andy! Their Advent on the Screen is Indeed the Show Event of a Lifetime.
TITAN SWEEPS AIR OCT. 24
MIRACLE STARS ON RKO HOUR

AMOS 'N' ANDY
will appear on
the RKO hour of
Friday, October
24th, through the
courtesy of the
Pepsi-Dent Com-
pany, in high-
lights of their
RKO Radio Pic-
ture "Check and
Double Check."
Undoubtedly the
greatest single
selling smash
conceivable and
a new high spot
in the annals of
broadcasting.
ON THE AIR
10:30 EASTERN
STANDARD TIME.

COMPLETE HOOK UP
NBC'S RED
NETWORK!
WEAF, New York
WEZI
WJAX
WJAR
WIOD
WTAG
WMC
WCEN
WCMU
WFSI
WJBS
WRC
WSMB
WGY
WKY
WGR
KTHG
WCAE
WBAP
WFJC
WOAI
WWJ
KGO
WDC
KFJ
WBO
KGW
KSD
KOMO
WOC
KHM
WHO
KFSD
WOW
KTAR
WDAF
KOA
WRVA
WBAP

EPIC SMASH FOR JUVENILE TRADE
Not Since the Heyday of Chaplin Has There Been
Such a Juvenile Smash Hit Attraction As Amos 'n'
Andy. The Alert Sime Made This Most Emphatic in
His Brilliant Analysis Last Week of "Check and
Double Check."

Amos 'n' Andy, At One Stroke, Will Bring Back the
Kids to the Motion Picture Theatres of America.
Make Child Appeal a Vital Feature of Your Cam-
paign. Make Your Matinee Records Soar with a
Grand and Glorious Revival of Juvenile Business!

THE TITAN CAMPAIGN MANUAL TELLS YOU HOW!
You wouldn't give them picture projection like this . . . .

... Then why give them sound projection like this?

Your public that demanded good projection now insists upon clear, natural sound reproduction. Unless they get both in your theatre, you are giving them only a part of the show.

The recording of talkies by Western Electric apparatus—used exclusively by producers who make 8 out of every 10 pictures—has reached a high point of excellence.

It is now more important than ever that you use equipment capable of reproducing everything that directors and stars put into these productions.

Western Electric theatre equipment—designed and built as part of a complete system for recording and reproducing sound—serviced by ERPI to maintain quality—brings out everything that's in the picture.

That's why—week after week—the crowds flock to the nearly 7000 Western Electric equipped houses all over the world.

Only Western Electric equipment can give the complete show that brings maximum business to your theatre.

Western Electric
SOUND SYSTEM
Northern Electric in Canada
Distributed by
Electrical Research Products Inc.
250 W. 57th Street, New York
THE ALL-AMERICAN FOOTBALL TEAM

SCHOONOVER of Arkansas
HARPSTER of Carnegie Tech
HAYCRAFT of Minnesota
SLEIGHT of Purdue

POMMERENING of Michigan
GIBSON of Minnesota
BANKER of Tulane
RUSS SAUNDERS of California

MONTGOMERY of Pittsburgh
SCULL of Pennsylvania
MOYNIHAN of Notre Dame

Every Member a Drawing Card!
All Team on the Screen for the First Time!

It's Love

Again Warner Bros. deliver just the right attraction when you need it most! At the height of the football season, a football comedy featuring the All-American Team! The biggest game of the year—played in a nice comfortable theatre—that’s showmanship!

Joe E. Brown
Joan Bennett

and

The All-American Football Team

Directed by William Wellman

Available to You
Day-and-Date with Broadway!
UP THE RIVER ROCKS THE ROXY

What Critics Say About Gay Life in Jail

Easily the best of the new celluloid arrivals on Broadway. Packed with hearty laughs, balanced with dramatic moments and developed on an excellent story. John Ford directed "Up the River," which should certainly pack them in.

—Julia Shawell, Evening Graphic

Good, mirthful entertainment. At times it is a scream.
—Quinn Martin, New York World

Proved to be violently funny to the thousands who filled the big theatre. Clever incidents and lines.
—Mordaunt Hall, New York Times

Lots of laughs at the Roxy. Interesting, entertaining photoplay from start to finish. At times the tale attains high satire. Plenty new people in the cast. And they're all excellent.
—Regina Crewe, New York American

"Up the River" is a treat. Maurine Watkins' story is a dandy. Tracy and Hymer are great talkie bets. They're simply swell in this.
—Irene Thirer, Daily News

From every angle, "Up the River" clicks. The dialogue does full justice to the story. The cast caught the spirit of the thing. The performances are fine. A treatment rich in comedy, pathos and irony. Tracy and Hymer a crackerjack team.
—Motion Picture News

RENEGADES


...and the cream of 1930 musicals
DeSYLVA, BROWN and HENDERSON'S
JUST IMAGINE

OPENED AT CARTHAY CIRCLE, LOS ANGELES, OCT. 10

"Just Imagine" is tremendous ... It fills us with open-mouthed admiration. —Lovella Parsons, Los Angeles Examiner

De Sylva, Brown and Henderson have turned out an entertainment that is a dazzler...Thrilled audience...Applause and laughter testimony to its exceptional interest.
—Edwin Schallert, Los Angeles Times

Will be one of most talked of films of the year. De Sylva, Brown and Henderson have conceived a masterpiece.
—Eleanor Barnes, Illustrated Daily News

Will surely be one of ten best pictures of the year...Will confound critics of motion pictures in general ... Story rivals any drama in suspense ... Is the first musical that could stand on its plot alone.
—Harrison Carroll, Los Angeles Herald

Will profoundly influence all future screen productions ... One long roar of events as funny as they are amazing... Its daring as an innovation never fails to arouse admiration...It is epochal. —Monroe Lathrop, Los Angeles Evening Express

It is magnificent...Interest kept at fever pitch...A film that will be held dear to hearts of movie audiences for months to come.
—Llewelyn Miller, Los Angeles Record
COAST THE FOX TRAIL
BIG TRAIL OF HITS

From Movietone City to Your Box Office, the Greatest Caravan of Pictures in Fox History. Be a Smart Guy and Stake Your Claim in the Gold Rush of Big Money Productions

In 2nd WEEK at Chinese Theatre Los Angeles

Raoul Walsh's
THE BIG TRAIL
leads the procession

Stupendous productions of this kind, both awe-inspiring in proportions and satisfying in the way of entertainment, come along only once in many years. There is reality and appealing quality about everything that makes the picture something to be remembered.
—The Film Daily

A story of epic theme. A Western stepped into the glorified class by virtue of the sweep injected in the form of a production embellishment. The sweep of the spectacle and the lavishness with which the production was made give it its money-making slant.
—Motion Picture News

The Most Important Picture Ever Produced
with
JOHN WAYNE  MARGUERITE CHURCHILL  EL BRENDDEL
TULLY MARSHALL  TYRONE POWER  DAVID ROLLINS

Thrill upon Thrill

Story by HAL G. EVARTS
YOU CAN BEAT Any OPPOSITION On Earth With FIRST NATIONAL

Scarlet Pages
Top Speed
Ann Harding in Girl of the Golden West
Marilyn Miller in Sunny
Otis Skinner in Kismet

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.
Hits! Hits! Hits! Have made First National King of the trade. First National pictures have swept everything before them. And the KINGS have still to be heard from. Play square with yourself and play First National. You can lick any opposition on earth.
Every production can have both color-tints and sound

EASTMAN Sonochrome Tinted Positive Films give charming atmospheric tints that express the mood of every scene, or the prevailing lighting of the picture. Besides, these films reproduce sound with exceptional fidelity. Through their use every production can have both color-tints and sound, for Sonochrome costs no more than ordinary black-and-white positive.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York  Chicago  Hollywood
HELEN TWELVETREES
starring in the mystery picture of the ages
described on the pages following —
The Greatest Ever Produced—with

CARL LAEMMLE presents

HELEN TWELVETREES
Raymond Hackett
Lilyan Tashman
Neil Hamilton
Blanche Frederici

Produced by
CARL LAEMMLE, JR.
novelty THRILLER
unmatchable cast of stars!!

Directed by RUPERT JULIAN
from the celebrated stage play by John Willard

First in Features — First in Shorts
First in First Runs Everywhere
Watch For These Two MILLION DOLLAR Pictures!

TOD BROWNING'S Greatest Picture

DRACULA

and

EDWIN CAREWE'S Sensational Production of

RESURRECTION

A LADY SURRENDERS
Held over 3rd week at STANLEY, Philadelphia...
held over 2nd week at WOODS Theatre, Chicago...
sensational business, CAPITOL, Atlanta compels
holdover 2nd week ... a box office wonder at
RIALTO, Washington ... great business at
KEITH'S, Boston ... sets new high at RKO
DOWNTOWN, Detroit ... topped the town at
RKO ORPHEUM, Portland, Ore. ... a sensation
at RKO ORPHEUM, Minneapolis ... getting
$2000 more than previous week ... higher than
house average at RKO ALBEE, Providence.

EAST IS WEST
audience at previews both EAST and WEST go wild
with applause. Another box office marvel from
UNIVERSAL.

ALL QUIET ON THE WESTERN FRONT
keeping up its record as the GREATEST MONEY-
MAKER of all time.

KING OF JAZZ
continues its record-breaking tour, going like a
house afire everywhere.

BOUDOIR DIPLOMAT
pronounced better than A LADY SURRENDERS
by preview critics.

SEE AMERICA THIRST
Surefire laugh'rit to pack them in.

UNIVERSAL First in Features. First in Shorts
First in First Runs Everywhere!!
ADVERTISING STANDARDS

Ad Men Are "BENDING BACKWARD" to Avoid Off-Color Paper on Films, Declare Home Office Executives—Regulated by Hays Code and One Adopted by Outdoor Advertising Association—Feel Latter Should Have Final Word but Charge Industry is Made Goat.

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NEWS

Film trade supervises sanitarium of NVA at Saranac Lake—Provision is expected to be made to care for 500 indigent actors of vaudeville and pictures.

Philadelphia musicians returning October 24 under new contract—Settlement at St. Louis expected soon.

Labor situation will be aired on floor of MPTOA convention—Columbia sales increases $3,000,000 over first nine months of 1929.

Five new directors of Fox Films are elected—New convertible issue is announced for General Theatres Equipment, Inc.

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ADVERTISEMENTS


The Critics’ Diagnoses

The commercial significance of decent moral standards in motion picture entertainment remains a matter of doubt in the minds of some thoughtful and conscientious students of the situation. They see before them numerous examples of off-color entertainment which is profitable in a dollar and cents measure. They see also, very fine productions which are affirmatively moral which go out before a cold and disinterested public, resulting in substantial financial losses to the producer.

Experience in the amusement business supports the position that the decent subject often fails to make money and that the borderline picture often brings in a gratifying profit. Of course, few if any deny that in the long run wholesome entertainment is the best policy but the isolated cases of the success of the other kind of entertainment are an element which severely complicates the thought and action of many people in the entertainment business.

To these people we wish to commend for their consideration a symposium of dramatic critics’ opinions which were recently collected and published by The Chicagoan.

The question lightly asked by The Chicagoan was:

“Who killed the drama and why?”

Answers to this question were asked and received from all of the leading dramatic critics of Chicago. The information and opinions supplied offer grounds for a great deal of sober thought and reflection on the part of all people in the amusement business wherever their interest may lie.

Very briefly summarizing the opinions expressed we find the following:

Ashton Stevens (Chicago Herald and Examiner)—“Smut and Summer.”

Charles Collins (Chicago Tribune)—“The prevalence of ‘smut’ on the stage is . . . a symptom of an art temporarily decadent.”

Fritz Blocki (Chicago Evening American)—“... constant bedroom and cesspool psychology.”

Lloyd Lewis (Chicago Daily News)—“Producers, playwrights and public are for the time being exhausted by their ten-year orgy of Bela-Lasonian realism of scenery, sex realism of action.”

It is very interesting to note that out of eight dramatic critics interviewed four ascribed the present poor estate of the stage theatre to the prevalence of smut as the main cause or, at least, introduced this cause as one of the chief contributing factors.

These men are not and do not consider themselves custodians of the public’s morals. Their profession is to criticize the drama for the information and edification of their readers. Critics are interested in dramatic results and whether these results are attained through the maintenance of high morals standards in entertainment or otherwise is not their primary consideration. They possess, of course, a personal viewpoint as to what sort of standards are permissible in a theatre but in the ordinary course of newspaper reporting they are expected to keep these viewpoints in check.

In the picture business we are quite familiar with the fact that various influences have had a play in bringing about the present poor estate of the stage theatre.

But, it seems to us, when several leading critics on important newspapers emphasize the prevalence of smut as a chief cause there is presented an argument which should have the attentive ear of the motion picture exhibitor and the motion picture producer.

Readers of this page will find herein repeated an argument which has frequently been found mention in previous issues. In fact, the subject has for several years been a favorite argument with us. We go back over familiar ground for the simple reason that as yet nothing adequate has been done about the matter and we are heartened in the task because of the continuing conviction that something ought to be done.

We refer to the establishment in the principal cities across the country of medium-size theatres which will be committed to the policy of presenting out-of-the-ordinary motion pictures—subjects which never can expect to attract patronage of the volume which makes profitable engagements in the great theatres operating on a grind from early morning to late at night.

We do not urge that productions be especially made for these houses of the type to which we refer. The producer must proceed on the general policy of making every picture one that commands widespread attention. But we know that the producer is bound to miss this mark occasionally in either of two ways. Either the picture will turn out to be just a poor entertainment or else it may be a very fine entertainment—yet one of limited appeal. This limited appeal may be due to the subject being just too “fine.” It may be based on an adult theme which is not proper subject matter for general consumption. It may be a highly intelligent and sophisticated subject which will not suit the “movie” audiences.

These good pictures which are not “movie” audience attractions must be given an outlet—both so that financial loss may be avoided and also so that these very meritorious subjects may be supported and continued.

Also, they should be made available in an appropriate environment in answer to a large and growing public demand.
More Than 300 Wide Screens Installed in Theatres of U. S.

But General Adoption Is Not Expected for Many Months

**Installations to Date Chiefly to Heighten Effects by Wide Angle Lens in Projecting 35 mm. Film**

NEW YORK, Oct. 16.—There is every reason to believe that the use of the wide screen will not become general for many months.

Between three and five hundred wide screens—another estimate is one thousand—have been installed in deluxe theatres of the country, but few of these houses have projection equipment for handling wide film.

These screens for the most part have been installed for the purpose of heightening effects through use of wide angle lens in projection of regular 35-millimeter film.

It is understood that all circuits have installed wide screen in their deluxe houses and that provision for wide film equipment is being made in these theatres as well as in the houses which are now planned.

Two types of wide projection are now in use, one using regular 35 millimeter and the other the wide stock—65 or 70 millimeters.

MGM announces perfection of a new type of wide screen picture which can be projected on the ordinary theatre equipment. The size of the projected picture may be regulated to fit the individual screen requirements. It is claimed that three-dimensional effect is distinctly achieved through a greater depth of focus.

As far back as 1914 D. W. Griffith first advocated use of wide screen. The first picture shown in this country on wide screen was United Artists' "One Exciting Night," at its roadshow release in 1922. Colored lights were used on an enlarged screen in place of tinting and to heighten the effect.

Introduction of a wide film picture took place at the Cameo theatre, New York, in November, 1926, in the form of a two-reeler, "Bound," starring Robert Greathouse, of which, according to the best authorities on the subject, is the first release of its kind.

At this time Griffith termed the process "the most revolutionary and progressive improvement in motion pictures in years, which will result in a complete change in motion-picture technique." Press comment noted at that time that with the process success had been achieved in producing a picture free from distortion, no matter from what point the film was viewed. The wide screen was about twice the normal width.

The best evidence that wide film will not be generally used for some time is the fact that United Artists has no plans for its three-dimensional picture, "Ingagi," for a general release.

Presentation of the wide screen product of M.G.M, Fox, Warner Brothers and United Artists is being watched closely by competing executives. M.G.M, Fox and Warners will be the first to bring the big screen to Broadway.

**'Outward Bound' Ban Aroused Furore on British Censorship**

LONDON, Oct. 16.—Banning of the Warner picture "Outward Bound" by the British censor board is causing controversy over film censorship in England. Edward Shortt, president of the board, took adverse action on the film following a fixed rule not to allow showing of pictures dealing with life after death.

Criticism directed against him is based on the fact that stage production of "Outward Bound" was permitted to enjoy a long run in a legitimate theatre here. This action follows closely the recent banning of the Fox picture "Lilian,"

**Horses Run Wild in Battle Scene; Injure 30 Extras; One Dying**

HOLLYWOOD, Oct. 16.—A stampede of horses on the Herbert Brennon "Beau Ideal" location at the RKO ranch, injured 30 extras and sent four to a hospital with one at the point of death. The scene was for a troop of horses to plunge against the players who supposedly defending a position in battle. The action was halted while dummies were substituted, but the horses got out of control.

**Michigan Theatre Owners Change Association Name**

DETROIT, Oct. 16.—Allied Theatres of Michigan is the new name of the Allied unit which carried the title of Motion Picture Theatre Owners of Michigan. This is in line with the announced plan to incorporate the word "Allied" in the titles of all organizations affiliated with Allied States Association.

**Ohio Censors Bar "Ingagi"; Say Exhibitors Broke Pact**

COLUMBUS, Oct. 16.—Charging that exhibitors have failed to comply with the order to run leaders in connection with showings of "Ingagi," to explain that the film was produced in a studio, Dr. J. L. Clifton, head of the Ohio censor board, has announced that the picture will be recalled. Although depiction of sex recalls is positively final and that the picture cannot be shown again in the state, he insisted that the advertising agreement promulgated when the film was released after its first recall has been broken. The reason for the ban is based on the board's decision that it is "not a genuine jungle production."

"Ingagi" was given a clean bill of health by the Ohio censors last May.

**World Near End, Anyhow, So What Does It Matter**

ST. LOUIS, Oct. 16.—Rev. W. W. Woodson, pastor of the First Baptist Church at Carrollton, Mo., has refused to comply with a health department order closing churches and all other places of public assembly under an infantile paralysis quarantine. The quarantine was put into effect after a little girl had died from the disease. Other ministers closed their churches but Rev. Woodson preaching a sermon that the world is near its end would not stop until escorted from his pulpit by sheriff's deputies.

**Eastman Offers City Million for Dental Clinic**

STOCKHOLM, Oct. 16.—George Eastman, of the Eastman Kodak Company, has offered this city a gift of $1,000,000 to be used in erection of a municipal dental hospital for the treatment of poor children.
Film Trade Supervises Sanitarium of NVA at Saranac Lake

Provision to Care for 500 Indigent Actors of Both Vaudeville and Pictures Is Expected—Sam Katz Is New President (Special to the Herald-World)

NEW YORK, Oct. 16.—The motion picture industry is assuming paternal supervision of the National Variety Artists’ Sanitarium at Saranac Lake, N. Y.

Decision to participate in maintenance of this institution was reached a week ago at a conference at the headquarters of Will H. Hays, president of the Motion Picture Producers and Distributors of America, and on Tuesday Hays, accompanied by Harry M. Warner, Sam Katz, Hiram S. Brown and Pat Casey, treasurer of the NVA Fund, visited the sanitarium.

Because of the depressed condition of vaudeville and its virtual absorption by motion picture interests, all activities of the NVA have passed to film control with Katz the new president.

Expect 500 to Be Cared For

The sanitarium at Saranac is a million dollar institution and with the present facilities can take care of 125 patients. Seventy-eight tubercular cases are now receiving treatment at this institution.

Under the management of motion picture interests it is expected that provision will be made for care of 500 indigent actors, kitchen facilities now being sufficient to handle that number of patients.

While the policy in the past has been to admit only NVA patients, artists both of vaudeville and studio will be admitted under the new regime.

Maintenance $200,000 a Year

It requires slightly more than $200,000 to maintain the institution annually. Just what policy will be adopted by the motion picture leaders in endowing the institution has not been determined, although some action is expected at another meeting to be held here shortly.

It was pointed out by one interested in the undertaking that if all artists in vaudeville and films would contribute at least $2 a year, another guarantee of the sanitarium’s would be assured. NVA leaders in the past, however, have found this plan unsuccessful.

Exchange Finished (Special to the Herald-World)

SAN FRANCISCO, Oct. 16.—Offices of the Universal Exchange have been moved into the new two-story structure at 129 Hyde street. Kenneth Hodkinson is branch manager. MGM is now erecting an exchange building near that of Universal. Fox and RKO are said to be considering similar building projects. First National has moved into the Warner building.

Chicago Musicians Win Tilt with Republicans On Canned Radio Music

Echoing the fight of the American Federation of Musicians against sound in the theatre, the Chicago Musicians has declared war on “canned” radio music—and won a victory, too.

James C. Petrillo, president of the Chicago federation, launched an attack on the Republican party of Cook county this week because its candidates for office were allegedly using phonograph music devices in their campaigns instead of hiring musicians. The musicians threatened to throw their influence to the Democratic side in the political campaign and went so far as to start organizing a parade of 1,000 musicians to traverse the streets urging public support of Democratic candidates instead of Republican ones. Radio stations also received notice to the effect that members of the music organization would be withdrawn from their programs if they permitted Republican candidates to speak over the air.

Inside 24 hours, Petrillo got word from the county Republican chairman saying that no “canned” music would be used in the campaign and that all musicians will be used when music is needed. Now everybody is happy.

U.S. War Department

Paramount Profit for First 9 Months of 1930 Is 39% Above Same Period in 1929 (Special to the Herald-World)

NEW YORK, Oct. 16.—The Paramount Publix Corporation earned 92 cents a share more on a larger amount of outstanding stock in the first nine months of this year than was earned in the corresponding period of 1929, according to the report recently made. Consolidated net profits, including earnings of subsidiary companies, after all taxes and charges, are estimated at $13,541,000, which amounts to $4.59 per share on 2,948,397 shares, the average number outstanding during the period ending September 27, 1930.

This estimated profit is 39 per cent higher than the figure of $9,731,000, the amount reported for the corresponding 1929 period, and creates a new high record for the period in the history of the company. An official of the company is reported to have said the dividend for the year had already been earned with the normally high earnings of the period still ahead. The $4.59 per share earned this year compares with $3.67 last year on the 2,647,327 shares then outstanding.

Profits for the three months ending September 27, 1930, also included in the report, are estimated, after all charges, at $5,199,000, an amount to $1.60 per share on 3,180,636 shares outstanding during the quarter. This represents an increase of 11 per cent over the $4,601,000 in the same period of 1929. This figure is also 30 per cent above normal amounts for the company during the summer quarters.

Wall Street, it is understood, was somewhat surprised at the increase for the summer three months, as it was generally believed the hot weather during July and early August had cut severely into the profits of amusement companies.

Sound Trucks Deliver Campaign Addresses For N.Y. Politicians (Special to the Herald-World)

NEW YORK, Oct. 16.—Sound motion pictures are being used this year by candidates for office in delivering their messages to the people. Four specially equipped motor trucks, carrying R.C.A. Photograph portable sound reproducing apparatus, have been circulating through rural New York state in the interest of candidates on the Democratic ticket.

Two “performances” are given daily, one in the afternoon and one at night, the matinees being shown indoors with the apparatus being removed from the truck. Whenever the weather permits, however, the evening program is given outdoors, the loud speakers—which convey the sound being suspended above and at the rear of the truck. Electric power is secured by tapping the local supply. The outdoor screen measures six by six feet and the indoor 10 by 10 feet. The trucks are so equipped that a platform of sufficient size to accommodate one or two persons extends from the rear—one connected with the loud speaker makes amplification of the voice possible. Two members of the Moving Picture Institute of New York, accompany each truck, acting as operators at the showings and as chauffeurs while moving from one location to another.

Grand Jury Indicts 3 on Alleged Violation of Blue Laws in Laurel, Miss. (Special to the Herald-World)

LAUREL, MISS.—Oct. 16.—Three officers of the Strand Amusement Company here have been indicted on three charges each for alleged violation of the State’s Blue Laws.

The indictments were made by a grand jury. The theatres involved are the Strand and Arapahoe houses, which have remained open on Sundays for several weeks without charges being made.

Those indicted are Charles Green, Ben Schneider and W. S. Taylor.

Frost Made West Coast Manager L. A. Division (Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Oscar Oldknow, vice-president of Fox West Coast theatres, appointed Robert Frost L. J. Franklin as manager of the Los Angeles division, effective immediately.

Mussolini to Control Theatrical Censorship (From Rome Correspondent)

ROME, Oct. 16.—Premier Mussolini has announced his intention of controlling theatrical censorship. He is to have the final word in all decisions. Censorship will be placed under his department of the interior.

Gibbs Heads Tiffany’s Oklahoma City Office (Special to the Herald-World)

OKLAHOMA CITY, Oct. 16.—C. A. Gibbs of Charlotte, N. C., has been named manager of the Tiffany Exchange here.

Gibbs succeeds Roy Avery, who has been transferred to St. Louis.

John J. Kline Dead (Special to the Herald-World)

BOONVILLE, MO, Oct. 16.—John J. Kline, former operator and manager of the Princess theatre in Tipton, Mo., died in St. Joseph hospital, Boonville, October 14. He was 42 years old.

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Ad Men "Bending Backward" to Avoid Off-Color Paper on Films

Regulated by Hays Code and Outdoor Association Policy

Film Men Feel Outdoor Companies Should Have Final Word but Charge Industry Is Made Goat

NEW YORK, Oct. 16.—Advertising men in the home offices of the producing companies are "bending backward" in their efforts to keep all paper and other advertising material within the bounds of propriety. This was the general expression of executives here following the refusal recently of Foster & Kleiser, West Coast outdoor advertising company, to post 24 sheets in one of the West Coast theatres' campaigns.

Censorship of paper in most companies does not end with the advertising depart-
ment. Presidents and general managers are constantly alert for the in the end they are the ones who handle the production in the public and to the Motion Picture Pro-
ducers and Distributors of America.

Two Codes Regulate Paper

Two codes regulate the advertising men in their production of paper and other ad-
vertising accessories. One is that drafted by the Hays organization and ratified by the advertising men themselves, and the other is the one adopted by the outdoor advertising association.

The latter applies to all types of adver-
tising, and in no way directs special at-
tention to pictures. It reads:

"Advertising copy, either pictorial or otherwise, shall not be displayed which:

1. Is directly or indirectly critical of the laws of the United States, or induces a violation of those laws.

2. Is offensive to the moral stand-
ards of the community at the time the copy was printed.

3. Induces the purchase of pro-
prietary preparations or medicines for certain conditions or diseases.

4. Is false, misleading or decept-
ive."

Advertising men in the film field feel that the outdoor advertising companies should have the final word on whether a specific piece of paper is to be displayed on a stand within their jurisdiction.

Must Protect Own Name

"The outdoor people," said a leading film advertising executive, "have their name on each stand, and it is up to them to protect that name, for the public holds them res-
ponsible for all off-color advertising. The outdoor people know better than we do conditions or diseases for the individual communities. If they feel that a piece of paper does not conform to their standards of their code, or that it would not meet the approval of the local citizens, no one can blame them for refusing to post it.

Film advertising men, however, feel that the motion picture industry has been made the goat in advertising censorship. They point to certain advertising of perfumes, automobiles, hoisery and books, among others, which has been published in leading magazines and daily papers. This advertis-
ing, they show, is far more off-color than the copy prepared by the picture companies.

Film advertisers who must prepare be-
tween 700 and 800 pieces of paper on the product of an individual company during a year feel that their record is above reproach. In only a minimum of cases have outdoor people refused to post it.

RKO Circuits to Show Feature Films of Pathé, Columbia and Universal

NEW YORK, Oct. 16.—Jules Levy, general manager of the RKO booking department, has announced that all key cities of the RKO circuit are to show, in addition to pictures made by Radio, those produced by Columbia, Universal and Pathé. This program will in-
clude 20 important feature productions.

Levy, who has just returned from Holly-
wood, says the forthcoming product for RKO houses will include pictures by 16 prominent directors. These represent the work of 21,000 actors, players, dancers, supernumeraries, me-
chanics, artisans and technicians.

Construction has been begun of the $1,000,000 RKO laboratory in Hollywood, planned by Joseph I. Schenitzer, vice president of the com-
pany. It is to have a capacity of 60,000,000 feet of film a year.

The new Amos 'n' Andy special, "Check and Double Check," will be released in more than 300 theatres October 24.

Oklahoma Legislature to Consider State Censorship, Admission Tax in 1931

OKLAHOMA CITY, Oct. 16.—A stormy session is expected in the Oklahoma legislature in January, 1931, when bills for admission tax and state film censorship are to be acted upon.

The censorship bill provides for appointment of a state board of censors, while the other proposed law asks an admission tax which will be used to help support weak schools of the state.
THERE have been many labels for Hollywood, some genuine and others spurious.

One, however, which is particularly suitable is Lee Marcus' "Hollywood is the bottleneck of the film industry."

Out of Hollywood must come a quality product that will maintain the motion picture industry in a prosperous condition, says the executive vice-president of RKO Radio Pictures. Failing in that, the entire business—the producer, the distributor and the exhibitor—must suffer.

But, says Marcus, the studios have not failed. They are producing many fine pictures, pictures which are box office in every respect. The production of excellent subjects is no longer a problem. The real problem now, he says, is making better the poor pictures which are turned out.

Exhibitors everywhere will "second" that!

"Here, read this!"

One of the prominent film advertising executives handed me the book section of one of New York's morning dailies. He directed my attention to the advertising on new and current fiction. The copy for one ad in particular caught the eye of the reader through the use of the word prostitution.

"If we tried such advertising," said the executive, "we would be up to our neck in hot water. There would be a flood of letters from reformers throughout the country. The things that are banned in film advertising are permitted to go uncensored in other types of advertising. Let the reformers get busy for a while on other industries."

Some de luxe houses, in using the carving knife on overhead, have so cheapened their stagethows that one is reminded of the tank town days when the second raters were at the receiving end of what was left in Uncle Josh's garden after the luscious tomatoes had been picked for the family table.

A cheaply assembled stagethow in a deluxe theatre is as inappropriate as One Eyed Connolly's attendance at a debutante's coming out party.

While it may be true that a stagethow does not build attendance, especially if the picture is box office, it is just as true that a poor stagethow adds nothing to the prestige of the theatre.

Only four companies have merged this week, according to dizzy rumors. Your guess is as good as any.

JAY M. SHRECK.
Philadelphia Musicians Return; St. Louis Settlement Is Near
Compromise to Give 150 Musicians Work in Philadelphia—
Tacoma Bombings Bring Protests from Associated Industries—
Fox Washington Chain Closing Two Grays Harbor Houses

NEW YORK, Oct. 16.—Exhibitors and musicians in St. Louis have entered into another seven-day armistice following a conference here with Joseph Weber, president of the American Federation of Musicians. The musicians demand 150 members in de luxe houses; exhibitors are holding out for 75.

Termination of two strikes of musicians, each of which has lasted more than a month, was in sight today. At Philadelphia, the musicians under a compromise contract will return to work October 24. At St. Louis, early settlement was awaited with the opening of peace negotiations in New York with executives of five large chains.

At Tacoma the recent bombing of the Community and Sunset theatres brought out statements by the Associated Industries of Tacoma and the Tacoma Theatre Owners Association which occupied half a page in the Daily Ledger.

Another echo of operators’ demands for two men in the projection booth is the closing of the two Grays Harbor theatres of Fox Washington theatres, effective October 24. This will leave only two houses in Aberdeen and none in Hoquiam.

At Sacramento, Cal., sympathizers of striking operators were bluffed for assaults upon Lowell Russell and Harold Freitas, projectionists. Russell was beaten and an attempt was made to stab him, he told the police.

Shattering of the glass in the booth of the Creighton theatre at Fort Wayne, Ind., while the evening show was in progress, was being investigated by police on the theory that it was perpetrated by sympathizers with the operators’ union in a move to force a new wage scale. Sometime ago patriots were run out of the theatre by stench bombs, and later the owner, threatened, obtained a court injunction to prevent molestation of the theatre.

Tacoma Industries
Deplorably Damaging

TACOMA, Oct. 16.—Congratulating the community theatre on its reopening following a recent bomb threat, the Associated Industries of Tacoma of which J. C. Osborne is manager, in a newspaper announcement stated in part:

“Violence in labor disputes is a bad thing, and defeats itself at any time, but when it takes a form of using dynamite, it then becomes a cause for all good citizens to take cognizance of. The Associated Industries distinctly insists no one of this crime.”

And the Tacoma Theatre Owners Association, in an open letter which with the Associated Industries statement took half a page in the Tacoma Public Ledger, explained: “At this time, we as owners and managers of neighborhood theatres wish to say that no destructive tactics will be used by us in retaliation against the destructive efforts against the Community and Sunset theatres.”

The statement added that a group of officials “representing an organized labor in the city of Tacoma, gave the mayor assurance that their members would not participate in any violent acts.”

150 Musicians Get Work in Philadelphia

PHILADELPHIA, Oct. 16.—Decision of striking musicians to return to work October 24 follows a three days’ conference with the signing of a contract in which both sides made concessions. Approximately 150 men will be employed during the coming year by Warner Brothers and Fox in Philadelphia, whereas the musicians demanded that all 244 men be re-employed. The musicians have been on strike since September 11.

Early Settlement Seen at St. Louis

ST. LOUIS, Oct. 16.—Early settlement of the dispute between the Musicians Mutual Benefit Association and the owners of motion picture theatres in St. Louis, which has resulted in the complete elimination of pit and stage orchestras, organists and stage shows in the Mound City since September 1, seemed close at hand when a delegation of the musicians departed for New York to open a series of peace negotiations with the national heads of Public, Warner Brothers, Loew’s, Fox and Radio-Keith-Orpheum.

Pending the outcome of these new conferences the threatened sympathetic strike of projectionists and stage hands was postponed.

The threatened strike would involve 350 projectionists and 300 stage workers.

Blast at Picketed Theatre

PORTLAND, Ore., Oct. 16.—A charge of dynamite was exploded near the rear wall of the Granada, local suburban house, one hour after the theatre closed. No damage was done to the building or its contents.

Stephen Parker, the manager, has made no direct accusations but reports that his theatre has been picketed for a year. He says he has paid union wages but has refused to use two operators.
Louisiana Allied Drops Attack On 60-Day First Run Protection


[By Special Correspondent to the Herald-World]

NEW ORLEANS, Oct. 16.—The confusion which marked meetings between film exhibitors, distributors and the Film Board of Trade over the problems of zoning and protection, has been eliminated and it is only a matter of time now before all parties will agree to a plan which is likely to meet with the approval of the Hays office. David Palfreyman of the M P I D A offices spent a day here last weekend in conference with contending parties, and left for Dallas, expressing belief that everything will be settled by Saturday.

Palfreyman's task was greatly simplified by the action of the Louisiana Allied Association of Motion Picture Exhibitors which removed its opposition to 60 days' protection on first-run houses, and agreed to allow the third run house, in a zone 30 days' protection, proviso a clause, inserted that protection begins as soon as the protection is available for that run and includes the time it plays the theatre. A new clause, which will allow the theatre next time to play the picture first if its predecessor does not book within the 30 days, was added. Palfreyman expressed himself as satisfied with this plan, saying it was very fair. In fact, it was the original plan, with alterations, submitted by the Film Board of Trade.

United Theatres Objects

The only parties not satisfied at present are United Theatres, Inc., who operate eighteen second-run houses and demanded 45 days' protection on all their showings. Palfreyman said that if a fair plan is approved by the Hays office it will be adopted regardless of the dissatisfaction of any one group.

The plan which is said to meet with al-most universal approval accepts the zoning published in the last issue of Exhibitors Herald-World and provides for 60 days' maximum protection on all first-run houses, protection starting from the time of the showing. Then on the sixty-first day the picture is available for the first of the second-run houses due to get it. Second-run protection of thirty days begins at this time and if the picture has not been played by the thirty-first day, it is released for the next house in line, whose protection of fifteen days begins immediately at the end of the thirty-first day. Should there be a third house in the zone, it may have the picture at the sixteenth day. A clause to protect distributors provides that houses contributing to a chain, and not booking them within the protected time, must play them when the protection of the next house in line expires.

Allied Protects Committee at First

Though things ended up well and Palfreyman, when interviewed Friday, was optimistic, this didn't open up so well. The Louisiana Allied Association of Motion Picture Exhibitors began proceedings by demanding the withdrawal of the triumvirate which represented distributors and the Film Board of Trade. As the Allied group would give no reason for this ultimatum, Palfreyman rejected it, though members of the group afterwards told correspondents that it was their opinion that the three in question—Joe Brown of Pathe, Jim Bryant of Metro-Goldwyn-Mayer, and N. E. Eberle of Educational, all exchange men—had proved unsatisfactory to them in their work on the protection plan. Brown, when asked shortly afterward what he thought of this ultimatum of the Allied group, said he didn't know a thing about it.

Palfreyman, who settled the Kansas tangle after three months' deliberation, didn't consider the New Orleans situation so difficult. He said that most dissension arose from lack of understanding and that things were generally straightened out by explanation.

He further pointed out that a certain first-run house, at present demanding only fifteen days' protection, would probably continue to do so, as it was a vaudeville house which could not afford to pay the highest rentals for films, as most of the house budget was tied up in the vaudeville acts, consequently distributors had to make up this difference in their rentals to second and third-run houses. As a result of this, Palfreyman said, he didn't see that second and third-run houses will be willing to pay a larger booking rental.

Indianapolis Manager Held for Questioning in $2200 Alamo Holdup

(Special to the Herald-World)

INDIANAPOLIS, Oct. 16.—Maurice Magers, manager of the Alamo theatre here, has been held for questioning in connection with the $2,200 robbery of the Alamo's safe.

The money stolen was week-end receipts from a chain of four small houses owned by Manny Marcus, formerly of Fort Wayne, Ind. Magers was found after the robbery tied and gagged in the fan room on the second floor of the Alamo. He told police he had been kidnapped by two men who forced him to open the safe.

"Flood" Forces Patrons to Leave

(Special to the Herald-World)

ST. LOUIS, Oct. 16.—Some person, with an odd idea of practical joking, entered the rest rooms of the Old Market Theatre here and turned on all the water faucets with the result that a miniature "flood" ensued, causing a number of patrons to leave. The manager, Mrs. Mary Hart, has asked the police to search for the culprit.

New Technicolor Lens Adds Detail To Film: Kalmus

(Special to the Herald-World)

NEW YORK, Oct. 16.—Dr. Herbert T. Kalmus, president of Technicolor, has announced the perfection of a new lens for Technicolor cameras, the result of 16 years of experimental work, which is said to widen the field of sharp focus and bring into background definitions not possible before.

The new lens is understood to be responsible for the improvement of color work in recent Technicolor pictures.

"Lenses designing is one of the most difficult problems known to man," said Dr. Kalmus. "In order to obtain proper lenses for Technicolor photography we have found it necessary to organize our own scientists who could concentrate for years, if necessary, on one minute problem."

The executive pointed out that the first Technicolor lens was designed by the experts of the research staff a dozen years ago. Since that time constant improvement has been sought.

"The result," he said, "is the new Technicolor lens which, as demonstrated by current pictures, marks a tremendous advance in Technicolor photography."

"War Nurse" to Supplant "The Big House" Oct. 23 At the Astor Theatre

(Special to the Herald-World)

NEW YORK, Oct. 16.—After a Broadway run of four months, "The Big House," MGM production, is scheduled to be supplanted at the Astor theatre by "War Nurse" on October 23.

This production, a sequel to MGM directorial vehicle for Selwyn, and is the result of a six months stay in Hollywood. David was written by Dudley Nichols, produced by Becky Gardiner and Joe Farnham from the novel, which narrates the experiences of volunteer nurses in the war. As plans, it is understood, call for Selwyn to divide his time between the stage and screen, he will return to Hollywood in November to begin preparations for a new picture.
Better Theatres Fall Buyers Number

CONTAINING the most complete and reliable directories of the motion picture theatre equipment business ever published, this section of the next issue of the HERALD-WORLD will raise even higher those superior standards which its predecessors set in the motion picture trade paper field.

THE EQUIPMENT INDEX • THEATRE ARCHITECTS
WHO'S WHO • THEATRE SUPPLY DEALERS

These special departments alone will contain nearly 60 pages of data describing the products that the motion picture theatre uses, naming the firms who make and distribute them, their officers, and the specialists who are experts in the designing of the modern theatre building—all this information compiled and recomposed, checked and double-checked by the Better Theatres organization. Added to these directories will be

EDITORIAL FEATURES
selected for their timeliness, their practical helpfulness and stimulation, articles, pictures, drawings and plans emphasizing Better Theatres' proven character as a medium of instruction and source of ideas for all concerned in the motion picture theatre. The New Lighted and Modern Situation in Business and Construction... Estimating Your Acoustical Treatment Costs... Recent Creations in Theatre Design... Architectural Discussions... Technical Departments—these and a host of other features will be included in a section of more than 125 pages. With the October 25th issue of the HERALD-WORLD, the Fall Buyers Number of Better Theatres—

mirror of the theatre and equipment world

Labor Situation Will Be Aired On Floor of MPTOA Meeting

Adoption of New Standard Exhibition Contract Considered Likely at Philadelphia Gathering November 10-12—Patrick Hurley, Hays and Eastman Expected to Attend

NEW YORK, Oct. 16.—The labor situation which has developed through the introduction of talking pictures will be one of the primary subjects for discussion at the annual convention of the Motion Picture Theatre Owners of America, which will be held at the Benjamin Franklin hotel in Philadelphia November 10, 11 and 12.

Labor demands on theatres for the employment of musicians and additional projectionists will be two of the phases of this situation to be brought to the floor of the convention.

Definite action will be taken, it is thought, on the new standard exhibition contract and arbitration regulations which were drafted at the 3-5-3 conference held in Atlantic City early this summer. This meeting was attended by representatives of distributors, Allied States Association, the MPTOA and the affiliated theatres.

M. A. Lightman, president of the MPTOA, will discuss the contract from the standpoint of the exhibitor, and it is expected that Sidney R. Kent, who was chairman of the drafting committee, will present the views of the distributor.

Leaders are confident that the contract as drafted will be adopted.

Secretary of War Invited

Final plans for the convention are being discussed today in Philadelphia at the offices of Jay Emanuel, national treasurer and general chairman of the national committee division of the convention. Mike O'Toole of national headquarters here left yesterday for Washington D.C.

Leaders of American government and industry are expected to address the convention, among them being Patrick Hurley, secretary of war, who has been invited to attend the banquet on Armistice night.

Expect Hays and Eastman Will H. Hays and George Eastman are expected to attend the banquet or one of the sessions. Producers have promised that every effort will be made to have leading stars and directors present.

In addition to Emanuel, those in charge of convention arrangements are: Lew Fizoz, general chairman of the Pennsylvania committee.

Senator Frank J. Harris, chairman of the Western Pennsylvania committee.

Abe Einstein of the Warner-Stanley theatres, chairman of publicity.

David Barrist, vice chairman of publicity.

It is expected that General W. W. Atterbury of the Pennsylvania railroad will speak on "Service to the Community."

Hotel reservations should be sent immediately to the Benjamin Franklin hotel, or to Mike O'Toole, Motion Picture Theatre Owners of America, 1600 Broadway, New York City.

Takes Complete Charge of Building DETROIT—William Baynor, managing director of the Detroit Fox theatre, has been given complete charge of the Fox theatre building.

W. E. Branson Appointed Assistant to Pathe Sales Manager at Home Office

(Special to the Herald-World)

NEW YORK, Oct. 16.—W. E. Branson, formerly branch manager in St. Louis for Pathe, has been appointed assistant to the sales manager at the home office, according to E. J. O'Leary, general sales manager.

Branson has been connected with the Pathe sales organization since his graduation from the University of Minnesota. In 1929 he was made branch manager of the Des Moines office and was instrumental in bringing that office to second place in the list of Pathe exchanges in the country. In January of this year, he received another promotion, to the position of branch manager in St. Louis, followed by this latest appointment as assistant to O'Leary's ability.

O'Leary's executive staff now includes the following: John F. McAlloon and Branson, assistant to the general sales manager; E. J. McEvoy, Eastern division sales manager; W. E. Callaway, sales manager for Southern division; H. S. Lorch, Midwestern division manager; Sales, and J. H. McIntyre, Western division.

A. C. Fuller Re-elected President of National Better Business Bureau

(Special to the Herald-World)

NEW YORK, Oct. 16.—A. C. Fuller of Hartford, Conn., president of the Fuller Brush Company, was re-elected president of the National Better Business Bureau at the annual meeting here. C. W. Banta, vice president of the Bank of America, New York, was re-elected secretary and treasurer.

H. C. Osborn, president of the American Multigraph Company, Cleveland, was named vice president, succeeding William A. Hart. Hart, who is director of advertising for the E. I. du Pont de Nemours and Company, of Wilmington, Del., has taken a position on the board of directors.

Edward L. Greene, general manager, in his summary report, points out that the National Better Business Bureau is aiding industrial groups to "act in their own behalf to eliminate unfair practices through a system of self regulation."

Sales Magazine Runs Herald-World Review Of Picture Industry

An article on business aspects of the motion picture industry, the data for which compiled by EXHIBITORS HERALD-WORLD, appears in the annual fall reference number of Sales Management, published this month in New York.

Items discussed in the survey by the Herald-World include volume of business, products consumed, capital invested, number of persons employed, sound-equipped and silent theatres, trend of the industry, outstanding books of the year, sources of film information and leading trade associations.

The reference issue of Sales Management contains 376 pages. It gives a summary of the production, distribution and marketing conditions in all leading industries. It is published by Sales Management, Inc.
Five Are Elected to Fox Film Board; New General Theatres Issue

Name Murray W. Dodge, Charles B. Stuart, W. S. Ingold, J. L. Kuser and Dryden Kuser, All High in Financial Circles

(Special to the Herald-World)

NEW YORK, Oct. 16.—A vital step in the financial reorganization of Fox Film Corporation is believed to have been taken with the election to the board of directors of five men ranking high in financial circles of New York.

The new directors are Murray W. Dodge, vice president of the Chase Securities Company; Charles B. Smart, vice president of Halsey, Stuart & Company; W. S. Ingold, of Fyndell & Company; J. L. Kuser and Dryden Kuser.

New General Theatres Issue

At the same time, the board approved a plan by which the present outstanding stock of General Theatres Corporation, paying no dividends, is to be retired, and one share of preferred stock paying $3 annually and two shares of common stock are to be issued for every three outstanding shares of General Theatres. General Theatres Corporation is the holding company for Fox Film, to which William Fox’s holdings of 300,001 shares of B stock, together with the entire 100,000 shares of Fox Theatres Corporation stock, were sold for about $16,000,000 last May.

The new issue of preferred will be convertible into common on a basis of four-fifths of a share for each preferred share, subject to redemption at $32.50 a share. The intention stated is to inaugurate dividends immediately at the rate of 75 cents quarterly. Outstanding preferred after reclassification will equal 949,318 shares of three dollar convertible preferred and 1,698,637 shares of common.

Financial Solution Seen

A strong break on the exchange of Fox Film to 29 last week reflected the market’s unsettlement over the urgent financial obligations of the company, including a note of $55,000,000 due in April, 1931. The election to the board of the banking representatives is understood to have paved the way for the solution of immediate financial problems.

On the Chicago exchange early Tuesday General Theatres Equipment shares dropped to 17½, but climbed back rapidly to a gain of 3½, points as the first reports of the new plans were heard. The definite announcement came after the market closed.

A. T. & T. Earnings Are $2.55 a Share During Third Quarter of Year

(Special to the Herald-World)

NEW YORK, Oct. 16.—The American Telephone and Telegraph Company has reported net earnings of $1,728,049 for the third quarter, equivalent to $2.55 a share. This figure is based on the 16,323,854 shares outstanding.

In the second quarter the company earned $2.77 on 14,987,506 shares. Earnings for the third quarter of 1929 were $3.10 a share. For the nine months ended September 30, 1930, the company shows a net of $8.13 a share, compared to $9.24 for the corresponding period of 1929.

Blast on Pathe Location Results in 11 Casualties

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—The Pathe company, shooting “The Painted Desert,” returned to Hollywood today with 11 casualties. The injuries were caused by an explosion Saturday. Nitroglycerine was set off in the last scene of the picture. It is likely that another director will be spared to replace Howard Higin, whose ankle was broken.

General Electric Earns $1.47 a Share for First 9 Months of This Year

(Special to the Herald-World)

NEW YORK, Oct. 16.—Report of the earnings of General Electric for the first nine months of 1930 shows a net profit of $42,318,708 on common stock, or $1.47 a share. The company earned $1.60 a share for the same period last year.

Orders received during the first nine months of this year, according to Gerard Swope, president, amounted to $297,653,832, as against $347,404,470 for the first three-quarters of 1929. The report reveals that the difference between the two nine-months periods in sales is not so great, with $397,868,541 for the first nine months of this year, compared to $381,812,888 for the corresponding period of 1929.

Swope explained that because of the transfer of the radio receiving set and tube business orders received, sales billed for net income this year do not include radio sets and tubes. Income received is included in “other income.”

R K O Buys U. S. Rights
On English Production

(Special to the Herald-World)


Captain Harold Auten, managing director in this country for British International, acted for the latter company in the negotiations with R K O. Joseph L. Schnitzer, president of the American company, pointed out in making the announcement that the foreign pictures may expect a cordial reception from American distributors when they possess real merit.

Fox May Buy House

(Special to the Herald-World)

SAN ANTONIO, TEX., Oct. 16.—According to local press reports, the William Fox theatre chain is now weighing offers for a house in the Alamo City. None of the San Antonio theatres are for sale at present, although there are a few good-sized open that would make a fine location for a theatre.

SECURITIES PRICE RANGE
Week Ending October 15

(Special to the Herald-World)

NEW YORK STOCK MARKET

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NEW YORK CURB

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E X H I B I T O R S  H E R A L D - W O R L D  
October 18, 1930
Back after a great vacation in Europe. Buster Keaton and his wife (Natalie Talmadge) snapped by the M G M cameraman on their return. Buster’s last M G M film was “Doughboys.”

French aces visit studioland. Major Dieudonne Coste and Lieutenant Maurice Bellonte, who were guests of the young executive, Carl Laemmle, Jr., at the studios in Universal City.

Hal Wallis, co-production executive at the First National studios, with his wife, Louise Fazenda, snapped at the Grand Central station. The next day they sailed for Europe.

No. These are not doll houses, but the houses on the main street of Osage, Oklahoma, in model form, the main street of which is being constructed in California for the filming of Edna Ferber’s novel, “Cimarron.” Max Ree, art director for Radio Pictures, is shown with his handiwork. The street will be 1,000 feet long.

In idle moments, between times when the cameras are taking a rest, gracious Elsie Ferguson amuses herself at the piano, and we should imagine it would be delightful just to sit and watch beautiful fingers flutter across the keys. She recently completed “Scarlet Pages,” a picture for First National.
Far out in the wilderness, by a little cabin, where sunlight casts checkered shadows upon a carpet that is deep and soft, and where great pines grow high and polish the stars at night, and where sometimes danger lurks—this was the setting for that picture of the outdoors, which has recently been completed by First National, entitled, "The Girl of the Golden West," and starring Ann Harding and James Rennie.

We can imagine a lot more comfortable ways of staging an endurance contest, but charming Dorothy Jordan, lovely MGM star, seems to find it conducive to deep thought. She is seen in "Min and Bill."

Just one of the many "accoutrements" necessary to the filming of a picture. Allan Crosland uses an electrically amplified loud speaker while directing the mass scenes in Warner Brothers "Captain Thunder."

We'll tell you at the start that the steed upon which this bold and fearless "bandit" is seated has four legs. They say pictures don't lie, but in this case—well, the bandit is Dorothy Knapp, and Bob Carney and Si Wills are the victims of this "Holding Up Four of a Kind" in between scenes of the play. All three are featured in Pathé's Western burlesque, "Under a Cock-Eyed Moon," which Wallace Fox is directing.
Long, long ago, long, long ago. Those old "bikes" had some wheel base, didn't they? Irene Dunne, who plays in Radio Pictures "Cimarron," takes her first lessons in riding the 1889 "vintage."

A jolly moment in a picture that is full of thrills, and clanging bells, and smoke and water. But, as in all things, there are moments of fun. Tiffany has completed the sound version of "The Third Alarm," that old story that thrilled them through and through years ago, when the old Essanay studio in Chicago did the work. Here are James Hall, Paul Hurst and Hobart Bosworth, with some of their crew.

This looks like the calm before a storm, but perhaps it won't seem that way when sound enters in. Charlotte Greenwood, the "recipient" of the vase (actions would indicate that, we should judge) may be thinking that it is a shame to waste a perfectly good vase, but Wilfred Lucas seems quite intent upon his target. They both appear in the new Educational Tuxedo Comedy, with the beatific title, "Love Your Neighbor."

Little efforts like this are what build muscle. At least, that's what Kane Richmond, the star of Universal's series, "The Leather Pushers," thinks. A half hour a day of this helps to pack a mean wallop.
Erpi Keeps Parts Worth Half Million Available in 39 Branches

But with 95,000 Shoves Weekly on Western Electric Sound Systems, Interruptions Average Less Than One Per Theatre Annually

(Special to the Herald-World)

NEW YORK, Oct. 16.—Some particularly interesting facts and figures relative to the organization and performance of the service department of Erpi in the United States reveal among other things that parts valued at $500,000 are always available for emergencies in 39 branch offices throughout the country.

The technical staff is composed of 600 persons, with 160 handling the clerical end. The country is divided into 13 divisions, 46 districts and 280 territories.

Western Electric sound systems at present give 95,000 shows weekly, with standard of efficiency attained resulting in an average of less than one interruption per theatre annually. More detail in this connection shows that in service given from over 300 points, on January 1, 1929, the record was one interruption in 200 shows; on the same date in 1930, one interruption in 600 shows; and on October 1, 1930, one in 1,600 shows.

Total installations of the sound system have reached the figure of 4,765, of which 4,501 are theatre installations. Three thousand service calls are made per week, and 300 technical inspection calls in the same period.

It is estimated that the service department technical staff travels 100,000 miles weekly, averaging 360 miles per territory, and that approximately two emergency calls are answered monthly by airplane.

An average of 22 minutes is required to answer emergency calls for the entire greater New York area, and one and one-half hours for the whole country.

Installations Grow In Spain and Brazil

(Special to the Herald-World)

NEW YORK, Oct. 16.—With Western Electric installations showing an increase of four, from 19 to 23, in Brazil, and one to 32 in Spain, the world total has reached the figure of 6,870, according to the latest report.

Of this number, 4,549 are in the United States and 2,251 in the foreign field.

September Is Big Month for Studios in Berlin; Over-Production Feared Now

12 Out of 13 Producing Plants Kept Busy—Americans Coming in—Emil Jannings to Make New Talker for U F A

(By Berlin Correspondent of the Herald-World)

BERLIN, Oct. 6 (By Mail).—There is great activity in the Berlin sound studios. Twelve of the thirteen studios were occupied in September, and of the 338 studio-working-days of the month only 61 were idle.

The four Tofa studios are now being equipped for sound production. The six Staiken studios are still closed.

There is no scarcity of German talkies now. Producers are beginning to fear that the market may get oversupplied and shorter runs may reduce the profits.

Mostly Domestic Pictures

Mostly domestic pictures are running. Americans are beginning to appear on the screen. "Hallelujah!" had a splendid reception and was entitled to it. A French picture with the original dialogue, "Les toits de Paris," a René Clair production, has been six weeks on one Berlin theatre and in another West End house patrons seeking admission began to riot and a police force had to restore order.

The cooler season has brought better attendance, but it is still below last year’s. The growing unemployment makes itself felt, especially in smaller houses.

Jannings with Ufa Again

Jannings has been signed for one more Ufa picture. His first talkie, "The Blue Angel," draws crowds in every European country. The second one, "The Darling of the Gods," will have its Berlin premier on October 13. Herr Jannings is now on tour with a theatrical company, appearing in two German plays in 15 Continental towns, including Bundesgebiet, Prague, Amsterdam, the Hague, Antwerp and Brussels.

3 Sound Newsreels

There are now three sound-newsreels running in Germany: Fox Movietone, the Ufa and the Emelka-News. The government allows all the topical reduced entertainment tax, if their educational value is certified by the Lamme Committee, but such a certificate has in no case been granted yet.

Warners Seek Stage To Produce "Illicit"

NEW YORK, Oct. 16.—Warners Brothers is reported to be seeking a theatre for the stage production of "Illicit," the play which is now being completed as a Vitaphone special.

The usual procedure of first producing a play on the stage and then on the screen was disregarded by Warners in this case.

Fox Hollywood Robbed In Portland; Loot Is $250

(Special to the Herald-World)

PORTLAND, Ore., Oct. 16.—The box office of the Fox Hollywood, local suburban house, was robbed of $250 by a well-dressed youth who held up the cashier shortly before closing time.

"CHIC" CHATS

WE understand that Mary Garden, opera singer, has expressed the belief that grand opera is doomed by the advance of sound films, particularly with the expected addition of three dimensional photography. That is in line with something with reference to the legitimate stage before. It seems very likely that rather than talking motion pictures spoiling the end of grand opera, it will serve to open the world to the public to the enjoyment of productions on the living operatic stage.

It seems no more likely that motion pictures will "kill" opera than that the radio will destroy all desire on the part of a certain class of the population to hear concert stars in person. An extremely reasonable idea has been voiced to the effect that the hardships inflicted upon musicians by the introduction of sound apparatus in the picture houses might not have been so severe if reasons for economy had not been so pressing within recent months. The musicians to the theatre, it is said, is entirely a possibility with the approach of a new wave of prosperity.

There need for fear that between the legitimate and the talking pictures, since a picture always will remain a picture, though the introduction of talking has made it clearer, more complete and easier in every way than it has ever been before.

William Brandt, after many long years connected with the industry as exhibitor and otherwise, recently purchased a group of theatres in and about New York for the showing of legitimate plays. Now, we hear he has booked Pathe features of the 1930-31 product for exhibition in his circuit of houses on Sunday. It’s a great box office idea, but the real answer is: Once a picture man, always a picture man!

The other day something happened at one of the Broadway picture houses which turned out to be amusing enough, but might well have developed into a serious situation. An individual, apparently unknown, informed police headquarters that a riot, with gun play as an added feature, was expected to happen at this particular theatre. Commissioner Mulrooney’s efficient “finest” immediately reported to the station, and about 25 patrolmen armed for riot duty, several ambulances and all the other paraphernalia necessary to the quelling of a disturbance. On their arrival, they discovered a just a false alarm, otherwise known as a practical joke. Hanging is rather a too decent method for the disposal of this particular brand of ornercy human animal!

Fox Theatres Corporation does believe in the box office value of vaudeville as an added attraction to the feature picture after all. Within the next two weeks, four Brooklyn houses on the circuit will install the stage acts. Without any connection whatever with Fox or any other chain, may it be said that a good vaudeville bill will help a feature picture, but that a poor presentation is apt to keep people away who might otherwise be excellent word of mouth advertising for both film and the house showing it. We believe that folks would rather see a good picture without vaudeville than a fair picture with fair vaudeville.

"CHIC" AARONSON

Eugene Emmick Injured

(Special to the Herald-World)

SAN FRANCISCO.—Eugene H. Emmick, president of the Golden State Theatre & Realty Corporation chain of houses in this city and in Northern California, received concussion of the brain and severe injuries in an automobile accident near San Jose.
Columbia Gains Three Millions Over Nine Months Sales in 1929

Executives Credit Showing to Excellent Productions and Stars for Coming Season in "Superior Group"—Many Circuits Signed Since October 1

NEW YORK, Oct. 16.—Columbia Pictures reports an increase in sales up to October 1, 1930, amounting to approximately $3,000,000 more than at the same date last year.

Executives attribute much of the present season’s success, registered in spite of supposed depressed business conditions, to the excellent lineup of productions and stars that Columbia has listed for the coming season in its Superior group.

Among the circuits recently signed by the producing company for its product, a list of which has been compiled for the Superior group since October 1, is:

Greenfield Theatres and Amusement Company, Ltd., San Francisco and Honolulu.

Coston Booking Circuit, Chicago.

Midwest Theatres, Chicago.

Schoenstadt & Sons, Chicago.

Steine & Wiedoff, Indiana.

Vonderschmidt, Indiana.

Griffith Amusement Co., Oklahoma.

Lucas, Atlanta.

Robb & Rowley, Texas.

Carte Theatre Chain, Texas.

Schine Chain Theatres, New York

Associated Theatres, Cleveland.

Leikowitz & Greenberger, Cleveland.

Winner & Vincent Theatres, Pennsylvania.

Century Circuit, New York.

Rosenblatt Theatres, New York.

Manhattan Playhouse Theatres, New York.

Springer Cocalis Circuit, New York.

Leo Brecher, New York.

Current and forthcoming productions which are believed to have contributed to Columbia’s prosperous report include: "Rain or Shine," "Arizona," "Criminal Code," "Subway Express," "Brothers," and the adaptation of such stories as "Tol’able David," "The Outlaw," and "Madonna of the Streets."

Warner Creates New Zone After Acquiring Schine-Harris Houses

CLEVELAND, Oct. 16.—Warner Brothers Theatres, following its acquisition of a group of Schine and Harris houses in Ohio, has created a new zone to handle these houses. Phil Gleichman, formerly district manager of the Pittsburgh zone, has been appointed manager of the new zone by Spyros Skouras.

The new zone will include, in addition to the Schine and Harris acquisitions, a number of theatres that were recently handled by the Pittsburgh office. The total number under Gleichman’s direction is 25 at the present time. It is expected that this string will be increased this month.

Personnel of the local zone office includes Arthur M. Brant, who was transferred from Atlantic City to handle publicity for Ohio; Sam Blowitz, chief booker; Joe Lissauer, assistant booker; R. H. Giles, sound technician; James E. Paunish, contact manager; Frank N. Phelps, George Lynch and George Riester, district managers.

Duncan A. Dobie, Jr.,

Elects Publisher of Two Film Magazines

NEW YORK, Oct. 16.—Duncan A. Dobie, Jr., has been elected publisher of "Motion Picture Magazine" and "Motion Picture Classic." This announcement is made by Motion Picture Publications, Inc.

Dobie has been associated with the publishing company in executive capacities for 16 years, his first position being in the advertising department.

Bandit Ties Up Four, Fires One Shot, Flees

SHREVEPORT, LA., Oct. 16.—After capturing three negro porters and A. J. Voight, building engineer, wiring their hands and feet together and placing adhesive tape over their mouths, a lone bandit, about 35, made an unsuccessful attempt to hold up the Strand theatre in the heart of the downtown section here today. The bandit fired one shot at Harry Ehrlich, vice president of the theatre, when Ehrlich refused to open the safe. The shot missed Ehrlich and embedded itself in the wall. The robber escaped by running down an alley. No money was obtained.
Tiffany Studios Running at Fast Pace Upon 1930-31 Product

Phil Goldstone Speeds Things Up—"The Third Alarm" and Cruze's "She Got What She Wanted" Already Done—Start on "Aloha"

[By Special Correspondent to the Herald-World]

NEW YORK, Oct. 16.—Under the leadership of Phil Goldstone, chief studio executive for Tiffany, the film plant is understood to be running a fast pace on the 1930-31 program. "The Third Alarm," first Tiffany super production, with James Hall, Hobart Bosworth, Anita Louise and Mary Doran; and James Cruze's first special for the company, "She Got What She Wanted," featuring Betty Compson and Lee Tracy, are already finished.

PRODUCTION work has begun on "Aloha," South Sea story written and directed by Al Rogell, with a cast including Ben Lyon, Raquel Torres, Robert Eden, Thelma Todd and others. A second feature under way is "The Single Sin," an original screen story by A. P. Younger. The cast is headed by June Collyer, and the story is written in the style of "Extravagance," written by James Mulhall and featuring Betty Compson and Lee Tracy in the support. Phil Rosen is directing.

The second special to be produced before the megaphone of James Cruze is expected to go into production shortly. James Whale, prominent English director of "Journey's End" and "Hell's Angels," is now conferring with George wre Dodge, executive vice president, and Phil Goldstone, on his second Tiffany production, as yet undecided.

Second Witwer Almost Done

The final stages of production on the second of the series of H. C. Witwer "Classics in Slung," are being completed under the direction of Frank Strayer, with Paul Hurst in the leading role. The series is being devoted to the Tiffany Talking Chimps, now at work on "The Little Divorcee," under Sig. Nisield's direction. The latest of the Westerns to enter production is "The Midnight Stage," the second of the Rex Lease vet series, directed by Richard Thorpe.

By reason of the pressure of production work at the Tiffany plant, Al Mannon and Lou Lewin, co-producers of the "Voice of Hollywood" series, are making this short subject at the Tec Art studios.

Over 1000 Pledges Given To Protest Sunday Shows

(KINGMAN, KANS., Oct. 16.—Delegates to the Southwestern Kansas conference of the Methodist Episcopal church went on record as opposed to Sunday shows during its session last week. More than 1,000 members, ministers and laymen, adopted a resolution protesting against Sunday opening of theatres and pledged their vote against such a move.

Rejects Repeal Petition

(GREENVILLE, MISS., Oct. 16.—The city council rejected a petition, signed by 300 persons, asking that the blue law ordinance be amended so as to make legal the operation of theatres between 1 and 7 p.m. on Sundays.

See III Omen in Measure

(SAN FRANCISCO, Oct. 16.—California theatre interests have taken the stand that the proposed Sunday closing of barber shops may be the beginning of a blue law reign in the state and are cooperating with the Anti-Blue Law Committee of California in fighting the measure.

The measure exempts charitable and recreational activities, including theatres. It will be voted on in November.

Mayor Refuses to Act

(READING, PA., Oct. 16.—The Ministerial Association has called a hall on its efforts to outlaw play films following the refusal of Mayor J. H. Stump, Socialist mayor, to sanction the movement.

A petition signed by 2,000 citizens was presented to the mayor, with the request that he order theatres to close on Sundays. The mayor took the stand, however, that as long as the performances were held as benefits for military organizations he was unable to act.

British Film Is Held Over for Extended Run At Dictate of Box Office

(new to the Herald-World)

NEW YORK, Oct. 16.—"Atlantic," E. A. Dupont's latest talking production, has been held over for an extended run at the George M. Cohan theatre, where Harold Auten is supervising the showing of the product of British importers. The film is an important role in the story. So far Andre Segurola, who played in Universal's Spanish version of "The Cat Creeps," is the only other signed.

The German adaptation is to be written by Dr. Redlich, while the handling of the direction. Olga Tschecotova, European stage star, will enact the leading role, and Johannes Kiemann of Berlin is scheduled for the part of the story. Tala Birrell and J. Tiedtke are to appear prominently in the cast.

Much attention is being given the French production, to be directed by Marcel de Sano. Andree Deterling, young Parisian author, will do the French dialog and adaptation, and Ivan Petrovich will play the amorous "Baron Valmi." Arlette Marchal is to portray the feminine lead opposite him, and Tania Fedor of the Comedie Francaise has been given the only other role as yet assigned.

Makin' Whooppe at $100 a Stanza Now

(Special to the Herald-World)

NEW YORK, Oct. 16.—Eddie Can-

tor of 'Makin' Whooppe,' he is calling for help. He says he is badly in need of new stanzas for his comedy song hit "Makin' Whooppe." and consequently is paying $100 for new and suitable choruses to his ditty. During the New Amsterdam theatre's run of the Ziegfeld show here, Cantor used 28 verses at one time or another. For the screen version he used the original melody, with one of the old verses and three new choruses. According to the comedian, writing these rhymes is the only working he can do on promises. Suggestions for new verses are to be sent in by letter or in cash, and he promises checks by return mail.

U Starts Multilingual Production in 2 Weeks On "Boudoir Diplomat"

Await Arrival of Foreign Actors to Make Film in Three Languages

(Special to the Herald-World)

NEW YORK, Oct. 16.—Following the arrival within the next two weeks of a number of foreign stars, Universal will begin work on the multilingual production of "The Boudoir Diplomat," Spanish, German and French versions of the picture under the general supervision of Carl Laemmlc, Jr., production manager.

Arthur Gregor, Argentine director, will handle the Spanish version, with Baltasar Fernandez Cue doing the adaptation. Fausto Roca, Spanish legitimate actor, is on his way from Argentina, where he has just completed a stage engagement, to play the lead, and Amelia Senisterra, Latin American star, will arrive on the first flight of an important role in the film. So far Andres de Segurola, who played in Universal's Spanish version of "The Cat Creeps," is the only other signed.

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Henry P. Brunet Back From European Visit

(Special to the Herald-World)

NEW YORK, Oct. 16.—Following a two months tour of Columbia Pictures' European offices, where he learned how the company uses the accounting and distributing system used by the company in America, Henry P. Brunet, manager of exchange operations, has returned.

The visit to London and Berlin was brought about in keeping with the producing company's policy of foreign expansion. Brunet has been associated with the work of these departments for several companies.
Blackguards by their record, demons under fire, four comrades made brothers by their hot fighting blood. Dashing, daring, devil-may-care, they hated discipline and loved action. Side by side in the French Foreign Legion, these four ruffians from four nations played the game like men. A thrilling story of loyalty tested by the treachery of a woman.
No questions asked! That's why the Foreign Legion is the goal of fighting men from every corner of the earth—men with pasts to hide, men betrayed by fortunes of war or tricked by wiles of women. A gang of lost souls, of souls drugged by defeat and desperation. In the Legion, they get plenty of the one thing they still enjoy—a fight! And how they fight!
Here's the realistic, unsweetened story of life of four reckless, rowdy spirits who never started a fight without making it a good one. Quick-tempered and undisciplined, their fingers itched for action. Hungry, weary, wounded, they laughed it off. They were drunk with the red wine of battle.

Never Warner Baxter in such a colorful role as this—fearless, swaggering, handsome Frenchman, his one weakness the fascinating woman he loved too well. And Myrna Loy as the adventuress and spy who betrays him gives a performance marking her the supreme siren of the screen. You'll never forget this love conflict with its smashing climax.
These are the recent pictures in which Warner Baxter has played—a notable gallery of screen characterizations by a great romantic favorite.

Behind That Curtain
Happy Days
In Old Arizona
Romance of Rio Grande
Such Men Are Dangerous
The Arizona Kid

Noah Beery

Bluff and burly, equally good in stark drama or rousing comedy, favorite now as well as in the days of silent villains.
BIG BOX-OFFICE NAMES

For this superlative action drama, based on the novel by Andre Armandy, a cast of names that count. Personalities that represent quality, and the finest screen acting of the day. Directed by a great director, Victor Fleming, whose "Common Clay" shattered box-office records.

MYRNA LOY
Right on the bright path to stardom, this exotic beauty excels herself in this picture. Her previous successes include "A Girl in Every Port", "The Black Watch" and "Last of the Duanes."

GREGORY GATE—Russian by birth, plays the role of a Russian refugee, aristocratic member of the rowdy quartet.

GEORGE COOPER—Trained character actor, enacted an American Newshack turned Legionnaire. A great comedy part.

C. HENRY GORDON—Gives a memorable performance in the vivid role of captain of the company in which the hero is fighting for.

SHE had the eyes of a charmer, the form of a princess, the soul of a hellcat. For her favors men paid the price of dishonor.
JUST IMAGINE


LIGHTNIN’


The PRINCESS and The PLUMBER

Screendom’s most popular male star, Charles Farrell, teamed with the captivating sensation of 1930, Maureen O’Sullivan. A gay story of young love—a new box office combination of names.

The BIG TRAIL

MOST IMPORTANT PICTURE EVER PRODUCED

with

John Wayne · Marguerite Churchill
El Brendel · Tully Marshall
Tyrone Power · David Rollins
MAY SPANDING HEADS
New Spanish Publicity Branch for Columbia
(Special to the Herald-World)

NEW YORK, Oct. 16.—Following out its policy of foreign expansion, Columbia Pictures has developed a new branch of its foreign publicity department, to be occupied exclusively with serving the Spanish-speaking countries in Europe and South America.

Mary M. Spaulding, feature writer for several Spanish fan publications, has been selected to head the new branch. She has lately been connected with two Cuban magazines, one in Panama and another in Peru.

By selling Spanish products, high explosives on the United Artists' lot because he could not receive permission to see Douglas Fairbanks, Robert Taylor, and Warner O'Leary, was arrested and will be held pending mental examination.

Claude E. Penrod
(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Threatening to place high explosives on the United Artists' lot because he could not receive permission to see Douglas Fairbanks, Robert Taylor, and Warner O'Leary, was arrested and will be held pending mental examination.

Claude E. Penrod

No Chance to Make Poor Films Under Present System If Nation's Demands Are Heeded, Declares RKO Bookers—Calls Straight Hokum Comedy Best Liked
(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Under the present system of production there is practically no chance of making poor motion pictures if producers here will look over the “Hollywood Wall” and see what the nation demands in the way of entertainment. Al Stahl, in charge of the film booking department for RKO theatres in the United States, told the Herald-World while he was here for conferences on RKO's coming product.

“Those far-sighted executives who look over the 'wall' which surrounds Hollywood and really try to find what the public wants in the way of entertainment have success ahead of them,” he declared. “On the other hand, those who cover their ears to the roar of the crowd are doomed to failure.”

Says Straight Comedy Preferred.

Levy's constant contacts with the theatres in all parts of the nation lead him to believe that audiences want straight-hokum comedy, and not farce films or that they want no more musical shows, that they want realism in their drama, and that they want 25 per cent less dialog than they are getting.

“As far as dialog is concerned there is only one answer,” he stated. “That answer is that they want action, not words.”

Levy charges “bops” to poor dialog and situations which are not the heads of the public. “The motion picture theatre-going public is laughing poor talking product off the screen,” he said. “They love Wild Ows,” he declared. “Bad dialog and bad situations not understood by the audience are the principal reasons, although there are other minor ones.”

Calls Proper Blend Requisite

Asked what sum must be expended by producers to make a satisfactory box office picture, he replied that “there isn't any real minimum.”

“Without regard to cost,” he added, “there must be certain underlying quality in a product to put it across. This quality frequently cannot be explained. Money must be spent. Get the result. Producers must buy good stories, employ good actors and directors. The necessary elements, properly distributed, will put box office quality into a good motion picture. Yet, a million dollars will not build a good commercial picture if there isn't the blend and the distribution to bring out the basic quality.”

He cited “Half Shot at Sunrise,” a current RKO product with Bert Wheeler and Robert Woolsey, as having this proper distribution of elements. The producers looked over the ‘Hollywood Wall’ and saw that the public wanted straight, unabridged comedy. They employed good directorial talent, good actors, bought a good story and hired good technicians. The result is that box office records are being smashed on all sides.”

Levy declared that wide exploitation would not sell admittedly poor product and that, on the other hand, good pictures frequently would draw the public even with inadequate exploitation. He pointed out further that box office records would save a poor story for a while—but that if producers gave too many poor stories to any star, no matter how great, that player would eventually go into eclipse. He cited several instances.

He declared that producers should tell both exhibitors and the public the truth about their product. “Extravagant claims break down public confidence,” he explained.

Close Contacts Held Needed

Of the present situation in the industry, Levy said:

“The greatest difficulty in our business is the 3,000-mile gap between the executive and the producing departments. Most producers have shown a keen eagerness to learn what that public wants for its motion pictures. There is no greater contact with the New York executives in touch with sales.

“A more earnest, sincere contact on the part of producers with the sales executives and with the exhibitors themselves is bound to add a better element of good will to the business.

“General business conditions are improving. There is every evidence that the public will continue to spend.

“After a survey of production schedules I believe that the 1931 product will be so good that the public will be glad to have the opportunity to spend their money at motion picture box offices.”

CLAUDE PENNOD

with his liberal experience in the field of motion picture distribution, is well known to exhibitors throughout the country but particularly in the Middle West. He is branch manager at Indianapolis for RKO Distributing Corporation.

Penrod started in the days of General Film Company, and he began with Robert Lieber, the late president of First National. Leaving General Film, he signed up with Universal at its inception, and then served Fox Films as Indianapolis manager for five years.

Said He Would Blow Up U. A. Lot

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Threatening to place high explosives on the United Artists' lot because he could not receive permission to see Douglas Fairbanks, Robert Taylor, and Warner O'Leary, was arrested and will be held pending mental examination.

Know Your Exchange—Managers

The exchange manager is the direct contact between exhibitor and distributor, and therefore it is to their mutual advantage to know each other.

The Herald-World presents a series of brief sketches of exchange managers and their outstanding activities in the motion picture field.

Selling candy at the Shubert theatre in Indianapolis to help his way through high school gave L. E. Golhammer his first taste of the theatre business. That was sixteen years ago.

Now he's branch manager for Warner Brothers in Indianapolis, and from candy selling he was graduated to a job of selling the books for “The Birth of a Nation,” for two years, returning to Indianapolis to take his first film position, with the Friedman Film Company.

Then he went to work for Alperson at the First National office in Omaha.

PRODUCING entertainment behind the footlights as well as selling entertainment for the screen gives W. A. (Tony) Ryan, Fox manager at Oklahoma City, a double-edged experience in the theatre business. Ryan was born in St. Paul, on January 8, in 1890, and went to St. Thomas College. Then he stepped into vaudeville, playing from 1908 to 1916.

It was a hop to Oklahoma City in 1916 with a stock company of United Booking Office that brought him to the locale that has become his home. After the World War he returned to Oklahoma City and became branch manager for First National, a position he held for five years.

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NEW PRODUCT

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

FEET FIRST

LLOYD AND LAUGHS! Produced by Harold Lloyd. It is not merely thril-ling, as a performer, Lloyd is head and shoulders above any member of the company. The story is of the most rapid and exciting things ever given the talking screen. It is comedy that is for 8,000 feet is never out of character. There are thrills that serve the needs of suspense. Thrills also serve in a natural way as menace to the boy and girl who head off the troupe.

Lloyd neither attempts to make you laugh at the things he does nor laughs at them himself. He relies upon the brainwork of some of the most skilful humorists in the scenario to frame things that are funny and clean. The result is the audience at the preview in a big Coast theatre laughed uproariously. There were little things, such as the laughs aimed with the construction of the comedy. Each build up led to a sub-climax.

The big scene of the picture is the scal-
ing of a building near the finish. It is re-

mindful perhaps of "Safety Last" except that it runs into more footage, a reel and a half, and that it has dialog. It is not merely thril-

ling, it is exceedingly funny. Lloyd finds him-

self perched, innocently, on a scaffolding that is being elevated to the twentieth story of a building. The scaffolding is flimsy and Lloyd is in constant jeopardy.

He climbs from one story to the next, human fly fashion, and through consecutive dangers until he arrives at the top. His precarious position is little the less relieved, however, be-

cause he is at the edge of the building and has great difficulty keeping his balance.

The story starts with Harold in an office boy position with a shoe company in Honolulu. He has aspirations to be a shoe salesman and makes desperate attempts to attract the attention of his employer. Every effort only brings him into bad repute. His heart has already been snared by the handsome Barbara Kent.

By one way and another he inadvertently gets himself on a ship bound for the mainland. Other passengers are the president of his firm, his secretary, who is Harold's secret love, and the president's wife.

The voyage which consumes a third of the footage, and is built with gags, leads up to the point where Harold must deliver "the papers" on the mainland 36 hours before the ship is due to arrive. There is considerable interest in his efforts to deliver, although there isn't the kind of interest that might be termed suspense.

The direction is well done. The gags are sharp, fast and not one is a dud. There is no "clicking" laughs; it is a steady stream of them.

Lloyd's voice is in character with his well reputed pantomime. He has a high pitch that is quite the kind most people wish and expect of him.

The settings are fresh and with the excep-
tion of the building climbing scenes they are new to Lloyd pictures—Douglas Hodges, Hollywood.

HERO COMEDIANS

BERT WHEELER AND ROBERT WOOLSEY

Buck a full range of laughs into Radio Pictures' "Half Shot at Sunrise." With them is Leni Stengel.

HERO COMEDIANS

HALF SHOT AT SUNRISE

A LOAD OF FUN. —Produced and dis-

tributed by Radio Pictures. Directors: Paul Sloane, Author, James A. Creel-

man, Jr. Dialog by Anne Caldwell and Ruth Sweeney. Music and lyrics by Harry Tierney and Anne Caldwell. Photographer, Nick Musuraca. Record-
tist, Leitch McDonell, Jr., Editor, Arthur A. Roberts, with Bert Wheeler, Robert Woolsey, John Rutherford, George Mac-


THERE is a boat load—make it the Leviathan—of tomfoolery and fun crammed in this new Radio picture starring the team of Wheeler and Woolsey. If these two comics in "Half Shot at Sunrise" don't make the audience howl, then the audience is at fault.

As stated, it is all tomfoolery, but about the most pleasant and refreshing tomfoolery one could imagine. It has the laughs that bring the tears to your eyes, and that should be sufficient comedy for anyone.

It is the type of picture in which Wheeler and Woolsey excel—a picture which offers little with story, but is overflowing with situations. Give them the situations and they will take advantage of them 100 per cent.

The picture moves rapidly, but the gags have been well timed and therefore none of the situations are lost in the roar of the audience, a condition which is not avoided often enough in the audible film.

Although there are a couple of good musical numbers in the picture, they should, are sold to the public as a musical comedy, for it makes no effort to be one. It should be exploited as one of the best farces to reach the screen thus far this season.

Particularly good in the cast is Edna May Oliver, who never failed in adding to one's pleasure at seeing a Richard Dix picture. As the wife of a trifling colonel of the army she is excellent. Dorothy Lee matches well with Wheeler, the two being sweethearts in this film. Leni Stengel as the vamp and George Macfadine as the colonel likewise are capable in their performances.

Paul Sloane has done a fine piece of directing. Though farceful in treatment, the situations, due to Sloane's guidance, are never over-
done. Arthur Roberts' editing, too, is worthy of note.

"Half Shot at Sunrise" is the story of two buck privates who are A. W. O. L. in Paris.
October 18, 1930

EXHIBITORS HERALD-WORLD

Their efforts to evade the military police, their love affairs and their return to the trendy Flannel buildings the picture into a whiz of a comedy.—Joy M. Shreck, New York City.

JUST IMAGINE
EXTRAORDINARY PICTURE Produced and distributed by Fox Films. Directed by David Butler. Dialog, adaptation, and direction by Seymour Felix. Photography by Charles Lang. With Jackie Coogan, Junior Durkin, Mitzi Green, Clara Bow, Ruth Sturges, Mary the Ireeing, Dick Wicks, Jack Oakie, Jack L@cure, Billie Maylor, Billie Buitis, Charles Selton.

STUFF that hasn't graced the screen in many years is in Paramount's "Tom Sawyer." It's a show that is as unique as the story that it tells. The world has been waiting for a young Tom. It embodies the things that made Twain the master he was and the things that endear his works to the hearts of the world.

It's fine showmanship. It hasn't been the easiest thing to transfer to the screen, most likely, but it has been done with a fine hand and yet here and there it made itself felt. It's fortunate that Paramount could find Jackie Coogan a youngster to whom it could intrust the responsibility of the star role. He is the complete, the youthful and mischievous Tom. It is seriously doubtful that any other child might have been able to do the characterization that is part in the making of pantomime, screen experience and his trinary balance. He stays in character throughout the picture, and to the average of the story is a degree surprising to many who have been without their Jackie for the past four years. Time has not lessened his talents nor marred his fame.

The children who attended the preview in Glendale, Cal., whooped and shouted. They had obviously found something (for them) like it for many, many shows.

The laughs are as well planned for adults as for juveniles. The hallmark is that ever-present Twain philosophy in it for an older audience that makes the story beautifully whimsical and amusing.

The cast headed by the star and Mitzi Green is remarkably well chosen. In it are people seldom given credit on the screen but who find themselves in parts that do them justice and which they likewise do justice to.

There has, as might have been previously intimated, been little alteration in the comedy and story of the three youngsters who felt absurdity in themselves. The characters have their grave disappointments and seek a way to freedom by running away. They find a pirate's island and make it a haven.

A man has already been murdered. The two youngsters, Huckleberry Finn and Tom by devious methods bring the criminal to justice.

It is from start to finish one of the company's best pieces of product. Possibly I should say "best" but I dislike the expression.


HEADS UP

SCOTT'S immortal narrative poem is here presented on the screen with sound but no speech. Said to have been photographed in the highlands and lake country of Scotland, the actual setting of the original poem, the consistent effect is beautiful and add much to the creation of the necessary atmosphere.

The picture opens with a simple chorus appearing on a stage rendering the opening lines of the poem in song. The scene then fades into the scene representing the last of the poem.公司 gives an easy, relaxed, interesting story. The special music is most effective, giving the story a kind of life it otherwise would lack.

One for the Coast Guard is a plotless, fast-moving drama. It is lovely. It is an attempt to make the audience think. It was a failure because the audience can think. It was a failure because the audience does not want to think. The director has achieved reality and it is being shown once a week at the Palace Theatre. The play follows the life of a man who tries to be a soldier.

The story of Richard Dhu, the leader of Clan Alpine: Douglas the outlawed enemy of James FitzJames, the king; and Ellen, Lady of the Lake, is one familiar to every school child. The film will be distributed by the Great Western, which has Douglas and the king, and finally is brought to an end through the appeal of Ellen, forms the main plot. The heroine of the tale is Ellen for Malcolm Graeme, rival of Roderick Dhu for the hand of the girl, forms the romantic interest.

Directed has been handled with skill and an attention to detail as regards the original thought of the poem which is admirable. No attempt has been made to put the poetry into the music, but the poetry is one of the story which is told by the actors who say the parts. The music with the story is well done, but the music is only an aid to the story.

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RENO

THREE factors in "Reno" make for box office—title, subject matter and the return of Ruth Roland to the screen. One might be the name of the author, Cornelius Vanderbilt, Jr. The picture itself, however, does not match the exploitation possibilities. This is due primarily to the story, which lacks originality and as a consequence has offered no opening for unusual twists in plot development. Two sequences in the picture give Miss Roland opportunity for the thrilling moments which were hers when she reigned as serial queen. One is initiated on a horse, she Speeds to her little son. The other is the automobile race with her husband who she fears will kidnap their daughter. Miss Roland has a very nice recording voice, both in her speech and in her singing. She needs, however, more full advantage can be taken of her talents. Three men in her support—Montagu Love, Kenneth Thompson and Sam Hardy—are given good accounts of themselves, especially Hardy, whose comic relief adds much to the picture as a whole.

"Reno" tells of the wife who is harassed by a self-centered, domineering husband, a husband who has never been defeated in the business world. He does not propose to be whipped by his wife, with their little son, rushes to Reno for a divorce. When it appears that the husband, through his treachery, has haled her divorce plans and has brought her back to him "crawling on her hands and knees," he is killed in an automobile accident and the wife is free to marry the man she has always loved. A play on the title and on the divorce question should be made in all exploitation.—Jay M. Sherek, New York City.

SHE GOT WHAT SHE WANTED

A SATIRE on marriage and the follies of women, "She Got What She Wanted" is actually directed, cast and well written. And it is produced in exactly the same manner as a legitimate play is produced, crowded with actors where action is almost excluded. There isn't a setup in sparkling conversation from the moment the play opens, and Cruse has used unusually few scenes for a film play.

One sees the home of Betty Compson and Gaston Glass, her husband. Again, there is the booking office of the two railroad stations, an interior shot of a train, a gambling-shooting scene, and an exterior shot of a train in the night. The play opens with Betty Compson disgruntled because her husband spends all his time reading, writing and listening to the radio. The husband is a boarder and an ex-boarder, Alan Dale and Lee Tracey, respectively. She thinks they are what she wants in the way of a husband.

In the end, her husband sells a hook. However, he is no longer her husband, as she has married Dale. She leaves him and later Glace persuades her to elope with him. At last she has what she really wants.

To George Rosener goes the credit of scripting, "She Got What She Wanted." In the cast go the credit of putting the lines over effectively.

"As such a wise-cracking musician, makes the most of his part, and has hard competition from the rest of the cast. Miss Compson is well-nigh perfect in her role of unholy wife. Halls scores, as usual, with their own character, Dale, as the gambler, swaggers superbly, and Kelsey is an excellent Irish cop.

The sound is good. The USDA Cruze direction is apparent in the smooth flow of the product.—Edward Churchill, Hollywood.

MIN AND BILL
FINE QUALITY.—Produced and distributed by M. C. Directed by George Hill. Story from Lorna Moon's "Dark Star." Dialogue and scenario by Marion Jackson and Frances Marion. Photographed by Harold W. Estron. Edited by Basil Wrangel. With Marie Dresser, Wallace Beery, Dorothy Jordan, Marie Rambeau, Donald Dillaway.

MARIE DRESSER is Min and Wallace Beery is Bill in a fine performance produced and distributed by M. C. Beery's part is much the lesser of the two, but he goes well about the business, putting in the comic scenes in which they appear together.

It is not all fun. There is a distinct note of pathos and tragedy in the show. The climax shows Dresser feeling the wound played by Marjorie Rambeau; it depicts her attempted escape and her arrest on a murder charge. Miss Dresser's acting in this sequence, while her foster daughter is starting on a honeymoon, is the purest pathos. The fadeout is immediate.

Marjorie Rambeau's acting is excellent. Her appearance on the screen galvanizes every scene he appears in. The lovely doomed woman, who leaves her baby with a friend and returns several years later to hear that the child is dead, Miss Dresser misrepresents the facts in order to keep the child in her own custody.

The child, played by Dorothy Jordan, later is seen as a girl, seen as a man, married to a young man played by Donald Dillaway.

It is good entertainment and well directed. It is not sensational enough to attempt to make it so. It does, however, boast of having two of the finest characterizations lately seen on the screen. Miss Dresser and Miss Rambeau, with the greater interest centered on the former. It is a picture intended as a screen characterization and in producing it Bill has proved it is possible to do a big characterization entertainingly.—Douglass Hodges, Hollywood.

TOO HOT TO HANDLE
LARRY DARMOUR PRODUCTIONS
R K O.—Sound

Length: 2,000 feet. Longest in two reels of slapstick comedy packed with laughs. Fine supporting cast assists the star who, as the story goes, is to tell two anecdotes from a " BATCH he Polite" book to his family who probably knows more about it than she does. The results are hilarious. In the first, the handle to the slapstick and hard falls for a big laugh every time. There is not a weak spot in the dialogue, gags, and the comedy as a whole.—Lee N. Writing for directing Fazenda in what is considered her finest two-reel subject.
DEAR HERALD-WORLD:

As soon as we arrived in Denver we went out to the Aladdin theatre to call on our very good friends, Mr. and Mrs. Harry Huffman, only to find that they were out of the city. Before leaving the city last night we went out to call on them again and were delighted to find them at Aladdin.

We would count a visit to Denver robbed of much of the joy should we not be privileged to meet these two delightful people. The exhibitors throughout the Denver territory book their pictures largely by what is playing at the Aladdin. When a production plays the Aladdin they consider it plenty good enough.

On October first Mr. Huffman will take over the Tabor Grand. For a great many years back when one thought of Denver one instinctively thought of the Tabor Grand. The two names seemed permanently linked together, and for a great many years the Tabor Grand was the beaux-arts in Denver's theatrical life. But in more recent years, and because of the building of a number of deluxe houses, this theatre has slipped into second place.

Mr. Huffman will redecorate and refurnish this theatre and bring it right up to the minute in beauty and comfort. Under his able management we confidently predict that the Tabor Grand will again take its place as the popular playhouse of the Rocky Mountain metropolis. Watch the prediction and see if we are not right. This closes our chapter on Denver.

We note that the Chicago police force made another raid on the racketeers. As usual the racketeers escaped, but the police succeeded in shooting another innocent bystander. What Chicago should do is to equip her police force with lollipops instead of guns. They would be less dangerous to peaceful citizens.

Just see what doggone luck we have. We drove over here to Gald because the Aladdin, a distance of 230 miles, to see our old friend E. E. Sprague of the Sherman theatre, only to find that E. E. is in the hotel Savoy at Denver recovering from an operation, and there we were for nearly a week within a couple of blocks of whom is playing the Aladdin. It proves to us that we should go over to Cherry county, Nebraska, along about the middle of October and shoot mallards for a week or so to see if we can't change our luck.

Them of you what haint never known Sprague haint never known nobody yet. When Kansas wants the state to go Democratic they send for Sprague, when they want it to go Republican they send him to Colorado. He has to judge all the beauty contests, and he is rated as the best judge of Politica-Chinas at the county fair, and when he ties a blue ribbon on a rooster you can hear him crow all over Sherman county. When he drives past a farm house the hens all get off the roof and go to laying turkey eggs. That's the kind of a guy Sprague is.

But speaking of beauty contests, Sprague is the bird who horn-swogled us out of first money in that Herald's Exhibitor Beauty Contest a few years back when we were coming down the home stretch leading the entire field, and just for that we won't sell him the HERALD-WORLD for less than three bucks for two years. We are going to get even with that guy some way.

Last night we attended the showing of Nancy Carroll's in "THE DEVIL'S HOLIDAY" at the Sherman. The picture was well acted and pleased, but there were two things about it that amused us. One was the title and the other was that it depicted a rich country boy falling for the wiles of a show-woman machinist while he was in the city to place a large contract for farm machinery. Wouldn't that give you a laugh?

Whenever we think of these country "jakes" and "yokels" we think of Lincoln, Grant, McKinley, Roosevelt, Garfield, Perry, Garwood, Huffman, Hoover and hundreds of others, all of whom grew up with the pulley, ragweed and cockleburrs out on the farm. We wonder who can point to any prominent man who got his early training on the street, and yet they continually depict country people as being mentally deficient because they don't attend wholesale parties and get drunk with the rest of the rabble. You can find thousands of young men in New York City who never get ripe, and yet the brain every time they have an early frost, the frost always get 'em.

Since the hijackers have gone to stealing brick houses in Canada and breweries in this country, Uncle Sam will need to guard the Panama canal or they will swipe that next.

We haven't a darn thing to write about, but we've got to do something. We don't know anyone here who will go and play golf with us and we are held here pending receipt of information which should have reached us at Denver. We wired for it from Scottsbluff, Nebraska, but that doggone George just can't get his mind off that baby girl of his, and we don't blame him much either. He's a whole lot like Bill Weaver in that respect. Babies first, always, with those two guys.

Question. Just what position will the boys be in who are using Western Electric equipment should the circuit court of appeals affirm the decision rendered by the federal court in the Rela patents case against Western Electric? Answer. "OUCH." Maybe.

We understand that the Chicago Auditorium, where they used to hold stock and machinery shows, and where grand opera was wont to make the rafters rattle, and politicians save the country every four years, is to be converted into an indoor peewee golf course. The next thing we know they will be sliding balls through paintings and smashing statuary in the Field Museum.

We note that Utah has adopted our theory. Out there they are going to form a new party, the platform of which is to repeal the Eighteenth Amendment and have the government manufacture and dispense pure whisky under strict regulations without profit and keep the revenue off of it.

Personally we don't care if we never see a gallon of whisky (a quart at a time is enough for anybody) and if the Government will dispense it without profit and without revenue under licensed permits so that people can buy it legally, the bootlegger will be through overlooking and Uncle Sam can keep his army of gendarmes at home to help the family do the chores in time to go to the theatre to see "ALL QUIET ON THE WESTERN FRONT."

Hurrah for Utah. Mormons or go Mormons, we're for 'em.

We note that the M.P.T.O of Wisconsin elected our old friend, Fred S. Meyer, as president of that organization. Wisconsin never produced a square shooter than that same Fred get softer, and if the association don't already know that they will find it out before his term expires.

Never mind the Perfectos, Fred, we never smoke anything but the old pipe anyhow. We smell liver and onions downstairs.

J. C. JENKINS, The HERALD-WORLD man.

The HERALD-WORLD covers THE FIELD like an April SHOWER.
A Few Personalities and Stills

Edward Everett Horton
Jaqueline Logan
Tom Moore

James Cruze

Stepin Fetchit
Ruth Roland
Ivan Novello
of Sono Art-World Wide Films

José Bohr and Myrna Loy in "Rogue of the Rio Grande."

Lola Lane in the Cruze production entitled "Costello Case."

Ruth Roland and Douglas Scott in Sono Art's "Reno."

A wicked left pops up in the Cruze production, "The Big Fight."

Lois Wilson, Edward Everett Horton in "Once A Gentleman."

From "Just for a Song," a Gainsborough production.
MGM Musical, "Southerner," Starts With Tibbett Starred

Pathe's Decision to Set Aside Mary Lewis Picture Brings $25,000 Suit—35 Pictures Underway on Coast, Decidedly Fewer Than Normal Number

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Metro-Goldwyn-Mayer today began shooting Lawrence Tibbett's new picture, "The Southerner," with Harry Pollard at the megaphone. Esther Ralph is the feminine lead. It is a musical, and the only one at present in production here.

Pathe's decision to set aside its plans for a Mary Lewis musical of proportions culminated this week in a suit brought by the opera star to recover damages. She states that her salary was to have been $25,000 and that of that amount she has received only ten per cent.

35 Pictures Underway

There are 35 pictures underway at present, which is decidedly under the normal number for this season of the year. Columbia shows the greatest activity with two big pictures, "Dirigible," and "To'Blie Dav'd," and four others being photographed.

Warner Brothers and First National, United Artists, Educational and Tiffany are practically dark although United Artists will resume activity in a day or two with shooting on "Reaching for the Moon," Chaplin of course is finishing "City Lights" but his work is being done at his own lot.

Clara Bow Film Starts

Paramount is starring Clara Bow in "No Limit." She starts work this week. Norman Foster, stage actor, will appear opposite her. Frank Tuttle directs.

Miss Bow's name recently figured in eight column banner lines on front pages for her alleged attempt to stop payment on checks cashed in a Nevada gambling house. It is reported that her current vehicle had been chosen at the time of the affair; but the studio denied that the thing was a hoax staged for publicity purposes.

Associate Producers

Universal has named Robert Harris and Erwin Gelsey associate producers. Harris a few days ago left Columbia where he was in a similar post. Before going to Columbia he was scenario department head at M.G.M.

Gelsey joined Universal three months ago as scenario department head. He was formerly with Paramount in the Eastern studios.

Stahl Doing Script

John M. Stahl, director of "A Lady Surrenders," has been transferred to the scenario department to prepare the script for his next directorial effort.

Belas Lugosi Signs

Belas Lugosi, Hungarian who is developing rapidly as a heavy, and now playing the lead in "Dracula" for Universal, has been signed to a five year contract with that organization by Carl Laemmle, Jr. Efforts are being made to find suitable material for him.

Robert Warwick, stage favorite, who arrived in Hollywood ten days ago, already is clicking. He has a featured role in "Once a Sinner" for Fox and also one in "The Queen's Husband" for R.K.O. He is lined up for a second Fox production.

Straus an Actor

Oscar Strans, the famed composer, will be an actor. He will visit the star's homes, theatres, cafes and studio sets while the camera grinds, his role being that of a German film fan seeing Hollywood. In the cast will be Greta Garbo, Norma Shearer, Ramon Novarro, John Gilbert, Raquel Torres and others. The picture is M.G.M.

Clift Adapts "Nurses"

Denison Clift, playwright and film director, has been signed by M.G.M. to adapt "Nurses," a story of San Francisco hospitals, to the screen for M.G.M. Alice Elinor is the author.

Roberts' Next

"The Beloved Enemy" will be the next production undertaken by Al Rogell for Tiffany release. Rogell will direct personally and selection of the cast will start soon. It will follow "Alaska."

Jeanie Macpherson to Write for Paramount

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Jeanie Macpherson has returned to Paramount after an absence of four years. The studio has signed her for scenario and dialog. She left De Mille three months ago and was succeeded by Elsie Janis.

9,975 Employed in All Studios, Survey Shows

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—While production is below normal because production has passed its peak for the year, and because First National and Warner Brothers have practically suspended production, there are at present 9,975 persons employed in all studios. M.G.M., Fox, RKO and Paramount lead in number of employees. M.G.M. lists 2,100, Fox lists 2,000, Paramount, 1,635; and R.K.O. 1,000. Figures were compiled by the Community Chest.

Report Mary Pickford to Start Independent Producing

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Although Mary Pickford refrains from confirming it there is a widespread report that she will soon leave United Artists to embark on an independent producing enterprise.

"I Have Abandoned All Plans to Buy into UA," Declares Hughes

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Howard Hughes declared today that "I have abandoned all plans to buy into United Artists."

He telegraphed from the East that I was prepared to take over Art Cinema Finance Corporation at a reasonable figure but the price was too high. He has again signed Lewis Milestone, who will direct "Front Page."

Paramount Official Group Goes East to Place Astoria Plant on Feature Schedule

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—The Paramount officials who are to put that organization's Long Island studio on a regular production schedule are now Eastbound.

In the party are B. P. Schulberg, Walter Wanger, Ernst Lubitsch, Sam Jaffe, James Wilkowski, Franklin Hansen, Ernest Vajda, Max Martin, Herman Manickiewicz, Maurice Hamlin and Samson Raphaelson.

Lubitsch will act as supervising director of the Eastern studios.

RKO Hires Al Boasberg And Douglas MacLean As Associate Producers

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—Radio has signed Al Boasberg and Douglas MacLean to become associate producers. They begin work immediately.

J. I. Schnitzer, president of Radio Pictures, will remain here two months, it is learned. During his past two weeks stay he has taken a big hand in hiring executives and talent and reports indicate that he will continue to do so for some time.

Chesterfield to Begin "The Midnight Special"

(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—With the arrival here shortly of George R. Batcheller, president of the Chesterfield Motion Picture Corporation, plans will be completed for the making of Chesterfield's all talking melodrama, "The Midnight Special," a railroad film.
Filmdom in the Rough

AT THE HERALD-WORLD TOURNAMENT

EXHIBITORS HERALD-WORLD

October 18, 1930

[Comic strip with various elements involving golf and film personalities, such as Douglas Fairbanks, Charlie Chaplin, and others, in a humorous and exaggerated style.]
MR. ERNIE ROVELSTAD.

DEAR ERNIE:

I have got into trouble again, Ernie, and in a way it is all your fault. When you told me in your last letter that I should hobnob with the picture stars socially so I could write things in the HERALD-WORLD you didn't know what you were letting me in for. You said I should go horseback riding because that's what the stars did. This is where the trouble comes in.

You know I don't know anything about horses. In New York once in a while I used to see a picture of a horse, but hardly ever a real one. Out here they're as thick as flies. Well, after I got your letter, I went to a friend and told him I was going to go horseback riding. First off, he said, I had to have a uniform. This may look funny to you, Ernie, because you don't know about horses either, but you can't ride one unless you have a certain kind of pants and boots. The horses don't have to get dolled up, but you do.

Well, I said to myself, anything for my job, so I figured I'd spend six or seven dollars for the outfit. Ha Ha. Do you know how much the boots alone cost? Twenty-six dollars. Pants was twenty dollars. But I didn't care, because I was hearing such nice things about riding I knew I'd like it.

Then I went to a place out here, which is a stable full of horses. Right away I saw Mary Astor, so I knew you was right about that's how to meet the picture stars.

So I went up to the keeper and I said, "To tell you the truth I have never been on a horse before. I would like a very used one, pretty old, and he should be a vegetarian." "What do you want a vegetarian horse for?" he said. "So he shouldn't bite me," I said, and he began to laugh. It came out that horses don't bite people's only kick, but I figured never can tell—a horse looks like to me if it's got worse teeth than a lion.

Then he said, "What do you want, a Western or an English saddle?" So I took a guess and said "English." This was a great mistake. I found out that a Western saddle has got a handle in front where you can hold on, but an English saddle has only a round piece of leather that looks as big as a half a dollar. The keeper gave me a brown horse.

I began to make a little speech to the horse about how what was the use of getting excited and running fast, and how my family always liked horses, even way back, and we never hurt a one, and how I thought that horses were very, very nice myself, and a lot of other things so that I could win its confidence.

And then the keeper gave the horse a little pat and it started to run. Ernie, you don't know what happened to me. I haven't got an inch of skin left on me. Someone told me I was holding on to the horse's neck and when I came near Mary Astor I tried to grab her reins so I shouldn't fall, and she didn't like it. I'm sorry, Ernie, if me and Mary Astor can't get along but I don't even remember doing any such thing.

All I remember is that I was almost unconscious when we came to a little stream about two feet deep. The horse began to cross and then, all of a sudden, she lay down right in the middle of the water. "Hey," I said, "get up." But it was no use. I was soaked through and through. So I had someone take off my boots which were filled with water and then I didn't have no hook to put them back on my feet. Well, I left the horse right there and I walked home in my stockings.

I feel hurt all over, Ernie, and people tell me I will be worse tomorrow. I think maybe you should pay me my money back which I spent trying to get acquainted with Mary Astor so I could write better pieces for the HERALD-WORLD. Because if it wasn't for you I wouldn't have tried to bust in on no animal act. Believe me I am plenty sore.

Hoping this finds you the same,

—NORMAN KRASNA.
United Artists Will Make Only Specials in Future: Schenck
(Special to the Herald-World)
HOLLYWOOD, Oct. 16.—Joseph Schenck has returned from an eastern trip and states that in the future United Artists will make nothing but specials. He also spoke all rumors regarding mergers and change of control.

Pacific Coast

Paramount Production Chiefs Reach East to Launch Program
Work Starts Soon for “Ladies Man,” One of First Vehicles of Enlarged Program—Two Complete Casts to Make Claudette Colbert’s “Strictly Business”—Four Warner Shorts Completed
(Special to the Herald-World)

NEW YORK, Oct. 16.—Definite operating plans for production of Paramount’s Eastern studios are expected within the next few days with the arrival here this week of Walter F. Wanger, partment; B. P. Schulberg, managing recently appointed supervising director production manager of the Hollywood studio.

Production of “Ladies Man,” one of the first vehicles to get underway at the Eastern studio on the new and enlarged program now being worked out by the executives, will begin early next month. Lothar Mendes, who will direct Paul Lukas in the feature, and Herman Mankiewicz, who will write the screen, also arrived in town this week.

Two Casts for “Strictly Business”
Two complete casts will be assembled for the filming of Claudette Colbert’s next starring vehicle, tentatively called “Strictly Business.” Jesse L. Lasky, first vice president in charge of all productions of the company, told both English and French versions of the picture will be shot simultaneously, as was the case with Maurice Chevalier’s “The Big Pond.” Miss Colbert will play the lead in both productions, since she is Parisian by birth and speaks French as well as English.

Dorothy Arzner has been selected to direct both versions, with the aid of a French director, as yet unnamed, on the Gallic edition. Lasky intimated in his announcement that it was not yet decided if all the dialogue in each English or French version of the Colbert films will be produced bi-lingually, though this decision will not in anyway effect Paramount’s foreign production.

Parker Doing Dialogue
Austin Parker, author of the original story from which the screen play for Miss Colbert is taken, is now at work on the dialogue for the picture. Frederic March will play opposite the French star when filming starts early in November. Rosalie Stuart, Broadway stage producer, has been in charge of the selection of Miss Colbert’s material.

A large group of Hollywood talent, headed by Clara Bow, David Manners, to East, will work with Miss Colbert in the studio to produce her next film. She is expected to start filming for the star’s new vehicle, “No Limit,” under the direction of Frank Tuttle. Charles Ruggles is also moving East, where he is scheduled for personal appearances in Boston. “No Limit” was written by Viola Brothers Shore, who also is coming East, and will assist in the selection of suitable locations for the filming of the New York outdoor scenes.

Four Warner Shorts Completed
At the Warner Brothers Vitaphone studio in New York, four of the studio’s shorts have been run off under the general supervision of Murray Roth.

“Home Made” is starring Dorothy Hall of the stage company of “The Greeks Had a Word for It,” now playing one of the Broadway houses. Albert Hackett, brother of Raymond and co-author of “Screenplay,” and his wife, called “Up Pops the Devil,” is in the cast with John Patrick, Jesse Busley and others. Arthur Hoyt, directed a script by Weare Holbrook.

“The Painter,” directed by Alf Goulding, has a cast headed by Frank Orth, and including Helen Nord, Karl Stahl, Frank Kingeley, Walter Baldwin and Arthur Uttry.

Four “Nagger” Finished
A fourth of the M. J. W. John Nord-wood “Nagger” series has been produced, under the title of “The Naggars Day of Reat.”

Another addition to the long list of Varieties is “Opening Night,” from the pen of A. D. Otvos, and directed by Roy Mack, star megaphone wielder of the Brooklyn plant. In the cast are Peggy Shannon, Leo Hoyt, Dorothy Sands and Thomas P. Jackson.

Murray Roth, continuing his policy of giving the前途 Broadway stage to the Vitaphone Varieties appearances, has closed with String Byington, legitimate actor well-known on the Big Street, and Edgar Bergen, ventriloquist.

Report on Warner-F. N. Production to Center at Burbank by December 30
(Special to the Herald-World)

HOLLYWOOD, Oct. 16.—All production activities of Warner Brothers and First National will be centralized at the Burbank plant of the latter studio by December 30, it is reported. The story department of the Warner Sunset Boulevard studio already has moved and it is expected that the remainder of the plant will follow before the first of the year. It is reported that the Sunset building will be used when production taxes the Burbank location, as the old Vitaphone studio has been used.

Three Weddings Recorded; Dr. Lee Deforest Marries
(Special to the Herald-World)
HOLLYWOOD, Oct. 16.—Three marriages were announced this week. It was learned that Dr. Lee Deforest, radio and talking picture inventor, married Eugenia Sisson in a Mexican city this summer. Jotia Gouda was wed in Yuma, Arizona, to Harold Grieve on September 11. Viola Howell, actress, was married to Jimmy Thompson, professional golfer, during the week.

Henry King, noted picture director, became the proud father of a baby boy last Friday.

Canadian House Has New Club for Kiddies
“Everyone Should Have a Playtime” is one of the first lessons of physiology, yet M. P. Wetherell, manager of the Capitol house in Kamloops, B. C., Can., finds that it still makes an interesting theme for a radio broadcast. With this slogan he has organized a Junior Joy Club to boost juvenile attention at matinees. News of the club is broadcast every day on the theater’s radio circuit. Members are admitted for 10 cents instead of the regular 15-cent price and those outstanding children who are presented with prizes from the stage. The Joy Club has been endorsed by parents, associations and school authorities.

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<th>CHIEF PLAYERS</th>
<th>BRAND NAME</th>
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<tr>
<td>&quot;Cimarron&quot;</td>
<td>Wesley Ruggles</td>
<td>Richard Dix</td>
<td>RKO Studios</td>
<td>September 18</td>
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<td>&quot;Beau Ideal&quot;</td>
<td>Herbert Brenon</td>
<td>Ralph Forbes</td>
<td>September 16</td>
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<td>&quot;Red, Line and Shaker&quot;</td>
<td>Edward Clune</td>
<td>Bert Wheeler</td>
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<tr>
<td>&quot;Trader Ginsberg&quot;</td>
<td>Mark Sandrich</td>
<td>Nat Carr</td>
<td>Headliner series</td>
<td>October 1</td>
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</tbody>
</table>

**Fox Studios**

| "Lightnin' " | Henry King | Will Rogers | August 18 |
| "Shepper" | Leo McCarey | Edmund Lowe | September 12 |
| "Network" | Berthold Viertel | Neil Hamilton | October 2 |

**Universal Studios**

| "Dracula" | Tod Browning | Bela Lugosi | September 29 |
| "Resurrection" | Edwin Carewe | Helen Chandler | September 22 |
| "Cohens and Kelly's in Africa" | Vin Moore | John Boles | September 11 |
| "Oorang" | Harry Carson | Dorothy Janis | September 20 |
| "Sailor Beware" | Ralph Ceder | Sara Hardy | September 22 |
| "Sommerville Comedy No. 2" | Kurt Neumann | Kane Richmond | October 3 |
| "Lover's No. 6" | Al Kelley | Ynez Seabury | |

**Metro-Goldwyn-Mayer Studios**

| "Trader Horn" | W. S. Van Dyke | Harry Carey | September 29 |
| "Within the Law" | Sam Wood | Edwin Booth | September 22 |
| "The Great Meadow" | Charles Brabin | Eleanor Boardman | September 20 |
| "The Southernmost" | Harry Pollard | Lawrence Tibbett | September 22 |

**Paramount Studios**

| "The Right to Love" | Richard Wallace | Ruth Chatterton | September 20 |
| "Fighting Caravans" | Brower-Knopf | All-Star | September 20 |
| "The Right to Love" | Richard Wallace | Ruth Chatterton | September 20 |
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**Pathé Studios**

| "She Takes a Holiday" | Paul Stein | Kenneth MacKenna | September 4 |

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<tr>
<td>&quot;The Painted Desert&quot;</td>
<td>Howard Higgin</td>
<td>Bill Boyd</td>
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<td>&quot;Footlight&quot;</td>
<td>Clyde Bruckman</td>
<td>Harold Lloyd</td>
<td>September 22</td>
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<tr>
<td>&quot;Aloha&quot;</td>
<td>Al Rogell</td>
<td>Raquel Torres</td>
<td>September 24</td>
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<tr>
<td>Talking Scenes</td>
<td>Robt. C. Bruce</td>
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<td>Gayety Comedy</td>
<td>William Watson</td>
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<td>Christie</td>
<td>October 1</td>
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</tbody>
</table>

**Columbia Studios**

| "Dirigible" | Frank Capra | Jack Holt | August 12 |
| "Reesland" | Lionel Barrymore | Edith Woodcock | September 12 |
| "Madonna of the Streets" | John Robertson | Evelyn Brent | September 12 |
| "The Blue Dragon" | John Bryanstone | Richard Cromwell | August 13 |
| "Criminal Code" | Howard Hawks | Walter Huston | September 22 |
| "Dawn Trail" | Christy Cabanne | Buck Jones | September 18 |

**Hal Roach Studios**

| "Another Nice Mess" | James Parrott | Laurel and Hardy | September 14 |

**First National Studios**

| "Sacred Flame" | Unnamed | "The Bad Man" | French Version |

**Tec Art Studios**

| "Voice of Hollywood" | Louis Lewyn | All Star | September 21 |
| "Mickey Mouse" | Disney Bros. | Disney Bros. | September 22 |
| "Varahold Adventure Series" | Elmer Clifton | Tom Terriss | September 22 |

**Tiffany Studios**

| "The World Champson" | Frank Strayer | Paul Hurst | Nita Martin |
“SHOOTING” A PICTURE

So far this paper has described a number of devices with which one can produce a motion picture without an explanation as to how they fit into the general problem of photographing and recording motion pictures. Now let us go into a sound stage with a typical motion picture feature in production and observe the actual “shooting.” Before doing so, however, we should first of all get ourselves with an understanding of some of the fundamental operations involved.

The average feature-length photoplay which we see in a theatre is usually around 7,000 feet in length when completed. To produce this footage, it is necessary to shoot 100,000 to 150,000 feet of picture negative. A current production which now has a length of 10,000 feet required the shooting of about 250,000 feet of picture negative alone in order to secure good “takes” of the very intricate scenes involved. The unused footage on the cutting-room floor compares with the superfluous manuscript of the writer except that the film costs more than waste-paper and much more than just one man’s time.

The 7,000 feet of the finished feature is made up of many short scenes which have been taken line to line and then spliced together. There are as many as 200 to 500 scenes in the average film. These scenes are very often not taken in the same order in which they are to be used in the final production. It is very common to shoot the end of the picture first, for example, or to shoot all the scenes that have to do with a particular character or setting at one time. This is done in the interest of economy.

The effort on the part of the many individuals collaborating in making the production is to get what we term the “perfect take,” and here is the procedure:

The director examines the script and tells the cameraman and the sound man where and what kind of action is going to take place. These two men in turn set up their equipment to photograph and to record the action in the best possible manner.

A complete rehearsal is held and all the adjustments checked. Finally, when the equipment is all been checked and satisfactory, the director is notified that all is ready for a take. The actors take their positions, the order “Camera” or “Turn em Over” is given, and with that the recording and photographing equipment is started. When it is running smoothly, which means but a few feet of film, the signal for the start of the take is given.

The actors then go through their lines and at the end of the take a synchronizing mark is placed on the film, together with an announcement as to the number of the take which is not only recorded but is also photographed on the picture negative. If everything has gone exactly as in rehearsal, this scene is done and “in the bag,” and another few minutes of picture has been added toward the total.

PRACTICAL DIFFICULTIES

In actual practice, however, there are any number of things which can happen to break up this chain of events.

Beginning at the beginning, we have as the first requisite the director explaining to the cameraman and the sound man what he is going to do. It may sound peculiar to think of shooting a photoplay recently released with motion picture production to say that the director does not always know what he wants even on the day when he is supposed to shoot, but such is often the case. Motion pictures being fundamentally a creative art, new ideas and better methods of telling the story present themselves very frequently. The director does not dare to ignore these new ideas and to follow along the lines of his original thought. In many cases the very spontaneity of the thought is the one quality which makes the difference between success and failure.

It has been said that a stage play is not written, but re-written, and the same expression holds true even more literally in the case of motion pictures. If it were not for the fact that a definite limit is set on the amount of money that may be spent on a photoplay and a time limit also set as a release date, a director might go on making and remaking his picture for months, as he would always keep finding newer ideas to improve it. A very striking example of a picture which was practically shot this way is now current in one of the leading picture companies. In this case there was no limit as to time or budget. The result is that the picture contains some of the most difficult scenes which were ever photographed and the excellence of these scenes is far above what has been done heretofore. Some particularly difficult scenes were re-shot as many as forty times before they were satisfactory, and each time some new idea was incorporated into the story.

This method of production, which is unique in motion picture history, is really the method which every director would use if he were given an unlimited amount of time and money, and it is the only way to keep motion pictures on a creative plane. The same infinite slowness and painstaking re-editing is noted in every creative art, in writing, in painting, and in all others. In many of these art, the re-editing process can be allowed to go on as long as it is desired, because the work is usually that of an individual and his is the only time lost. In the case of the motion picture, with tremendous expenses going on hourly, only a limited amount of changing can be allowed. The producing organization, however, strives to keep its facilities mobile so as to allow the director as much leeway as possible.

THE CONFERENCE

We see, then, that even the first requirement of this formula for making the perfect take is very difficult to obtain. Let us assume, however, that the director has his action quite definitely in mind and that he imparts the necessary information to the recording and photographic units. They immediately proceed to line up their equip-
a compromise and select second choices. Neither director, camera nor sound man can get the scene exactly as he desires. Once this compromise is made, a complete rehearsal for both sound and photography is held. This is the usual time when new ideas pop into the director's mind. When he actually sees his action on the set, little changes come to him which he has previously been unable to visualize and very frequently they add a thought to the picture.

Very frequently, also, these changes are drastic enough to affect the entire lineup, so that was the next business, as it is called, it is necessary to go over all the preceding ground again. This has been known to happen many times in the making of a single take and one should always keep in mind that this takes time—and time in motion picture means money. The average motion picture production costs in the neighborhood of $3,000 an hour.

**MAKING THE TAKE**

After several rehearsals, the director has obtained action which he considers satisfactory, the cameraman and sound man have agreed on the best use of their equipment. Each of these has made sacrifices for the improvement of the picture as a whole. As this actual shooting begins. It is not to be supposed, however, that just because a rehearsal was satisfactory the take will be so. There are many difficulties entering into the take which were not apparent earlier. The principal one of these is the fact that it is very difficult to get the feeling into the lines when rehearsing. Not until the actor is actually playing the scene does he give his true interpretation of his lines. From this, the pictorial angle very often his action is exaggerated. From a sound standpoint he is included, and excised by his director and exactly as it was the case during the rehearsal. For one or more reasons, then, it is very generally necessary to make several takes before a satisfactory one is obtained.

Another source of trouble is foreign noises. A microphone having but one ear so to speak, and no power to discriminate, listens very much more attentively to off-stage and out-of-the-way things being done. Even the slightest foreign noises become very apparent in the record the microphone produces. Takes have been spoiled by a watchman's door creaking, by squeaky shoes walking around the stage during the take; by someone's cracking the pages in his notebook.

In the early days of sound, the noise of the camera motor and the hum of the arc lights were also serious problems. These, however, have now been solved except for occasional extreme cases.*

For the first year or so, another very important source of trouble was the director himself. In silent days he had been used to cueing his actors during a scene by calling out to them necessary directions to guide them in their action. In the ex-

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**WATCH THAT DUST CLOSELY, SAYS F. H. RICHARDCSON**

Have you any unnecessary dust in your projection room? By unnecessary I mean, have you dust which you, the projectionist, might either have prevented from being there at all, or have removed if you could not prevent it from entering.

Have you tried to induce your manager to provide you with a good vacuum cleaner? If you have one, do you use it on the floor each day and on the ceiling and walls once or twice a week?

You cannot possibly have perfect sound results, you know, unless you have films in perfect condition, and the films wont long be in perfect condition. If dust is in the projection room atmosphere. Some of that dust will, as you very well know, settle on the film. When projection, handling and rewinding, its particles will produce scratches in the sound track—and in the picture, too. These scratches may be very fine. They may be more or less invisible to the eye, but they may set the volume of the eye. It may be a thin layer of dust from which the eye is sensitive. So, Mr. Projectionist, it is up to you to wage war against dust, and in this I don't mean viable! True, you can't be expected to keep all the dust out of the room, but the least you can do is to keep your room as free from it as is humanly possible.

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*Of the following reports recently published by the Producers-Technicians Committee of the Academy of Motion Picture Arts and Sciences: "Camera Slubbing Devices," by H. G. Knapp, J. F. Sambits, and Lester Connit, and "Methods of Slubbing Arcs," by L. E. Clark, Hollywood, May, 1930. (Twenty-five cents each.)

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**FIGURE 7**

Massive sets such as this from the Universal period made the difficulties of coordinating the scores of elements which go to make up the scene. The microphone must convey to the recording machine every tone from the band in the center and the huge chorus.
2 Photophones to Be Used on Pathe Asiatic Expedition

Two RCA Photophone portable sound sets have been shipped from the United States to the Pathe studios at Joinville, near Paris, as the first step in preparations for an Asiatic expedition by Pathe which will embark January 1, 1931. The Photophone equipments were selected by Dr. Albert J. Devauch, technical sound director of the Pathe plant at Joinville, who made a special trip to the United States with Jacques Henri Rousselle, his electrical engineer.

Designated as "The Yellow Cruise," the tour through Asia will be headed by Georges Marie Haardt, French explorer, who will have with him a company of 50 men. Arrangements for the expedition have been in progress for more than a year.

Banditry prevails in several of the countries to be visited and it has been necessary to procure government protection. Caterpillar tractors, with trailers, will carry the equipment and members of the expedition.

To test his crew and equipment, Haardt proposes to make a short trip to Algeria for tests before the Asiatic expedition gets under way.

Portable Unit Will Demonstrate Sound in 40 Brazil Cities

An American distributor of sound equipment in Brazil, has secured a specially constructed portable sound unit with which he plans actual demonstrations of sound pictures in 40 cities to show exhibitors the box office value of talking pictures.

The 40 cities are all located in the states of Minas Geraes and Sao Paulo. The travelling sound sets will be kept on the road approximately six months.

Promoters of the project are enthusiastic concerning their "barnstorming" tour, says Harvey Sheahan, trustee commissioner, located at Rio de Janeiro, who states that this is the first attempt of its kind in Brazil to create interest in sound pictures, outside of the 10 or 12 key cities. The equipment is packed in special trunks and can be handled through trucks or on the railroad.

15 Photophones Installed in Metropolitan N. Y. in Month

Fifteen installations of RCA Photophone sound equipment were made in the metropolitan area of New York during September, a report by Bernard J. Scholtz, district manager, shows.

Included on the list are the following theatres: Idle Hour, Long Island City; Young Men's Hebrew Association, New York City; Broadway, Yonkers; Stuy, Newburgh; Boys' Club, New York City; Lee, Brooklyn; Ritz, Port Jervis; Shubert, Jamaica; Belmore, Belmore, L. I.; Cameo, Brewster, N. Y.; Roslyn, Roselle, N. J., and the summer home of William Randolph Hearst, Sand's Point, L. I.

Nettleford, English Firm, Making First Sound Film

The new Nettleford Studio at Walton-on-Thames, near London, England, has begun active operation with the production of "Castle," its first sound picture. The studios have been installed with RCA Photophone sound reproducing equipment. The main studio is 50 feet wide by 100 feet long.

W. A. Lott is in charge of the new organization.

Award of Merit

Rex Receives Unusual Honor Award of Merit

The Bronze "Plaque of Honor" has been presented to the

REX THEATRE

By Exhibitors Herald-World—(Worlds Largest Motion Picture Magazine) for its

PERFECT REPRODUCTION OF SOUND PICTURES

See the Beautiful Bronze Plaque,—A Tribute to our Perfect Sound System and Efficient House Staff,—Display in the Lobby of Theatre

A MARK OF HONOR HAS BEEN AWARDED THIS THEATRE FOR THE HIGH QUALITY OF ITS REPRODUCTION OF SOUND PICTURES

The Rex uses the World's Famous "Northern Electric Sound System

Here is a reproduction of the advertisement used by the Rex theatre at Kamloops, B. C., calling attention to the HERALD-WORLD plaque for better sound reproduction. The ad appeared in the Kamloops Sentinel. The actual wording of the plaque is reproduced in the inner box.

"See this beautiful bronze plaque—a tribute to our perfect sound system and efficient house staff—on display in the lobby of the theatre."

That's the catchline that was used to advantage by the Rex theatre at Kamloops, B. C., in attracting the Canadian public to the theatre which has been awarded the HERALD-WORLD Award of Merit for the excellence of its sound presentation. That hookup of advertising with theatre lobby is another of the many forms of direct value which the plaque brings to those theatres which have earned it.

"We want you to accept our sincere thanks for something that is going to be of very great value to us in several ways," writes W. Crompton, president of Rex Theatre Co., Ltd. "We mounted the plaque on some wallboard, making a very neat looking bit of furniture."

It is to be noted that in the newspaper advertisement the management has reproduced the lettering which appears on the plaque, explaining the purpose of the Award of Merit.
**RCA Photophone Installs 220 Sets In U. S. and Canada in Two Months**

RCA Photophone installed 220 sound reproducing sets in the United States and Canada during August and September, says a report by Sydney E. Abel, general sales manager. A total of 83 complete equipments was also shipped during the same period from the New York warehouses to foreign distributors.

This makes a total of slightly more than 300 contracts for Photophone sets during the two months. The installations made in the United States and Canada are listed below:

- **Belmore**
- **Beloit**
- **Bismark**
- **Burlington, Vt.**
- **Cambridge, Mass.**
- **Cedar Rapids, Iowa.**
- **Chicago**
- **Cincinnati, Ohio.**
- **Cleveland, Ohio.**
- **Columbus, Ohio.**
- **Detroit**
- **East Liverpool, Ohio.**
- **Erie, Pa.**
- **Fort Wayne, Ind.**
- **Gary, Ind.**
- **Green Bay, Wis.**
- **Hamtramck, Mich.**
- **Harrisburg, Pa.**
- **Kalamazoo, Mich.**
- **Madison, Wis.**
- **Minneapolis, Minn.**
- **Muncie, Ind.**
- **Nashville, Tenn.**
- **New York**
- **North Tonawanda, N. Y.**
- **Ogdensburg, N. Y.**
- **Pittsburgh, Pa.**
- **Poughkeepsie, N. Y.**
- **Portsmouth, N. H.**
- **Rochester, N. Y.**
- **Saginaw, Mich.**
- **Springfield, Mass.**
- **St. Louis, Mo.**
- **Trenton, N. J.**
- **Toledo, Ohio.**
- **Troy, N. Y.**
- **Washington, D. C.**
- **Westfield, Mass.**
- **Winona, Minn.**
- **Worcester, Mass.**
- **Youngstown, Ohio.**
- **Zanesville, Ohio.**

**9 Foreign Versions Of “King of Jazz” Made by Universal**

Universal has made nine different foreign language versions of “The King of Jazz.” The Spanish rendition opened at the Regal Theatre in September. London, Paris, and Berlin, among the major centres, have followed the Hungarian version, which is understood to have scored a success in Budapest. This picture has also been translated into French, German, Swedish, Italian, Portuguese, Czech-Slovakian and Japanese. In each of the versions, a master of ceremonies is introduced speaking in the language of the country in which the film is being shown.

The straight American version, after a trade showing in London, has been scheduled for a double run at the Alhambra and Regal theatres in the English capital.

**Superheterodyne with Screen-grid Tubes Made by Radiola Division of RCA**

The Radiola division of the R.C.A. Victor Company has announced that it will place on the market a new superheterodyne receiving set. This is the first time that screen-grid vacuum tubes have been incorporated with superheterodyne circuits; it is stated by W. V. Collamore, manager of the Radiola division.

These circuits are employed in the set, only four of them being variable. This is said to provide an unusual degree of selectivity and sensitivity.

The inclusion of home recording apparatus in a combination of superheterodyne-phonograph is another new model announced. A special switch on this set makes it possible to record excerpts from favorite broadcasting programs while the set is in operation. A simplified microphone is used for the home recording process.

**“Men of the North” to Be Released in 5 Languages**

“Men of the North,” M.G.M.’s new picture in the languages, will be released this month. The film was formerly known as “Mounty Le Fox.” It is directed by Hal Roach.

Other releases scheduled for September include Cecil B. DeMille’s musical comedy, “Madam Satan,” and “Love in the Rough.”

**Novarro in Spanish Talker**

“Sevilla de mis amores” has been announced as the working title for Ramon Novarro’s first talking picture in Spanish. Novarro is both starring and directing the film.
Curiosity Seekers, Old and Young, Come to See Baby Given Away on Stage

Giving away a real live baby from the stage may be an old stunt but it always brings a new laugh, and especially when the "real live baby" turns out to be a baby dog.

When the Fox Rialto theatre at Loveland, Colo., announced that it would give away a baby on a designated night, hundreds of curiosity-stricken citizens flocked to the ticket office. There were so many that they could not all be accommodated. Many stood outside and no one went away for they all wanted to see who got the baby. In the throng were indignant mothers who thought it a crime that an infant should be given away just like a piece of merchandise. And there were children who came to see what the baby looked like and lots of other people who came just to satisfy their curiosity.

"Now that's what I call a real exploitation stunt," said Ewart Boyd, the manager of the Rialto, to himself as he watched the crowds file in.

Newspapers Clamor for Copy

And the newspapers. They fell for the idea like a bear for honey, or a fly for tanglefoot. For days in advance they carried stories, most of which merely conjectured on whose baby it was and whose it was going to be, for Manager Boyd carefully guarded all information on the so-called "baby." It was all a secret. Secrets always intrigue the public and he knew it, for more than once he had successfully played upon curiosity in previous exploitation campaigns.

"Fat" Sanders Gives It Away

"Fat" Sanders, a member of the Rialto staff who is evidently somewhat of a character about Loveland, was the man elected to perform the giving-away ceremonies. He trundled up to the stage bearing the "infant" all wrapped up in his arms. It was bundled up in fancy ribbons and a blanket, with all the baby accessories, including a nursing bottle and teething ring.

Explaining the circumstances, he announced that the baby had come from a woman in Denver, whom he had promised that he would find the child a good home.

The lucky patron then stepped forward to receive the new addition to his family. This had, of course, been arranged in advance to make sure that some one would take the infant, so that the theatre wouldn't be left holding the bag. As Sanders handed over the bundle, he drew back the blanket and there it was not a baby at all, but a tiny thoroughbred Credynham puppy, "one of the best models on the market."

A good laugh was had by all.

Denver Has Football Feature

Another Colorado theatre, the Paramount at Denver, is also hitting the novel angle in its exploitation. On Friday night, which is program change night, special entertainment is given for high school students. One of the stunts used every Friday night is the projec-

Hamrick Music Box

Gives Telegrams on Olsen-Johnson Film

To exploit "Oh, Sailor Behave," in which Olsen and Johnson, comedians of the stage and screen are starred, Andrew Saso, manager of Hamrick's Music Box theatre, Portland, Ore., handed out fake telegrams through a sheet with Western Union.

The telegraph company agreed to set up one of its teletype machines in the lobby of the Music Box, which was operated by a girl. As patrons left the show, she handed them the telegrams plugging the coming of the Olsen and Johnson picture. The wires were signed with the names of the two comedians.

Following is a copy of the telegram:

"Dear Patron:

You know doubt have seen us on vaudeville stage and we now take great pleasure in calling your attention to our first talking picture, "Oh, Sailor Behave," opening Friday at John Hamrick's Music Box theatre. To assure you of a great picture, such stars as Irene Delroy, Charles King, Lowell Sherman, Noah Berry and Lotti Loder have been selected to assist us. Come and laugh with us next Friday."
RCA Photophone Gets Valuable Exploitation in Camden Radio Fete

Camden, N. J., was dedicated as "the radio center of the world" at an imposing celebration a short time ago. RCA Photophone, RCA Victor Company and Radio Corporation of America had a prominent part in the ceremonies and utilized all exploitation possibilities in a manner that merits description.

A feature of the day's program was a parade of 40 floats. The RCA Photophone entry was judged the winner on the basis of its artistic design. This float, which is shown elsewhere on this page, carried a large placard advertising the sound equipment company.

Employees of RCA Victor, nearly 20,000 in number, marched in the parade, which was led by the governor, United States Senator Baird, Secretary of Commerce Davis, David Sarnoff, president of the Radio Corporation of America, and E. E. Shumaker, president of RCA Victor.

The parade marched to the airport for dedication ceremonies and an air demonstration.

Photophone Demonstrated at Banquet

One of the highlights of the day's program was a banquet held at the Walt Whitman hotel. A short subject was shown on the screen by RCA Victor and RCA Photophone to honor Eldridge Johnson, inventor of the Victor talking machine. The film showed a character representing Eldridge Johnson as he labored over his first crude machine until he had brought it to a point of efficiency. One of the scenes portrayed the much-advertised fox terrier listening to "His Master's Voice." An artist had made a special sketch of this scene for the film.

The picture was screened on RCA Photophone portable sound reproducing equipment. Less than half a minute after this set was wheeled into the banquet room it was placed in operation.

Taken all in all, it was a big day for the exploitation of sound in Camden.

Pigeons Dwell in Theatre: Promotion Is Their Business

The Circle theatre in San Francisco shelters a flock of pigeons which attracts much attention. The birds make their homes in cornices of the building and pay their room rent by billing and cooing to the passersby who stop to see what it is all about.

Often the birds strut on the sidewalk out-side the Circle in large numbers. The management frequently provides food for them, as do passersby.

Bands, Motorboat And Tieups Promote "Top Speed" Picture

Six Austin automobiles, two bands and a motorboat, all carrying banners, advertised First National's "Top Speed" at the Warner Brothers theatre in Memphis.

Tieup with a taxicab company gave the theatre an additional bundle of promotion. Ninety cabs were stickered with this label: "This cab will take you at top speed to see 'Top Speed' with Joe E. Brown."

Through another tieup, 10,000 packages of Life Savers were inclosed in envelopes and distributed through the city. On the outside of the envelopes was the following copy: "Warner Brothers Theatre. Have a Life Saver with you when you're going at top speed, and see 'Top Speed' with Joe E. Brown. Starting Friday. Tops any comedy you've ever seen."

Symbolizing the sport which plays an important part in the action of the film, a large motorboat was placed in the lobby. Window Displays of sport wear were also obtained in some of the smartest shops in the city.

Paper Offers Prizes for "Makin' Whooppee" Parodies

When the Eddie Cantor picture, "Whooppee," was booked into the Indiana theatre, Marion, Ind., a local newspaper offered prizes for the best four-line stanza to the meter of the song "Makin' Whooppee."

Both cash prizes and theatre admissions were offered. The song is one sung by Cantor in the film and proved an excellent subject for a tieup.

Children of Five Charity Institutions Are Guests At Davey Lee Performance

Children from five charitable institutions were guests at the Indiana theatre, Indianapolis, during the week that Davey Lee made a personal appearance there. The five institutions represented were the Indianapolis Orphans' Home, the Lutheran Orphans' Home, a local day nursery, Protestant Orphans' Home, and the Whitcomb Riley Hospital for Children.

Transportation was provided by the street railway company without charge and traffic protection was provided by the police department. The Indiana Board of Photoplay Distributors was sponsor of the party.

H. E. Ruh Finds Birthday Idea Good Business Getter

For three years H. E. Ruh, manager of the Ozark theatre, Berryville, Kan., has employed a birthday idea, which he says he received from Exhibitors Herald-World. He gives every school child a card entitling the youngster to free admission on his birthday. The birthday of the child is written upon the card. An appropriate verse is printed upon it.
In Cleveland They
All Go to the State
And Dance in Foyer

Henry Shaw, manager of Loew’s State theatre, Cleveland, has converted his foyer into a dance floor for the patrons. So popular has the idea become that many who are not ardent picture enthusiasts have been converted to it.

The foyer, an unusually large one, is cleared for dancing every evening after the show is over. The regular admission is good for both the film and the dance. Shaw has placed a bit of strategy in the stunt, too. He has made it a rule that those who dance must first see the show. He reasons that in this way many anti-picture people will be converted to the State.

On the first night the dance feature was inaugurated, over 1,000 persons tripped the light fantastic on the foyer floor, Manager Shaw reports, and says that practically as many others remained to watch.

Music is provided by a seven-piece orchestra, with one of the stars on the stage bill acting as master of ceremonies.

Now ain’t that something? Maybe it’s an idea worth picking up for some of you other exhibitors who have the space and the accommodations to put it across.

Warner Tieup With Book
Firm on “Moby Dick” Gives
Exhibitors Exploit Source

Here is a good opportunity for exhibitors to promote tieups.

A 75-cent edition of the Herman Melville novel, “Moby Dick,” has been placed on the market in connection with release of the whaling picture of the same name, produced by Warner Brothers and Vitaphone. Grosset and Dunlap are publishers of the book.

Book dealers throughout the country are planning exploitation of the novel to synchronize with the playing dates of the picture. The book carries special illustrations of scenes made in the film.

“Good News” Told at 250 Service Stations; Newspaper Has Contest

No business concern is so big or small that it cannot be prevailed upon to enter a motion picture tieup, believes Charles E. Couche, manager of the United Artists theatre, Portland, Ore. Couche has made a good record for himself in Portland in securing tieups. His latest adventure is a hookup with 250 service stations for “Good News,” Metro-Goldwyn-Mayer picture.

The General Petroleum Company offered space in the windows and at the front of 250 gasoline service stations. Posters carried this copy: “Good News! Violet Ray gasoline makes any car run better. See ‘Good News’ — the Comedy Whirlwind—United Artists Theatre.”

Since lithograph crayons were used in design of the poster sketch, a tieup was also arranged with the J. K. Gill Company, distributors of the crayons, in which the original poster was displayed with explanatory references on the materials used by the artists.

Given News of Prosperity

One of the newspapers ran a “Good News” contest for six days. Contestants were invited to enumerate all optimistic phases of business in the city. Building programs, new payrolls and other indications of prosperity were eligible contributions. As an incentive to bring more contestants, the newspaper each day ran a special interview with some prominent business man who gave “good news” on prosperity.

Couche used a similar tieup, although not quite so sweeping in its scope, for promotion of “Let Us Be Gay.” Twelve drug stores, strategically located in the city, cooperated in the advertising of perfumes, with the star of the picture, Norma Shearer, as the connecting link in the tieup. The actress was shown on stalls demonstrating the cosmetics.

Heralds Redeemed for Perfume

Heralds were distributed at the theatre to all women attending “Let Us Be Gay.” Each herald was redeemable at any one of the 12 drug stores for a miniature vial of perfume, which was advertised as “a gift from Norma Shearer.”

When Miss Shearer’s picture opened at the United Artists, the mayor issued a proclaimed
Fort Wayne Displays Flags, Has Holiday as New Theatre Opens

Opening of a new theatre can be made an epochal event in any community and that is precisely what it became when the new Paramount theatre in Fort Wayne, Ind., opened its doors for the first time this month.

Merchants in the downtown district co-operated thoroughly and made it a holiday, a prosperity day for the city. Department stores had large window displays tied up with the opening picture at the Paramount, drug stores had bargain specials and other business houses helped to advertise the event in their windows.

One of the department stores displayed in its most prominent show window a dress purported to be worn by Nancy Carroll in "Follow Thru," the film shown at the theatre's opening. A negligee presumably worn by Miss Carroll in her latest Paramount picture, "Laughter," was also exhibited in the same window.

In the window of another store, two girls were posed reading announcements of coming films at the theatre. Still another store had two girls seated in a show window on the same evening. Before then were telephones with extension connections. They picked numbers at random in the telephone directory and called the homes to inform citizens of the theatre's opening.

The chamber of commerce tied up by ordering that all merchants display their flags on opening day.

Stock Company Cast of "Let Us Be Gay" Attends Film Version in Cincinnati

M. C. Martin, manager of the Orpheum theatre, Cincinnati, had the entire cast of the National Players, a stock organization, as his guests for the showing of "Let Us Be Gay". The week before the film came to the Orpheum the stock company had presented it upon a Cincinnati stage. Manager Martin invited his patrons to make comparisons of the legitimate presentation and the film version. This was good for several news stories and personal appearance of the stage cast boosted attendance.

The Orpheum is a large second run house located in one of the near suburbs.

Sketch of Cantor, Stetson Hat Tieup Exploit "Whoopie"

Three weeks before the playing date of "Whoopie" at the California theatre, San Francisco, a huge head of Eddie Cantor was sketched on the fourth street wall of the house.

Special programs were given over broadcasting stations plugging the picture and dance orchestras featured numbers from it. Phonograph records were sold in the lobby featuring the same songs, with the theatre sharing the profits.

Tieup with a Stetson hat store gave just the type of window display desirable for the film. "Whoopie" is a musical comedy with a Western setting and 10-gallon hats are much in evidence throughout the film. Hence, nothing could have been more appropriate than the window display of hats provided by Stetson.

The usual complement of 43 billboards was increased to 75. Newspaper advertising was also increased.

3 Film Stars Given Roof Garden Party In Cincinnati Tieup

When a screen star comes to town, the exhibitor has to have his exploitation stage all set to "shoot the works." That is what the management of the Shubert theatre did in Cincinnati for the personal appearances of Jean Harlow and Olson and Johnson. A tieup was effected with the Hotel Gibson, which specializes in elaborate entertainment on its roof garden. "Hell's Angels" was roadshowing at the Shubert when Jean Harlow, star of the film arrived for a personal appearance in connection with dedication of the airport. She made appearances at the Shubert on the first three days of the picture's showing and on the opening night she went to the Hotel Gibson roof garden to act as hostess to a group of nationally known aviators who had participated in the airport dedication. This was designated "Hell's Angels" Night.

The following evening, Olson and Johnson, the comedy stars of "Oh, Sailor Behave," likewise appeared at the roof garden. This was advertised as "K.O. Night."

On both occasions the roof of the Hotel Gibson was packed to capacity.

Handley Goes Up Ladder

Leroy Handley, once an usher at the Majestic theatre in San Antonio, is now assistant to Raymond B. Willie, managing director of that theatre.
EXHIBITORS HERALD-WORLD

October 18, 1930

“WILD COMPANY” — Does Not Preach

But it portrays in a dramatic story the most humane
document ever brought to the talking screen

H. B. Warner, you can
ever forget his role in
“Jenral and Son,” depicted in “Wild Company,” with
Frank Albertson, Joyce Compton.

The problem posed a woe, bis home world. The prime “Wild
Company,” into the story just as a
child to the die, with the one who has seen their
one or daughter go as the rule
violates the honor of patriotic
characteristics or situations.

GEORGE L. BAKER

Mayor George L. Baker of Portland, Ore.,
gives practically a personal guarantee of
Fox’s “Wild Company” in this clever
written up by the Fox Broadway house in
Portland. Insertion of H. B. Warner’s
picture in the margin adds to the
attractiveness.

Columbia Patrons
Handed Programs
Of Coming Pictures

Jack Webber, manager of the Columbia the-
atre, Portland, Ore., distributed a neat little
program to all patrons a week in advance of the
showing of “With Byrd at the South Pole.”
The card was only to those coming into the theatre. It had the cast of characters
for the Byrd film neatly printed upon it.
Prior to the feature picture at each showing, a slide was projected on the screen calling
attention to the cards handed each patron.
The lights were turned on long enough for
all to glance through the list of characters. On
the right-hand side of the card appears names of
coming attractions.
This plan is to be followed on all pictures
and Manager Webber has found, upon check-
ing up, that in many cases the cards are car-
rried home and supplement the word-of-mouth
advertising of a pleased customer.

Fan Magazine to Conduct
Contest on Sono Art Tieup

“Screen Romance,” a motion picture fan magazine, will run in its December issue a
contest on the question: “Would you like to
see Ruth Roland return to the screen in talkie
versions of her late serials?”
The contest is conducted through a tieup
with Sono Art-World Wide, producer of Miss
Roland’s pictures.

Theatre Staff Parades

C. H. Moss, advertising and publicity man-
ger of the Empire theatre, San Antonio, dis-
patched all the men on the theatre floor staff
and a like number of girls, who had been
employed for the occasion, to exploit “Sweet-
hearts on Parade.” The group marched double
file through the streets with banners pinned
on them reading: “Sweethearts on Parade
to the Empire Theatre.”

Fox Milwaukee Houses Adopt
New Policy of Exploiting Serial Picture

Proof that serials are staging a comeback is evident in the exploitation cam-
paign conducted at the Fox Milwaukee the-
nes in Milwaukee for “The Indians Are
Coming.” Seven of the Fox houses
are showing the picture.

The serial opened a few days ago at the
Miller theatre, a popular downtown house,
with Joe Levinson, manager, in charge of
the promotion. A lobby display was ar-
ranged which included an excellent array
of Indian paraphernalia. An Indian, at-
tired in a chief’s regalia, stood guard over
the exhibit. In addition a theatre party
was given newsboys of one of the large
newspapers, which brought stories and pic-
tures in that paper.

Indians, dressed in their war costumes,
made the rounds of the Milwaukee schools
handing out literature and advertising to
children during recess periods. The red-
skins all carried placards for the picture
on their backs.

Six Fox de luxe neighborhood theatres
are showing the serial in addition to the

Lobby display at the Miller theatre, Milwaukee, for Universal’s serial “The Indians Are
Coming.” The serials are making a comeback and there is no better proof of it than the
above exhibit.

Hampton in Gulfport

R. V. Hampton of Alexandria, La., has suc-
cceeded Ray Peterson as manager of the
Saenger-Publix Strand in Gulfport, Miss.
Peterson has transferred to the Lyric at
Mobile, Ala., where he is manager.
Letters six feet high and four feet wide illuminated an area several blocks in diameter about the Ritz theatre at Tulsa for the showing of Fox's "Common Clay." The electrical sign was mounted on a tower 30 feet above the theatre. The display was said to be visible from a distance of nearly a mile.

Tunes for Your House Organ!  
Play Them Whenever You Like

H. Shulgold, publicity director for the Roxian theatre, McKees Rocks, Pa., edits a house organ that is jam full of interesting sidelights on film stars and carries a lot of advertising. The publication is called "Filmdom." Each issue carries an editorial. Here is one of the latest from the pen, or should we say the typewriter? of Shulgold:

Consider the News Reel

Perhaps it is not right that the theatre patron be asked to stop and consider what vast resources, thought and labor go into the making of his entertainment. It is only natural that the theatre patron take his seat, relax and mentally challenge what happens to be transpiring on the screen to amuse him. True, we are all quick to applaud the endeavors of the producers when they please us, but we are more quick to condemn when they do not. But that is as it should be.

Nevertheless, the editor begs that you allow him to call to your attention, that wonder of wonders, the modern sound newsreel. The newsreel was once a loving thing. Looked upon by all as something to be slept through; considered by the theatre manager as a filler on his program and nothing more. But with the introduction of the sound news reel, it took on a new importance. It became a part, a necessary part of a theatre program. The companies who produce them developed, through the expenditure of vast sums, an organization equalled only by that of a metropolitan newspaper with an international wire service.

Consider the newsreel you will appreciate it even more.

Those Censors!

We men who own or operate theatres cannot but wonder sometimes whether these film censorship boards are “doing right by our Nell,” or, rather, our theatres.

You who attend motion picture shows and see the notice “Adults Only” in big black letters must sometimes wonder what these film censors are about.

For example, the censors in Chicago recently decreed that a certain picture should be shown to adults only in that city. At the same time the same film was also being shown in New Orleans where one theatre gave children’s matinees for it. Is there any consistency in that? We ask you.

Then there is the case down in Ohio. The censorship board ruled that “The Big House” could not be shown anywhere in the state because it dealt with crime and prison riots. The censors said it reflected upon their prison officials.

Many Ohioans living near the boundary lines went into other states to see the picture. After a while protests rose so strong against the censors that they were forced to remove the ban and everybody in Ohio is flocking to see “The Big House.”

All of which proves you can’t hold a good picture down.

We have lots of pictures on our winter schedule fully as good as “The Big House.” You will want to see them. Watch for our announcements of coming attractions.

Baughman at Oklahoma City

Dale C. Baughman has succeeded William Heiner as manager of the Liberty theatre, Oklahoma City. Baughman was formerly located in St. Louis. Heiner has been transferred to the latter city.

Sam Pedigo is the new manager of the Palace theatre, Oklahoma City.

They All Talk About
“Old Man Riddle”

Film Title Contest

“Old Man Riddle” is the name of a film title contest being conducted by the RKO houses in Dayton, Ohio, a local newspaper. The daily has published a full page list of 999 motion picture titles. Each day an illustrated question is asked. The gag is to answer the query with one of the film titles.

The contest is to run 90 days. Although it is far from finished, replies have been received by the thousands from all corners of the city as well as from outlying districts within a radius of 100 miles.

Four grand prizes ranging from $250 down to $100 are to be given. The newspaper is taking care of a large share of this expense. In addition there will be 100 cash prizes of $10 and under.

The RKO circuit believes this is one of the most successful tieups, from a popularity viewpoint, that it has ever negotiated.

Booster Club Gets Publicity

A New Orleans newspaper recently carried an art layout of pictures showing members of the Saenger theatre’s Booster Club in their stage costumes. The youngsters, all under 14 years of age have received much favorable mention for the exhibitions they have put on under the direction of the theatre staff.
THE SHORT FEATURE

Newspictures

UNIVERSAL NEWSPAPER NEWSREEL NO. 82—Boyd and Conner off on honeymoon in a gyrocopter—short subject.

HEARST METRONOME NEWS NO. 204—Hoover speaks to Dixie throng at Kings Mountain—Merton shows latest Paris model—Lamborrianesque film—F.T.U. Dixie's warplane race-Po river bridge.

KING GRAMMOS NO. 564—Old Trouches, reconditioned, sail in Legion celebration—embargo on wines in Great Britain goes into effect—short subject.

CITY NEWS No. 85—Prepare R-101 for flight ended by flames and death—Use diving tower to teach that escape from sub can be learned in Chicago—short subject.

Hoffberg-Cornfeld
Obtains 12 Comedies

Hoffberg, Cornfield Company, Inc., has purchased from Artclass Pictures Corporation for Spain and Portugal the series of 12 synchronized comedies, which includes four Ben Turpin comedies, four Snub Pollard comedies and four Houdyshel Pollard comedies.

Fox Books Columbia

(Special to the Herald-World)

NEW YORK, Oct. 16.—Fox New England Theatres has booked Columbia's Superi or Twenty features and a number of short subjects in its deluxe houses. The Columbia theatres are the Palace, Fleet; Palace, Waterbury; Capitol and Palace, Hartford; Palace, Bijou and Hyperion, New Haven; Palace, Majestic and Globe, Bridgeport.

Government Releases 2-Reeler

WASHINGTON.—The U. S. Department of Agriculture has released a new two-reel film, "How to Grow Hogs," dealing with economical methods of hog production.

Twelve Educational Comedies Go to Exhibitors in November

Educational has placed 12 comedies on its November release schedule, the first of which will be "Love a la Mode," a Mermaid comedy. One-half of the releases will be two-reel subjects and the other half one-reelers.

"Love a la Mode," directed by Stephen Roberts, will feature Bernard Granville, Jerry Drew and Kathryn McGuire. It will be released on November 2.

Among the other new comedies are new Terry-Toon comedies called "Jumping Beans" and "Don't Bite Your Dentures." The latter is the third in the series of Mack Sennett Com edies and will go to the exhibitors November 9. Its cast includes Andy Clyde, Daphne Pollard, Nick Stuart, and Patsy O'Leary.

C. M. Jones Joins U

C. M. Jones has been named assistant manager of the Universal exchange, Kansas City. For several years he was manager of the Educational branch there, later becoming manager for Tiffany. For the last six months he has been a salesman for Columbia.

Kiddies Get Ice Cream

Every child attending the first show on Wednesday afternoon at the Paramount in Des Moines, Ia., is served ice cream which a local concern donates.
"Name Acts" Barred from Boards

New Policy Is Instituted in RKO Theatres

Reliance Upon Notoriety, Other Than Actual Stage Talent, Will Have No Success

NEW ORLEANS, Oct. 16.—A new booking policy has been announced by the heads of big time vaudeville in connection with RKO theatres, which bars acts which have gained notoriety in any other way than by legitimate work on the stage, and which are known by bookers as "name acts." People who have won public notice, for instance, in the divorce courts, or by any other reason than by their artistic talents upon the stage, will be in the future classed as "undesirable" and will not be booked for appearances over the big time vaudeville circuits.

In line with this policy, Leon Caouchois was recently denied a booking because the idea was considered by the management as an attempt to "cash in" on publicity which had been won by her former husband, Rudy Vallee.

Affect Motion Picture Stars

Many motion picture stars, who are to be classed as ineligible because of considered lack of talent, will also come under the ban. When the question was asked whether people like Lita Grey Chaplin, divorced wife of Charlie Chaplin; Irene Bordoni, former wife of E. Ray Coetz; or Lisa Basquet, widow of Sam Warner, would be affected by the "undesirable" clause, it was explained that they have recognized histrionic ability, and consequently would be allowed booking privileges.

Although a list has been prepared for the guidance of booking agents, the management would not reveal what names were contained therein. It was made plain, however, that so-called "publicity hounds," divorcees who have figured in sensational court actions, husb-and slayers, transcontinental or transoceanic flyers, tree-sisters and other of the daredevil type would be barred.

Physical Ailments Barred

One legged dancers, deaf mutes or others who gain public favor because of their physical defects are not even to be given a hearing by the agents.

It was also pointed out that pugilists, regardless of their physical prowess or scientific ability, are taboo. Such personages as James J. Corbett, Benny Leonard and Jack Dempsey, however, who have acting ability, and have proved that they have it, are not to be denied engagements. Along with Carnera, even if he should attain the top rung of the heavyweight ladder, is listed Max Schmeling, both of whom would not be considered eligible.

Here we have Harold "Dan" Daniels, who is "organizing" for his appreciative audience at the Essaness theatre, the New Center, an audience that can't seem to do anything but sing when Dan gets going. Besides spending a good deal of time figuring out ways and means to charm his "pupils," Dan is vice president of the Chicago Society of Theatre Organists and also on the staff of the Quality Slide company as a version writer. Incidentally, he uses all his own original versions in presenting community song solos.

Harry Zimmerman

Solo Organist
BELMONT THEATRE
Publix Balaban & Katz
CHICAGO

STAGE SHOWS

Philadelphia Tower
Three Days Ending October 11

It's an ill wind that blows nobody any good and the musicians' strike in Philadelphia has caused crowds to flock to the Tower and Carman theatres, practically the only two motion picture houses in Philadelphia with music and stage shows. The Tower is running a special outdoor advertising campaign stressing the fact that they are offering music and stage shows.

The stage show "Pan Pottery," was a rollicking song and dance revue, featuring Howard Linn's Metropolitans, who provided the melody, and William Seabury and his Proteges.

The stage decorations consisted of a fan shaped arrangement of geometric shapes of sparkling colors, with brilliantly colored hanging lights, providing an effective background for the costumes of the dancers.

First to appear were the Martini Sisters, three Southern beauties who seemed to add proof to the theory that Southern girls have the quintessence of charm. Not only were they beautiful and charming but they danced together gracefully and sang "Little White Lie," and several other selections very well.

Bobby London, black-hairied dancer with lots of pep, can tap dance with the best of them and introduced an original touch by standing on her hands and tap dancing against the side of the stage.

Miss Isamara Bayre is one of those prettiest and cream blacks who waltzes charmingly and whose toe dancing is above the average. She and William Seabury gave an interesting pantomime of a young man and the girl friend going to a night club in an automobile.

Then In a costume of black, silver and ostrich feathers she contributed a graceful toe dance that was one of her numbers in the Ziegfeld Folies. The two Ladelles' trunks caused many laughs and were given a good hand.

Ed and Morton Beek are a versatile pair whose impersonations brought down the house. In rapid succession they gave two humorous skits and an impersonation of John Barrymore singing a theme song to Greta Garbo. Then shifting from the comic to the dramatic they offered a very emotional interpretation of two Americans on a rubber plantation "somewhere east of Suez" that was very original and proved them real actors. In this last impersonation the song "East of Suez" was effectively introduced with orchestral music by Linn's Metropolitans.

William Seabury gave a characteristic dance that he had originated followed by the Martini Sisters in songs and tap dances and Bobby London with pin wheels, somersaults and splits.

There was a finale in which all the cast participated followed by such prolonged applause that all were forced to appear before the curtain. John De Palma's 0rigin prelude, "Gems from Roa Marie," was much appreciated.

Chicago Oriental
Week Ending October 17

The crowds that packed into this theatre would alone be significant that something of unusual interest was going on, and when one glanced at the sign above the marquee, the reason was quite plain. When four major league baseball players join in a quartet on the stage and begin to sing—well, that in itself is sufficient to create interest, and interest

(Continued on next page, column 1)
STAGE SHOWS

(Continued from preceding page, column 3)

EXHIBITORS HERALD-WORLD

October 18, 1930

NEW YORK, Oct. 16—Robert M. (Bob) Weitman and Stephen Barituo have just taken another step up the ladder of progress. Both men who started out with Paramount Public Theatres, have been assigned new responsibilities within the organization. Bob, becoming city supervisor of Public’s Metropolitan houses and Steve managing director of the Brooklyn Paramount. Both started their careers with Paramount following his graduation from Public Training School. His first assignment was as assistant manager of the Rialto In New York. On the other hand, Steve came from the Metropolis from the field where he was assigned with C. L. Jacks and Bob Sullivan to install “the spirit of service” in every Public house.

Weitman and Barituo Are Promoted
(Special to the Herald-World)

As an exhibit of the stage, a Will Harris production, began with a dance done by members of the New York Philharmonic who carried the stage attended in football costume and did a fast tap routine before a very thin curtain behind which the band car was located. Then the Allison Sisters appeared, archolek dancers who drew a good band. They were lovely and agile, and that combination always assures one that such an act would be good.

Next came an Indian dance, in which the entire ballad took part, and for an accompaniment to which Ruth Petry sang and Miss Ella, captain of the ballad did solo number. All was perfectly pleasing, and Miss Dell is to be congratulated for her splendid condition. Feather head gear bobbing around in rhythmical fashion made a pleasing background, and supplemented by Miss Petry’s singing, it made a delightful product.

Charlie Crafts, master of ceremonies, appeared at just the right time to sing, for somehow or other, the audience gets restless unless Charlie sings at least one or two numbers, with an equal number of recites. For his songs, Charlie chose “If I Could Be With You” and “Maybe It’s Love.” The latter drew round after round of applause, and two encores of the chorus of this number were needed to appease the pleased audience.

And then the big moment of the show, the baseball players. And they were none other than “Hank” Williams and his “Gang,” “Kip” Haines, “Cliff” Honeiney. Did they get a reception? The Chicago Cub fans outdid themselves, and then settled in their chairs comfortably for they took their supreme entertainment. After Charlie asked them a few questions, one after another, of the four gathered together in quartet formation and sang “From Now On” and did a pretty good job of it, too. Their singing together is a daily procedure after the games, and as their talent was found out, they had to stand all the applause.

Johnny Perkins appeared again to a big hand, which was indicative of his popularity, and joined the players, attired in a baseball suit. Somewhat previous to this he had done a singing number, using for songs the four together in the four gathered together in quartet formation and sang “The Life of Paradise” and the way he did them established him then, even though he was already deep in public favor.

Gathering the players about him, he told a little story in song, “When You’re Smiling,” which was done effectively and well. Ruth Petry appeared again, singing “I Want a Little Boy,” and she didn’t have any trouble at all in getting four little boys, the last one of whom was “Hank” who appropriately turned up right off the stage. This brought the house down, and had to be repeated three times. Then Tommy, the bat boy, was presented.

As a finale, the Travelers reappeared carrying hams on their hands and baseball clubs, waving them about and doing a ten routine. A stage show well worth seeing, and full of fun from beginning to end.

San Francisco Fox
Week Ending October 16

Walt Roosner, fresh from his triumph at the Roxy theatre, New York, returned an evening when he again leads his orchestra in a rendition of "L’Etoile de France," his symphonic arrangement of airs from the "RobesWithString," the "Swan," "Meditation of Thail," and "Marceline." This was his last local offering before leaving for New York and the one he was introduced to New York on his recent visit. As before, this was presented with a tableau of six French girl dancers and eight trombones, in addition to a realistic representation of Joan d’Arc at Orleans. Organists at two consoles assisted in the thunderous finale.

The stage show proper is Flanagan and Marco’s "American Beauty Idea," featuring Miss Universe, the world’s most beautiful woman and eight runners-up in the international beauty contest held at Cal- nelson Tex. These being Miss Mississippi, Miss Louisiana, Miss Louisville, Miss Ohio, Miss Long Island, Miss Brooklyn, Miss Pennsylvania and Miss Detroit. Miss Universe sings, but her laurels rest rather on her beauty.

Toots Novelle, offering rhythmic reels from head to heels, dances first on his hands and then on his feet and performs equally well on either and on stairs as well as on the floor.

The highlight of the show is the number, presented in a musical comedy and a dancing comedy, coupled with the audience left to guess how it is done. Girk reduced to the size of dolls dance against a black curtain and long skinny dolls then go through covers.

Edie Huntley and the Personality Boys offer a number entitled "Anything For A Laugh" but don’t seem to get the audience beyond the giggling point. Haff and Haff present some moderation of this that gets over well. The American Beauty is also in this, appearing with some remarkable head-dresses.

The act comes to a close with a real blast appearing in the background with Miss Universe standing upon it, looking out on the audience. The show is filled with beauty but the speciality numbers seem to fall a little short of their mark. The return of Walt Roosner as musical director seems to overshadow the show.

Oklahoma City Orpheum
Week Ending October 11

A really entertaining bill was presented and much enjoyed by pleased good audiences at the Orpheum, with R.K.O. vaudeville, the headliners featuring Sylvia Clark, vaudeville’s little buffoon, Fred Reynolds and Alice White in a surprise “Musical and How?” Bob Rips, Europe’s Phenomenal Boy Juggler, and Joe Daly and his R.K.O. Diversions, and on the screen was seen Fox Sound News and the feature picture "The Squeakers," a Columbia film.

Milwaukee Wisconsin
Week Ending October 9

Panchon & Marco’s “Country Club” idea opens with Frank Elmer, master of ceremonies. Introducing Ray Samuel, who plays the tunes of 16 Country Club Cuts, through their paces in a routine dance. All the girls are attired in polo outfits and present a striking appearance before a country club setting.

"Wasn’t It Beautiful" is offered by the jockeys under the direction of Jimmy grape, while Frank Elmer sings the song through in good style.

The Franz Bros., acrobatic artists, show a number of strong arm stunts in fine fashion. The boys are good and draw heavy applause.

Leonard Cott and Frankie Shwaber render the vocal selections in connection with the next number, fashion of various periods in history are displayed, both as to external garb as well as under garments with

“Can’t Go Wrong With Any Feist Song”

WHAT’S THE USE

DOWN THE RIVER OF GOLDEN DREAMS
AROUND THE CORNER

I’LL BE BLUE JUST THINKING OF YOU

UKULELE MOON

IT HAPPENED IN MONTEREY

SWEETHEART OF MY STUDENT DAYS

IF I HAD A GIRL LIKE YOU

THE SONG WITHOUT A NAME

A BIG BOUQUET FOR YOU

THE WALTZ YOU SAVED FOR ME

WHY HAVE YOU FORGOTTEN WAIKIKI

(Continued on next page, column 2)
HELLO EVERYBODY—Danny Winkler, general manager of De Sylva, Brown and Henderson, Inc., has recently appointed Eddie Carley to succeed Irving Crocker as Boston branch manager for the firm. Carley has been prominently engaged in the music business over an extended period of years and is well and favorably known in Boston and throughout the New England states. Carley sings and broadcasts frequently and has become familiar to the radio fans of “Way Down East.” There are now perhaps more important radio hours utilizing Hungarian and Gypsy music than any other type. Aside from the recent “Old Gypsy” hour of national selection is heard more often where ever Hungarian music is played than the famous “A Ven Cigany.” This has become so popular that it is often considered a Gypsy folk song, although in reality is an original recording by the celebrated Hungarian composer, Erno Kender. Now for the first time it has been translated into English and cast as musicals and radio and television programs have had an impact on the Gypsy and Gipsy music, creating a demand for its availability. The show has been featured on the network and has reached a national audience.

A Correction

By some error, an item in last week’s issue of Exhibitors Herald World attributed the writing, in toto, of these songs, which are being handled by the music, to the Fox in Chicago, to Jimmie Green. Not that Jimmie cannot handle them, but that all the songs are subject to copyright.

The tender and moving story tells of the old Jews who tried to recapture the telephones of their youth only to be thrown out by the same people he had once thrilled. . . . Miss Carol Raven, who is responsible for the musical adaptation, has completely captured the vivid spirit of the Hungarian words and the throbbing melody. Ernest Deutsch, whose Gypsy orchestras are featured on the leading Radio hours, considers “The Old Gypsy” his favorite and says it plays regularly at all his broadcasts.

Similarly it is rendered by the A & P Gypsies and the Paramountese, and has attracted the attention of the Winnipeg Free Press. It is said that over the last year, a shift has been added to Brooklyn to replace Gypsy Joe and his orchestra at the Fox theatre. . . . Jack, who has always been as popular with the audience as he has been with the boys in his band, is planning to put on some novel orchestral overtures. . . .

Seasight, the ceremonious, with an initial selection as professional manager, has returned from Europe after a four month's survey of the popular music situation and has become the General Professional Manager of Mills Music, Inc. Arthur has a very keen following in the profession, in fact it is one of the biggest radio stars, vaude, artists, orchestra and band leaders. E. B. (Buddy) Morris, vice president, and Alphers Holdin, president, has just returned from an extended business tour through the middle west. Their trip was one of the highlights of the biggest radio stars, vaude, artists, orchestra and band leaders. . . .

The Paramount has been a great advance with the bookings. . . .

On the Paramount stage is a new feature, the orgies of Noise and Music. The show is presented by the Paramount orchestra which augmented the Hollywood-produced The Woman of the Year with large and enthusiastic and appreciated the appearance of the young, Erwin, Paramount's youngest comedian and his banjo. Nera Shiller, the little "half pint o' blue" was another who laughed at trouble. She sang most entertainingly "Roll-Roll-Balling Alone" and "If I Had a Boy Like You." The Three Dynamons, who went in for funny stunts and acrobatic tricks, captured their share of the honors.

Before the Mike

BY BOBBY MELLIN

Del Lamps, long noted as one of Chicago's master musicians, has jumped the gun with a vengeance. Although he has been heard over Chicago stations during the past few years, it was not until last winter that NBC studios reported him as one of the coming bands of the country, and had him on a "try me" piece lasting a sustaining feature. Now he is heard twice a week on the "Good Time Hour" and as a sustaining feature of Chicago on Friday nights as Del Lamp's "Everyday Mickey" and as the "Friendly Five Footnotes" on Thursday afternoons.

As a conductor, Phil Kendell is considered one of the leaders in the evolution of dance music toward a milder form. Although he has never been guilty of playing "over the heads" of his public, neither has he been guilty of playing below his own standards in an attempt to win public favor. He believes that the American public is satisfied with more noise and clamor in its popular music, and in the fact that the short space of five or six years, has risen to a place among the most famous dance bands of the country, seems to justify fully his faith in the fundamental soundness of American musical tastes.

Visitors at the New Chicago headquarters of the NBC never fail to remark on the beauty of the place, the absolute absence of the congestion of the larger studios and the amount of work involved in starting a radio program, but there is another feature that is perhaps the most impressive, the one that never escapes their eye—that is the beauty of the priceless collection of athletes and musicians that frequent the visitors on their entrance. These girls, selected for their appearance as well as才能, are a real "touch to the town."}

Paul Whiteman, known as the king of jazz, opened a two weeks engagement at the Casa Grande—Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplating having his orchestra come over for a "tour of the states," which may be "stringing" me along, just for yesterday Mark Prates of station WBBM says he is contemplat...
STAGE SHOWS

LOU BONDER (New York Fox Park Plaza) presented an unconventional production in his "Let's Be Usual" organ solo last week. Everything about this pleasant novelty was entertaining, unusual and rare in humor.

A special chorus slide to the tune, "He's So Usual" introduced this novelty and Bonder, in a showmanly manner, followed with an oral explanation to the effect that his audience was to be unusual by singing loudly a chorus of "Moonlight on the Colorado." The reaction of the audience certainly didn't sound like it was unusual for them to sing loudly. The next song was a whistling chorus of "My Future Just Passed," and was followed by a chorus of "Confessin'," to which the audience tried to fill in missing words. Bonder closed this pleasing solo with two clever choruses of tongue-twisters. The audience's pleasure was proved by the very good reception accorded his efforts. Lou, through his efforts to please the audience, his clever novelty and some fine playing, has made his name a by-word in this neighborhood and the popularity is attested by the enthusiastic manner the patrons accept him.

HENRI KEATES (Harding, Chicago) presenting for the approval of the audience "A Story Book of Melody," scored highly with this audience. The most impressive feature of the solo was the continuity from beginning to end. Each chapter of the book brought forth, first "School Days"; two, "When You and I Were Seventeen"; three, "Home Fires Burning," this while the boys were fighting in France; tour, "Wedding Bells Are Breaking Up That Old Gang of Mine;" five, "Blue Heaven;" and also Victor Herbert's "Sweet Mystery of Life." Bear in mind all these numbers were old and the audience did not once seem bored but on the contrary sang every word on every slide flashed on the screen, and Keates was forced to en-core with "When You're Smiling."

CHARLES WILLIAMS (New York Low's State) presented an exceptionally entertaining organ solo this week, the theme of which was a burlesque radio broadcast, as singing as the announcer. The title of this presentation is "Let's Take the Air," and it opened with an announcement over the radio mike stating that the effect that "Low's State Whoopee Club" would sing a number of songs for the benefit of this club. The number "I'm Fine" was followed by "Just a Little Lover," "Love's Melody" and an encore chorus of "Around the Corner" in special version form.

During the announcing, Charles Williams, the announcer spoke the praises of "Deke" Williams, the organist, as the audience howled their delight and pleasure. "Deke" followed this entertaining encore with a collection of that performance song, "When the Organ Played at Twilight," Durand, Kern, Williams and the entire house quieted down until one could hear a pin drop and at the finish burst forth with a tremendous ovation, which was highly deserved.

HERB KERN (New York Fox Audubon) offered a pleasing program entitled "Organ Solos." Opening with a slide, explaining the solo, Kern then played "Sweetheart of My Student Days," one chorus as a plant solo and the second for the audience to sing. Two choruses of "I'll Be Blue" were next sung first by the girls and then by the boys. A whistling chorus of "Around the Corner" followed and a clever chorus of "If I Had a Girl Like You" (with special lyrics) closed the solo. Kern was very well received.

Santly Bros. Song Pleases

The song that seems to be going over like a million, the hit music, "Dream to and dance to at the same time is Santly Bros." When the Organ Played at Twilight," which is finding favor on many radio programs, and which, according to Jimmy Cairns, Chicago manager for the company, is due to sail right up to the top.

WEEK ENDING OCTOBER 11

No. 1

"Little White Lies" — (Donaldson, Douglas & Gamble).

No. 2

"Springtime in the Rockies" — (Villa Morel).

No. 3

"Betty Co-Ed" — (Carl Fischer).

"If I Could Be With You (One Hour Tonight)" — (Remick).

"Kiss Waltz" — (M. Witmark).

No. 5

"I Still Get a Thrill Thinking of You" — (Davis, Cotts & Engel).

"Home and Tell Your Mother" — (Robbins).

No. 6

"When the Organ Played at Twilight" — (Santly Bros).

"The Other Day" — (M. Witmark).

WEEK ENDING OCTOBER 11

No. 1

"Little White Lies" — (Donaldson, Douglas & Gamble).

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No. 5

"I Still Get a Thrill Thinking of You" — (Davis, Cotts & Engel).

"Home and Tell Your Mother" — (Robbins).

No. 6

"Somewhere in Old Wyoming" — (M. Morris).

"When the Organ Played at Twilight" — (Santly Bros).

"I'll Be Blue Just Thinking of You" — (Feist).

"I'm Yours" — (Famous).

No. 7

"Down the River of Golden Dreams" — (Feist).

"Don't Tell Her What Happened to Me" — (Di Sylva, Brown & Henderson).

"Dancing With Tears in My Eyes" — (M. Witmark).

"Just a Little Closer" — (Robbins).

"What's the Use" — (Feist).

No. 8

"Boy and Sowl" — (Hormas).

"So Beats My Heart for You" — (Di Sylva, Brown & Henderson).

"Confessin' That I Love You" — (Brown & Henderson).

"I Don't Mind Walking in the Rain" — (Forister).

"Vagabond in a Hammock" — (Berlin).

"Always in All Ways" — (Famous).

"My Baby Just Cares for Me" — (Donaldson, Douglas & Gamble).

Special Show Gives 10 Vaudeville Acts as Well as Feature

(Special to the Herald World)

MILWAUKEE, Oct. 16.— R.K.O.'s Riverside theatre is featuring a special Friday evening show of each week with 19 acts of vaudeville in addition to the feature photoplay. The Friday night show starts at eight o'clock and is the only performance during the evening. Regular admission prices are charged.

The additional entertainment is furnished by tryouts for Radio-Kelth-Orpheum routes and agents from the various Chicago booking offices attired to pass on the acts. The bill, an innovation in Milwaukeee theatres, is meeting with good success according to Harry Billings, manager of the theatre.

Horace Heidt's Band

Home for Visit

(Special to the Herald World)

SAN FRANCISCO, Oct. 16.— A change in schedule has brought her members of Horace Heidt's Cal- lifornians back to San Francisco, Calif., after a triumphant tour to Montana, Paris and the Eastern States. After a short stay here the organization will go to Los Angeles for an engagement of a week and then return for a similar engagement here. The orchestra will go to Portland and Seattle for brief engagements before returning East.
EXHIBITORS — FACTORY TO YOU. Acoustical Felt, 29½ sq. yd; Theatre Plush Carpet, $1.15 per yd; Dureyne Fireproof Drapes, 4½ sq. yd; W. E. Approved Sound Screens, 396 sq. ft; Sound Mixers, $19.50; Sound-On-Film Heads, $198.50; Photosetts, $14.95; G. E. Exciter Lamps, 986; Optical Systems, $29.50; Head Amplifiers, $29.00; 6 b. p. Synchronous Motors, $29.50; Turntables with Rencyrchronizer, $49.50; Samson Pam 19 Amplifiers, $69.15; Audak Tuned Pickups, $33.95; Standard Audak, $17.95; Wright-DeCoaster Horns, $17.64; Giant Exponential Units, $46.35; Constant Faders, $13.90; Jensen Speakers, $17.80; Exponential Horns, $66.30; Audak Demonstration Rebuilt Booth Equipment, Projectors, Acrs, Rectifiers, Lamps, etc. Write us your needs.
Address: Service-On-Sound Corporation, 1600 Broadway, New York City, New York.

THEATRES FOR SALE—ONLY MODERN THEATRE WITH SOUND in radius of 40 miles; 560 seats; Sunday town, 6,500; Southeasteren Nebraska. Address Box 507, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.


PROJECTIONIST 5 YEARS—EXPERIENCED ON WESTERN ELECTRICAL AND other sound equipments. State salary. Go anywhere. References. Address Wayne Smith, 4363 Lockwood St., Las Angeles, California.

WANT JOB AS MANAGER OF THEATRE Anywhere. 20 years experience, as Manager of Movie Theatre, Vaudeville, Booking Film and Cameraman. Address Box 514, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

HELP WANTED

WANTED—Experienced small town theatre manager with dynamic personality and ability to conduct a competitive situation. Must be a go-getter. Proven record as to results necessary for consideration. Write to C. W. Nekel, Community Theatre, Inc., 503 Wisconsin Avenue, Milwaukee, Wisconsin.

LIVE DISTRICT REPRESANTATIVE WANTED—One familiar with theatre trade preferred, though unnecessary. Unlimited financial possibilities. Address Homesful Co., Box 524, Birmingham, Alabama.

EQUIPMENT FOR SALE

MOVIEPHONE TALKING PICTURE EQUIPMENT FOR SALE. Two machines including two stage amplifying horns and one booth horn set up for Powers 6A and Simplex Machines. Sale on account, expired lease. Price complete, $450. Address C. O. Littlefield, Whitman, Mass.

ADDITIONAL CLASSIFIED ADVERTISING ON FOLLOWING PAGE
EXHIBITORS HERALD-WORLD

BARBAGINS IN NEW AND USED EQUIPMENT.
Disc talking equipment, double channel amplification.
Special synchronous motor drives, cheap for quick
sale. Lenses, reels, film cabinets, screens, at big
discount. Used Powers and Simplex projectors.
3 unit ticket registers, Butterfield popcorn machines,
Proportional Movietone apparatus cheap. Write your
needs. Can save you money. Address Box 311, Ex-
hibitors Herald-World, 407 S. Dearborn St., Chicago,
III.

FOR SALE—RCA Sound System for theatre up to
1,200 seats. Two Powers EB machines changed for
RCA sound head. Two Strong Arc lamps. Su-
preme Cooling system. Chairs, etc. Address Masonic
Theatre, Elizabethan, Kentucky.

FOR SALE—Very attractive (Strand) electric sign,
15 ft. by 2 ft., complete with flasher, travelling bor-
der. Address Strand Theatre, Platteville, Wisconsin.

FOR SALE—Complete Voisophone (Disc) talking
equipment used one year, also two new giant raco
horns. Address Calumet Theatre, Calumet, Michigan.

FOR SALE—New Roth Multiple Arc Generators,
Double 20, $275.00. Double 25, $310.00. Double 30,
$410.50. Double 75, $615.00. Send for literature.
Western Motion Picture Company, Danville, Illinois.

FOR SALE—Re-built Simplex Motor Driven
Machines with type “S” Lamp Houses with late type
flat belt friction drive speed controls, $300.00 each.
Re-built Powers 6 B Motor Driven Machine, $225.00
each. Re-built Powers 6 A, $115.00 each. Deluxe
Movograph machine, $225.00 each. Big stock of re-
built exhaust and oscillating fans for DC and AC
current. Generators, all makes, ticket selling ma-
chines, film cabinets, etc. All at bargain prices for
immediate shipment. Write for bargain list. Illinois
Theatre Equipment Co., 1150 South Michigan Ave.,
Chicago, Illinois.

FOR SALE—2 Powers 6 A Machines, Mazda
equipped, $100 each; 225 Veneer Seats, $100; New
Phototone, 100 records, $175; sell separately or take
all with wiring, decorative lamps, etc., $400. Every-
thing in good shape. Address D. B. Dyer, Grover,
Colorado.

PACENT DISC MACHINES COMPLETE OR
PARTS—Will sell cheap. Address Community The-

THEATRE EQUIPMENT, new and used. Opera
chairs, projectors, screens, generators, receivers, re-
flecting arc lamps, etc. Write for bargain list and
catalog. Address Movie Supply Co., 844 Wabash
Ave., Chicago, Illinois.

FOR SALE—Reflector Arc Lamps and accessories,
also guaranteed rebuilt Powers 6 A and 6 B and Sim-
plex Heads. Best prices. Write Joseph Spratler,
12-14 E. Ninth Street, Chicago, Illinois.

FOR SALE—AT A BARGAIN—Two Silver-Mar-
nshall 690 Amplifiers, One Peerless and one Silver-
Marshall Speaker. One Wright DeCoster 107 Speaker.
One Wright DeCoster 7 Directional Horn. Two
Audak Professional Pickups. Two Era Pickups.
Two Moviphone Turntables with drives. Two 1055-
inche Magnavox Speakers. 1000 feet of 5/16-inch West-
Felt, 300 veneered seats. Write or wire L. E.
Palmer, Postville, Ia.

Equipment Wanted

USED DISC EQUIPMENT for Powers Projectors,
must be reasonable. Address Alamo Theatre, Plain-
field, Illinois.

WANT SEVERAL SIMPLEX MECHANISMS in
good or poor condition or incomplete. Address Fred-
ley, 187 Golden Gate, San Francisco, California.

WANTED TO BUY—At best cash prices, Simplex
Projectors—Mechanism or complete machines. Ad-
dress Joe Spratler, 12-14 East Ninth St., Chicago,
Illinois.

WANTED—Peerless or Simplex projectors, also
Strong reflector arc lamps. State price, condition
and number of machines. Will pay cash, or one-
third down and balance C.O.D. Address Box 337
Exhibitors Herald-World, 407 S. Dearborn Street,
Chicago, Illinois.

HIGHEST PRICES paid for used opera chairs,
projection machines, etc. Address Movie Supply Co.,
844 Wabash Ave., Chicago, Illinois.

WANTED TO BUY—Used Cutaway machine. Cole-
men Theatre, Miami, Oklahoma.

WANTED—Simplex projectors and motor generator
set. Address Essosus Theatre, Rushville, Nebraska.

WANTED—2 late model Simplex machines in good
condition. Give best proposition for cash. Address
Auditorium Theatre, Carthage, Indiana.

Chairs for Sale

FOR SALE—100 Upholstered Squab Seats, Panel
Backs covered in imitation Spanish Leather, $2.00
each; 500 Upholstered Chairs with Squab Seats, cov-
ered with imitation Spanish Leather, Veneer backs,
$1.80 each; 5100 Used 5 pley Chairs, 500 each.
Illinois Theatre Equipment Co., 1150 South

1500 High Grade Heywood-Wakefield Spring Con-
structed Chairs covered in imitation Spanish Leather;
500 Andrews Spring Constructed Panel Back Chairs
in imitation Spanish Leather; reasonable prices. Illi-
nos Theatre Equipment Co., 1150 South Michigan
Ave., Chicago, Illinois.

OPERA CHAIRS, seats and backs for all makes,
five pley, at prices that save you money. Jobs in new
and used chairs. Address Redington Company,
Scranton, Pennsylvania.

. BIG BARGAIN in used Opera Chairs, 600 up-
holstered, 800 veneer. Address Movie Supply Co.,
844 Wabash Ave., Chicago, Illinois.

200 3 and 5 ply chairs, extra bottoms, $1 each.
Address E. Van Huyning, Iola, Kan.

Chairs Wanted

WANTED TO BUY—1,000 FOLDING CHAIRS.
Good condition. Address The Amphitheatre, 1206 E.
Superior St., Dubuque, Minnesota.

WANTED AT ONCE—300 theatre chairs, spring
cushion, 18 in. or 20 in. Price must be cheap. Address
F. G. Schad, 3456 Michigan Avenue, Indiana Harbor,
Indiana.

Managers' Schools

WANTED THEATRE EMPLOYEES to learn mod-
ern theatre management and theatre advertising. The
Institute's training leads to better positions. Write
for particulars. Address Theatre Managers Institute,
225 Washington St. Elmona, N. Y.

Projector Repairing

BEST SHOP for repairing projection machinery.
Prompt service, reasonable prices. Address Movie

SKILLED MECHANICS, specialized tools, and a
shop equipped for but one purpose can offer you
nothing but the best in repair work. That is what I
have, and I can offer you the best in the overhauling
of your motion picture machinery equipment. One
of the oldest repair men in the territory, and serving
some of the largest houses. Relief equipment fur-
nished free. For results bring your work to Joseph
Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Miscellaneous

THEATRE LOBBY FRAMES—Manufacturer to
you. Low cost. Address Gem Frame Company, 2005
Brighton, Kansas City, Mo.

Printing

THEATRE ADVERTISING—1,000 3x8 Dodgers,
$1.00 prepaid; 100 11x14 Window Cards, $2.10, post-
age extra. Cash only. Address King Stationer,
Warren, Illinois.

Your Classified Ad Will Do the Work
Exhibitors Herald-World has helped hundreds of Theatre owners in solving many a problem. The classified advertising
department has placed organs throughout the country, has helped in obtaining equipment, in selling equipment, and in
solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount
if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this
week. The cost is small, the results are great.
**THE VOICE OF THE INDUSTRY**

**LETTERS FROM READERS**

**300 Attend Theatre's Free Dancing Course**

**Conrad Holmes, manager of the Paramount theatre, Portland, Ore., offered a series of free dancing lessons to children during August through a tieup with a dancing school.**

So enthusiastically was the offering received that between 300 and 400 classrooms had to be included in the lessons, which were given every Thursday morning. All who received dancing lessons were required to buy show admissions. The lessons were given in the lobby.

**Bucking Weather Man**

HERE ARE SOME REPORT ON PICTURES recently played. The Rogue Song (MGM), splendid picture that would undoubtedly have made money for me if the weather man had been reasonable. Every time I date a special he dates a young flood, and he sure ruined the roads each time this year. Just another lickering on this one. Oh, well, the sheriff says it won't be long now. Way Out West (MGM), silly but amusing and the crowd sure enjoyed it. Did the best business on this program this year, and it was just like good old silent days to be able to gloat over a decent profit on a program picture. This should be a good bet for small towns.

The Big House (MGM), not a pleasant picture but superb acting by all the principals combined with a strong story make it a picture which you can boost to the skies. Well named as it should draw big houses each night, as it did here. Would class it as one of the year's best pictures. The trailer on this feature is a business getter and don't pass it up.

Also two shorts—Oh Darling (E), good comedy, Sugar Plum Papa (E), good comedy but dialog rather husky. May have been due to the old records we received.—B. R. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.

**Wants BIG Pictures**

ATTENDANCE DURING LAST FEW weeks depended entirely on merit of plays. People only came when pictures were worth while. We would like to beef up our Sunday programme each week, for that is when our best houses would please. The Border Legion (Par) and Metro's It's a Great Life, with the Duncan enough to be understood. Can't understand it as their recording is usually good. Last of the Lone Wolf (Col), very nice picture.—Harold Smith, Dreamland theatre, Carson, La.

**Books from Hospital—"Oh, My Operation?" Huh!**

(Special to the Herald-World)

**DALLAS, Oct. 16—Appendicitis is nothing in F. E. Hendon's young life—not when there is a film booking contract at stake.**

Hendon, a Warner Brothers' salesman with headquarters here, arrived at Huntsville, Tex., a few days ago to find himself extremely ill with appendicitis. He went to a Huntsville hospital, underwent the operation and had barely recovered from the latter, so 'tis said when Mr. Parish, local exhibitor, telephoned to wish him a speedy recovery, Hendon mustered his salesmanship reserve and, before the telephone conversation ended, he had sold Parish the entire Warner product for the season. Then, before it was possible even to dictate a letter or card, Hendon was out of the hospital and back on the road.

**Wottaman!**

_He Must Have Met an Old Friend_**

When the film manager left his office to preview his competitor's picture, he put on the door this notice: "WILL WE BACK AT 1 P.M."

He had been gone for some time, when one of his acquaintances came in to see him on business. He read the notice, pulled out his watch, sniffed contemptuously, took out his pencil, wrote something on the card, and went away. Several men came, read the sign, wrote on it and walked off. When the prompt manager came back some two hours late, he read the following endorsements on his notice:

"You're a liar by the watch"—Schmidt, 1:15 p. m.
"You lie again"—Perry, 1:25 p. m.
"An old liar"—B. D. S., 1:30 p. m.
"The next"—Brown, 1:45 p. m.
"That'll do, Ananias"—Harris, 1:48 p. m.

**Westerns Bring 'Em Out**

WOULD LIKE TO REPORT ON A FEW pictures that I recently played. Chasing Rainbows (MGM), very good picture. No No Nanette (FN) is a mighty fine comedy with some very pretty scenes. I pulled Children of Pleasure (MGM) after the first day and substituted Guilty (Col), which was very good. The Border Legion (Par) is a type of picture the small towns want. This picture and Buck Jones' Lone Rider did more business for me than any picture I have played for the last six months. Buck Jones was welcomed heartily, and the crowds that came out to see him seemed like those of the good old silent days. Montana Moon (MGM) is a very good picture. A good show for Sunday. Many comments. Marianne (MGM) is a little old but a good picture. Strictly Unconventional (MGM) is terrible. Caught Short (MGM) is very, very good, but what's the matter with Metro's recording? I've had several lately that I had to run my fader as high as it would go to make the talking loud

够被理解。理解不理解它的录音通常是好的。最后的狼男（Col），非常漂亮。—哈罗德·史密斯，德里昂德特里亚门，考森，拉。
Sisters, pulled strong. Marianne (Mct) with Marion Davies pulled first night, flopped the second. Poor sound and bad print disgusted people. Navy Blues (MG M) and The Love Doctor (Par), with Haines and Dix, respectively, were soured on by the third play. All three plays were ballyhooed as winners, but the only one blessed with good sound and good plots was the last. One of these plays, the last, was director's delight. The second was pleasant, but the first was a bore. 

ST. LOUIS, Oct. 16.—Motion pictures are beginning to effectively attract visitors to Curtis-Tianna-Stan berg airport near East St. Louis, Ill. Every Sunday afternoon pictures of the spectacular airport will be exhibited on a screen at the airport the following Sunday.

Stage Or Kitchen Comedy? I NOTE FROM READING SOME OF the trade papers that there is going around quite a discussion as to "what is wrong with the trade," and how it can be made better. One of the outstanding points is just one example of what is hurting the talkie game. Paramount in advertising its play "Honey" completely misstates the nature of the play. The play really is a musical comedy, its attributes being a slight form of dramatic comedy, with a chorus girl dancer. Their literature was interpreted by me to mean that this is a musical dancing stage comedy, while as a matter of fact it is a domestic kitchen drama comedy with a few inconsequential songs dragged in. There is no dancing at all. If this is a musical comedy then "The Gold Diggers of Broadway" is a murder. I booked this play three months ago for one of our county fair dates, believing it to be a real musical comedy. Imagine my tremendous disappointment, and that of our patrons, at the mere sound of the term, domestic drama, though exceedingly good for its type.

This misrepresentation hurts; my people took my word and I took Paramount's word for it. I have lost. What's the sense of such misrepresentation anyway? This is just one item of many to show what is wrong with the industry, but a fundamental one. It is this type of honest statement from producers. The day of sharp, flashy ballyhoo methods of "catch 'em and cheat 'em" has a long time now been thrown into the discard. Some producers are still living in the dark ages.—PHILIP RAND, Rex theatre, Salmon, Idaho.

Just Think What Eva Must Have Said to Them! (Special to the Herald-World)

EVANSTON, IND., Oct. 16.—Thieves who plundered the Victory theatre here Kenneth T. Denny, owner, have picked up almost everything easily removable, but they failed to capture Eva Stahl. Several canary birds were stolen from the lobby, along with other valuables. When theatre employees came they found Eva, who is an unofficial hostess on the mezzanine, shrieking loudly and strutting on the floor with blank expression of a victory over the would-be abductor.

Build Plan to Show Films at Airport To Get Sunday Crowds (Special to the Herald-World)

ST. LOUIS, Oct. 16.—Motion pictures are beginning to effectively attract visitors to Curtis-Stan berg-airport near East St. Louis, Ill. Every Sunday afternoon pictures of the spectacular airport will be exhibited on a screen at the airport the following Sunday.

Color Process Invented By Englishman Said to Give Excellent Results (Special to the Herald-World)

WASHINGTON, Oct. 16.—The color film color process has been invented by R. S. Allridge, the patent rights of which have been acquired by the Raycol British corporation, according to the clerk of the American Embassy in London.

The principle is stereoscopic, two lens-armed, one cell color, utilizing two other greens, the other the green. It is stated that the picture, as shown, combines well-nigh perfect registry of color, and the cost of this process is no greater than that of ordinary black and white.

The projector is reported to be extremely inexpensive, and that a picture can be taken, developed and reproduced on the screen in a single day. The process is further explained as extending the sound pictures and the probable arrival of wide film.

Fort Wayne Rules on Size of Electric Signs (Special to the Herald-World)

FORT WAYNE, IND., Oct. 16.—The city council here has ruled that theatre electric signs can extend out from a building no farther than within the lines of the center line of the marquee. Where there is no marquee, and the electric sign is hung out alone, it can extend 10 feet beyond the center line but not more than seven feet from the front of the theatre.

This decision was made after a city building inspector had refused permission to the Paramount theatre to erect a large electric sign on the grounds that it was in violation of the city building code.

233 Theatres in China; 90% of Films American (Special from Department of Commerce)

WASHINGTON, Oct. 16.—The number of motion picture theatres in China has more than doubled during the past four years, in spite of the political unrest, a late survey shows.

There are now 233 motion picture houses in the country, seating a total of 137,000, whereas there were only 106 in 1927. Statistics reveal 450 feature films were shown in China in 1929, as compared with 197 American. Shanghai has 12 theatres equipped for sound.

St. Louis Fox Signs W B (Special to the Herald-World)

ST. LOUIS, Oct. 16.—The Fox theatre here has contracted for all of Warner Brothers' current product and will be the local first run house for many of the big Warner productions, it is understood.

Plan to Build Theatre on "Main Road" (Special to the Herald-World)

LOUISVILLE, Oct. 16.—The town of Somerset, Ky., on the main route from Neillsville, Kans., to the big city, will build an auditorium on the present site of the first class hotel, of about 100 rooms, which will depend on tourist business almost exclusively. Work on the theatre is now going further, and will provide entertainment, having arranged to erect a six story office building, next to the theatre building. The plans for the building have been completed.

Telling the Public WE RECEIVED THE REWARD of Merit Plaque this morning, and you may know that we are very much so, and thank you for your kindy efforts, in the effort for better shows. We are now planning on the best ways to put our good fortune before our public.

We have a trailer on the way to be used in explaining the new honors.

Again thanking you for this beautiful mark of recognition.—C. D. HOON, Star theatre, Sioux Rapids, Iowa.
EXHIBITORS E H A R D - W O R L D
October 18, 1930

Wabash Knights

When it comes to writing about some one you admire a great deal, it’s rather difficult to find exactly the right words. It seems as though there should be special words for such an occasion, but the part of the whole business is that there isn’t and consequently you just have to plod along with those that you have. And the few again, in such a case, you feel like writing for hours and hours (as Olsen and Johnson would say) but there is always a distant limit and this time it’s the length of a column, so perhaps we’d better get started.

Dan Roche was born in Dubuque, Iowa, on October 3 in—well, we’ll say the nineteenth century. Not that Dan would mind, but it’s a chance that every time it’s said, his first position in life was prone on his back, looking up at the nearest face in the world—his father’s.

You can’t take Dan too literally at times, and in the case of schools there is some room for doubt, we fear. In the institutions at which he has found a delectable list that needs the enhancement of a dictionary. Acrobatic, Pyrotechnic, Polytechnic, Chiropractic and Cais- satory are some of those that come to mind.

When he first entered the industry, Dan cast his lot with Famous Players, and from there he went to P. D. C. and is at the present time president of a company extraneous to Pathe. Some of his “exploits” would undoubtedly make excellent scenarios, and perhaps a modest individual (as people you admire usually are) they probably will never be shot.

A few more “facts,” as found on the question and answer department, are appended, but we’d like to make a few of our own. His pet peeve is Daylight Savings; favorite hobbies and sports are both marked “sleep”; favorite president is Hoover, and favorite motion picture star is any Pathe player. And that completes the data.

And now for the remarks. It is one of our greatest pleasures to drop into the small office at the Pathe exchange in Chicago, and find Dan seated at his “machine.” Always busy, but always has a minute to say “hello.” And a smile goes with every hello that would dis- sipate the gloomiest “fog” and you have the feeling after you have left him, that you have accomplished something worthwhile by having had that brief conversation. He has a rare combination of attributes that impresses you the minute you meet him. Dignity and humor. And what else, after all, is there to be said.

But before we finish (we can see the end of this column looming up, and we know it’s im- possible to get away without making some reference to football, we’d like to set you in on a little secret, or perhaps you’ll find it out for your- self. Dan says the only sport he is interested in is basketball, and he, and let me say, doesn’t like it. Some day, when you’re in very good spirits, just go and call on him, and make an “illiterate” remark about football. There won’t be any question when you know."

Here’s the end of the column. We’re happy that we know you, Dan, and we know many others who say “ditto.”

CHICAGO PERSONALITIES

By JIM LITTLE

E VERYBODY at the RKO offices is wearing an indelible smile that just stays that way, and won’t change, ever since the inception of the new policy of running feature pictures only at the State and Lake, and putting a “clicking” group of vaudeville acts into the Palace. And the reason for it was this:

LAST Sunday evening there was a standout, a sight abrupt and fully a half block long, all set, it seemed, to wait until sunrise if need be. “Half Shot at Sunrise” is doing a whale of a business, an, correspondingly, the attend- ance at the Palace has increased. Olsen and Johnson started the ball rolling two weeks ago, and last week Ruth Etting succeeded in packing them in, and this week Irene Bordoni is sparkling before the footlights. Many people were disappointed, it seems, at the change of policy at the State-Lake, but judging from the “disturbance” created on Sunday evening, it looks as though they had either drown their sorrows or are in touch of theatre goers had come into prominence.

* * *

On Monday of last week, there was considerable bustle, and an exhaustingly, bustling activity, it seemed, and upon inquiry we found that a meeting of part of the personnel of the Western Sales Division of Universal was to be held at the hotel in the second floor of the Congress Hotel. It was under the direc- tion of J. W. Taylor, vice-president for sales manager for the company, and E. T. G Hãger, man- ager of the Central Division. This was the first district meeting since the appointment of “Pick” Gomersall to his present post.

Attending the meeting were O. Kuschner, Indianapolis; George Levine, Milwaukee; J. B. Fiddle, St. Louis; Charles Gregory, Kansas City; H. J. Chapman, Des Moines; Henry Herbel, Chicago; J. E. Garrison, Minneapals; M. Storey, Omaha, and J. Langan, Sioux Falls.

Fred S. Meyer, manager of the Alhambra theatre in Milwaukee, president of the M.P.T.O of Wisconsin and now in charge of western exploitation for Universal from here to the Coast, was in Chicago the other day. Fred and Charley (we hardly need the last name, but it’s Loewenberg) were found in deep conference—looks like big things pretty soon in the exploitation line. We tried to find out what was going on, but all Charley would tell us was that he was trying to buy a second run on a new hat that Fred was sporting.

* * *

Lester Martin was in town last week, we were told, and called on Aaron Saperstein. Les, if you don’t already know, is secretary of the M.P.T.O. of Iowa. His theatre is lo- cated in Nevada—isn’t that strange. (But it happens to be Nevada, Iowa.)

The Lincoln theatre, at the corner of Bel- mont and Lincoln avenues, has recently re- opened. We understand that it is only about half—a-theatre now, but a pretty cozy little half at that. When the street was widened (Ashland Avenue at it was unnecessary to ex- tensively upon the house a good deal, and con- sequently, the seating capacity is not as large as formerly.

* * *

Morris Salkin has taken over the Adams theatre, formerly owned by M. O. Wells, in which he is now installing DeForest sound equipment. Upon completing the installation, the first picture that will be Radio Pic was “Lawful Larceny,” after which will come “Shooting Straight.”

Sam Gorelick, who may have been a star basketball player in his “youth,” is still in good form, and manages to put up a pretty good game. We don’t just remember the score the other day, but we rather think that he was vanquished. The modest victory could not the Row was concerned. So it seems that he’s going to do a bit of navigating about the city territory now and then, in addition to managing the United Artists office, and get a few signatures on some contracts.

* * *

And while speaking of United Artists, we might mention that Ernie Pickler, who was working with Eddie Gorelick and then went to the company’s office in Milwaukee, is now back at his old job here in the city for United Artists.

* * *

Henry Herbel is shooting around in town in his new LaSalle, wearing one of those broad, broad smiles that means that everything is in pretty good shape, and one of the things that contributes to the happiness of the whole town is the fact that “A Lady Surrenders” is pulling in the surrendered assets of an interested public, at the Woods theatre.

* * *

Walter Hyland, it seems, is trying to trade the Universal Bowling Team for a set of 11x14’s, but there isn’t a customer to be had on Film Row.

We hear that Frank Ruble is now getting pens all lined up so they can fall right on the dotted line when he goes around with his con- tracts for the picture, “Her Unborn Child.”

* * *

We got a rather disturbing report the other day that Sid Schuster got into some kind of an automobile accident, and landed in St. Mary’s hospital in Milwaukee, and we have just gotten the report that he has passed away. It seems that he was driving and his car went off the road, and the result was that his back was broken. We hope that these statements are false, and that he may recover from his accident.

* * *

One day last week was a strange day, as far as the weather was concerned. For some un- known reason, almost every one we met in the morning was complaining about not being able to work—let’s see, it was Monday, so that may account for it. Anyway, we thought sure that Fredy Martin would be able to tell us a story, but we were doomed to disappointment. We had to tell him one and he only smiled wryly. It must have been the weather.

The Arno theatre in South Bend, Indiana, has been leased for 10 years to the Columbia Theatre corporation of Hammond, Indiana. The lease was negotiated through Albert Gold- man, Chicago.
The Fall Buyers Number! of Better Theatres will be issued October 25th, 1930

The importance and unusual value of the FALL BUYER'S NUMBER warrants the careful consideration of all exhibitors, manufacturers and distributors of theatre products.

Published in conjunction with EXHIBITORS HERALD-WORLD

Quigley Publishing Co. 407 So. Dearborn St., Chicago
"WAR NURSE" follows "BIG HOUSE" at Astor, N. Y! M-G-M's Sensational Drama discussed by entire industry opens next week on Broadway at $2!

When an exhibitor pays more than he contracted for—

That's News!

"Thanks, Mr. Samuelson, and we think you'll want to repeat this generous act again at the end of 1930-31."

Such things only happen to M-G-M
THE GREATEST ROAD SHOW ATTRACTION PRODUCED IN LAST 15 YEARS

D.W. GRIFFITH'S

"LINCOLN"

presented by JOSEPH M. SCHENCK,
Adapted for the screen by STEPHEN VINCENT BENET
Production and story advisor JOHN W. CONSIDINE JR.

UNITED ARTISTS PICTURE

8th WEEK $2 TOP CENTRAL THEATRE N.Y.

2nd WEEK $150 TOP ALDINE THEATRE PHILA., PA.

2nd WEEK $150 TOP AUDITORIUM BALTIMORE, MD.

1st WEEK $150 TOP MAJESTIC THEATRE BOSTON, MASS.

5th WEEK $250 TOP PUNCH & JUDY THEATRE CHICAGO, ILL.
FOR ALL AGES
AND FOR THE AGES!

Raoul Walsh's
MOST IMPORTANT PICTURE
EVER PRODUCED

THE BIG TRAIL

with
JOHN WAYNE
MARGUERITE CHURCHILL
EL BRENDEL
Tully Marshall • Tyrone Power
David Rollins


For adults. Biggest spectacle ever produced. The grand old Western wilderness brought back. True and unbelievably realistic re-creation of most exciting times in story of America. Tender romance.

For all, all the time. The screen's greatest picture. Its vigor will survive. Its freshness endure.

"This story of the empire builders is magnificently told. One that every schoolboy and girl should see. It gives us moderns something to think about. The picture for all its majestic sweep has humanness and picturesque beauty and is photographically one of the most delightful things ever shown on the screen."

— Eleanor Barnes, Los Angeles Illustrated News

... Now packing 'em in at Chinese Theatre, Los Angeles.
**EXHIBITORS HERALD-WORLD'S FILM BUYER SECTION**

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Martin J. Quigley, Publisher and Editor Edwin S. Clifford, General Manager Ernest A. Revelstoke, Managing Editor George Clifford, Business Manager

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**Alphabetical Listing of Pictures**

**COLLEGE LOVERS (CD-AT)**
First National

**COMMON CLAY (D-AT)**
British International

**CONCEALED (D-AT)**
United Artists

**CONSPIRACY (D-AT)**
First National

**COUGAR (D-AT)**
Warner Brothers

**COVERED WAGON TRAILS (W)**
Syndicate Pictures

**CROWS, THE (MC)**
RKO

**CRYSTAL HERITAGE (W)**
Universal

**CUNNING CIRCLE, THE (PT, M)**
International

**CZAR OF BOROWAY (D-AT)**
Universal

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**DAMES AGOY (D-AT)**
Universal

**DANGEROUS SWEETHEARTS (CD-AT)**
Warner Brothers

**DANGEROUS MAN (C-AT, S)**
Paramount

**DANGEROUS MAYHEM (D-AT)**
Paramount

**DAWN PATROL, THE (F-AT)**
National

**DEVIL MAY CARE (D-AT)**
Paramount

**DEVIL'S HOLD (D-AT)**
Paramount

**DEVIL'S PIT, THE (M)**
Universal

**DEVIL WITH WOMEN (D-AT)**
Warner Brothers

**DIABOLO (D-AT)**
Warner Brothers

**DIVORCE, THE (D-AT)**
Universal

**DOUBLE CROSS ROADS (D-AT)**
MGM

**DOUGLAS (D-AT)**
Universal

**DREAM MELODY (D)**
First National

**DREAM OF PASSION (D)**
United Artists

**DUDE WRANGLER, THE (CW-AT)**
Santo Art

**DUMMIES (D-AT)**
Warner Brothers

**DYNAMITE (D-AT)**
Universal

**EASY GOING (D-AT)**
MGM

**EMBARRASSING MOMENTS (D-AT)**
Universal

**EL FESTIVAL CALLING (R)**
British International

**EVIDENCE (R)**
Universal

**EYES OF THE UNDERWORLD (D)**
Universal

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**FAME (D-PT)**
Warner Brothers

**FALL GUY, THE (C-AT)**
Radio Pictures

**FATHER'S DAY (D-AT)**
First National

**FATHER'S DAY (D-AT)**
Fox

**FIGHTING FOR THE FATHERLAND (R)**
Santo Art

**FIGHTING KIDS (W, C)**
Half Pictures

**FIGHTING LEGION, THE (WCD-AT)**
Universal

**FIGHTING TENANTS (D-AT)**
Universal

**FIREBRANDS (F. W-AT)**
British International

**FLIGHT (D-AT)**
MGM

**FLIGHTING WIDOW, THE (D-AT)**
First National

**FLADRAAGA (C-AT, S)**
British International

**FLAMING HEARTS (D-AT)**
Paramount

**FOLLOW THE LEADER (D-AT)**
Universal

**FOOTLIGHTS AND FOOLS (D-AT)**
United Artists

**FOREVER YOUNG (D-AT)**
Paramount

**FOUR FEATHERS (D-AT)**
RKO

**FREE AND EASY (D-AT)**
RKO

**FURIES (D-AT)**
First National

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**GAY NINETIES (D-AT)**
Warner Brothers

**GENERAL CRACK (D-AT)**
First National

---

**GIRL FROM WOOLWORTHS (D-AT)**
First National

**GIRL IN THE SHOW, THE (C-AT)**
Paramount

**GIRL OF THE GODFORD BOX, THE (MC)**
RKO

**GIRL SAID NO, THE (D-AT)**
Fox

**GIFT OF THE HANNA BOX, THE (M)**
Paramount

**GLORIFYING THE AMERICAN GIRL (MC)**
Paramount

**GOOD WINDS (D-AT)**
Warner Brothers

**GOOD NEWS (MC)**
MGM

**GREAT DIVIDE (M-AT)**
First National

**GREAT POWER, THE (D-AT)**
Syndicate Pictures

**GREEN GODDESS, THE (M-AT)**
Warner Brothers

**GUN PLAY (W)**
Universal

---

**HALF BROTHER (D-AT)**
Paramount

**HALLELUJAH (D-AT)**
First National

**HALFWAY TO HELL (D-AT)**
Paramount

**HARDEST HIT (D-AT)**
RKO

**HAT NOTE, THE (M-AT)**
MGM

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**HALF SHOT AT SUNRISE (C-AT, S)**
RKO

**HALF WAY TO HEAVEN (D-AT)**
Paramount

**HALF WAY TO HEAVEN (D-AT)**
Paramount

**HARD TO GET (D-AT)**
First National

**HARETHORNE (D-AT)**
First National

**HARRY THE HAM (M-AT)**
Santo Art

**HATTER, THE (D-AT)**
Universal

**HAT'S OFF (D-AT)**
Universal

**HAYFARM PARADE, THE (D-AT)**
First National

**HEAVY ARTILLERY (D-AT)**
First National

**HEDDIE, THIS IS LOVE (D-AT)**
Universal

**HEE HEE WIND (W)**
Universal

**HOLD EYES OPENED (M)**
Warner Brothers

**HOLLYWOOD REVUE (M)**
MGM

---

**HONEY MONEY (D-AT)**
Paramount

**HOT CURVES (D-AT)**
Paramount

**HOT FOR PARIS (D-AT)**
Warner Brothers

**HOUSE OF HOLDINGS (WCD-AT)**
MGM

**HOURS OF SECRET (D)**
Universal

**HOW HE LIED TO HIS HUSBAND (D-AT)**
British International

**HUNGARIAN Rhapsody (D-AT)**
Paramount

**HUNTED MEN (W)**
Intermediate Pictures

**HUNTING TIGERS IN INDIA (TRAP-PT, M)**
Talkart Picture Epics

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**I**

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**IDLE RICH (D-AT)**
MGM

**IMMORTAL VASARAGON (D-AT, S)**
MGM

**IMMORTAL VASARAGON (D-AT)**
MGM

**IN OLD CALIFORNIA (D-AT)**
Paramount

**IN OLD SARDINIA (D-AT)**
Paramount

**INSIDE THE LINES (D-AT)**
First National

**INVADERS, THE (W)**
Syndicate Pictures

**IT'S EVERY MAN FOR HIMSELF (D-AT)**
Warner Brothers

**IT'S A GREAT LIFE (D-AT)**
MGM

---

**J**

---

**JIMMY HIGGINS (D)**
Paramount

**JOURNEYS END (D-AT)**
Paramount

**JUNO AND THE PAYBACK (D-AT)**
British International

---

**K**

---

**KIRK (D-AT)**
Universal

**KISS, THE (D-AT)**
MGM
Ankino
Silent Sound

EXHIBITORS
HONEYMOON
With clever Sound

Atwood
Silent Sound

October

AFGHANISTAN

With

SEEDS OF FREEDOM

——.

AFRICA

With

FIREBRAND

HABIB

With

AGENT OF THE BOMB (D-AT, M)...

MUNICIPAL TALENT

With

AUGUSTUS

With

THE ALDERMEN

With

The Feature

Key to Symbols

The following appear immediately after the title to indicate the nature of the presentation:

C—Comedy

AT—All-talking

D—Drama

AT-AL—All-talking

CD—Comedy

M—Music

F—Farce

M-Musical

Mel—Melodrama

Mystery

Mystery

O—Opera

O-Opera

S-Singing

S—Singing

W—Western

EXAMPLE: CAT, all-talking comedy, FMY-

AT, all-talking farce mystery, CD-AT, S, com-

edy drama, all-talking singing.

(NS) indicates silence.

(DP) signifies picture was discussed in the

department, New Products (formerly T. O. Servi-

ces) in the issue indicated by the date.

NOTE: An asterisk in the title indicates that there is a silent version or

that the picture was produced only in silent version.

For a complete listing of sound pictures and an index to what pictures

have sound versions indicated by the sound symbols appearing after the

title, see the Children of Chance, D-AT.

CHILDREN OF CHANCE (D-AT).

With

Lois McDonald, Pauline Lord, Pauline Watson, Helen

Maynard, R. John Calef, and Robert Eatman.

HATE SHIP, THE (D-AT).

With

Blanche Sweet, Charles Laughton, and John Barrymore.

HOW HE LIED TO HIS HUSBAND (CD-AT).

With

Gilles,Dan Barker and Margaret Norell.

LODGE END (CD-AT).

With

Edmund Lowe, Howard Schnitzler, and George Macrae.

LOVE HABIT, THE (CD-AT).

With

Mae Busch, George Macrae, and George Macrae.

MAN FROM CHICAGO, THE (D-AT).

With

Steve Pendelton, Mary Nolan, and Charles Macauley.

MIDDLE WATCH (D-AT).

With

Audrey Moore, Charles McNaughton, and Kenneth Harlan.

MURDER (D-AT).

With

William Collier, Jr., and Lois Moran.

NIGHT BIRDS (CD-AT).

With

Laurence Trimble, Mary Nolan, and George Macrae.

SLEEPING PARTNERS (CD-AT).

With

Robert Armstrong, J. Percy Coates, and Fred E. Jackson.

Running Time

The fixed speed for sound film is 90 feet per minute.

This makes the running time of 1,000 feet 11 1/2 minutes.

Knowing the length of a picture and the running time per 1,000 feet, the

running time of the picture can be easily computed.

For a complete listing of sound pictures and an index to what pictures

have running time variation in the speed at which silent film is run through the projector makes it difficult to compute the running time of any picture with any degree of accuracy.

Projectors are now designed for a film speed of 70 feet per minute—the same

as the fixed speed for sound film—but the rate at which silent film is actually run varies from 62 to 70 or 110 feet per minute, and is consequently as high as 125 feet per minute.

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First National
(Sound pictures are on disc only)
Silent Sound

BACK PAY (O-D)...
[Details not clear]

B-side

BAD HABIT (O-D)...
[Details not clear]

On October 3, 1928, With Walter Huston, Dorothy De Funiak, Richard Tucker, William Farnum, Chester Conklin, Edward Lynch. Harry Button, Fortille Alden. Theme: A drama of the town. The humorous way he goes about it forms the nucleus of the story. The humbly way he goes about it forms the nucleus of the story. The...-

BROKE THE REGIMENT (O-D)...
[Details not clear]

On December 19, 1928, Sound on disc. With Virginia Weigel, Walter Pidgeon, Freda Jackson, Gloria La Lane, Myrna Loy. Also a story of how a man gets to the run around.

COLLEGE LOVERS (O-D)...
[Details not clear]

On December 20, 1928, With Dorothy Kellogg, Loie Young, Carrie Moor, Howard Hobart, Alice Terry. Theme: A comedy of how a college players for one girl and the loss of a major college game.

DOWNTOWN THELMA (O-D)...
[Details not clear]

On August 15, 1929, With Richard Barthelmess, Dorothy Dell, Fredric March, David Landers, Eduardo Ciannelli. Theme: A story of the lives of two college football players for one girl and the love of a major college game.

FLIGHTING WIDOW (O-D)...
[Details not clear]

On May 11, 1930, Sound on disc. With Douglas Fairbanks, Jr., Marjorie Richter, William Alger, Luis Alberni, Claude Gillingwater, Emily Fitzpatrick, Anthony Merritt, William Austin. Theme: The attic比较简单 issues caused when the ground is a woman. The attic比较简单 issues caused when the ground is a woman.

FOOTLIGHTS AND FOOLS (O-D)...
[Details not clear]

On January 4, 1930, With Colleen Moore, Freddie Barthelume. Theme: The story of an Irish girl posing as a Spanish girl who is a crazy and later wird a rich male.

FOR TALLER (O-D)...
[Details not clear]

On November 10, 1929, Sound on disc. With Douglas Fairbanks, Junior, Mary Livingstone, Jean Hersholt, Phyllis Coates, Bert Hone, Sylia Sidney, Robert Winkler, Edna Murphy. Theme: A series of football games between two teams and the drama of the game.

FURIES (O-D)...
[Details not clear]


GIRL FROM WOOLWORTH'S (O-D)...
[Details not clear]


GIRL IN BIG SKY (O-D)...
[Details not clear]

On July 30, 1929, With Alice Lake, Joe Primrose, Harry Gibbs, Gordon, Walter Pidgeon, Furnell Pratt, Helene Costello, Henry Vidal. Theme: The story of a woman and a man who work in the same store.

GREAT DIVIDE (O-D)...
[Details not clear]


HANDY TO GET (O-D)...
[Details not clear]

On November 24, 1929, With Jimmie Fidleron, Leona Pasek, Jack Oakle, Ethel Ralston, Ruth Shush, Anna Lee, Ben Plyme. Theme: A girl meets two boys, one rich, the other poor, on a skis trip in the mountains.

HER PRIVATE LIFE (O-D)...
[Details not clear]

On August 26, 1929, With Wanda Hawley, John Agar, Dayna Dallin, Regis Toomey, Philip Faith. Theme: A story of a woman who is a private detective.

HOUSE OF HORROR (O-D)...
[Details not clear]


LIVES OF THE DANGEROUS (O-D)...
[Details not clear]


LITTLE JOHNNY (O-D)...
[Details not clear]


LOOSELIES (O-D)...
[Details not clear]


MOTHER IN LAW, THE (O-D)...
[Details not clear]


MURDER WILL OUT (O-D)...
[Details not clear]

On December 21, 1929, With John Agar, Max Bennett, Myron McLaglen, Brian Donlevy. Theme: A story of a woman who is a murderer.

NAUGHTY MARY (O-D)...
[Details not clear]

On December 21, 1929, With Alice Lake, Paul Powell, Frank Lacon, Ethel Allen, Sam DeLeon. Theme: A story of a woman who is a Horrible story writer.

NAUGHTY LADY (O-D)...
[Details not clear]


ONE NIGHT AT THE BOXES (O-D)...
[Details not clear]

On December 21, 1929, With Willie Dyn, Douglas Fairbanks, Junior, Monta Bell, John Agar, Brian Donlevy. Theme: A story of a woman who is a Horrible story writer.

PARIS (O-D)...
[Details not clear]

On November 26, 1929, With Irene Benedict, John Buchman, Louise Xavier, Jason Isbaert, and Robert Harron. Theme: A woman who is a horror story writer.

PAYING OFF (O-D)...
[Details not clear]


QUEEN OF MAIN STREET (O-D)...
[Details not clear]

On July 29, 1930, With Lenore Young, Jack Marquette, Corinne Griffith, John Landers, Douglas Fairbanks, Jr., Fred Page, Frank Currie. Theme: Lenore Young, in a dual role, enters a town, is a horror story writer, but not noticed, and thereby haunts the tale.

SAINTS (O-D)...
[Details not clear]


SHOW GIRL IN HOLLYWOOD (O-D)...
[Details not clear]

On December 24, 1929, Sound on disc. With Alice White, Jason Isbaert, Ford Sterling, Tom McGuire, Marjorie Main, Leon Ciro. Theme: A story of a woman who is a horror story writer.

SHOW MAN (O-D)...
[Details not clear]


SILENT FLAME (O-D)...
[Details not clear]

On July 20, 1930, Sound on disc. With Irene Sheehan, Claudette Colbert, John Landers, Douglas Fairbanks, Jr., Fred Page, Private Thompson, and Henry Wilcoxon. Theme: Lenore Young, in a dual role, enters a town, is a horror story writer, but not noticed, and thereby haunts the tale.

SPRING IS HERE (O-D)...
[Details not clear]

On April 13, 1930. Sound on disc. With Lawrence Haven, Dan Dury, Oscar Dehan, Beulah King, Mickey Jones, and Jules Brand. Theme: A story of a woman who is a horror story writer.

SQUALL (O-D)...
[Details not clear]


STRIPED MAN (O-D)...
[Details not clear]

On December 24, 1929, Sound on disc. With Richard Barthelmess, Compassion Bennett, Dorothy Mathews, and Will Rogers. Theme: A story of a woman who is a horror story writer.

SWIFT HANDS (O-D)...
[Details not clear]

On July 20, 1930. Sound on disc. With Bertine Cayler, Alexander Grey, Sophy Harris, George Pert, Fred Page, Sherly Camp, Elinor McLean. Theme: Lenore Young, in a dual role, enters a town, is a horror story writer, but not noticed, and thereby haunts the tale.

THREE WANDERERS (O-D)...
[Details not clear]


THREE TWISTERS (O-D)...
[Details not clear]

On July 20, 1930, Sound on disc. With Alice White, Douglas Fairbanks, Jr., Sophy Harris, Amber Hardcastle, and St.Germaine. Theme: A story of a woman who is a horror story writer.
THERE IS a popular song that has been sung by many people throughout the years. It is a song about a man who has been married for many years and who has grown tired of his wife. He decides to take a trip to the mountains to escape his wife and her life of routine. However, during his trip, he realizes that he misses his wife and decides to return to her. The song ends with the man writing a letter to his wife, expressing his love and appreciation for her. This song is a reminder that even the most mundane situations can have their own unique beauty and charm if we take the time to appreciate them.
**EXHIBITORS HERALD-WORLD**

10, 1930

**TROOPERS THREE** (D-AT)...

**UNDER MONTANA SKIES** (D-AT)

**THE WINTER WORLD** (M-AT)

**HELSYS ANGELS** (D-AT)...

**OUR HEARTS' MELODY** (D-AT)

**LAST COMPANY, THE** (D-AT)

**WHEN YOU GIVE YOUR HEART AWAY** (D-AT)...

**BAD ONE, THE** (D-AT)...

**BELL WITCHES**

**CONSIGNEE** (D-AT)...

**DUBARRY, WOMAN OF PARSON** (D-AT)...

**BLUE ANGEL, THE** (D-AT)

**LONDON**

**LIEUTENANT'S WIFE** (D-AT)...

**RISING SUN** (D-AT)...

**COHENS AND KELLYS IN**

**COURTIN' WILLY CAT** (W-CD)

**DAMES ANY** (D-AT)...

**DEVIL'S PIT, THE** (M-AT)

**EMBRASSING MOMENTS** (C-AT)

**HEROES, THE** (D-AT)...

**KING OF JAZZ** (M-AT)

**LADY SURRENDERS, A** (D-AT)

**LITTLE ACCIDENT** (C-AT)

**MISSISSIPPI GAMBLER** (D-AT)

**MOUNTAIN JUSTICE** (W-AT)

**OUTSIDE THE LAW** (D-AT)

**PHANTOM OF THE OPERA** (M-FT)
1

FILM BUYER SECTION

12
Gibson Gowland, Bernard Siegel. Caesare Gravine.
Edith Yorke.
THEME: Mystery concerning a beautiful singer at
I/Opera in Paris.
6094
5242
6094
•ROARING RANCH (W-AT)

DIVORCE AMONG FRIENDS (D-AT)

White.

THEME:

DOORWAY TO HELL

foils villain's attempt to rob him of
after they set fire to his ranch build-

Hero

rich oil lands,

(R)

5412
6592
6450
(W-AT)
(R) November 10, 1929. With Ken Maynard. Kathryn
Crawford, J. P. McGowan. Gino Corrado, Tarzan the

Frank Beale. Frank Yaconnelli.
American wins the heart

horse,

THEME: Young

ish girl by saving her father from
because of a crooked land dealer.

•SHANGHAI LADY

(CD-AT)..._

losing

of a
his

5847

_

Spanranch

6043

5926

(NP) December 7, 1929.
(R) November 17. 1929.
With Mary Nolan, James Murray, Wheeler Oakman,
Anders Randolph, Yola D'Avril. Mona Rico, Jimmie
Leong. Irma Lowe, Lydia Yeamans Titus.
THEME: Two people, a man and a girl who have
strayed from the straight and narrow find love in

THEME: A Broadway

musical comedy team buys an
town, and after many

for $25,000.

•SKINNER STEPS OUT (AT)

6645
6652
6521
(R) December 4, 1929.
With Glenn Tryon, Merna
Kennedy, E. J. Ratcllffe. Burr Mcintosh. Lloyd
Whlt lock. Kathryn Kerrigan, Edna Marian.
THEME: Skinner finally wins the position which
_

girl

whose choice

THE

(D-AT)

6041

July 13. 1930. With Pauline Starke, Ben Lyon,
Cooley, Robert Ellis, Barbara Kent, Carmelita Geraghty.
THEME: Sister gives up the man she loves so that
the younger sister may wed him.
(R)

(D-AT)

May

_

With Leni
4541

.._

Re-issue.
Jack Hoxie, Marceline
Charlie Brinley.
THEME:
cowboy befriends a wild horse, and

A

•YOUNG DESIRE (D-AT)

6110
6529
(R) June 15. 1930.
With Mary Nolan. William Janney, Mae Busch, Ralph Harrold, Claire McDowell,

George Irving.
THEME: Dancing girl in carnival show gives up
marriage with college youth rather than ruin his
career, and dies in spectacular leap from balloon,

man

Sound

Silent

6743

BARBER JOHN'S BOY (CD-AT)
(NP)

October 4, 1930.
Phillips Holmes.
Lucille
Powers. George Marion, Grant Mitchell. Dwiaht Frye,
Barbara Weeks, Russell Simpson, Paul Nicholson,
Otis
Harlan.
Robert
Emmett O'Connor, Charles
SeUon, James Neil. Johnny Larkin.

(MC)
(NP)

THEME: The exploits of
nd feminin
COURAGE (D-AT)
_
a

John
a

St.

Polis.

Robert

5656

a dancing con-

test.

Tin. mi,:

11

8044
1.

(NP) December 14, 1929.
Joan Bennett, Anthony Bush-

1020.

Arllas,
riral

drama

of

the

lire

of

time prime minister of England and author.

the

one-

6136

his

An

over-flirtatious
girl
of
herself by coquetry.

Merry

Old

WHO DANCE

(Mel-AT)
_
6876
(R) April 19.
With Monte Blue, Lila Lee, Betty
Compson. William Boyd, DeWitt Jennings, William
..

Janney. Wilfred Lucas.

THEME:

Underworld melodrama based on the story

by George Klbbe Turner.

THREE FACES EAST

(D-AT)
6120
With Constance Bennett and

(R) July 26. 1930.
Eric von Stroheim.

THEME: The European spy
background of the World war.

9247

•TIGER ROSE (D-AT)
(R) December
Blue.

21,

system
:.

1929.

With Lupe

against

_

....

the

5509

.

Velez,

Monte

•UNDER A TEXAS MOON

(F-AT, S)
.
7498
(R) April 1. 1930.
(NP) April 6. 1930.
With
Frank Fay, Raquel Torres, Myrna Loy, Noah Beery,
THEME: Musical farce all in Technicolor, based on
the story by Stewart Edward White.

VIENNESE NIGHTS
(NP) May 24, 1930.

(O)

9007

With Alexander Gray. Vivienne
Jean Hersholt, Bert Roach, Louise Fazenda,
Walter Pidgeon, June Purcell, Alice Day, Milton
Segal.

Douglas.
•

W DEO PEN
I

THEME:

(CD-AT)
_
_
Comedy farce presenting complications
mannered bridegroom.

...634

in

the life of a mild

The problem that confronts a man devoted
secretary and not realizing he is in

private

SAILOR BEHAVE! (C-AT)

Escapades

ENGLISH

Windsor Pictures

5850

With Olsen & Johnson, Irene
Lowell Sherman, Lotti Loder,

HER UNBORN CHILD (D-AT)
(R)

of

two

American

sailors

7926

debt.

(NP) September 27. 1930.
With Leslie Howard.
Douglas Fairbanks, Jr., Helen Chandler. Beryl MerLyonel
cer,
Alec V,.
Francis.
Alison
Skipworth,
Watts, Montagu Love, Dudley Digges.
THEME: The story of a group of persons on a
boat hound for no one knows where. Because of the
unusual circumstances one of the men investigates
and discovers all are dead and bound for "the other
world."

MM

26, 1929.
With Adele Romson, Paul
Pauline Drake, Doris Rankin. Frances Under-

wood.

(D-AT)

September 27, 1930.
(NP) August 30, 1930.
With George Arliss, Leon Janney, Doris Lloyd, Betty
Goodwin.
THEME: A grand old sinner gets Into difficulties

(D-AT)

8000

_

December

Clare,

In

(R)

and

(CD-AT)
5772
With Claudia Dell and Perry

1930.

9.

England over-reaches

•THOSE

Fazenda,

OUTWARD BOUND

Grant Withers, Sue Carol,

•DISRAELI (D-AT)
r

THEME:

7220

_...
7752
9478
Costello. George O'Brien, Noah Beery,
Guinn Williams, Paul McAllister,
Randolf, Nigel de Brulier, Armand Kaliz.
Myrna Loy. William Mong, Malcolm White.
THEME: The Flood and the Ark, paralleled with
the story of modern life heading into the World War.
OFFICE WIFE, THE (D-AT)
5220
_
(R) August 23, 1930.
With Dorothy Mackaill and

OLD
6639

....

_

powerful domestic drama with the climax
during a flood.

suicide leap from a train

(R) August
Aska m.

Naples.

Robin Hood who breaks

Edna Murphy, Kate Prl™.
THEME: Romance revolving around

With Oeorp<
nell, D

a

SWEET KITTY BELLAIRS

(R) December 15, 1929. With Fannie Brice. Guinn
Williams, Andre de Segurola, Ann Brody, Richard
Tucker, Billy Sealy. Edna Murphy, Arthur Hoyt.
THEME: "Big Boy" is just a demonstrator but
Fannie's big sister steals her from him anyway.
When Fannie gets her big chance to sing in a show.
"Big Boy" realizes his mistake as Fanny sings "My

THEME:

hearl

(CD-AT)

WHh

Fred Kohler.

THEME: A

Boley, Walter Long, Tom O'Brien Nigel, de
Brulier, Nobel Johnson, William Walling, Virginia
Sale, Jack Curtis, John Ince.
THEME: It is the story of a man who, revengeful because of the loss of a leg in a whaling expedition, sets to capture Moby Dick, the
great white
whale responsible for his loss.

"MY MAN (CD-AT)

||692
including

(NP) October 4. 1930.
with Grant Withers, Regis
Toomey. Mary Astor, James Cagnev, J. Farrell MacDonald. Joan Blondell, Lillian Worth, Walter Long,

Girl, to save her father's position as colpresident, flirts with eleven girdiron stars, and
brings them to a jerkwater college town, with sensational results.
_
23.

stars,

colonel's daughter becomes a gambler, goes to the
dogs after estrangement from his wife and finally
stages a comeback and is reinstated In the army.

an amnesia victim, and the

(D-AT)

_.._

With 77

1929.

STEEL HIGHWAY, THE (D-AT)

lege

DICK

28,

Rudolph Cameron.
THEME: The story of a man. discharged from the
army, who becomes an Indian scout, kills his enemy
by accident, masquerades as a parson, marries a

.

(R) August 16. 1930.
Delroy, Charles King,
Vivien Oakland.

children are taken from her.

1930.

of

December

Ben Turpin. Grant Withers.
(0)
7|85
(R) March 15. 1930.
With John Boles. Vivienne
Marie Wells.
Sam Hardy. Marlon 'Byron,

THEME:

OH.

1030.

woman whose

story

11.

Knapp,

love.

With Belle Bennett, Marian
THEME: A drama of mother love and the struggle
of

The

HOLIDAY

October

Tin,

comical situations developing.
MAYBE IT'S LOVE (CD-AT) _
(R) September 20, 1930.
With Joan Bennett. Joe
E. Brown, James Hall, and All-Amerlcan Football

THEME:

a lovable jockey.

of

Fay Wray. Charles Judels,
Alvarado, Robert Elliott. Bert

Campcau,

DANCING SWEETIES

THEME:

1930.

22,

SONG OF THE WEST

6242

_

February


Barrymore. Monte Blue, Ted Lewis, Richard
Winnie Lightner, Nick Lucas. Jack Mulhall, Rin-Tin-

(R) August 2. 1930.
(NP) August 30. 1930. With
Lilyan Tashman. Florence Eldridge. James Gleason,
Beryl Meroer, Frank Fay, Marion Byron. Vivian

to

I

31.

(R)

Lewis Stone.

Beery.

THEME: A Jolson in the role
CAPTAIN THUNDER (CD-AT)

May

_

(NP)

1930.

Eilers.

John

Anders

September 20. 1930.
With Al Jolson. Claudia Dell, Louise Closser Hale.
Lloyd Hughes. Eddie Phillips. J*w Harvey. Franklin
John Harron, Tom Wilson, Carl White, Colin

(NP)

(C-AT)

6413

SONG OF SONGS (MC)

7570

„

(R) May 31. 1930.
(NP) April 6. 1930. With Al
Jolson, Louise Dresser, Lois Moran. Lowell Sherman,
Hobart Bosworth, Tully Marshall, Mitchell Lewis.
THEME. Tale of a minstrel troupe and Its end man,
from the story by Irving Berlin. Songs also by Berlin.
•MAN FROM BLANKLEY'S, THE (F-AT)
6167
(R) December 15, 1929.
With Fannie Brice, Guinn
Williams, Andre de Seeurola, Ann Brody, Richard
THEME: Drawing room farce based on the play by

Louise

6275

_

Will,
Victor Varconl,
Natalie Moorhcad, Don

(CD-AT)

15,

Costello.

(Mel-AT)
5536
1930.
With Grant Withers.
James
Cagney,
Joan
Blondell,
Lucille La Verne. Noel Madison,
Otto Hoffman
Warren Hymer, Purnell B. Pratt. Ray Gallagher,
Hank Mann.
THEME: A story set against the background of an
amusement park and picturing the lives of coneessionnaires and centering about the machinations of
an undercover beer racket.
•SO LONG LETTY (D-AT)
5865
(R) November 16, 1929.
(NP) January 11 and February 8, 1930. With Charlotte Greenwood, Bert Roach,
Grant Withers. Claude Gillingwater, Patsy Ruth
Miller. Helen Foster. Marlon Byron.
(R)

With Dolores

story of a sensitive boy and his stubborn refusal to accept his father, a prison barber, on
the latter's pardon from the big house after 18
years.

1930.

_

Sally

Evalyn

Man" to him.
•NOAH'S ARK (D-PT. ME)

THEME: The

n.

7371
his band.

_
Technicolor.
(R) October 11. 1930.
With Winnie
THEME: Two girls decide to go in for professional
gold digging.

•MAMMY

February

SINNERS

May

Patsy Ruth Miller, Armand Kaliz, Johnny

iber

(R)

(R)
September 20. 1930. (NP) August
1930.
With John Barrymore, Joan Bennett, Lloyd Hughes.

she loves.

AVIATOR. THE (CD-AT)

BOY

(D-AT, M)..._
Ted Lewis and

1929.

21,

6150

With Dolores

1930.

4,

With Winnie Lightner,
thur.

Ann Pennington and her dances.
LIFE OF THE PARTY, THE (C-AT)

MOBY

Warner Brothers

BIG

EVERYBODY HAPPY?

Team

breaks up a gang of horse rustlers.

freeing the

(R) January

F. Anstey.

1930.

25,

•SECOND CHOICE (D-AT)
•SHE COULDN'T SAY NO (MC)

Also

MATRIMONIAL BED. THE
7549

(R) June 1. 1930.
(NP) June 14. 1930.
Riefenstahl. B. Spring. Ernst Peterson.
(R)

H.

—

(NP) December

5268

April 26.
With Grant Withers, Loretta Young,
B.
Warner. Claire McDowell, Sidney Bracy.
Crau furd Kent.
THEME: Mystery-drama based on the novel, "The
Agony Column," by Earl Derr Biggers.

(R)

by Henderson and Brown.

Hallam

•WHITE OUTLAW (WC-ME)

plains she innocently was the cause.
•SAP, TH E (CD-AT)..._
7310
(R) November 9, 1929. With Edward Everett Horton,
Patsy Ruth Miller, Franklin Pangbom, Edna Murphy,
Alan Hale. Russell Simpson. Louise Carver, Jerry
Mandy.

•SECOND FLOOR MYSTERY. THE (My-AT)

_
...7513
29, 1930. May 3,
1930. With Winnie Lightner and Joe E. Brown, Sally
O'Neil,
Dorothy Revier, Georger Carpentier, Bert
R oach, Edmund Breese.
THEME: All-Technicolor production from the musical comedy of the same name, with additional musio

•IS

rooned by storms in a lonely cabin in the Northwest.
•TRAILING TROUBLE (W-AT)
5336
5354
5198
(R) March 23, 1930.
Hoot Gibson. Margaret Quinby.
Pete Morrison. Olive Young, William McCall.
THEME: Adventures of cowboy in city, where he
saves Chinese girl from gang of ruffians and returns
to ranch, where plot against him Is exposed.
TRIGGER TRICKS (W-AT)..._
_... 5123
5461
(R) June 1. 1930.
With Hoot Gibson, Sally Eilers
•UNDERTOW (D-AT)
_
6233
5132
5025
(R)
February 23, 1930.
(NP) March 8, 1930.
THEME: The wife of a lighthouse keeper thinks she
wants to run away when her husband becomes blind,
but she realizes at. the end that she was wrong.

WHITE HELL OF P1TZ PALU

he's crippled and urges her to go about with the
other she comes to love him instead.
The cripple's
death casts suspicion upon them, but the mother ex-

6653

•HOLD EVERYTHING (MC)
(R) May 1. 1930.
(NP) March

7203

_

(R) August IS. 1930.
(NP) August 30. 1930. With
Lupe Yelez, Paul Cavanagh. William Boyd, Alphonz
THEME: The story of two men and a girl ma-

Santschi.

THEME: When the struggling inventor finds that his
brother-in-law has embezzled from the bank of which
he is a clerk, and that the cashier has done ditto,
the inventor frames a fake holdup, gets his share,
succeeds in speculations, and buys out the bank.

African background.

—

two men for love of the same
not made until the storm reveals

(D-AT)

•WHAT MEN WANT

7447

THEME A

of
Is

•••-

Tom

Junior Coughlin,

rence.

H

to her.

STORM,

_

1030.

(R) March 8, 1930.
(NP) February 22, 1930. With
George Arliss. Alice Joyce.
B. Warner, Ralph
Forbes, David Tearle, Betty Boyd, Reginald Sheffield.
Nigel de Brulier, Ivan Simpson.
suave and graceful Indian rajah plots a
charming end for three English travelers in a plane
crash death for one, tortures for the second, and
life in his castle with him for the third
a woman.
From William Archer's stage play.

Doris Hill,

With Hoot Gibson and Helen

1930.

With John Barrymoe.

(MC)

modern marriage with a novel

of

(D-AT)

SACRED FLAME, THE (D-PT, ME)
6015
(R) November 30. 1929. With Pauline Frederick.
THEME: She loves one of two brothers, and when

:

5303

Conflict

14,

del^ All technicolor.
THEME: A light story with an
•GREEN GODDESS. THE (Mel-AT)

Joe Girard, Francis Ford, Harry Todd.
20.

.......9809

With Walter Woolf, Vivienne
Segal.
Noah Beery, Alice Gentle. Lupino Lane,
Marion Byron, Lee Moran, Nigel de Brulier, Otto
Matieson, Dick Henderson, Nina Quartero, Sojin,
.Tulanne Johnston. Nick de Ruix, Edward MartinJune

(R)

END

(R) November 8. 1930.
(NP) September 27. 1930.
With Charles Bickford, Evelyn Knapp', J. Farrell
MacDonald. SaZu Pitts. Walter MoGrail, David Tor-

_...5200

1930.

GOLDEN DAWN

6872

SPURS

THEME:

ERMINE (CD-AT)

IN

10,

(D-AT)
_
5993
With Belle Bennett, John Halli-

triangle twist.

RIVER'S

With Robert Armstrong, Barbara
Kent, Beryl Mercer, James Gleason, Clayde Gillingwater, Julia Swayne Gordon, Arthur Hoyt, Mary Foy.
THEME: Comedy-drama adapted from the stage play,
"Weak Sisters." by Lynn Starling.
"EVIDENCE (D-PT)
__
7152
(NP) October 26, 1929.
With Pauline Frederick,
Lowell Sherman, Conway Tearle.

he makes his wife believe he has.

^SONS OF THE SADDLE (W-AT)
(R) August 3. 1930. With Ken Maynard,
(R) July
Wright.

May

(R)

(R) January 25, 1930.

New England
It

THEME: Drama

(D-AT)
With Lewis Ayres, Charles
Leon Janney, James
Mathews,

Cagney.

•DUMBBELLS

LOVE

(R) June 14. 1930.
day. Junior Durkin.

lawyer believes the evidence against his
wife instead of believing her.

(C-AT)....5653
6278
6155
(R) December 8. 1929. With James Gleason, Lucille
Webster Gleason, Mary Philbin, James Breedon, Harry

hotel In a little
tribulations, sell

himself In for underworld career ending in a killing.

•RECAPTURED

THEME: A

which reforms them.

spite of odds,

(Mel-AT) (Temporary Title)
With Grant Withers, Evalyn
(R) September 6, 1930.
Knapp. James Cagney, Joan Blondell.
THEME: Weak-willed lad. Influenced by liquor, let*

1930.

4,

Dorothy

•GENERAL CRACK (D-AT)

SHANNONS OF BROADWAY

it

October

Judels,

ings.

•SENOR AMERICANO

PENNY ARCADE

_

With James Hall, Irene
(R) October 25, 1930.
Delroy,
Lew Cody, Natalie Moorhead, Edward
Martindel, Margaret Seddon.
THEME: Drama 15 minutes before the final edition, while New York is asleep, with the newspaper
the clearing house for the triumphs and tragedies
of the world.

(K) April 27. 1930. With Hoot Gibson, Sally Eilers.
Wheeler Oakman. Bobby Nelson. Frank Clark. Leo

October 18, 1930

7568

THEME: A

boy and a

girl

In love, forgetting every-

thing else.

Miscellaneous
Silent

WHITE CARGO

Sound

(D-AT)

Produced by W. P. Film Company, Ltd., London.
(NP) May 24, 1930. With Alexander Gray, Vivienne
(R) February 21. 1930.
(NP) July 12, 1930. With
Leslie Faber. John Hamilton, Maurice Evans, Sebastian Smith, Humberston Wright, Henri De Vrica.
George Turner, Tom Hermore. Gypsy Rhouma.
THEME: The struggle of white men to become acclimatized »n the horrible oven which is West Africa.
A forerunner of the South Sea stories.


Lyman H. Howe's Hodge Podge


Ideal Comedies


BUYING A GUM (1917). Directed by Frank Rees. Produced by the brothers Joe Lane (Vocal and Leopold) (345 ft. Released July 13, 1917)

FIRE PROOF (1914). Leopold Lane stars an opposition for the love of his life, to his beloved, to his name, to his family, to his business by starting fires. 1020 ft. Released Sept. 20, 1914.


Morbid Talking Comedies

CRAZY NUTS (1926). Paul Langford. Interested in his mother, his companion, his family. When the doctor says he is too old for his companion, he dies in the hospital. Released Sept. 20, 1926. 3300 ft. Released Sept. 20, 1926.


Terry-Toons

CADDAR (1921). One reel. Released Feb. 23, 1921.

PRETZELS (1921). One reel. Released March 9, 1921.

INDIAN PUDDING (1925). One reel. Released April 4, 1925.

HAWAIIAN PINEAPPLE (1925). One reel. Released April 4, 1925.

SWISS CHEESE. One reel. Released June 1, 1925.

Taxedo Talking Comedies


DRUMMING IT IN (1982). Raymond Mckee and Pullin fall in love, fall in love, fall in love, fall in love. Released Sept. 17, 1982.


FILM BUYER SECTION

October 18, 1930

Vanity Comedies


STUMP (1716). Felder Freid, Robert Young. Released for personal to the box office. Released October 18, 1930.


BUNNY'S BEDROOM (1540). Daisy Hally, Walter Keeler. Released for personal to the box office. Released October 18, 1930.


Our Gang Hal Roach Comedies

Saturdays' Lesson (1279). The Goof kids ride a train with the mailmen. Released July 6, 1930.

Lavender Lace (1277). Helene Costello, with Babes in Arms. Released August 6, 1930.

Railroad (1276). The Goo kids ride in a train with a little boy. Released June 6, 1930.

Shake a Little Light (1275). The Goof kids ride in a train with their brothers. Released July 6, 1930.

Boxing Coves (1274). The Goof kids ride a train with a knapsack. Released September 2, 1930.


Cat Dish (1272). Directed by Vincent Crockett. Released September 14, 1930.

Sharon and Groan, Inc. (1271). Directed by Al◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇◇・・・・・
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FOOL JOLLY (1575). Charlie Rinker, Anna Blyth. The picture faith that will keep her fidelity. Release February 20, 1930. Two reels.


FILM BUYER SECTION

October 18, 1930

ISSUE NO. 30. Wino Win in Egypt—Loew's Old Bent Song
ISSUE NO. 31. Hindi and Wild—Sea Tree—Big Trainer
ISSUE NO. 32. Racing to an Old Bedrock—Two and Two
ISSUE NO. 33. The Officer—The Prince
ISSUE NO. 34. Another—The Day of the Wall

ISSUE NO. 35. "Slip Th更换 As Among the Golds"—Lexus and China
ISSUE NO. 36. India Flight—October Bough
ISSUE NO. 37. Mickey and the Shadow
ISSUE NO. 38. True Dry Fly Wet Sport—Bolts—Arctic Sea
ISSUE NO. 39. The Pacific—South Western—Egyptian

Radio Pictures

Breakdown Cards

[Alberta Young-Ali Cook]

(All-Talking—Two Reels)

I. The Last Bait—2,000
II. The Hidden Roll—2,000
III. The Little Stove—4,000
IV. The Man Who Can't Go—6,000

Football With Knute Rockne

(Released October 15, 1930)

Collegians

(All Star)

(Talking—Two Reels)

USE YOUR FEET. — Released Aug. 13, 1929.
SPALSH MATES. — Released Sept. 16, 1929.
GRADUATION DAZE. — Released Sept. 16, 1929.

Special

(Talking)

SWEETHEARTS. — Roonev Family, two reels. Released Sept. 30, 1929.

Unlivesal Comedies

(All-Talking—Two Reels)

BABY TALKS. — Sunny Jim. Released Sept. 11, 1929.
NOBODY WANTED. — Sunny Jim. Released Nov. 6, 1929.
STOP THAT NOISE. — Sunny Jim and Silent. Released 2 reels. Released July 18, 1929.

Sporting Youth

(All Star)

(Talking—Two Reels)

LADY OF LIONS. — Released Nov. 15, 1929.
HAT AND THE GAME. — Released Dec. 9, 1929.

Serious

THE LIGHTNING EXPRESS. — Featuring Louise Lombard.

Western Featurette


Vitaphone

1.—Stars of Varieties

A

Release Numbers

2700 ABBOTT, AL in "Small Town Rambles"; songs and jokes

2629 ADAIR, JANET, in "Here Comes the Briarmaid," 1 reel.

902 AMEN, WILL AND GLADYS, in "On the Rambler"—song and dance.
223 QUESTION OF TODAY, THE, a comedy drama with Benny and Betty Grable, star, featured. George Cooper is the cost.

R

249 RAILROAD FOLLIES, musical comedy with Gene Murphy and Ethel Zeiler, Director, Ray Fox.

244 RAILROAD LADIES, a novel comedy shot directed by Roy Bloy with Herbert Anthony featured.

240 RAIN марта, a dramatic playlet of a man who wins both wife and fortune on a quick change trick. The Robert plane in three popular camps.

234-38 REN OR RUST, with Franklin Pangborn and Delia Johnson, a dramatic playlet of a man who wins both wife and fortune on a quick change trick. The Robert plane in three popular camps.

238 REJECTION, a clever dramatic playlet starring Mary Margaret McBride and Rosemary DeCamp.

219 REVIVAL DAY, with John Shumway, bordertown character of the stage, who plays a part of a prisoner in the State Prison.

214 TENEMENT TANGLE, A, with Ryan & Lee Comedy.

210 TEN MINUTES, starring Robert Haines, famous character of the stage, who plays a part of a prisoner in the State Prison.

115 TIE’S RIGHTWAY, with Emily Green, a comedy featuring Harry and Joe Tolve and Richard Conlin.

112 TWISTED LOVE and DUTY, with Lester Young and Edith Piaf, in a comedy featuring Harry and Joe Tolve and Richard Conlin.

102 THREE MEN AND A BABY, in a comic playlet featuring Harry and Joe Tolve and Richard Conlin.

100 THREE MEN ON A TUG, a real comedy featuring Harry and Joe Tolve and Richard Conlin.

96 UNDER DOG, THE, a real comedy featuring Harry and Joe Tolve and Richard Conlin.

93 UNDER THE SEA, the submarine quartet with Gus and Guss in sailor costumes and the horse.

90 VARIETY, THE, a comedy featuring Harry and Joe Tolve and Richard Conlin.

87 VERSAILLES, THE, with John T. Murray, Glen Oak, and Mary Ramsey, Comedy.

84 VIOLET, the Queen, in a novel comedy of three popular camps.

80 WALTERS WIFE, a novel comedy of three popular camps.

76 WALTZ OF THE WANDERERS, with Cary Grant, Fred MacMurray, and Susan Hayward, a novel comedy of three popular camps.

71 WAXWORKS, with Robert Young, and Betty Hutton, a novel comedy of three popular camps.

68 WEBSTER STUDENTS, Ryan and Lee in a comedy of three popular camps.

64 WEDDING OF JACK AND JILL, THE, a theatrical comedy with Jack Russell, and Lee in a comedy of three popular camps.

60 WHAT A LIFE, with Victor Young, and George Raft, a novel comedy of three popular camps.

56 WHIRLWIND, THE, with Mary Livingstone, and Orson Welles in a novel comedy of three popular camps.

52 WHO’S WHO IN THE HEBREW ORCHESTRA, a novel comedy of three popular camps.

48 WHO’S WHO IN THE HEBREW ORCHESTRA, a novel comedy of three popular camps.

44 WILD CAT, 2135,—with Billy, a novel comedy of three popular camps.

40 WHITE LIES, a drama of a Russian peasant girl in an American factory where she works.

36 WHO PAYS, John J. Murray and Vivien Oakland in a comedy of three popular camps.

32 WIND CLEANSERS, the, Nobby Edwards and Edith Piaf in a comedy of three popular camps.

28 WINDMOON, THE, a musical comedy with Harry and Joe Tolve in a comedy of three popular camps.

24 WIND UP, THE, a musical comedy with Harry and Joe Tolve in a comedy of three popular camps.

20 WIND UP, THE, a musical comedy with Harry and Joe Tolve in a comedy of three popular camps.

16 WIND UP, THE, a musical comedy with Harry and Joe Tolve in a comedy of three popular camps.

12 WIND UP, THE, a musical comedy with Harry and Joe Tolve in a comedy of three popular camps.

8 WIND UP, THE, a musical comedy with Harry and Joe Tolve in a comedy of three popular camps.

4 WIND UP, THE, a musical comedy with Harry and Joe Tolve in a comedy of three popular camps.

0 WIND UP, THE, a musical comedy with Harry and Joe Tolve in a comedy of three popular camps.
## SONG HITS IN

### Key Numbers to the Publishers

[NOTE—The following music publishers are listed alphabetically. The songs are listed according to the motion picture production in which they are featured and these films are listed alphabetically by title in the adjoining columns. The publisher's name preceding the title of each song is the key number indicating the publisher of the song.]

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### Picture

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### CURRENT FILMS

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A GREAT STAGE SUCCESS
THAT RAN A YEAR ON BROADWAY
NOW A SMASHING PICTURE

BROTHERS

By HERBERT ASHTON, Jr.

with BERT LYTELL
DOROTHY SEBASTIAN  WILLIAM MORRIS

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Directed by WALTER LANG

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YEAR IN AND YEAR OUT!

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community, state and national
... are the problems of all. In unified effort great things can be accomplished ... So pack up your old bag ... hop a rattler ... and be in Philly for the National Conclave with its accompanying

EQUIPMENT EXHIBITION
Lend your shoulder to the other fellow and thousands of shoulders will be loaned to you.

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TODAY THE BIG STARS ARE ALL PARAMOUNT

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MORAN AND MACK
MAURICE CHEVALIER
GEORGE BANCROFT
CLARA BOW
RUTH CHATTERTON
THE MARX BROTHERS
NANCY CARROLL
WILLIAM POWELL
GARY COOPER
CHARLES ROGERS
RICHARD ARLEN
JACK OAKIE
ED WYNN

*HAROLD LLOYD Corp. Prod.*
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in
"Animal Crackers"
6 riotous weeks of S. R. O. at the Bialto, N. Y. Greatest comedy smash of 1920 so far!

CHARLES ROGERS
NANCY CARROLL
in
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Schwab and Mandel golf comedy Technicolor hit piling up high grosses due to stars and subject.

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Sensational Ruth Chatterton-Clive Brook dramatic shock is absolute mop-up at box offices from coast to coast.

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MORAN AND MACK
in
"Anybody's War"
Still the greatest blackface comedy team in showdom—and proving it with b.o. dollars.
BASE YOUR JUDGEMENT

on the money performances of current

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Ernst Lubitsch's brilliant romance with Jack Buchanan and Jeanette MacDonald played 6 capacity weeks at Rivoli, N. Y., to best crowds and reviews in town.

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Edwin Carewe's mighty production of famous Rex Beach novel proving just the red-blooded fare they want. With Gary Cooper, Kay Johnson, Betty Compson, others.

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HAROLD LLOYD
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Another "Beau Geste." With Gary Cooper, the sensational new Marlene Dietrich and Adolphe Menjou.

FIGHTING CARAVANS
Like a "Covered Wagon" all talk. Gary Cooper, Lily Damita, Ernest Torrence, Tully Marshall, Zane Grey.

CLARA BOW
with Ralph Forbes, Charlie Ruggles and Skeets Gallagher in "Her Wedding Night." Clara's Best!

GEORGE BANCROFT
As a bucko seafaring lover and fighter in "Derelict." Bancroft's surest clean-up!

"TOM SAWYER"
Jackie Coogan's debut as talking star in famous Mark Twain novel. Mitzi Green, Junior Durkin.

RUTH CHATTERTON
First lady of the screen in a startling drama, "The Right to Love." Bigger than "Anybody's Woman."

NANCY CARROLL
in "Laughter." With Fredric March and Frank Morgan. A drama bigger than "The Devil's Holiday."

"HEADS UP"
Charles Rogers, Helen Kane and Victor Moore in the roaring comedy that ran a year on Broadway.

WILLIAM POWELL
in a strong drama, "New Morals." Utterly different from anything this star has done before.

JACK OAKIE
America's joy friend as the garrulous gob amid girls and gayety in "Sea Legs." Great comedy cast.

CHARLES ROGERS
rising to new heights of popularity in "Along Came Youth." With Frances Dee, Stuart Erwin.

"THE ROYAL FAMILY"
Ina Claire, Mary Brian, Fredric March, Henrietta Crosman and big cast. Title to be changed.

"THE VIRTUOUS SIN"
A dramatic thunderbolt! Walter Huston, Kay Francis and Kenneth McKenna. Another "Anybody's Woman!"
COMING HITS EVER KNOWN!

“FAST AND LOOSE”
Carol Lombard, Frank Morgan, Miriam Hopkins, others. From famous play.

ED WYNN
Like Four Marx Bros. rolled into one in “Manhattan Mary.” Ginger Rogers, Stanley Smith. Wynn’s big stage riot!

“DISHONORED”
After “Morocco” they’ll yell for Marlene Dietrich in big drama. Here it is. The screen’s discovery of the year!

GEORGE BANCROFT
as a ruthless scandal sheet editor in “Unfit to Print.” The type of dynamic Bancroft hit they love.

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RICHARD ARLEN
in a series of all-outdoors action dramas like “The Santa Fe Trail.” Hits in any class of house.

“HALF SINNER”
Gary Cooper and Nancy Carroll re-united for first time since famous “Shopworn Angel.”

“HUCKLEBERRY FINN”
Mark Twain’s greatest story will bring the kids back to your box office with a bang. Adults too.

“SKIPPY”
Percy Crosby’s beloved cartoon character to the life! Millions are eager to see this one.

... AS WELL AS THE BEST QUALITY SHORT SUBJECTS PROGRAM ON THE MARKET

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PARAMOUNT 1-REEL ACTS

PARAMOUNT 2-REEL COMEDIES

PARAMOUNT SCREEN SONGS

PARAMOUNT TALKARTOONS

PARAMOUNT PICTORIAL

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EDDIE CANTOR
RUDY VALLEE
GEORGE JESSEL
CHARLIE RUGGLES
CHESTER CONKLIN
LILLIAN ROTH
GINGER ROGERS
others!

ONLY a partial list of the mighty money monarchs on the way from PARAMOUNT. The Greater New Show World totals 70.
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—as proof of just where a publication stands in the estimation of a field

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*The HERALD-WORLD is the only motion picture trade publication whose circulation statements are audited by the Audit Bureau of Circulations.
OME TO GODS OF RADIO

AMOS 'N' ANDY

IN

"CHECK AND DOUBLE CHECK"

SMASH ALL KNOWN BOX-OFFICE

RECORDS IN MIGHTIEST DAY AND

DATE EXHIBITION SWEEP OF HISTORY

Watch Exhibitors Herald-World for

Sensational Details of Whoopla

Grosses!
ANN HARDING
In five artistic super productions "HOLIDAY" "REBOUND" "I TAKE THIS WOMAN" "THE GREATER LOVE" and "ROMANCE HARBOR".

BILL BOYD
In four powerful melodramas "BEYOND VICTORY" "THE LAST FRONTIER" "NORTH OF THE YUKON" and "RAWHIDE".

CONSTANCE BENNETT
In four superlative dramatic presentations — "SIN TAKES A HOLIDAY" "IN DEEP" "LAZY LADY" and "ADAM AND EVE".

HELEN TWELVETREES
In three splendid attractions "HER MAN" "THE PRICE OF A PARTY" and "SWING HIGH". Also appearing in "BEYOND VICTORY".

STARS OF TREMENDOUS POPULARITY IN PRODUCTIONS THAT HARMONIZE WITH THE MODERN IDEAS OF MODERN AUDIENCES
A long line of real hits

"Holiday" is making prosperity history . . . "Her Man" has just registered a spectacular debut.

Next in line is —

CONSTANCE BENNETT

in

Sin Takes a Holiday

with Kenneth McKenna and Basil Rathbone

Produced by E. B. DERR • Directed by PAUL STEIN

PATHÉ
coming

'VIENNESE NIGHTS'
The Greatest Love Story Ever Told
Any way you look at her—she's the funniest girl on the screen . . .

WARNER BROS. Present

"The LIFE of the PARTY"

with WINNIE LIGHTNER

She's a wild baby who makes old men act childish! A Gold-Digger of Broadway in Havana, working playful millionaires!

Opening soon for an extended New York run at the Winter Garden. AVAILABLE TO YOU DAY AND DATE WITH BROADWAY!
Marilyn Miller
THE NEW SWEETHEART OF THE SCREEN
SUNNY
BIGGER, BETTER, BRIGHTER THAN "SALLY"
with
JOE DONAHUE
LAWRENCE GRAY, O. P.
HEGGIE, INEZ COURTNEY, CLYDE COOK

By far, the most human story since "OVER THE HILL."

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From Helen Grace Carlyle's sensational novel with
DOROTHY PETERSON
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EVELYN KNAPP

Ann Harding
THE GIRL THE WHOLE WORLD IS TALKING ABOUT IN
THE GIRL OF THE GOLDEN WEST

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JAMES RENNIE
A Frank Lloyd Production

Just A Sample Of The Kind of Pictures That Have Given FIRST NATIONAL The Edge On The Industry ▲
The FILM BUYER

"fills a long-felt Want"

Pittsburgh

The Film Buyer is probably the most useful piece of mail we get, and every issue is carefully filed and much thumbed. The service The Film Buyer renders is invaluable. It is especially helpful with the thumb nail theme on all productions, enabling us to plan out surrounding bill of shorts. All in all, we'd be pretty much lost without it. . . . W. D. David, The Triangle theatre.

Your Film Buyer reminds me to write complimenting you on the real service you are rendering the exhibitor through this publication. The detailed information which The Film Buyer contains is a wonderful help in booking pictures. It certainly fills a long felt want. . . . M. Chester Martin, Orpheum theatre.

Cincinnati

IN my years of experience in the show game I'm always finding something new and the latest thing which is of value to me is The Film Buyer you put out. The Exhibitors Herald-World always has been a help but The Film Buyer lets us have the dope we need. . . . Pat Brennen, Music Box.

New Orleans

I receive The Film Buyer regularly and consider it a very valuable medium for any exhibitor in the booking of pictures. More power to you. . . . Harry Silver, Palace theatre.

Hamilton, O.

I THINK there is more information in The Film Buyer than in all the year books. You get it close to release and most all the information that an exhibitor needs to help him buy his pictures. . . . particularly advantageous in helping advertise your short product as it is most complete, giving title, stars. . . . very important in order to properly advertise your programs. . . . Thomas H. Burke, The Liberty theatre.

Cumberland, Md.

As an exhibitor owning and running several theatres I wish to say how much I appreciate your Film Buyer. I have found it of great assistance when booking film for my houses. I like the way it is arranged as it enables me to look up features, comedies, short subjects or any particular class of film I may need to balance my program. . . . Aaron Goldberg, Aaron Goldberg Theatres.

San Francisco

The FILM BUYER

is issued every fourth week as a second section of

EXHIBITORS HERALD-WORLD

The Service Paper of the Industry
CREDIT COMMITTEES
U. S. Supreme Court Weighs Appeal From New York Federal Court's Ruling That Credit Committee System Does Not Constitute Conspiracy in Restraint of Trade—Monopolistic Control of Film Industry Is Charged by Government.

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Courtland Smith of Trans Lux is expected to feature Grantland Rice Sportlight in RKO shorts program; RKO 50 Per Cent Interest in Van Beuren Corporation Reported.
New path is sought to settle St. Louis musicians' strike as union rejects exhibitors' offer to place players in four de luxe houses.
Four million deal by Columbia gives product an outlet in Warner theatre; $3,000,000 contract covers entire feature output, $1,000,000 on seven short series.
Harold Lloyd an Optician Salesman? Sherwood answers propaganda charges—Supreme Court refuses to act on three music copyright cases.

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Advertising Copy

We note in a recent theatre advertisement in a Chicago newspaper the following line set in bold display type at the head of the copy:

ADULTS ONLY—CENSOR'S ORDERS

We note also that the advertisement in question refers to an attraction being presented in a theatre operated by one of the leading circuits.

The incident causes us to refer to the text of the Advertising Code subscribed to last June by representatives of the leading film companies and theatre circuits. Section XII of the Code reads as follows:

"Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising."

When the Code of Advertising Ethics was adopted last June it was hailed as a distinct step forward in the conduct of the affairs of the industry. On our own part we felt that there was a considerable amount of pussy-footing in at least one section of the Code but on the whole we too felt that the advertising men had arrived at a most commendable and constructive development.

Results generally since the adoption of the Code have been such as to bring credit on the advertising sector of the business. All of the advertising material put out directly by the New York offices of the film companies and theatre circuits have reflected the spirit of the Code. In many instances that have come to our attention advertising men have gone to great lengths to make sure that no questionable material remained in their copy.

The principal violations of the Advertising Code, if not all of the violations, have been traceable to the activities of advertising men in the field who apparently have not yet entirely made up their minds as to whether the Code means business or whether it is just a political gesture.

There are others among this group in the field who seem to have made up their mind that the Code means nothing or, at least, it is not going to be permitted to mean anything as far as their work is concerned. There, for instance, the case of the advertising department of the western theatre circuit which took a perfectly proper still picture (of the hero and heroine embraced in the final fade-out) and by means of running this turned on its side instead of upright, as it was photographed, succeeded in manufacturing and using for their own purposes a picture that was distinctly objectionable and distinctly outside the limitations of the Code.

The advertising men in the field ought to know equally as well as not better than the New York advertising men the hazards to the industry created through the use of objectionable and improper advertising material. They ought to know that many of the industry's severest enemies are persons who do not patronize motion pictures but who form their opinions of the character of pictures from the advertising matter publicly displayed.

Any person in this business who follows a course which is calculated to entrench the evils of censorship ought to be declared a public enemy and driven from the business.

And that, precisely, is the effect of exploiting censorship restrictions in advertising copy.

In the absence of an advertising code of ethics such an act might be put down to thoughtlessness and ignorance. In face of the existence of the Code it looks like a deliberate and flagrant effort to humiliate the industry for a cheap and momentary advantage.

These Stage Shows—

A RECENT inspection of the program of the Roxy Theatre, New York, left us with the impression that the presentation policy in that house is actually dead, although the management as yet has not arranged for formal obsequies.

In this great theatre, probably the world's greatest, it is more than a little sad to see rattling about within its vast dimensions these puny little presentation acts which are about as distinct and different from one week to another as so many peas in a pod. The long-suffering public does not seem to be able to do much about it. They register their vote in so far as possible by staying away when the motion picture attraction is not an outstanding one and by coming in vast numbers when the picture is one they want to see. The theatre can nearly double its receipts from one week to the next depending upon the motion picture shown—yet the fuss and bother and expense over the stage show goes on.

And these stage shows... If they were aimed to show sharp contrast between themselves, in their puny and meaningless way, and the vast and impressive screen attractions, then there might be a reason for their existence. But we have never read any rule in the showman's manual which states that by taxing the patience and indulgence of an audience you can effectively prepare it for your main attraction. We are inclined to think the reverse is true. We believe that a certain portion of the strength of the screen attraction is merely dissipated in offsetting the ill effects of the stage show.

"How's Business?"

A VERY pleasing answer to the question, "How's business?", is to be had in the recent statement from Paramount in which this corporation announces a 39 per cent increase in profits in the first nine months of this year as compared with the like period of last year.

This prosperous showing is added proof that the picture business does not stand linked with the fortunes of general business.
Increase in Use of Wide Film Awaits Decision on Standard

50 Millimeter Width Favored By Both SMPE and Academy

Cameras Ready to Start on Several Productions as Soon As Definite Agreement Is Reached

[Abridgments of two important papers read at the SMPE meetings appear on pages 26 and 27. One is the report of the progress committee, and the other is the paper by C. J. North and N. D. Golden, chief and assistant chief of the motion picture division of the department of commerce. The latter was read by Golden.]

NEW YORK, Oct. 23.—Increased activity at the studios in the production of wide film pictures is expected to follow immediately after a final decision has been reached on a standard width.

This was indicated by speakers and others attending the semi-annual meeting of the Society of Motion Picture Engineers at the Pennsylvania hotel this week.

Production on several pictures has been delayed, it was said, but cameras are in readiness to start turning the moment definite agreement is achieved.

Both the SMPE and the Academy of Motion Picture Arts & Sciences seem to favor the 50 millimeter width as the most practicable, and in conversation with several interested persons confidence was expressed that this would be the width adopted.

It is the opinion of those who have studied the problem that an intermediate width between 70 and 35 mm. must be reached, and for practical purposes they believe that the 50 mm. film would best serve the entire industry.

Easy Conversion of Projectors

The proportion of such a picture would be 1.8 to 1 instead of 2 to 1, the latter proportion being considered impracticable for many houses.

Those favoring the 50 mm. film contend that the present projectors could be easily converted, and could use both the 50 and the present 35 mm. width.

At present two widths are being used by producers, United Artists, Warner Brothers, First National and Universal utilizing 65 mm. film and Fox and Metro-Goldwyn-Mayer 70 mm.

"Everybody in Hollywood is for wide film," Ralph G. Fear of Fearless Camera Company told the engineers. "We are selling no cameras for 35 mm. film. The Coast producers, however, are awaiting your decision on width. There is no difficulty in handling wide film production. The trouble so far has been in projection. Until a standard width has been agreed to I am delaying production on four pictures which I will make for independent theatres."

Two Current Broadway Showings

During the SMPE meeting this week the first of the wide screen attractions was playing Broadway at the Capitol theatre, with the second to play at the Roxy next week. The Capitol picture was MGM's "Billy the Kid," while the Roxy attraction next week will be Fox's "The Big Trail," which was viewed by the engineers on an ordinary size screen Monday night.

"The Big Trail" will be projected from 70 mm. film, while "Billy the Kid" is using a shorter focal length lens on 35 mm. reduced from 70.

In trying to reach a decision on a standard width, the engineers and producers seek a film of such dimensions that will require a minimum of expenditure in converting to the larger screen. They believe 50 mm. will do this.

Major Edward J. Bowes, of the Capitol, welcoming the engineers said: "It is a pity that producers do not appreciate what you engineers have done. It is up to you to force them to appreciate your work. There is some appreciation, but not as much as there should be."

In responding, President J. I. Crabtree said that the producers will have to rely more and more upon the engineers.

The SMPE Secretary J. H. Kurlander told the meeting, now have an international membership of 756, and in the treasury, Past Treasurer R. C. Hubbard said, there is a balance of more than $32,000, an increase of $30,000 in the last five years during Hubbard's tenue of office.
BROADWAY

THERE is a strained situation between the Canadian government and the American motion picture industry.

Just how serious subsequent developments will become is difficult at this time to forecast, but in a recent conversation with a Dominion government official I was led to believe that before long the American interests may have to contend with a quota law such as they have in other foreign countries.

It is not a question of quality in American product. The present situation was created, I am told, through American methods in theatre operation, with men from the States superseding Canadians in executive positions.

Plans are afoot now in Canada, it is said, to deport certain American theatre men under the immigration law.

The American motion picture has become a national issue in Canada, and only through recognition of this situation can adverse legislation be avoided.

Another legislative prospect in Canada is a national censorship board to replace the present individual province bodies. Such a national board would operate through all of Canada with the possible exception of Quebec, which would continue to maintain its own judges of what should be and should not to be shown to its citizens via the screen. This new law would place the fate of a picture in one board instead of nine as at present.

EVENTS OF CURRENT INTEREST AT THE MOTION PICTURE CLUB: The Saturday evening supper dances and the bridge, ping pong, handball, pool and billiards tournaments.

One of the most businesslike of the organizations which it has been my privilege to come in contact with is the Society of Motion Picture Engineers. Under the guidance of President J. I. Crabtree, this organization takes rank as one of the leaders in motion picture development, especially today when the scientific problem plays such an important part in screen development.

Just how many patrons does radio draw to the box office of the motion picture theatre? Producers and distributors who are spending thousands of dollars annually on radio entertainment would like a definite answer to that question. What exhibitor can provide it?

JAY M. SHRECK.

A Courtship and a Fight

And what a fight it is! The bottom picture will convey some idea. And the courtship—between a two-fisted sailor and a dance hall "moll," which brings something new into both of their lives, portrayed by Phillips Holmes and Helen Twelvetrees, respectively. The picture is entitled "Her Man," and is a Pathe production, directed by Tay Garnett. Others in the cast include Majorie Rambeau, Ricardo Cortez and James Gleason.

Her first birthday

Anything goes
Supreme Court Weighs Appeal From OK on Credit Committee

Building Conditions Good, Says Writer In Better Theatres

Monopolistic Control of Film Trade Charged by Government

Brief Says Extra-legal Tribunal to Enforce Contracts Is "Particularly Obnoxious" Restraint

WASHINGTON, Oct. 23.—Briefs in support of the Government's appeal from the decision of the New York Federal Court in the Credit Committee case against First National Pictures, and others, were filed today with the United States Supreme court by the Department of Justice, asking reversal of the decision, which held that the adoption and use of Credit Committee rules did not constitute a conspiracy in unlawful restraint of interstate commerce.

The brief charges the New York court with two errors, in that it failed to find that the defendants engaged in an unlawful conspiracy to coerce and require exhibitors in acquiring motion picture theatres by purchase or transfer to assume and perform the uncompleted contracts for exhibition made by the former owner or operator, and in not holding that the respondents engaged in an unlawful conspiracy to deprive exhibitors so acquiring theatres of their right to have a court of competent jurisdiction determine whether such purchase or transfer was fraudulent and for the purpose of avoiding contractual obligations.

Cites Other Decisions

"We submit that this case is governed by the numerous decisions of this court condemning as an illegal restraint of trade any agreement not to deal, or even any concerted action by members of a trade having such a purpose and effect," it was declared in the brief. "This court has also said that such an agreement is equally invalid where the restraint may be removed by complying with the conditions fixed by those imposing the restraint. And it is no justification of an illegal combination in restraint of trade that the primary object of the parties to the agreement is to protect themselves against trade conditions which they consider inimical."

Charges Monopolistic Control

Further, it is asserted in the brief, the supreme court "has never sanctioned an agreement among the members of an industry to act in unison in making an agency of the group an extra-legal tribunal to compel fulfillment of contractual obligations. Such a restraint on competition seems particularly obnoxious to the anti-trust laws, where the enforcing group, as in this case, has monopolistic control of the industry. The alleged justification would seem to become even more untenable when, as in this case, the pressure of the group is applied to those who in most cases are not under any legal liability to the members of the industry."

Hold Funeral for Josiah Zuro, Killed When Auto Crashes

(Hollywood, Oct. 23.—Following his death Saturday when his car plunged from the Los Angeles-San Diego highway at Torrey Pines, funeral services for Josiah Zuro, director-general of musical productions for Pathé, were held here Tuesday. Zuro has many notable successes to his credit. His last triumph was the musical score for the United Artists' picture "What a Widow," starring Gloria Swanson. His last work was adapting a score to Pathé's "Her Man" for foreign release.

Zuro was not only noted as an adapter of musical scores to the screen, but also as a composer. His home was in New York and his body will be escorted there.

J. F. O'Connell Dies

(Halifax, N. S., Oct. 23.—J. F. O'Connell, who suffered a heart attack while overseeing arrangements for opening of the new Capitol, large Famous Players Canadian house here, died a few days ago. Thomas Daley of the Toronto, Ont., headquarter came here to replace O'Connell.

Supreme Court Wants Nothing to Do With Music Copyrights; Bars Three Texas Cases

WASHINGTON, D. C., Oct. 23.—The Supreme Court has refused to decide whether playing of copyrighted music rolls in motion picture theatres without consent of the copyright owners constitutes a violation of the copyright laws.

Three cases from Texas, in which music firms sued theatre operators on such charges, were refused a hearing.
Europe Called Awakened to Own Market

Conditions Painted That U. S. Producers Must Face Abroad

Competition Growing Rapidly Stiffer, but America Can Meet It, Golden Tells SM&E

(Special to the Herald-World)

NEW YORK, Oct. 23.—Not only will Europe cease, like the United States, to care for silent pictures, but it will rapidly enlarge its facilities for producing its own pictures in the languages of its peoples, the fall SM&E convention, which opened here October 20, was told by N. D. Golden, assistant of the motion picture division of the U. S. Bureau of Foreign and Domestic Commerce.

Europe will produce a total of about 300 synchronized and dialog pictures for the 1930 production season, and, within the next two years, American producers will have about 175 audible pictures in foreign languages, principally German, French and Spanish.

Golden stated it was his belief that no American dialog pictures could be successful in Continental countries if the dialogue were English, with explanatory subtitles in the foreign tongue. Dubbing, too, he called impermissible except for news or documentaries.

In picturing conditions in other countries that the American producer must face in selling his product abroad, Golden said:

Europe Wired Houses 4,950

"Outside of Europe there are, excluding the United States, just under 10,000 theaters. Of these, again, quoting in approximate figures, about 4,000 each are to be found in Latin America and the Far East, 1,100 in Canada, 750 in Africa, and 50-odd in the Near East. The number of wired theatres for this entire area based on figures which we believe reliable, but for which we cannot assume responsibility, now runs to about 1,800."

"Turning now to Europe, which, after all, remains our principal revenue market, there are over 100,000 theatres, 27,000 exhibition outlets. From less than 600 sound-equipped theatres in the early autumn of 1929, wiring has gone ahead by leaps and bounds with the exception of Russia, now presents a total of around 4,950 theatres. Here again, the wired houses comprise all the biggest and best."

Two New Factors

"In the old silent film days, it will be recalled, the question of competition was largely academic. Indeed the chief obstacle to American films lay in those countries which cut down the showings of American films by artistic restrictions. Foreign films were there to be seen, but not of the kinds which American producers took for granted. There is now a market, a taste for the American product, and a direct competition, which is here to stay."

What Can't Be Done Now

"The first is out so far as dialog films are concerned, but still may be employed on musicals where the language of the film is not that of the audience."

"Secondly, there is a widespread feeling that European producers are adapting themselves with such speed to the talkies that the American producer should watch the situation closely. The fact that he is talking per-

Crabtree and Cabinet Relected by SM&E

(Special to the Herald-World)

NEW YORK, Oct. 23.—A vote of confidence in the administration of J. T. Crabtree was given by delegates attending the eighth annual meeting of the Society of Motion Picture Engineers at the Pennsylvania hotel. At the opening session Crabtree and his executive committee were re-elected. Following were the results of the elections tabulated by Dr. R. P. Schwarte, James Frank, Jr., and John D. Elms:

President: J. T. Crabtree, Eastman Kodak Company; vice president, W. C. Kunzman, General Electric Vapor Lamp Company; secretary, J. H. Kurlander, Westinghouse Lamp Company; treasurer, H. H. Cowling, Eastman Teaching Film, Inc.


October 25, 1930
Tells SMFE of Growth in Film Science

New Developments in Technics Reported By Progress Group

Plan Is Announced to Permit Wide Image on 35-mm. Stock as Projector Solution

(Thus follows is an abridgment of the progress report to the Society of Motion Picture Engineers, delivered at the convention in New York. The committee was composed of M. Abravat, J. A. Ball, J. Boolky, W. Clark, E. K. Gebh, J. B. Enfall, R. D. Franklin, H. G. Silver, A. C. Hardy, R. C. Hubbard, G. F. Rackett, S. K. Wolf and G. E. Mathecs, chairman.)

PLANS for ultimate adoption of wide film have continued throughout the summer, as several producers were known to be engaged actively in further experimentation. According to reports from production centers, negatives for several foreign countries have been made on wide film as well as on the usual 35-mm. width. Agreement has been reached among leading producers that the CERTAIN sound tracks can be cut on wide film and that of the usual kind. In certain cases, such pictures as "Old Iron-Sides," "Trail of Ninety-Eight," "The Hollywood Story," and "Hell's Angels." In one process, a movable screen was utilized which traveled downward at the entrance. This picture has been utilized quite successfully as a substitute for the usual horns during presentation of shorts, such as song cartoons.

Controlling the ratio of direct sound to reverberation, Maxfield states that the true illusion of nearness or distance of the speaker can be secured. The average distance of 20 feet is a figure of the total 120 sensation units within which sounds may be reproduced plausibly by the human ear.

A beam microphone which makes focused on microphone has been perfected by a Hollywood sound director. The 25-foot operator, equipped only for disc recordings and will undoubtedly require at least three years to effect a complete changeover to sound-on-film.

A committee made up of representatives from the Board of Fire Underwriters, the New York Bureau of Fire Prevention, and the Motion Picture Producers Association, have drawn up a code on studio and laboratory practice, the exchange and the theatre. According to Mr. Leutner, theaters have been returned to a few theaters in this country and South America are now being equipped with acoustical treatment of a type that has made two theaters available for over a year ago with the installation of sound equipment. An inventory of several leading theaters on the Pacific coast reveals, however, that certain homes appear to have a patronage who wish orchestras and shows, whereas other theaters who group together the first class selection of pictures. It appears to depend, therefore, largely on the type of theater enjoys. About one-third of the motion picture theaters of the world had been equipped by September, 1930, for sound reproduction of either the dialogue or the sound of the dialogue in synchrony with the sound played on the screen. In proportion to the total number of theaters, Canada leads the list of countries with 70 per cent sound installation, the United States is second with 55 per cent, Great Britain third with 47 per cent. Motion Picture theaters are rapidly converting their old equipment over for use with sound pictures.

A new 72-inch dynamic cone speaker and directional baffle have been announced which is claimed to deliver clear, mellow, low frequency 50 cycle sounds and high frequency 2,000 cycle sounds. "FE" and "FH" can be distinguished clearly. Another type described by Bostwick, utilizes a moving coil piston type design with 2,000 cycle cut-off. By using this speaker as an adjunct to the ordinary type, it is claimed that uniform reproduction from 50 to 11,000 cycles may be obtained.

Use Wide Angle Lenses

Bull has published data on methods of measuring sound pressure efficiency. Good horn type speakers used in theatre installations are said to have an efficiency of 35 per cent, ordinary commercial speakers only one to six per cent.

Methods of using wide-angle lenses to project a much enlarged picture on the screen have been employed in several of the leading projection centers. Certain scenes of such pictures as "Old Iron-Sides," "Trail of Ninety-Eight," "The Hollywood Story," and "Hell's Angels." In one process, a movable screen was utilized which traveled downward at the entrance. This picture has been utilized quite successfully as a substitute for the usual horns during presentation of shorts, such as song cartoons.

Eying has shown that an auditorium to have a single optimum reverberation time should not yield more than 32 per cent echoes, but have the proper amount of damping, but the absorbing material should be fairly uniformly distributed, resonating bodies eliminated, and a condition for diffusing sound should be assured. MacNair has suggested that the rate of decay of loudness sensation for a bass drum, is a better measure of damping material in auditoriums than decay rate of sound energy.

Developments in Television

Several colleges are planning to institute a cultural course on photoplay appreciation during 1930-31.

Arrangements have been made to release the negatives of outstanding historical pictures made several years ago, for re-editing for educational purposes.

Television images transmitted by radio were shown as a part of one regular program of the KGB station, at Schenectady, N. Y., on May 22. A loud speaker system was used to transmit the voices of the actors and the "television camera" at the General Electric plant, about one mile distant. A 48 hole scanning disk transmitted twenty times per second, about 2000 lines per minute. Volume of three million feet of film per week. A school for color cameramen is being conducted.

The estimates there are over 200,000 home projection picture watches for home entertainment during 1930 appeared to be centering in the development of sound motion picture devices. Home television has been made commercially available on 16 mm. film, despite the fact that being analyzed for the narrow space available and the delicate equipment required for recording the sound.

Screens Over 24 Ft. Called Impossible in Most Cases

NEW YORK, Oct. 22—A survey announced in the report of the program committee at the SMFE convention discloses that outdoor projection of the theaters in this country lack space for screens of more than 24 feet in width. The survey was made to ascertain what should be the installation of wide film for wide-image pictures.

The committee report also presented a suggestion that projection rooms in major theaters will be equipped with dummy projectors only for handling the film sound record, pointing out the showing of "Hell's Angels" at the Chinese theater in Hollywood. Volumes with less distortion, elimination of troubles from heating of the film, and a lowering of projector vibration are some of the advantages cited. Three dummy projectors connected in parallel were used in the Chinese projection rooms and sound tracks could be played at the same time. Six reels of Magnascope film were included in each installation, which was projected on a 24x37-foot screen and nine extra loudspeakers were added to the regular installation, which consisted of three horns. A special amplifier system was installed to accommodate the 12 horns, which were made to operate simultaneously with volume equal to five times the normal volume of the regular sound installation, the reports stated.
Registered at the SMPTE Convention

Ed. W. Kellogg, R C A Victor Company, Camden, N. J.
W. E. Rayton, Bausch & Lomb Optical Co., Rochester, N. Y.
K. R. O. Walker, Walker Screen Co., Brooklyn, N. Y.
P. H. Evans, Warner Brothers, Brooklyn.
Gleen H. Humphrey, New York State Association of Projectionists, Utica.
F. T. Freeman, Fish-Searhan Corp., New York.
M. Stanislowsky, Fox Film Corp., New York.
Donald McNicol, Projection Engineering, New York.
Samuel Kravitz, Kaplan Projection Society, Brooklyn.
Alvin Seller, National Theatre Supply Co., New York.
H. N. James, Burton Holmes Lectures, Inc., New York.
L. G. Phelps, Phelps Films, Inc., New Haven, Conn.
D. R. White, Du Pont-Pathe Film Co., Par 55.
Oliver H. Schunk, Du Pont-Pathe Film Co.
M. F. Weinrich, Columbia University.
Marie Reiker, United Research Corp., Long Island City, N. Y.
F. F. McNab, Bell & Howell Co., Chicago.
R. B. Dickson, Pyrene Manufacturing Co., Newark.
T. E. Shea, Bell Telephone Laboratories, New York.
J. L. Leventhal, New York.
Joe Horstinent, Warner Brothers, New York.
K. Brady, Eastman Kodak Co., Rochester, N. Y.
W. J. German, J. E. Brulatour, Inc., New York.
R. V. Terry, Bell Telephone Laboratories.
H. E. Vory, QRS De Vry Corp., Chicago.
Julius Keller, Jr., The Ampro Corp., Chicago.
M. Swash, Fox Film Corp., New York.
Lorenzo del Ricio, Paramount Publix Corp., Astoria, L. I.
H. S. Price, Bell Telephone Laboratories, New York.
D. P. Linsley, The Repliuta Corp., Stamford, Conn.
O. M. Glunt, Bell Telephone Laboratories.
H. P. Braun, RCA Photophone, Inc.
J. J. Kuhn, Bell Telephone Laboratories.
John F. Strickler, Jim Handy Picture Service, Chicago.
Hartwell W. Webb.
William Herriott, Bell Telephone Laboratories.
O. H. Neu, Neumaude Products Corp, Buffalo.
Jacob Lieberman, New York.
Valley Forge, General Electric Co., Nela Pk, Cleveland.
A. M. Beatty, International Projectionists.
H. C. Carlton, Eastman Kodak Co., Rochester.
A. Denis, Eastman Kodak Co., Rochester.
H. S. Morton, Punch & Judy, Detroit.
M. C. Schick, Sunny Schick Pictures, Fort Wayne, Ind.
A. C. Dominos, National Carbon Co., Inc., Cleveland.
W. G. Kunzman, National Carbon Co.
E. O. Sperren, Bell Telephone Laboratories.
Frank Reske, General Electric Co., Schenectady, N. Y.
J. C. Kroesen, Harris B. Spittle, Rochester, N. Y.
Victor A. Wemlen, Cleveland.
A. S. Isaacs, Motion Picture Machines Co., Pittsburgh.
Louis Isaacs, Motion Picture Producing Co., Pittsburgh.
C. W. Lewis, Signal Corps., War Department.
W. C. Hubbard, General Electric Vapor Lamp Co., Hoboken, N. J.
J. G. Jones, K. K. Co., Rochester, N. Y.
James Frank, Jr., R C A Photophone, Inc.
James Cameron, Manhattan Beach, New York.
Chas. F. Eichhorn, Motion Picture Machine Operations, New York.
Osco F. E. Neumaude Products Corp, New York.
Arthur J. Holman, Brookline, Mass.
I. L. Nixon, Bausch & Lomb Optical Co., Rochester, N. Y.
A. H. Wolffe, Western Electric Corporation, New York, N. J.
J. M. Blaney, Colorcraft Corp., White Plains, N. Y.
A. H. Anderson, Duplex Motion Pictures, Inc., Laurelton, N. Y.
Al sha C. Louison & Bausch & Lomb Optical Co., Rochester, N. Y.
V. A. Schoenberg, Chicago.
M. J. Hayes, Eastman Kodak Co., Rochester.
E. W. Hilliard, Duplex Motion Picture Industries, Inc., Long Island City.
Wm F. Little, Electrical Testing Laboratories, New York.
E. C. Badgley, Canadian Government Motion Picture Bureau, Ottawa.
V. A. Schlenker, Vitaphone Corp., Brooklyn.
George Lewis, Paramount Publix Corp.
Carl L. Glesener, Rochester, N. Y.
I. B. Sore, Utah Radio Products, Rochester.
Donald McMaster, Eastman Kodak Co.
Stanley Summer, University Theatre, Cambridge, Mass.
C. E. Curle, Publix Tivoli Theatre, Chattanooga.
Willy Schmidt, Agfa Anasco Corp., Binghamton, N. Y.
Chas. W. Parshley, University Theatre, Cambridge, Mass.
Chas. W. Bausor, Coloritone Pictures, Inc., Hudson Heights, N. J.
Otto Nelson, National Cash Register Co., Dayton.
M. E. King, Bell Telephone Laboratories, Inc.
C. A. Clarke, Bell Telephone Laboratories.
C. A. Lindsay, Office of Motion Pictures, Department of Agriculture, Washington.
L. J. Buttolph, General Electric Vapor Lamp Co., Hoboken, N. J.
L. C. Boykoff, Ontario Government, Toronto.
L. E. Hammond, Warner Brothers Theatres.
Merritt Crawford, New York.
H. L. Goldberg, Paramount Publix, New York.
Nick Treadwell, Consolidated Film, Inc., New York.
Elmer Pearson, Kid dyn Co., New York.
Ernest Stern, New York.
J. D. Elms, Pelms-Revo Corp., Staten Island, N. Y.
Donald McKean, J. E. McKean Manufacturing Co., Chicago.
Peter Mole, Mole Richardson, Inc., Hollywood.
W. Bruce Oakle, Fox Film Corp., New York.
R. J. Cloud, Chicago.
Raymond Evans, United States Department of Agriculture, Washington.
Mrs. Walter H. Carson, Agfa Corp, Binghamton, N. Y.
Geo. Dobson, Electrical Research Products.
Walter H. Carson, Agfa Anasco Corp, Binghamton, N. Y.
Glenn P. Matthews, Eastman Kodak Co.
E. C. John, Johannesburg, South Africa.
R. O. Hardin, Publix Tennessee theatre, Knoxville.
N. C. Green, Eastman Kodak Co., Rochester.
Merrill Waide, Opticolor Corp., Long Island City.
H. P. Gage, Corning Glass Works, Corning.
N. Y.
Charles Wynd, Eastman Kodak Co.
Russell M. Ots, Multicolor, Ltd, Los Angeles.
D. Thos, McNamara, Paramount Publix Theatre, Newton, Mass.
F. P. Whitier, Fox Film Corp., New York.
M. Mayer, New York.
Geo. G. Popovich, Astoria, L. I.
W. M. Matson, Publix Tennessee theatre, Knoxville.
Chas. Elms, Films Revo Corp., Staten Island, N. Y.
Maurice Rothenburg, National Theatre Supply Company, Brooklyn, Mass.
M. W. Palmer, Paramount Publix Corp.
Wm. S. Hail, Ilx Optical Co., Rochester.
M. C. Baisel, R C A Photophone, Inc.
H. T. Crowling, Eastman Kodak Co.
Joseph Shaw, Paramount Publix Corp.
M. Metzger, Associated Screen News, Montreal, Canada.
C. Bornmann, Agfa Anasco Corp, Camera, Newark, N. J.
J. H. Kurlander, Westinghouse Lamp Co., Bloomfield, N. J.
L. C. Porter, General Electric Co, Cleveland.
Don Bennett, Warner Brothers Industrial Film, New York.
Chas. McDonald, Ufatims, Inc., New York.
Albert Teitel, Proteo Films, New York.
Fred M. Bredt, Nt, New York.
N. D. Golden, Motion Picture Bureau, Department of Commerce, Washington.
C. J. North, Motion Picture Bureau, New York.
E. Greene, Burton Holmes Lectures, Chicago.
A. C. Kamin, Paramount Publix, Chattanooga.
“Moby Dick” Begins
Fourth Broadway Showing
(Special to the Herald-World)
NEW YORK, Oct. 23.—The performance this week of “Moby Dick,” Warner special starring John Barrymore at Loew’s Strace theatre, marks the fourth Broadway showing of the picture since it opened at the Hollywood. The Strand and the Beacon played the feature during successive weeks.

Exhibitors Ask for
Reduced Protection
At Pittsburgh Meet
(Special to the Herald-World)
PITTSBURGH, Oct. 23.—Demands for a reduction of the present 28-day protection to 14 days were made by the tenth annual convention of the MPTO of Western Pennsylvania here Monday and Tuesday.
Convention attendance was 50 per cent better than last year.
David Schenznick was elected president to succeed J. A. Somerby, his term expired. All other officers were re-elected as follows: William Wheat, vice-president; Joseph Gellman, treasurer; Fred Herrington, secretary. William Lippie was added to the board of directors.
Insurance was one of the chief subjects of discussion. It appears likely that the organization will act as an agent for underwriting companies, with commissions going into its treasury. Twelve Sunday benefit shows were arranged in various cities, the proceeds of which will go to the MPTO.

A. F. L. to Support
Musicians in Fight
On “Canned” Music
(Special to the Herald-World)
BOSTON, Oct. 23.—The American Federation of Labor, at its convention here, adopted a resolution indorsing the appeal of the American Federation of Musicians for support of the popular movement against the mechanization of cultural arts.
The convention also went on record as favoring enactment of legislation which would include professional singers and artists, including musicians, under the alien labor classification.
Another important action was the unanimous indorsement of the Dill-Davis bill. This proposed law would, it is said, make patents unenforceable while they are being used by trusts to violate the anti-monopoly laws. The bill is aimed particularly at companies which make phonographs that have been termed the “Radio Trust.”

Universal’s Colorful
Brochure on 1930-31
Product Catches Eye
Clothed in a beautiful scarlet cover, the Universal brochure on 1930-31 product is one riot of color from beginning to end. Containing 44 pages devoted to pictures already released and to productions to be completed for the present schedule, this “booklet” covers its distinct aesthetic appeal as well as a fund of information.

Smith to Feature Sportlight in
RKO Short Program; Report
RKO Understood to Have Added 50 Per Cent Interest in Van Beuren Company to Half Control in Trans Lux—Ruling on Wide Film Standard Awaited
(Special to the Herald-World)
NEW YORK, Oct. 23.—It is understood that Courtland Smith, who, as executive head of the Trans Lux Corporation, is shortly to begin production activity on an RKO shorts program, will use the Granland Rice Sportlight as a feature of the proposed newsreel and novelty offering.
The Sportlight is produced by the Van Beuren Company, in which it is understood RKO has just acquired a 50 per cent interest, and is distributed by Pathé, which also handles the other Van Beuren short subjects, including “The Vagabond Adventure” series, “Asop Sound Fables,” “Topics of the Day,” and “Song Sketches.”

Await Ruling on Wide Film
It is further reported that RKO controls a 50 per cent interest in Smith’s Trans Lux Company, and that the former Fox executive is waiting a final decision on a wide film standard before announcing definite operation on his short subject development.
At the headquarter here of the Sportlight unit, however, it is said Pathe will continue to distribute the Granland Rice subject, at least for the duration of the present contract.
Amedee J. Van Beuren, head of the organization which bears his name, in commenting on the situation as reported, said that the contract between Pathe and the Van Beuren Company in the matter of distribution will not be affected to any degree by the deal just consummated with RKO. He also disclaimed knowledge of the use of the Sportlight subject by Courtland Smith.

Exchange Merger Plan Reported
This entire development follows closely a reported deal between Pathe and RKO providing for a consolidation of the exchanges of the two producing companies for the purpose of joint distribution.
B. R. Kahane, for RKO, has termed as “substantially correct” the details of the RKO-Van Beuren partnership as reported.
A price of $800,000 was paid, involving the purchase of 50,000 shares or half of the class A stock of the Van Beuren Corporation. The deal, which was negotiated by Hiram S. Brown and Amedee J. Van Beuren, will result in the splitting of the stock into class A and class B, the latter non-voting, and the control remaining with Van Beuren.
It is understood, however, that there is little possibility of Van Beuren becoming the eastern short production unit of RKO, the purpose having been made primarily as an investment.

Bay State Allied to
Meet Regularly and
Discuss Problems
(Special to the Herald-World)
BOSTON, Oct. 23.—Exhibitors belonging to the Allied Theatres of Massachusetts, New Hampshire and Vermont, will start a series of get-together luncheon meetings to discuss theatre problems. The first of these was held Tuesday, October 21, when Charles Muggles, who is now playing in person in Boston, was a guest.
At the annual convention of the organization, last week, George A. Giles was elected president of the board of directors. Thomas B. Lothian, representing the A. L. Fruehner Enterprises, was named vice-president, and Stanley Summer of the University theatre at Cambridge, treasurer.

Other members of the board are as follows: M. J. Mullin and G. Ralph Branton, Paramount-Publix Theatres; E. A. Cuddy and A. G. Munro, Shubert Boston Theatres; Victor J. Morris, Loew’s Boston Theatres; R. A. Somerby, G. E. Lothrop Theatres Company; Herschel Stuart and Thomas J. Meehan, Fox New England Theatres Inc.; Patrick F. Lydon, Imperial theatre, South Boston; J. J. Heffron, Warner Brothers Pictures; J. J. Ford, Maine and New Hampshire Theatres Company; W. B. Littlefield, Egleston theatre, Roxbury.

Big 4 Negotiates
Filmophone Deal
For British Outlet
(Special to the Herald-World)
NEW YORK, Oct. 23.—Increase in grosses from 20 to 25 per cent have been predicted for Big 4 product by E. A. Simp- son, vice-president of the company, following his recent return from a trip to the British Isles.
Added territory has been acquired, comprising outlets in England, Ireland, Scot- land and Wales, by virtue of a recent contract. Through a deal completed with Frank Green, managing director of Filmophone, arrangements have been made for the distribution of Big 4’s entire output for the coming season. The product includes two series of six action Westerns, a series of six or eight melodramas, two or four specials and a series of 12 two reel comedies produced by Craig Hutchinson.
Commenting on his visit, Mr. Simpson said he found that the demand for action Westerns, of a type that can be utilized as second fea- tures, is greater than it has ever been before.
Four Million Deal by Columbia Gives Outlet in Warner Houses

The Entire Output of Twenty Talking Features to Be Exhibited Throughout Chain in $3,000,000 Contract—Seven Series of Shorts in $1,000,000 Booking

NEW YORK, Oct. 23.—A deal involving approximately $3,000,000 in bookings on feature pictures, and another $1,000,000 on shorts subjects has just been completed between Columbia Pictures and Warner Brothers.

Through the terms of the agreement, Warner Brothers has contracted for the entire 1930-31 Columbia product of 20 talking features, to be exhibited in all the theatres of the circuit from Coast to Coast. This arrangement follows closely the similar deal recently completed with the RKO chain.

Columbia Assured of Outlet

By the contract, Columbia is assured of an outlet for its product in every key city and important community in the United States, and provides that in addition to the theatres now owned or controlled by the Warner circuit, representation will be given Columbia in any additional theatres, control of which shall be acquired, where Columbia service is available.

The 100 per cent representation for its product in the houses of the competing circuit affords Columbia an outlet parallelizing that of other major theatre owning and producing units. Each one of the 20 vehicles will be either a roadshow or deluxe "special.

Seven Series of Shorts

Included among the features, which have been adapted from Broadway stage plays and best selling novels and magazine stories, are: "Dirigible," under the direction of Frank Capra; "Brothers," featuring Bert Lytell; "The Criminal Code," play by Martin Flavin; "To Tell A Fool," from Joseph B. Heresheimer's story; "Fifty Fathoms Deep," undersea story; and "Charley's Aunt," famous English stage play.


"The Silly Symphonies" are said to have played return engagements in houses where feature pictures never have been booked for second showing.

Westinghouse Earnings Are $1.12 a Share in 3rd Quarter; $4.25 for 9 Mo.

NEW YORK, Oct. 23.—Net earnings of $2,955,244 for the third quarter have been announced by Westinghouse Electric and Manufacturing Company. This amounts to $1.12 for each share of preferred and common stock.

Net income for the third quarter was $6,413,330.

During the second quarter of this year, the company showed a net profit of $1,810,744, or $1.43 a share. Total net earnings for the first nine months of 1930, $1,1,532,244, or $4.25 a share. This compares with $19,544,211, or $7.59 a share, earned in the same period of 1929.

Kansas City Film Critic Joins U for 6 Months

NEW YORK, Oct. 23.—John C. Moffitt, photoplay critic of the Kansas City Star, has been loaned to Carl Laemmle of Universal, and has joined the scenario staff in Universal City for a six months period.

Hanford Looks for Ample Earnings to Cover Dividends

NEW YORK, Oct. 21.—James C. Hanford, chairman of the board of the Radio Corporation of America, looks for an upturn in the company's business during the fall and winter season, according to a statement given out before his departure for Europe.

"Although no definite prediction can be made at this time," he added, "earnings of Radio Corporation for the year should, in my judgment, amply cover the preferred dividend as well as being sufficient to assure the safety of the dividend on the B stock."

"Ingagi" Writ Dropped; $150,000 Payment Is Involved in Settlement

NEW YORK, Oct. 23.—An injunction issued by United States District Court against distribution and exhibition of "Ingagi" has been dissolved as a result of settlement of the action brought by Byron F. Mackenzie against Columbia Pictures.

Payment of $150,000 to the plaintiff was involved in the settlement. Mackenzie had claimed that scenes of wild animals in Africa which had been taken by his mother were used in "Ingagi" without permission.

W B Pays Dividend of 96½ Cents on Preferred

NEW YORK, Oct. 23.—A dividend of 96½ cents has been declared by Warner Brothers Pictures, Inc., on its preferred stock for the third quarter.

The annual dividend rate on preferred shares is now $3.85, compared with the company's former rate of $2.20. This change became effective September 3, when, in accordance of the firm's charter, the 103,107 shares of preferred stock outstanding lost its convertibility into common.

SEcurities PRICE RANGE

Week Ending October 22, 1930

NEW YORK STOCK MARKET

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<th>Sales</th>
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NEW YORK CURB

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<td>Trans-Lux</td>
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Kenneth MacKenna plays the wealthy young man about town in Pathe’s “Sin Takes a Holiday.” Constance Bennett is the star.

You don’t blame Richard Dix, star of “Cimarron,” for “sitting pretty” here when you know that the gentleman beside him is Herman Zohbel, treasurer of RKO Radio Pictures. Anybody would be foolish not to “sit pretty” beside a treasurer, and no one has yet ever accused Dix of being foolish.

Leslie Howard, who appears in Warner Brothers’ “Outward Bound,” with whom Warner has signed contracts for future pictures.

Harry Langdon and Slim Summerville, two of the “aristocracy of the road,” hitch a ride on a rum running truck which helps to put the “thirst” in Universal’s “See America Thirst.” Bessie Love supplies the feminine interest in this comedy which William James Craft was responsible for directing.

Just a little moment in-between scenes, when “death and danger” are also taking a brief respite. Here we have Dorothy Sebastian, leading lady of Tiffany’s “The Utah Kid,” which has been completed, with Richard Thorpe, director of the film, and Rex Lease, the star of this western thriller.
Dainty little Ming Toy, almost lost in this big fan-like chair. Lupe Velez plays that character in Universal's "East is West," directed by Monta Bell. Lewis Ayers and E. G. Robinson are in the cast.

Here are the two principal "characters" in the 300 premiers which RKO Radio Pictures planned for the Amos 'n Andy picture, "Check and Double Check," on the day of October 24. Perhaps we should say the two principal characters and their indispensable "accoutrements," which looks—but then, as the old adage goes, looks are most deceiving, but the blow-out patch on the right front tire must have been put there for a reason and blow-out patches—well—.

The Charlotte First National film exchange wins a national trophy. Employees photographed outside the office in Charlotte, N. C., showing F. P. Bryan, manager, holding the silver loving cup which was won by the exchange for maintaining the highest average in the examinations of measures for fire prevention in film buildings. Next to Bryan stands Sherwood Brockwell, state fire marshal of Raleigh, N. C. Fourth from the left is Hendrix Palmer, Charlotte fire chief.

What a predicament for Hallowe'en! The old witch has placed lovely Leila Hyams in the stocks, and she can't get away from the goblins. She appears in MGM's "Way for a Sailor," with John Gilbert.
Once upon a time there was a little… All the little tots are paying strict attention to the story Sally Starr is telling them, for when it is over the Sandman will come, and they'll have to have something to think about. This is from the orphanage sequence in the Pathe picture "Night Work," an incident of human interest that will no doubt strike home. We'll bet it's an interesting story, and to listen to such a charming story teller—well, we could, too.

Theodore Kosloff, former screen star, who has been Marilyn Miller's dancing instructor for the past 20 years, teaching the beautiful dancer some new steps for First National's "Sunny."

Kay Johnson, beautiful MGM featured player, as "Madam Satan" in the picture by the same title recently completed at the MGM studios by Cecil B. DeMille, his most recent effort since "Dynamite."

A very interested group is listening to William S. Hart tell some of his stories. Bill came down from his mountain home to pay a visit to the set on which "Father's Son," a First National production is being filmed, under the direction of William Beaudine, who is listening very intently at the left of the picture. The others are (you know already) Irene Rich and Lewis Stone, who look as we think we would in the presence of Bill Hart. Interested.
Lloyd Optician Salesman? Sherwood Answers Propaganda Charges

If Accusers of American Films Were Logical, Authors of Diatribes Against War Are in Pay of Soviet, Critic Suggests

BECOMING more serious, Sherwood offers this explanation for the propaganda charges from across the waters: "It so happens that the humble film fans in all sections of the gentrified country have decided preference for American-made pictures... so that it is extremely difficult for native producers to receive any support, even in their own countries. That is why they harp so persistently on propaganda. They hope thereby to stimulate a wave of nationalist pride which will result in a boycott of American celluloid."

What One Accuser Said

Sherwood calls attention to one Englishman's denunciation of "Glorying the American Girl," Sherwood writes: "Some of the charges that are made are, of course, no more laughable—just as were the excursions into the celluloid of films a few years ago. I have read an ardent protest, uttered by an Englishman, against a picture called 'Glorying the American Girl' which was exhibited in British theaters. He says: 'It is interesting to note that this was originally called 'Glorying the American Girl.' As a rule, a film that may affect the subject-matter, this film is obviously American propaganda pure and simple."

"If I don't believe that the author of this amazing revelation had actually seen the offering in question. If he had, he would know that there is no place, both of propaganda and entertainment value."

And as to War Pictures

"There has been a determined attempt, in this country, to manipulate public sentiment against 'All Quiet on the Western Front,' and to have it banned. Needless to say, this attempt has not been particularly successful. The objection to this magnificent production is that it is propaganda against war; not only that, it is malicious, pernicious, American propaganda against war. In other words, a subtle plot by the Soviet government to persuade all other nations of the world to disarm and thus leave the field open for the Communist army. The sole basis for this childish charge is that the screen version of 'All Quiet on the Western Front' was directed by Lewis Milestone, a former Russian immigrant. Presumably, the authors of 'What Price Glory,' 'Journey's End' and all other popular war films of distinction of war were also Russian immigrants, still in the pay of the Soviet oligarchs."

Demand for Films in Special Day Tieups Keeps Bookers Busy

"All Quiet on the Western Front" seems to be the saucer cow for one of the largest day and date bookings that any picture has ever had, as it is considered a "natural" for this particular time of year, when Armistice Day events are in the air. It is understood that the Universal laboratories are turning out a number of extra prints to take care of the demand.

During the first runs of the picture, it is reported that the Student Federation of America made the request that they might show "All Quiet" on Armistice Day in 1923 as the feature of the World Congress which is to be held in Los Angeles that year.

In connection with 'All Quiet' or independent of the showing of the feature, a large number of theatres are said to be booking one of the series of Slim Summerville comedies of comedy-behind-the-film. The making of the features and comedies for seasonal use has been a common practice among producers, in that films have been made for Thanksgiving, Fourth of July, Christmas and the like. That was, however, when exact schedules were adhered to, and the picture was set for release on a certain date, it was very probable that it would be released on that date. Thus, the theory that pictures thus were made was practically restricted to that date, and that the picture happened to be late, the call for it, after the special day had passed was practically nil.

For the past three years, Universal has been making the 'Colens and Kelleys,' completing production on the films so that they might be released generally on March 17, St. Patrick's Day. This has resulted, in several instances, of heavy day and date bookings.

Celebrities Attend Paramount Pep Club Gathering at Astor

NEW YORK, Oct. 23.—The annual inauguration banquet and ball of the Paramount Pep Club Hotel Astor on October 17, was attended by more than 2500 members and guests.

Mary Brian, who is also the toastmaster of the Pep Club, and Frederic March were guests of honor. Arrangements for the affair were in charge of B. A. Beute, and A. M. Botsford acted as toastmaster.

W. E. Scully Replaces Sam Berger, Jr., for M G M Eastern District

NEW YORK, Oct. 23.—W. E. Scully has been appointed Eastern district manager for Metro-Goldwyn-Mayer with headquarters at the New York exchange.

Scully takes the place of Sam Berger, Jr., who is now home office representative of the M G M International department, and who will return to New York after making a visit to Australia to confer with company officials there.

Cook on W B Contract

NEW YORK, Oct. 23.—Donald Cook, New York stage actor, has been placed under a long-term contract by Warner Brothers. He will be featured in Warner productions next season, states J. L. Warner, vice-president.

Tries to Prevent Closing of Theatre

HOQUIAM, WASH., Oct. 18.—Faced with a decrease in entertainment facilities, the Hoquiam Chamber of Commerce is making a strong effort to prevent closing of the Seventh Street theatre on October 25, as a result of a boycott by the Fox West Coast management and the Projectionists' Union.

The projectionists claim that two men must be maintained in the projection booth, while Cecil Quinn, manager of Fox's 8th Street district, maintains that only one operator is necessary to satisfy and safe projection of sound pictures.

The Fox organization operates more than fifty theatres in the State of Washington, using only one projectionist in each booth.

Amos 'n Andy Tell of Hollywood Over Air as RKO Film Is Released

NEW YORK, Oct. 23.—Amos 'n Andy, RKO's "Check and Double Check," were to be radio guest artists of the producing company for a half hour tomorrow night, the occasion being the simultaneous release on October 24 of the picture in 300 theatres throughout the country.

The special air program was to be divided into two parts. With Amos 'n Andy appearing on the same character with their regular program during the first 15 minutes and then doing something they have never done before—appearing before the microphone in the last half of the program as Messrs. Freeman F. Gosden and Charles J. Correll, telling of the adventures of Amos 'n Andy in Hollywood.

The program was to be given over the NBC network from Chicago, with Duke Ellington and his Cotton Club orchestra playing music which it played in the film.

Officers of Universal Club Elected; Stern Is Again Chosen President

NEW YORK, Oct. 23.—At the annual election of the board of directors of the organization of the 300 home office employees, Herman Stern was re-elected president. Fred J. McConnell was chosen vice-president; Oscar Binder, treasurer; and Harriet Ratner, secretary.

The officers will be installed at the dinner dance to be given by the club at the Hotel Astor on November 1.

Jack Young Added to Sono Art Detroit Staff

NEW YORK, Oct. 1—The Sono Art World-Wide organization in Detroit has added Jack Young, former manager of the Columbia branch, to the Sono Art Detroit staff.

Budd Rogers, director of sales, has announced the appointment of M. C. Howard to the sales staff at Cleveland, O.

Ontario Bars 5 Films

TORONTO, Oct. 25.—Five feature pictures have been condemned by the Ontario Board of Censors, an official announcement says. Revisions have been made in 63 other current releases.
New Path Sought to Settle St. Louis Musicians Strike

**Local Union Rejects Plan to Return Players to Four Deluxe Houses—Five Held Incommunicado at Sacramento After Discovery Of Explosives—Kansas City House Is Bombed**

While new paths to a settlement of the dispute between the St. Louis union musicians and exhibitors were being sought this week following rejection of another proposed agreement from the cities of California and at Kansas City of violence which they and the police vented by a police raid when six men were placed under arrest and a quantity of explosives, caps and fuses was confiscated. Five of them were held incommunicado. Police declare they have information to prove that the California and New Roseville theatres also were marked for attack.

**Jail for Stench Bomber**

**(Special to the Herald-World)**

SAN JOSE, CAL., Oct. 23—Jack Sutton, who police said was a moving picture operator of San Francisco, has been sentenced to six months in the county jail, following conviction on the charge of having thrown a stench bomb in the Hester theatre. He was also fined $500. A notice of appeal has been filed.

**Find Bomb in Poyer**

**(Special to the Herald-World)**

SAN FRANCISCO, Oct. 23—A bomb, consisting of ten sticks of dynamite packed in a section of four-inch pipe, and powerful enough to have wrecked the building, was discovered in the foyer of the Alhambra theatre by a janitor. The Alhambra is operated by Nasser Brothers, who also operate the Royal theatre, bombed several months ago.

**Dynamite Bomb Exploded**

**(Special to the Herald-World)**

KANSAS CITY, Oct. 23—Explosion of a dynamite bomb in the foyer of the Baltis theatre, yesterday, resulted in two minor injuries. The bomb was placed in the Grandon in South Kansas City. It was discovered by a policeman and the Missouri theatre would have lost their jobs. If the peace agreement had been accepted the Fox interests had planned to retain the Fanchon & Marco stage policy at the Fox.

**Six Jailed at Sacramento**

**(Special to the Herald-World)**

SACRAMENTO, Oct. 23.—Dynamiting of the Mission theatre, said by police to have been attempted after a labor dispute, was prevented by a police raid when six men were placed under arrest and a quantity of explosives, caps and fuses was confiscated. Five of them were held incommunicado. Police declare they have information to prove that the California and New Roseville theatres also were marked for attack.

**Five Requests for Allied Organizing Reported Sent in**

WASHINGTON, Oct. 23.—It has been reported that five other territories have filed requests for Allied States organizers to set up Allied units, and that conditions in these territories are receiving the same attention. It is stated that in one of the states a meeting has been called and it is expected that a new unit will be formed at that time. Florence Elliott, assistant manager for RKO in Detroit, has been chosen business manager of the new Allied Theatre Owners of Missouri and Southern Illinois, with headquarters in St. Louis.

**St. Louis B. O.'s Gain In Musicians' Absence**

**ST. LOUIS, Oct. 23.—The musicians' strike, which has removed all manual music from theatres here, has apparently had little affect upon box office receipts.**

**Rather than decrease, theatre business has shown a tendency to increase.**

**The musicians are credited with much of this improvement.**

**Both first run and neighborhood houses have enjoyed attendance since September 1.**

**There is also evident improvement in general employment conditions.**

**CHIC” AARONSON.

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**“CHIC” CHATS**

THERE seems to be at least one man in the film business who is convinced that the silent picture has not gone the way of all flesh, even in this country. Leo Brecher, who operates two of the town's small size picture houses, the Little Carnegie Playhouse, where members of the audience can play vaudeville on a stage while the patrons dance to the music as they do in the picture shows, believes the old silent film is far from passe.

To prove that he practices what he preaches, Brecher went to all the trouble of locating a European print of the film, "White Hell of Pitz Palu," so that he could offer his customers the Swiss mountain feature without the accompanying voice of Graham McNamee, whose running comment was part of the picture when it played on Broadway recently.

On the subject he has said: "The number of requests we receive at both the Carnegie and the Plaza for the revival of out-dated and neglected pictures convinces me that many people are still interested in this form of entertainment. Unfortunately, most of these pictures cannot be obtained. The prints have long since been discarded." There are undoubtedly numbers of people who are interested, but all are pleased to welcome a silent film, it seems to us that they do not care to have the running comment to the picture, which is as distracting as a whispering noise in a room.

Personally, we rather doubtfully have seen an old silent film which was more than a little popular some years ago. Despite the fact that after we had recovered from the novelty of subtiles and pantomime, we enjoyed the picture, yet there very decidedly seemed to be something lacking. Occasionally a theme is better portrayed in the silent medium, but in general, we feel that more realism, greater effectiveness and a certain finish is attained through the use of talking pictures.

Remarkable and invaluable effects have also been obtained on the screen in scientific work through the presentation of motion pictures, showing how single cells may be operated upon under the microscope and illustrating the manner in which life is carried on within the minute organism, which would take up but a small portion of the point of a pin.

The micro-manipulator and the micro-motion picture camera were developed by Professor Robert Chambers, chairman of the biology department of New York University. Other pictures showing the breathing of plants and the circulation of the blood in the human body, have been made by Ulra Films.

Dr. Fry of the same university department commented on the new developments by remarking that if it were not possible to watch the movements of the individual cell, "we most definitely should be able to count upon a greater knowledge of life processes after seeing the film. A very interesting, but not minutely exact experiment as this permits." This entire process merely indicates the vast possibilities of the utilization and improvement of the use of education for the child on the one hand, and scientific research for the master on the other.

**CHIC” AARONSON.
Motion Picture Department Asked For University of Washington

Melvin G. Winstock, Pioneer Seattle Exhibitor, Says "Only Through Wisdom of Readers Has Screen to a Degree Measured Up to Obligations"

[By Special Correspondent to the Herald-World]

SEATTLE, Oct. 23.—A plan to establish a department for the study of motion picture art at the University of Washington is being fostered by Melvin G. Winstock, a pioneer operator of picture houses at various key cities in the Pacific Northwest, and now editor of the Motion Picture Record here.

In outlining his plan, Winstock says: "The motion picture is more than a trade, or you will have nothing. It is an art that has a deeper and more vital influence upon the intelligence of the world than all other arts combined. In its wide, limitless realm all the other arts are combined. If turned loose to work its will there is absolutely nothing which cannot be put over through the power of the screen."

Says It Has "Run Riot"

"In spite of this tremendous force and this limitless influence it has received no specific cultural direction. It has been permitted to run riot, spasmodic attempts at abortive censorship have all failed and only through the intervention and understanding of screen readers has the screen to a degree measured up to its responsibilities and obligation to the general public."

"It is suggested that Governor Roland B. Hartley begin a movement toward the consummation of an end so much needed and so much desired."

Bill for Licensing Electricians Will Engage Opposition

(Special to the Herald-World)

NEW YORK, Oct. 23.—A bill, known as the Stover Bill, due to come up before the New York state legislature next January, which provides for the licensing of all electricians in the state, is receiving decided opposition, it is understood, from producing companies, including Fox Movietone, as well as cameramen and projectionists through their unions.

According to the provisions of the proposed piece of legislation, an examination fee of $50 is required, the tests being under the supervision of a board to be created for that purpose in the event of the bill becoming law.

The measure will have a definite effect upon studio production personnel, since all men employed in the handling of sound recording apparatus, cameras with electrical attachments, and the like, will be under the necessity of first passing the examination before being licensed. In the event that an applicant fails the test, he is required to take a re-examination before six months, which will probably result in throwing a number of men out of employment.

Another Goes Putt-Putt

(Special to the Herald-World)

SAN FRANCISCO, Oct. 23.—The Portola theatre on Market street, which made history in the early days of motion pictures, has been transformed into a miniature golf course.

Brandt Asks Court to Act At Once in $600,000 Claim On Blumenthal in Fox Sale

(Special to the Herald-World)

NEW YORK, Oct. 23.—William Brandt of Great Neck, L. I., has brought suit in Brooklyn Supreme Court to recover $600,000 claimed as a commission on a motion picture sale. Alfred C. Blumenthal of Larchmont, the defendant, is charged with withholding half of the commission of $1,200,000, obtained in closing the $12,000,000 sale of 115 houses in Long Island to Metropolitans and Movietone.

The action came before Justice Druhan when Brandt asked immediate trial on the ground that Warnam was the principal witness in the case is "of advanced age and in senile condition." Counsel for Blumenthal asserts there are no facts and plays eighteen holes of golf each day. Defendant denies existence of a contract and says Brandt is not entitled to a commission if one did exist, since he is not licensed. The case would not be tried for three years on the regular calendar.

Erpi Sound Installed In Malta; W. E. Is Now Serving 54 Countries

(Special to the Herald-World)

NEW YORK, Oct. 23.—With the completion of an installation in Malta, bringing the number of foreign countries in which Western Electric is represented up to 54, the latest report shows a complete total of 6,986 such installations for the world.

Of the number, 2,303 are in foreign and 4,683 are domestic. In this country, executives point out the signing of 75 new contracts within a recent period as indicative of the steady pace being maintained in the demand for equipment.

Installations in a number of chain theatres, as well as individual houses throughout the country, are included in the report.

Richard Talmadge Ill From Blood Poisoning

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—Richard Talmadge is seriously ill with blood poisoning. His case, physicians say, is similar in some respects to that of the late Fred Thomson.

M. A. Lightman Houses Book Universal Product

(Special to the Herald-World)

NEW YORK, Oct. 23.—M. A. Lightman, president of the MPTOA and circuit operator controlling 30 theatres in Arkansas and Tennessee, has booked Universal features and shorts of the new season's product.

Know Your Exchange Managers

The exchange manager is the direct contact between exhibitor and distributor, and therefore it is to their mutual advantage to know each other. The Herald-World presents a series of brief sketches of exchange managers and their outstanding activities in the motion picture field.

SAMUEL ROSEN, RKO manager at Philadelphia, first ventured into the film business in 1908 as stage manager and operator at Lubin's theatre there. Two years later he joined the Philadelphia Film Exchange, then operated by Lesly, Korson and Oletsky and handling pictures with three or four subjects on each reel. Rosen was booker and examiner. When the company joined Universal, he was made a salesman, and later short product manager. Leaving Universal he joined the staff of FBO (now RKO) at Philadelphia.

FOR real service with one company in the field of distribution of motion pictures, your attention is called at this moment to the instance of I. J. Schmerz, branch manager for Fox Film Corporation at Cleveland, Ohio. While official figures are not at hand, there must be some kind of record in the fact that Schmerz has been connected with the Fox organization for more than two decades—for twenty-four years, to be exact.

Most of that period of service was in New York City, but not all of it. For three and a half years prior to his appointment to the management of the Cleveland office, Schmerz was in charge of the Albany office of the company. It was in November of last year that he was transferred to the position at Cleveland.

But M. F. Keller, manager for Warner Brothers at Portland, Ore., has something to say about this matter of record service with one distributing company. Keller is very much a "Warner man" for he has been associated with the parent company since its inception as a national distributing organization.

Keller knows any number of exhibitors by their first names and to them he is Mel Keller. He started in as salesman at Salt Lake City, covering Idaho, Montana, Wyoming and Nevada.

M. F. Keller
IS MARS INHABITED?—Scientists are still guessing, but DeSylva, Brown and Henderson say “Yes.” Here’s Looloo, queen of the Martians, giving the glad hand to John Garrick, who has just arrived from earth in a rocket plane.

GREETINGS!—Maureen O’Sullivan in her stream-line sport model airplane stepping on the 1980 gas for a heavy date in the clouds. She’d better watch out for traffic lights and parking restrictions.

ARE WE SAFE?—That’s the question John Garrick, El Brendel and Frank Albertson ask one another as they set foot on a strange planet. Their troubles are just starting.

FUN AND FROLIC—The girls on Mars take their wardrobes and their responsibilities lightly, but their coiffures are something to write home about.

Laughs and Thrills of the Dazzling Future
SWEDISH BARITONE.—El Brendel, who made 'em laugh in "The Cock Eyed World" and repeated in "Hot For Paris" and "Movietone Follies of 1930," is the comedy chief of DeSylva, Brown and Henderson's "JUST IMAGINE." His name is "Single O," but his fun is "Double X."

BEYOND BELIEF.—New York by night as it will probably be in another half century—one of the startling pictorial moments in the DeSylva, Brown and Henderson musical extravaganza.

WABA-DUB-DUB-GOOM.—Or words to that effect in the language of a pretty girl from Mars who is crystal gazing but isn't gazing into the crystal.

HERE'S MYSTERY.—El Brendel meets a stranger, and the stranger claims to be his son and heir. Such things could only happen in 1980—and in "JUST IMAGINE."

LET'S GO!—Everything in readiness for a dash into unknown heavens—one of the big spectacular thrills of the Fox movietone romance, "JUST IMAGINE." A story of the future when daring adventurers are rocketeers. Magnificently directed by DAVID BUTLER.
IN CAPSULE FORM. — El Brendel samples a seven-course meal, done up in a package no larger than an early June pea.

PIANO BUILT FOR TWO.—Both thinking of their boy friends, Maureen O'Sullivan and Marjorie White sing a song of love with 1930 trimmings.

RING AROUND THE BATHTUB.—How did El Brendel and Frank Albertson get themselves in such a predicament? And who are the somewhat astonished spectators? It looks like an embarrassing moment for the boys.

LOVE WILL FIND A WAY. — Even though the law says they may not marry, romance is stronger than courts of justice, which explains why Maureen O'Sullivan and John Garrick are not downcast.

YOU’LL BE ASTONISHED.—The creators of “JUST IMAGINE” just imagine that the flappers on Mars look thus and carry on thusly, and they have no trouble convincing you they are right. These debutantes are the eye-brow beauties of the planet, and when they dance, the stars wink.
CLOSE HARMONY.—Frank Albertson and John Garrick polish off one of the DeSylva, Brown and Henderson melodies in "JUST IMAGINE," most tuneful, novel and captivating romance of the decade. Directed by David Butler, who also directed "Sunny Side Up."

WHAT A SKYLINE!—New York as it will be in another fifty years, with spires reaching into the clouds and traffic moving in half a dozen levels.

NOT SO BAD.—Decorations of the grand stairway leading to the throne of Queen Looloo appeal to El Brendel, who never waits for a second invitation.

MYSTIC RITES.—Before a strange image with glowing eyes and waving arms, the dancing girls of Mars perform. No one knows the idol's name, so maybe it's Long Hairpins.

PLEASANT BUT PRECARIOUS.—Or, every ladder has its lassie. Frank Albertson and Marjorie White at the top of their form in a lively bit from "JUST IMAGINE."
NEW PRODUCT

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

BILLY THE KID

In "Billy the Kid," Metro-Goldwyn-Mayer makes its first practical use of its Real-life wide screen, a screen 48 feet wide and proportionately high. Great scenic effects have been obtained, and these in turn offer an expansive background for the action of the story.

Real-life film can be used on the ordinary projector with but slight alteration, and the size of the picture to be projected can be regulated to conform to the individual requirements of the theatre.

The wide screen is particularly suitable for an outdoor picture of the type of "Billy the Kid," a story requiring mob action, but few if any close-ups. Close-ups would be out of place in a picture of such large proportions.

King Vidor has displayed real skill in adapting himself to this new pictorial medium. His direction throughout is of the usual high quality expected of him.

He had the benefit of an exceptionally capable cast, the work of John Mack Brown, Kay Johnson and Wallace Beaery being especially notable. Beaery as the deputy sheriff in a territory ruled by banditry is the most human character in the picture.

Thirty-five mm film is used in projecting "Billy the Kid," and in throwing the picture on a screen of such proportions there is at times a lack of definition. It is noticeable also that night scenes are extremely dark. No doubt, however, these two faults will be overcome with further experimentation.

The applause of the audiences at the Capitol that night, November 2, is the best evidence that the public looks with favor upon the wide screen.

"Billy the Kid" is the story of a young man who sets out to annihilate a gang of desperadoes following the shooting of his employer.

It is a story check-full of action and sustained interest throughout.—Jay M. Shreck, New York City.

MIDNIGHT
AN AESOP FABLE
Pathos—Sound
Cats take the center of the stage, or the back fence, in this animated fable. A quartet of felines warbles and howls with a bright moon

HERO OF THE WEEK

BERT LYTELL, who plays the role of tulip in Columbia's picture of the title "Brothers," which is characterized by a fine dramatic scene in a courtroom.

BROTHERS

"BROTHERS" is a typical Bert Lytell kind of picture with fast tempo, and sharply defined motives, together with human interest throughout and a good climax built consistently from the beginning. Its premise is familiar. The title roles are played by Lytell. One of the twin brothers has been adopted by wealthy parents, the other has been obliged to take care of himself from the time of his release from the orphanage.

The acting of practically the entire cast warrants the approval of almost any kind of audience. Francis MacDonald plays the secondary menace in a thoroughly convincing manner. His footage is brief, however, due to the fact that he is shot out of the picture by the "bad" Lytell.

Dorothy Sebastian is a lovely type for the debutante who falls in love with the "good" Lytell.

Walter Lang permitted the bad one to linger a little too much on the inebriate scenes to suit the tastes of many who saw the picture the night I did.

There is a fine dramatic scene in the courtroom when the hero is on trial for murder and the guilty man is defense attorney. It is staged well.

All in all, it is a good program picture that fits well into Columbia's offerings for the year.—Douglas Hodge, Hollywood.

COSTELLO CASE

Several good punch scenes in the "Costello Case" make the picture worthwhile entertainment of the gangland variety. There are a number of unusual twists which raise it above the average attraction of this type.

Tom Moore and Wheeler Oakman are particularly fine in their portrayals. Roscoe Karns as the newspaper reporter gives the picture its comedy relief, but it is doubtful whether the newspaper critics will treat him kindly. However, the public will like him, and that after all is the important thing.

It is a coincidence that the "Costello Case" is almost a parallel of the "Legs" Diamond case which has had the New York police force guessing the last week or so. There is an opportunity there for some real money making exploitation.

Three scenes are outstanding for their audience appeal. They are the introduction when Costello is found murdered and his safe robbed of $50,800; the putting on the spot of Patrolman Mahoney, who the gangsters fear knows too much; and the apprehension and killing of the murderer.

Following the murder, Mile-Away-Harry, debonair gang leader, is called to police headquarters where he insists that he knows nothing about the matter. In the meantime, the police have picked up a young couple at a railway station and they likewise protest their
innocence. Patrolman Mahoney, however, sees a certain similarity and offers to take the young couple to his boarding house. By eavesdropping at the keyhole of their apartment, he is able to build a case against Mile-Harry, whose gang determines to kill Mahoney, but is frustrated in its plans through the timely arrival of the police reporter. The patrolman uses the weight of the gang leader and sets the trap which ends in death for the gangster.—Jay M. Shreck, New York City.


Admirably directed, capably acted and with sparkling dialog, M-G-M’s “The Passion Flower” is a gripping and entertaining picture. The original story by Kathleen Norris is strong, logical and packed with good situations. William DeMille has transferred it to the screen successfully, but follows the plot with reasonable integrity.

The bouquet must go to Zasu Pitts, whose manner and face are the house in “Quadrangle!” and time and time again. Those who adapted the story for the screen wrote her some very clever lines and she delivers them with such skill that even our critics must agree.

Hal Rosson’s photography is uniformly good throughout the picture, and, on occasion, is beautiful.

The story opens with Kay Francis married to a multi-millionaire, Lewis Stone, and with Kay Johnson about to marry Charles Bickford, a chauffeur. Her marriage and a struggle with poverty follow. Miss Francis falls in love with Bickford and the ensuing action concerns the background of Kay, Bickford and him. The fourth member of the quadrangle, Stone, handles with artistry a small part.

Bickford has a hard role to portray as the pawn of two women and living a very mediocre life. The part does not call for the virility in which Bickford previously has excelled. Miss Francis and Miss Johnson handle highly required parts deftly, and do not overact. Their capabilities and those of DeMille are apparent.

Of course, the child actor, cast as one of the children of the Bickford-Johnson union, handles his lines well and naturally. Inasmuch as the plot has a psychological basis, it is one of physical action, it seems to move rather slowly, but interest is well sustained.

DeMille’s shades and indicates emotions rather than flaunts them in the faces of his audience.—Edward Churchill, Hollywood.


CREDIT Edmund Lowe with an excellent portrayal of a dual role. In “Scotland Yard” Lowe steals the picture as one expects him to do. However, he shares some of the honors with Jean Bennett, who displays more than ever the histrionic abilities of the Bennett family. She is a decidedly capable young actress.

“Scotland Yard” is not an unusual picture, yet it is one of the most entertaining, more perhaps because of Lowe’s presence in the cast than for any other reason.

The picture presents a story of mistaken identity, a situation created by the remolding of the face of a crook who is injured while fighting at the races.

On his return to London he learns that he looks like a famous bank official who was killed in the war, and he sets out to impersonate the dead man.

He plans to steal a large sum from the bank, but at the last minute, because of his love for the dead man’s daughter, he prevents the robbery by an accomplice.

A Scotland Yard operative recognizes him as the forger of the bank and places him under arrest.

Exhibitors will find the picture good entertainment for their theatres.—Joy M. Shreck, New York City.

However, the story as it has been written for the screen, is not exactly into grooves, causing the situations to be completely anticipated by the audience before they occur. This has the effect of making the story seem a bit retold, and driven from the open range, Hollister and his man Friday, played excellently by Eugene Pallette, seek to bring the guilty man of the old estate of Spanish Acres, owned by Juan Costadino, but encounter an obstacle in the person of Coulard. The latter plans to remold the Acres after having loosed the elderly Spaniard a great deal of money. An Indian curse, which Costadino has placed upon his property, is in reality the work of Coulard.

As expected, Hollister reveals the undercover dealings of the cattle man, and proves his own innocence. The last scene of the film shows Juan Costadino has murdered one of their number and accused Hollister of the crime. Instrumental in clearing him of the accusation are two youngsters, Old Timer and Emily, who witnessed the Indian shooting of Coulard. These two, Mitzi Green and Junior Durkin, deserve special mention for the ability they showed in their performances. The former, in particular, did her work with a naturalness and case unusual in the child actress, both providing most of the comedy relief in the film.

In this regard, Eugene Pallette as “Doc” Brady does his part well. When he attempts to converse in his conception of Spanish with Costadino’s daughter, Maria, at the same time, Maria, as played by Barbara Stanwyck in English, believing the girl unfamiliar with the language. The audience is aware that the English-speaking in the Paramount crowd seemed to enjoy the situation hugely.

Maria, played very capably by Rosita Morena, and Hollister fall in love, thereby providing the picture with a plot carried through to its inevitable conclusion, after the objectionable characters are shot down with neatness and dispatch.

Fine direction, in putting life, action and humor into an old fashioned type of story, has made this picture one of the most enjoyable of the season. Youngsters should get a real thrill from the performance of the two juvenile stars.—Charles S. Aaronson, New York City.


CHICAGO ARCHIE MAYO has made a clever picture of “Illicit.” He had exceptionally good dialog to work with and he concentrated on the beauty of Barbara Stanwyck and the histrionic abilities of Miss Stanwyck, James Rennie and Ricardo Cortez.

The picture marks the return of pantomime to a great extent. The dialog moves the plot along, but Miss Stanwyck and the others in the cast are permitted more latitude in the matter of thoughts, facial and emotional expressions. There is an unusual number of closeups.

One is led to believe that the characters played by Miss Stanwyck and Rennie are living together without the formalities of wedlock. They later are married and cease to live together because Miss Stanwyck finds in her individuality and freedom. Cortezkoves about Miss Stanwyck, constantly hoping but getting nowhere so far as her affections are concerned. Miss Stanwyck and Rennie are reunited but the reunion is obvious and with little suspense.

The action, original story and treatment are quite sophisticated. The beautiful Miss Stanwyck has plenty of appeal to men audiences and Mayo and Kurrle
EXHIBITORS HERALD-WORLD

HERO OF THE WEEK

DOROTHY CULIVER, who reveals playing ability in Tiffany's "Under Montana Skies," in which Kenneth Harlan is starred.

A BLEND of music, comedy and hard riding go to make "Under Montana Skies" an exciting and entertaining. The comedy fits in perfectly with the action. The music is good and does not slow down the action to any extent. Harlan Zech's photography is uniformly good and gets better than good in his shots of stage holdups and other bits of action. The plot is Western with a few twists to lighten it. It's the matter of comedy. The story involves Harlan's attempts to stage a performance to benefit a hand-book and Christopher J. Frank's threatened marriage of the opera house. Harlan and Christian exchange blows realistically in a good fight. Don't Gulliver reveals ability to sing in one number. While she, Harlan and Frank handle the heavy part of the picture, a great deal of business has been called in to provide the laughs. Nita Martan, Harry Todd, Ethel Wales and others are all funny in their roles.

One of the high lights in the comedy range occurs when two men are intoxicated, attempt to shoot a car off the head of another drunk. Summerville takes his turn first and then flies when he discovers the other is going to take a shot at the car while it reposes on his head. His flight is precipitated by the discovery that his horse has eaten all the food he has brought. This is another involves the antics of Nita Martan and Harry Todd. Todd, a teetotaller, samples a bottle and the results are amusingly funny for a high slap-stick.—Edward Churchill, Hollywood.

LOOSE ENDS


BRITISH INTERNATIONAL'S latest picture on Broadway is a finely acted drama, tense throughout, and unrelied by comedy or humorous situation. It is strictly a modern stage play directly transported to the talking screen. A cast, said to be from the London stage success by Dion Tighthouse of several years back, gives a noteworthy performance, particularly in the case of Owen Nares, in the role of a disheartened man who had spent 15 years in Australia on legal robbery for the murder of a man who had wronged his sister. Returning to London, he falls in love with, and eventually marries, a young actress, who had accidentally run him down in her car. The theme of the story centers about his reactions to the new situation, in manner in which his wife and new friends live, and his inability to understand them, or they him. It is only after the truth about his past is unearthed and he leaves his wife that the talking comes her desire for night clubs and the like, and acknowledges her feeling for him by bringing him back to their home. Though this may not be the type of film that American audiences have been used to, its undoubted merit as a fine piece of dramatic work cannot be denied. Edna Best, as the young and highly sophisticated actress wife, seems in certain sequences to render her lines in a rather unfeeling manner, but on the whole is capable. Perhaps as excellent a characterization as the film affords is given by Adrienne Allen, who plays the clever friend of Miss Best and takes every opportunity to deride the puritanical attitude of Nares, though she is the only one of the group surrounding him who really understands him. Her acting, in the instance when she realizes he does not return her love for him, is matched only by the performance of Nares in the closing scenes after he leaves his wife.

Direction is extremely able throughout, apparently with the realization that to inject comedy into the film as a dramatic relief would probably have served only to weaken the performance. Settles are confined exclusively to interiors, most of the action taking place in the dressing room of the actress' home in London. In several sequences, background music is heard in the manner of the musical accompaniment to the old silent pictures. Not only does this seem out of place, except where specifically called for, in talking pictures generally, but particularly unfortunate is a highly dramatic piece such as this. A notable cast and excellent direction makes this a worthwhile production.—Charles S. Aronson, New York City.

SEE AMERICA THRIFT


HERE is the lighter and funnier side of big time bootlegging wherein Harry Langdon and Slim Summerville team for many merry nonsensical laughs. Satire from the first reel on, "See America Thrift" is Universal's most comical contribution to the year's lineup of laugh getting pictures. Everything in it is a gag, and nine out of ten are screamers. It is a happy thought for team Langdon and Summerville. The two boys work hard as a couple of tramps, accidentally caught in the whirl of running and gun fires, only to encounter a full fledged detective novel. They make a mistake, but they keep the secret and are offered a half million to "bump" the leader of a rival liquor concern. Locked in a building overlooking a city skyscraper, they hit upon a smart plan and proposition the doomed gangster into paying a cool million for their life. The fact that the system works both ways encourages the buddies to stage a battle with one going on a white spot and the other on the red dot.

Bessie Love comes in as the feminine interest for a few scenes and does an appealing song number. Mathew Betz is unusually fine as the leader of one of the gangs. The film has been lavishly produced by Universal, a comedy, and is an active, well acted, well paced story, though more than a little melodramatic.

Withers has the lead as the show barker who is quite convinced that there is no one just like himself and takes every opportunity to express his conceit. He does this sort of role with an ease and simplicity and injects a good deal of attractive humor into his action and dialogue. Evelyn Knapp, in her screen debut, does a good part of the heavy work. Withers, who saves his brother from arrest by the cost of sacrificing her brother, whom she had seen in the act. Perhaps the best work in the film, however, is done by Lucille La Verne as the widowed mother who runs the arcade, and James Cagney, as her son Harry, a weak boy who murders his employer after becoming involved in the beer racket. Despite the fact that on more than one occasion Lucille La Verne borders closely on the melodramatic, it is perhaps due to the nature of her lines, she nevertheless gives an admirable performance as an old woman hardened to life through the concession operator, yet with a deeply maternal feeling toward her son Harry in particular. Cagney has by no means an easy role in his portrayal of a highly civilized and the nature cannot go straight. It is the type of part which can be spoiled by the slightest shade of over acting, but Cagney brings his characterization in each sequence just far enough. Especially this is the case when the boy, strained to the limit in an attempt to save his mother, finally breaks down and confesses to his mother. That a plant the gun used in the crime, so that Withers is certain to be convicted by circumstantial evidence, but the girl comes to the rescue at the final moment. The concluding sequence seems to have a slightly false note.
EXHIBITORS HERALD-WORLD

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BIGIN MONEY.


Borne through a series of exciting events that take him from the office board to that of a big Wall Street merchant, Eddie Quillan stars in “Big Money," a very entertaining feature comedy made by Pathe. Its tempo is fast and itslang episodes are excellently done.

Quillan's opening scene traces his part in a game of dice. It costs him his job. The underworld elements appear when Eddie is attached to the gang. He becomes a gambling partner of Robert Armstrong and practically a member.

By skilfully directing Eddie shows him rapidly betting and winning at pool, cards, horse racing, football games, baseball, and even his favorite gambling device. His fortune piles up and he lives the life of Reilly.

His sweetheart, who bechees him to quit the racket or quit her, is enacted well by Miriam Seegar.

Near the end of the story Quillan becomes involved in a murder, and then he is innocently sitting in a game of cards.

Robert Armstrong is the other half of the comedy team and his fortermeate, James Green, is also in the lang position of a number of scenes.

The story is not new but many of the situations are fresh, and the entire show is presented in a convincing manner.—Edward Churchill, Hollywood.

LAUGHTER.


Deightfully sophisticated comedy that carries a surprise for the Nancy Carroll and Frederic March fans, in that it reveals, besides many laughs, an enjoyable combination of drama cleverly interwoven with smart comedy. Its gay title and first three reels oppose the thought that it might contain anything but a lot of laughter. Nancy Carroll is actually funny. With March taking full advantage of Donald Ogden Stewart's well-written dialog she has made her back-breaking task as the star of the picture. Her performance, however, is excellent.

Action predominates over dialog and spoken lines are rendered only where they are necessary and add to the film. There are songs or music except occasional piano thumping by March, who plays a struggling music composer. Her singing is laid aside for one memorable number in which she plays Frank Morgan. Her bath on the set is refreshingly humorous. Some of the best photography adds greatly in telling the story.—Tom Hacker, Hollywood.

PLAYBOY OF PARIS.


While "Playboy of Paris" cannot be said to be Chevalier's best picture, it nevertheless is full of entertainment value. The star's personality and humor are two things that no audience can resist. Not even occasional difficulty in understanding his French accent detracts from the thorough enjoyment one finds in viewing Chevalier's show.

One can easily understand the universal popularity of this Paramount player. Chevalier's supporting cast, especially in such players as P. O. Heggie, Stuart Erwin and Eugene Pallette, all three coming from a high order, makes "Playboy of Paris" an out and out farce that moves along at a rapid pace. Ludwig Berg-dieger's direction is responsible to a great degree for this.

It is the type of film that offers an audience downright fun, and is therefore a natural at the box office.

This farce is the story of a French waiter who inherits a million francs. The cafe owner, learning in a dream that the legacy, played by Chevalier, will be 20 years of contract, with the proviso that whichever one breaks the pact will have to pay the other 400,000 francs. The waiter, seeing through the trick, determines to beat the cafe owner at his own game so remains in his employ, making it as embarrassing as possible for the restaurant man. It is this situation which affords the audience a riot of fun.—Joy M. Shrech, New York City.

THOSE THREE FRENCH GIRLS.


RATHER more entertaining dialog and a more active story might have been expected from the writing of P. G. Wodehouse and the direction of Harry Beaumont. There is a good deal in this film, which features Fifi D'Orsay and Reginald Denny, that is too near to slipstick to be clever comedy. Cliff Edwards does his bit with the ukulele and physical and vocal contortions, but to me became just a trifle tiresome by the time the picture reached its closing sequence.

The film opens with a scene in which the three French girls, Yola D'Avril and Sandra Ruston, throw flower pots down upon the head of a landlord who wishes to evict them for nonpayment of rent. Denny, as the bearer of tidings, arrives in time to do his share, with the result that all four land in jail. They are shortly joined there by Cliff Edwards and Edward Brophy, two boys from Brooklyn, who proceed to make noisy and rather amusing whoopee. Edwards' type of work is purely vaudeville and in this film he runs true to form.

Denny is supposed to be an Englishman, but it requires rather a great stretch of the imagination to interpret his rendering of the dialog as British English. The whole group jumps into a Christie-like Columbia release. The uncle's mansion in Paris, where they take possession in no uncertain way. The uncle buys the girls by adoring shop, which is appeal by his way of freeing the nephew from feminine entanglements. He falls for Fifi, but acquires a case of cold feet and is glad when Denny takes over his responsibility. Good George Smirch is the real excitement and is amusing in his portrayal of the slow-thinking Englishman, and French audiences, are definitely pleasing to look at and vivacious, particularly when they discuss things in rapid-fire French. Fifi D'Orsay would go a little more effectively, however, if she did not try to be serious, as she does on several occasions.

Taken as a whole, despite the weakness of the story and the nick-kick on the part of Edwards in particular, which has the effect of causing the film to drop below a level Carroll, and even Denny's thrice a week is mildly good material for entertaining. The audience at the Capitol greeted the offering with plenty of laughs.—Charles S. Aerson, New York City.

SWEETHEARTS ON PARADE.


Alice White turns sailor's sweetheart in this amusing light comedy, her first outside of the First National group. She is again the flapper, managing to flarp her charms into the hearts of two army officers who become a sort of millionaire. Marshall Neilan directed the story which was especially written for Alice's initial performance under the Christie banner.

Nothing stagey is attempted in telling the story. It is minus lavish settings, beautiful gowns and song numbers and moves along nicely due principally to the very good work of its four main characters. Lloyd Hughes, as a tough Marine, gives a commendable performance. Kenneth Harlan and Marie Prevost, or Kelly Thomsen, is good.

The story revolves about Alice and her two loves, with注入 endeavor until he leaves for Navy maneuvers and is gone a month. In that time Alice has become acquainted with a sailor who stages a yacht party and announces his intention to wed the young lady. She is told that he is already married, but he proves it is the entire party and a large slice of the Navy joining in.

The picture is clean and wholesome entertainment with no flag or hit of dialog that offends as against the unnecessary smut that is not uncommon in this type of feature. It is a fine exception that he allowed too much dialog that spoiled several of the comedy scenes. Photography is fair.—Tom Hacker, Hollywood.
J. C. Jenkins—His Colyum

DENVER, COLORADO.

DEAR HERALD-WORLD:

We have just learned who that elderly lady was who played the part of the adopted mother to Constance Bennett in "COMMON CLAY," and from this time on we are going to scan every poster in front of every theatre we see in order to not miss a picture she is playing in. Just impress the name of Beryl Mercer on your mind and whenever she appears in a picture go and see it if you have to mortgage every shoot on the place. When she appeared on the witness stand in "COMMON CLAY" and said "I'm a God fearing woman and I want to tell you the God's truth, Mr. Lawyer," she put so much earnestness into her testimony that we felt like we wanted to go and put our arm around her neck and kiss her as we used to do with our mother, and considering the age of both of us, we can't see as it would have done any harm could we have done it. It is pictures like "COMMON CLAY" that will build confidence in the future of the industry.

There is no woman on the stage or screen who could have taken the part of Irene Rich in "ON YOUR BACK" and done as well as she did. We have seen every picture she has made since "JES CALL ME HIM," and we hope to live to see every picture she ever makes.

We called on our old friend, Henry Frickell of the M G M office. You couldn't hammer Henry away from M G M with a ball bat, and he has been with that concern so long that he thinks that Leo the M G M lion is the father of every tomcat west of the Mississippi river. Henry used to sell us M G M service out of Omaha, and we always found him to be a big hearted boy, for he always left us some of the office furniture and a few more trinkets he couldn't carry off.

Henry got his early training under Sam McIntyre in Omaha. He came up to our town once and sold us the entire M G M group, and a few days after we went down to Omaha and took a three-legged chair with us and took it into Sam's office, and when Sam asked us what that was for we told him that that was some furniture Henry overlooked. When Henry left Omaha he was rated to be the largest second-hand furniture dealer in the city.

This high altitude and this mountain air has certainly worked a wonderful change in Henry, for every theatre man we have called on out here speaks in the highest terms of him, and today, when we called on him, he offered to return our offers and get a better man than Henry but we don't know where they would go to find him.

Whoever laid out this town of Denver must have been full of Rocky Mountain dew. They don't know what right angles are out here. Every street runs into Broadway on a tangent and when you are driving down Broadway you don't know whether a truck driver will smash into you from the rear or the off side. It's the way the streets are laid out and not the altitude that affects people's heads out here. We thought that Indianapolis and Hollywood would gather all the persimmons for crazy streets, but they've got nothing on this town.

The Rocky Mountain News carries a story to the effect that the Nye senatorial committee is going to inquire into why the oil stocks sold by the Rev. A. J. Finch, superintendent of the Colorado Anti-Saloon League, were so porous that they wouldn't hold water.

After this committee has determined just what business George W. Norris, the garage man or prune vendor at Broken Bow, Nebraska, had filing for the U. S. Senate, if they will tackle this oil stock investigation it will begin to look like Uncle Sam had some interest in us.

While this committee seems overly anxious to "investigate" something, we might cite to them an individual with whom we are well acquainted, who could call their attention to some oil stocks that had holes in them so big that a bull could walk through and never ruffle a hair. We are certainly in favor of investigation.

It seems that twenty-five hijackers captured a brewery down in Elizabeth, N. J., and the prohibition enforcement officers drove them out without a casualty and without a shot being fired. That's what we call the proper way to carry on a war. The officers succeeded in getting couple or three hijackers in the matter while the hijackers retreated in good order and vacated the field of action.

The officers pulled the bungs out of the beer vats and let 200,000 gallons of perfectly good bellywash, with an estimated value of $194,000, run down into the sewer. Wasting money this way is just what is causing these hard times. Doggone it, we can't see why the Government don't stop it. They do some funny things down in New Jersey; that's where that henchouse music is coming from over the radio.

Arthur Brisbane says that the wets are claiming that the Eighteenth Amendment is on the downgrade and will soon be a thing of the past, but he opines that they will grow grey-headed, die and be forgotten and the Eighteenth Amendment will still be in force. He says also that annulling this provision by allowing the states to regulate the matter would be like annulling the women's suffrage amendment by permitting only threedecked women to vote. When Arthur shoots at a subject both barrels are generally loaded.

45 CONGRESSMEN LOSE SEATS. Another headline in the News. We are sorry to learn that, for the army of unemployed is growing altogether too fast as it is. Harvest hands and section men are complaining that their field is being overcrowded, but we could lose two or three congressmen from Nebraska and it would not hurt much.

If we had $250,000 we wouldn't put it into a senatorial campaign, not by a durn sight. We'd build a big log cabin up on some lake in northern Minnesota where we could entertain our friends during the fishing season. That's our idea of the proper way to spend dough.

We haven't had time to give this town the once over yet, but what we have seen of it so far reminds us somewhat of our home town of Neligh, except that we miss Otto Hartman, the Bingville cop, and the K. N. D. filling station which is located right on the highway (you can't miss it) and the Moon theatre and Doc Reynolds' drug store. Doc's drug store is where you can buy anything from bologna sausage to pink pills, and if you buy the sausage be sure to buy the pills, for you will need 'em. Doc's pills are very invigorating, we feel some to our bird dog once and he caught fourteen jack-rabbits before breakfast.

Denver is said to be "THE GATEWAY TO THE WEST" but you have to go northwest or southwest to get "west" out of here. After you see Denver once you won't care if you never go any farther west, this is far enough in spite of what Los Angeles says about it. If we add Los Angeles and Hollywood we'd trade 'em even up for Denver, provided they'd agree to take Alme Semple McPherson, Doug Hodges and Norman Krauss off our hands. Wouldn't we skin 'em though? Well, that's all for now.

J. C. JENKINS.

THE HERALD-WORLD man.

THE HERALD-WORLD covers the field like an APRIL SHOWER.
HOLLYWOOD

Forty Features Go into Work
After Letdown on West Coast

Fox Launches "The Man Who Came Back" with Charles Farrell and Janet Gaynor—Ruggles Begins Fourth Month on RKO's "Cimarron"—Stroheim Starts "Blind Husbands" at Universal

By DOUGLAS HODGES

HOLLYWOOD, Oct. 23.—Production schedules came back into their own this week after a letdown for several weeks. Warner Brothers and First National are resting, but 40 features are being shot at other studios. A Farrell-Gaynor picture launched at Fox by Raoul Walsh is "The Man Who Came Back.

Radio Pictures reports a new one on the roster: it is "The Queen's Husband" in which Joel McCrea, the director, and Mary Astor have the star roles.

Fourth Month on "Cimarron"

Wesley Ruggles rounded out his third month and has begun his fourth of filming "Cimarron" this week. More than 30 prominent players are cast in the film, which has another month to go before finishing. "Blow Me an Ideal" is still in work. Bert Wheeler and Robert Wooley are in the midst of their current comedy, "Hook, Line and Sinker."

The recent signing of Al Boasberg and Douglas McLean as associate producers brings the studio's roster of associate producers up to six working under William LeBaron. The Rex Beach story, "Recolli," has been bought for Mel Brown's direction and will be filmed as "White Shoulders."

Stroheim Starts Talker

Erich Von Stroheim began filming on the talker version of "Blind Husbands" at Universal this week. "Dracula" is in its third week with a six week schedule. Tod Browning is directing "Aloha" is Completed

Production on "Aloha," Al Rogell Productions, was finished this week at Metropolitian studios.

Flood with Liberty

James Flood has signed with Liberty to direct "Mother's Millions." May Robson has her original stage role. Harry Langdon will move to Liberty soon for the lead in "The Ape" with Raulda Hoffman directing.

Owlsley Featured Juvenile

Monroe Owlsley will have the featured juvenile role in Universal's, "Half Gods" as soon as he completes a similar assignment in "Roseland" for Columbia.

16th Writer on Story

"The Connecticut Yankee" is still in treatment. A new assignment to the production department is that of 16th writer to try his hand at the story.

Joan Crawford Original

Joan Crawford's next for M.G.M. will be an original written by the story staff of the studio entitled, "Dance, Fools, Dance." Production is due to start soon with Harry Beaumont directing.

Seiter French Version


Seyffertz in "Dishonored"

Gustav von Seyffertz has signed for Joseph von Sternberg's "Dishonored" at Paramount.

Three Doing Story

It looks as if the fifth comedy of the Nick and Tony series at RKO will have three authors. Louis Brock, producer, George Marshall, director, and Johnnie Grey, writer, are doing the story together.

LeBaron Warns Against Film Cycles Becoming Ruts; Urges Contrasts

HOLLYWOOD, Oct. 23.—Commenting on the RKO policy of producing a wide variety of pictures, William Le Baron, vice-president, says:

"If the history of the film-making industry teaches anything, it is that the so-called cycles too often become ruts, and no progress ever has been made within the limitations of a rut. A mere glance at the list of features to be released this season by RKO reveals entertainment of every popular type. It is, for instance, a far cry from a "Cimarron" to a "Beau Ideal," and there is just as much contrast between Lowell Sherman's "The Pay-Off" and "Hook, Line and Sinker," starring Bert Wheeler and Robert Woolsey."

How Studio Quotas for Community Chest Stand

HOLLYWOOD, Oct. 23—Individual Community Chest Quotas for 17 Hollywood Studios totaling $175,000 are as follows:

- M.G.M., $30,000; Fox, $20,000; United Artists, $25,000; Paramount-Publix, $25,000; RKO, $15,000; First National, $12,500; Universal, $7,500; Pathé, $4,000; Warners, $1,500; Christie, $1,500; Educational, $2,000; Columbia, $2,000; Chanin, $2,000; Republic, $2,000; Tiffany, $1,000; Teckert, $1,000. The number of employees to be solicited is 9,975.

So Wolheim Wants to Sleep for Three Weeks

HOLLYWOOD, Oct. 23—Directing pictures is the toughest job yet, particularly for a star player. So says Louis Wolheim, despite his success in the field of directing. He has directed "In Sheep's Clothing" for RKO in which he stars as well.

The difficulty, Wolheim says, lies in keeping directing and acting separate. He says he catches himself starting to act in front of the cameras instead of in back of them, and that he sleeps with a megaphone in one hand and his makeup box in the other. So he's taking a vacation and insists he's going to sleep for three weeks. Then, of course, it is expected he'll be back directing and starring again.

Marquis Gets Direction Of RKO French Version

HOLLYWOOD, Oct. 23—Chief supervision and direction of the French version of "The Queen's Husband," Radio Pictures' production, has been assigned to Marquis de la Falaise de la Coudraye, husband of Gloria Swanson. William LeBaron, vice-president of the company, made the selection.

Recording for the film will be done by means of the newly perfected concentrator microphone, developed by RKO radio engineers, which is said to give a finer quality of sound than has yet been attained.

"Women Who Take" First RKO Stage Play at Mason

HOLLYWOOD, Oct. 23—"Women Who Take" is the title of the first RKO stage play to open at the Mason here on October 27 under the supervision of Metropolitan Productions, Ltd., subsidiary of Radio Pictures.

The story, an original by Jane Murfin, features a cast composed of Irene Rich, Olive Tell, Morgan Wallace, William Walcott, Louise McIntosh, Winter Hall and Lee Sumway. The aim of the organization is to discover worthwhile playwrights and present them in 150 or more legitimate theatres throughout the country.

Maynard Will Make Six Westerns for Tiffany

HOLLYWOOD, Oct. 23—Ken Maynard will star in a series of six Western pictures for Tiffany. Jeanette Loff, formerly with Universal, has signed for the feminine lead with Lilian Thorne and Nita Martan in the supporting cast.

Solicit Dunlap negotiated the contract with Tiffany and will direct the series. The first, which is now in preparation, is titled "The Midnight Stage."
Eastern Sequences Are Shot For Paramount’s “No Limit”

Ed Wynn’s First Talking Screen Comedy Will Be Released as “Follow the Leader” — Claudette Colbert Returns — Herman Ruby to Write Vitaphone Varieties

NEW YORK, Oct. 23.—Eastern production of Paramount’s “No Limit” has already begun with the arrival of Clara Bow, Stuart Erwin and Dixie Lee in New York last week. A number of sequences, with Manhattan as the locale, are to be shot in and around the Times Square district and the elevated, after which the company will return to the Coast to complete the filming of the picture.

Ed Wynn’s initial talking screen comedy, filmed at the Eastern studio as “Manchester Mary,” is to be released under the new and appropriate title of “Follow the Leader.” The title change was made advisable by reason of the fact that “Manchester Mary” was an unsuccessful musical comedy and its remodeled adaptation has been developed into fast farce. Norman Taurog directed the film, in which Lou Holtz and Ginger Rogers support Wynn.

Claudette Colbert Returns

Following her globe encircling trip, which started from here nearly six months ago, Claudette Colbert, with her husband, Norman Foster, returned to New York last week. Both Miss Colbert and her husband are Paramount featured players, and are expected to get to work shortly.

The French star will appear in “Strictly Business,” scheduled to go into production in Astoria without loss of time. Charles Ruggles, able comedian, will be with Miss Colbert in “Strictly Business,” marking his first screen assignment, which completed the portrayal of the title role in “Charley’s Aunt.” This is the third picture in which Ruggles and Miss Colbert have been featured, the two preceding being “The Lady Lies” and “Young Man of Manhattan.” The comedian is now appearing in person on the stages of New England houses. He will report at the Astoria film plant within two weeks to begin rehearsals.

Ruggles and Frederic March will have substitutes in the French version of this feature, but Miss Colbert will take the title role in both American and British versions. Peggy Thompson is now at work on the French adaptation.

Warners Sign Herman Ruby

Murray Roth, director of production at Warner Brothers Eastern studio in Brooklyn, where Vitaphone Varieties are made, has signed another writer in the person of Herman Ruby, a song writer of note, who most recently has been engaged in writing for the films on the Coast.

Roth is preparing another of the Robert Ripley, “Believe It or Not” series, six having been finished already.

Four more short subjects have been completed at the plant within the last week. A comedy drama “The Lady Killer,” directed by Arthur Hurley from a story by Burnet Heysham, is the first of these. Eric Dressler and Shirley Palmer are featured.

Hollywood Comedy Made

“Last But Not Least” is a comedy from the pen of Weare Holbrook, which was directed by Alf Goulding, with Billy Wayne, John Patrick and Thelma White in the cast. Miss White is a sister of Marguerite White, the Fox star.

Stanley Raush wrote “The Last Straw,” directed by Roy Mack, in which Romney Brent, Hazel Mason, Frank Kingsley, Willie May and Roy Lee May are featured.

Charles Hackett, tenor of the Chicago opera, has completed the death scene from “Romeo and Juliet,” made its Vitaphone Varieties number under the direction of Roth. Rose Low sings opposite as Juliet and Salom Alberti conducted the orchestra.

2 Manuscripts Taken

By W B in Plan to Use Stories by Reporters

NEW YORK, Oct. 23.—Jacob Wilk, head of Warners’ story department, has announced acceptance of two manuscripts following the call for scenario material from newspapermen.

Tom Bashaw, police reporter on the Chicago Daily News, has sent the first manuscript accepted, which deals with a modern subject. George P. Nieberg, feature writer for the Philadelphia Public Ledger, is author of “All Wet,” another story which has been officially accepted. Announcement of more acceptances is to be made shortly, Wilk says.

Warners, in its hunt for new motion picture material, solicited newspapermen with the belief that they deal in drama and facts more interesting than fiction.

J. L. Warner Reviews

Films for Sayler Book

NEW YORK, Oct. 21.—“Revolt in the Arts,” edited by Oliver M. Sayler and published this week by Brentano, contains an article on talking pictures by J. L. Warner, president of Warner Brothers.

The book includes studies of chauvinistic standards in the theatre, cinema, music, dance, literature, painting, sculpture and architecture.

Lewis Stone Marries

(Hollywood, Oct. 23.—Lewis Stone, actor, and Hazel Elizabeth Wolf have announced their marriage. The wedding took place at Yuma, Ariz.

Chester Morris Is Dad

(Hollywood, Oct. 23.—Mr. and Mrs. Chester Morris celebrated the birth of a four pound, four ounce, baby girl this week.

Patron, Not Censor, Keeps Drama Clean: Wallace; Cites History of Theatre

Paramount Director Declares the Heeding Fan Alone Makes Prosperity Possible

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—Let the theatre-goer decide what he wants. Confidence in his taste and judgment will accomplish more than censorship in keeping the drama clean.

These are the opinions of Richard Wallace, Paramount director, now filming "The Right to Love." "While despondency may occasionally overtake those who have a sincere desire to see the theatre progress and prosper, history proves that the drama always has survived the crises, emerging rugged and clean, and that it has ignored the public which has savaged it," Wallace declared.

Heeding Fan’s Demands

"Film producers often are criticized because they hearken too much to the clamor of the one who behaves so thoughtlessly as to declare he wants rather than inducing him to take what is provided for him. This is called a mercenary policy, but in the last resort it is the only means by which the theatre can prosper."

"Is there any reason, therefore, to despair of the future of the theatre? I do not believe it depends upon us to ask for what is clean and artistic."

"I believe that the history of the theatre proves that he can. There always have been periods in which it has appeared that the drama was being degraded in response to the clamor of a baser type of audience. Then it is that the cry of good taste is the loudest."

Patrons Best Censors

"But it never has been censorship which has rescued the stage from these depressions. It has been invariably the failure of the theatre-goer to support, for any prolonged period, the inferior type of production.

"That is why I believe in giving ear to the theatre-goer, but only to that extent, whether screen production of any of the works of the noted English author and playwright.

Hollywood Filmante to Show Foreign Talkers

(Special to the Herald-World)

HOLLYWOOD, Oct. 23.—Hollywood’s silent picture house has installed Western Electric sound equipment.

Completing its first year as a center of foreign film importations, the Filmante opened this week under a policy of showing subjects in whatever language, silent or sound. Resident Manager Ted Cunningham, remains in charge.

Loses 3 Curls; May Lose Film Contract, Too

(Hollywood, Oct. 23.—Nancy Crowley, nine-year-old screen star, will have to hunt for three new golden curls if she is going to do any film work in the next few weeks.

While the girl sat in a darkened theatre, a vandal clipped off three of her curls. How much hair with her at the time? The juvenile actor may lose her present screen contract, it is said.

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LeBaron Will Stay, Says Schnitzer to Executives; Will Renew His Contract (Special to the Herald-World)

HOLLYWOOD, Oct. 23—Joseph I. Schnitzer, president of RKO Radio Pictures, in an address before all studio executives here this week, put an end to rumors that William LeBaron was to be removed. He said in part: "The organization has implicit faith in Mr. LeBaron and his judgment as a producer. He holds a long term contract with this company which will run to its conclusion. When the present contract is completed, I, personally, will do everything in my power to see that it is renewed on an equally happy basis."

Set for U's "Dracula" Is Wiped Out by Fire (Special to the Herald-World)

UNIVERSAL CITY, CAL., Oct. 23—Fire of unknown origin destroyed a set which was to have been used in the Spanish version of Universal's "Dracula." The set represented a roadside inn in the mountains of Transylvania, where the open-

McCary to Direct One Super for United Artists (Special to the Herald-World)

HOLLYWOOD, Oct. 23—Permitted by a stipulation in his contract with the Fox organization to direct one super-picture production for United Artists, Leo McCary will report to Joseph Schenck immediately following "Shepper Newfounder." He will direct a story now being prepared by DeSylva, Brown and Henderson, who also are being loaned to Schenck.

Contract Dancing Girls Go (Special to the Herald-World)

HOLLYWOOD, Oct. 23—The last of the contract dancing girls have been closed out at RKO. The troupe once numbered 35 chorines.

STARE GAZER

PLAYTIME

Norman Krasna in his column got me so steamed up about Agua Caliente, the playground of American tourists and the more vociferous of the Westerners, that I must look the place over. If you recall, Norman in his column was quite outspoken in his criticism of the over-the-border institution.

Agua Caliente lies two miles beyond Tia Juana, which is a dumpy, dusty, gray little town—dry and scrorching under the beating sun. Saloons line the streets and there is no doubt about liquor dispensing being its major industry.

Agua Caliente is a veritable garden, lying between brown, brush-cluttered hills. It covers many acres. It isn't a town. It is an institution, complete in itself, offering golf, flying, horseback riding, swimming, perfect hotel accommodations, gift shops, excellent food—and liquor.

This column is too short to describe the place. It's Spanish, with low, long buildings, cool, green grass, parrots, macaws and other birds of many colors, shady nooks, ponds in which water lilies and gold fish abound.

I lived in a bungalow during my short visit.

Caliente, stripped of its gambling casino, its bars and its hard faces would stand out in my memory as one of the most serenely beautiful spots I've ever visited. But the clash of the money changing in the casino drown out the sound of a mandolin in the quaint, tiled patio beyond, and the guffaws of the mandolin rise above the splash of water in a fountain.

A young chan, obviously under 21 and pretty tight, cashed one check and then another. His mother, who apparently handled his bank account, was called long distance, and she approved a third. That went to the dealer, and he called for more.

Mother approved no more and he was disconsolate.

A woman, who had won $5,000 a few nights before, ordered drinks with utter abandon as she went from chuck-a-luck to roulette and from crafts to black-jack. She seldom tossed down less than fifty dollars. She may have been having a good time.

She lost $500 in less than five minutes. There were others, some who were on the downroads, others, like the youth, just rising. It wasn't hard to tell them apart—and it wasn't hard to identify the tourist.

The tables opened at 8 a.m. the morning and closed when the last man left—with his pockets inside out.

If the stories of the dealers who sat so stoically behind the tables were written, a novelist would be busy behind a typewriter for the rest of his life.

Half way to Caliente is sleepy San Juan Capistrano. There is a restaurant there where the best clam chowder on the coast is served. "They come in here going South," he says, "and they come out going North.

"Maybe you noticed those billboards along the road, advertising money to loan on automobiles."

That advertising is for the people going North. They go South with money in their pockets and go North with a pain in the neck.

"I'd like to know how much of my clam chowder is bought with money borrowed on automobiles."

"I do know that 90 per cent of those who go North complain of losing"—CHURCHILL.
PORTLAND, ORE.

From Aberdeen we again turned the nose of the "Princess" southward and in due time we parked in Portland's swank Im, the Multnomah, as guests of Projectionists Local 159.

Brother J. T. Moore, president of the Portland local, greeted us, and did the honors very well indeed. Having had a very strenuous week I retired for a rest before the lecture, but that untried secretary of mine went out to see the town. Bick was training too hard, even for her, so she and brother Moore stopped in at that modern and beautiful theatre, Tibbetts' Oriental. After enjoying a picture which she said was excellent as to sound, screen illumination and size, she was introduced to the manager, C. F. McFadden.

If what the projectionists say is correct, Mr. McFadden is an exceptionally good manager. He has not made more than two changes in all of his staff since the Oriental opened, and that sounds like coopera-
tion, which is something very many theatres need, and need badly.

Mr. McFadden informed my daughter that he has four outstanding things in his the-
tre which is to be talked about. Any mother may take her child into that very modern room, containing everything from cribs to shoot-the-chutes, and leave him there un-der the supervision of a competent nurse for the duration of the show. Third on Mr. McFadden's list are his projectionists, and last, but by no means least, his projection room. By no stretch of the imagination could this room be called a "booth." It is 37 feet long by 14 feet wide, with an 18-foot ceiling. Western Electric sound equipment, consisting of one No. 41, one 42 and two 43 amplifiers, is used.

There are two Mogiograph projectors with universal bases. There are two effect projectors, one stereopticon, as well as two flood projectors built by the projection staff, and believe me those boys have made some job of the building. Freddye reflector lamps are used on all except the motion picture projectors, which have the Aschraft H-Low lamps. At the back of the room, which by the way is painted a soft gray and is clean as a Dutch housewife's kitchen, is Freddye enclosed rewind, also a film splicer and foot-age measure. There is a cabinet which holds twenty reels and forty disc records. Two Robbins and Meyers 75-ampere generators are arranged to operate singly or together. Three curtains, as well as sound tract mask, are controlled from the central station of the projection room. Auditorium and stage lights are also handled by remote control from con- trol stations. To handle all of this is Dave I. T. Moore, chief projectionist, I. W. Stuer-
hoff, Earl Jayne and William Burt. These

Vancouver House Being
Built on "Installment Plan" (Special to the Herald-World)

VANCOUVER, B. C., Oct. 22.—A Theatre is literally being erected on the installment plan here. The structure, which is being built for E. Grecsmiel on Marine Drive, is so planned that a 35-foot addition can be made at the rear when required. The present plans call for an expenditure of $35,000.

Fred Guest, theatre manager at Ham-
lton, Ont., is erecting a $55,000 house here which will seat 1,250.

men seem to know a good job when they see it, and to do their work well. The screening was well attended. The officers of the union expressed them-

EXHIBITORS HERALD-WORLD

SOUND REPRODUCTION

F. H. RICHARDSON ON PROJECTION

DOWN ALONG THE WEST COAST

(Continuing Mr. Richardson's report of his trip, which he undertook during the summer in the interests of better projection.)

of the bark is rather smooth and some lies in great corrugations, being evidently at least ten or twelve inches thick.

At one point we left the highway, traveled four miles over a not-so-good road in search of a tree said to be eighteen feet in diam-

F. Lastly we found a small sign reading "The Big Tree," with an arrow pointing out into the big tim-

ber. Descending the "Princess," in the dusk of the evening we followed a path through those gigantic trees. In fact we followed several paths but never found the "Big Tree," though we passed under and around and between hundreds of other trees ranging from two to ten feet in diameter. We should say on that walk we saw at least five hundred trees in excess of six feet in diameter and a large number in excess of eight feet.

SACRAMENTO, CAL.

Finally we passed out of the mountains and into the comparatively flat country surrounding the capital city of California. In a country where prohibition is so strictly enforced, we found it hard to understand what all of the headache berries that are grown in this territory could possibly be used for.

At Sacramento we found ourselves very comfortably at the Senator hotel, immediately opposite the beautiful Cali-

fornia Capitol building and grounds. Before long, Secretary R. S. Bennett, business manager, also from Local 162, and some of the Sacramento men whose names I have mislaid, were shown in. The meeting was held in a Fox theatre, the name of which I cannot recall. In this theatre I visited the projection room and there found something which has puzzled me considerably. The Simplex projectors are equipped with Ashcraft lamps using 120 amperes, or at least that is my recollection. Anyhow I never in all my experience saw as complete a case of condenser destruction as was in that theatre. Condensers, so the men informed me, would not last more than one hour, and in any event not more than one part of one day. They do not merely crack. They just naturally break all to pieces—almost to the point of pulverization. The men ad-

vising me that they had tried using a long or focal length condenser and pulling the lamp back without results. I would like to ask our readers if they have ever encoun-
tered such a thing as this, and if so just to what cause it was traced.

The meeting was attended by all the mem-

bers of the local and many of the managers. The officers of the local afterwards expressed themselves as thoroughly well satisfied with the affair.

Mr. Noriega and Mr. Billingsley expressed their regrets for their inability to be present in San Francisco during my visit, it being necessary for them to attend a state con-

ference in some city about fifty miles from Sacramento.
PRACTICAL ASPECTS OF FILM RECORDING

By A. W. DeSart*

A PRACTICAL consideration of recording is not complete without dwelling on the film itself.

Before the microphones begin to function, it is a matter of outstanding importance that the right sort of stock be selected for recording.

Positive stock is used for recording purposes. This type of film is characterized by a fine emulsion that is sensitive mostly to blue, slightly to green, and very little to yellow.

The celluloid base of this form of raw stock should be, for recording, optically plane and extremely clear. Dirt, scratches or coloring in the celluloid will cause various noises when such stock is used in the photo-electric cell. If the celluloid is not optically plane, there will occur refractions which also give rise to noise.

Likewise, the emulsion must be in a very even layer. Variations in the minute depth of the emulsion bring kindred variations in sound quality. The grains, which comprise the emulsion, must be very fine; the finer the grain, the sharper are the lines which record sound.

Studio laboratories are ordinarily concerned only with the length of development and keeping the developing fluid at its full strength. The reducing agent furnished by the manufacturer of the film is ordinarily used. The process of development is the reduction of silver halide to grains of silver which the manufacturer of the film keeps his emulsion formula secret he is in the best position to know the formula which will best complete the reduction.

In the variable density method of recording on film the exposure is made by a light valve, the light passing through a slit 1/4 in. wide and 100 mills long. Except in news reel cameras the sound track is originally recorded on a separate strip of celluloid. Other sound tracks require special treatment, it is also developed by itself and then put alongside the picture. The development of the sound track is, of course, very important. Whereas the photography of the picture is to be developed only for permanent preservation to secure an artistic level to brightness, the sound track development must be extremely exact. The relationship between exposure and development is particularly important in the variable density method.

The test strip check on development is familiar to all photographers. Strips of film with varying exposures are left in the developing fluid for different lengths of time. A comparison of the two or three will thus serve as a check during the developing process. The gamma control used for sound track is simply a refinement of the test strip check. The contrast is measured by an optical instrument instead of the eye.

When the contrast is too high the little detail lines of high frequency sound are lost. The bass is heavy and the higher sounds distorted. When the contrast is too low there is little detail in the bass and while the higher tones are of fair quality they also lose in volume.

The method of sound recording has, of course, advantages and disadvantages. Disc recording for instance uses comparatively direct and mechanical methods for translating sound to the record. The chemical steps in film development are complex but, when the film is once in synchronism, it is not easily thrown off.

One useful method of sound track on film is that it can be handled almost as easily in the cutting room as the picture itself. It is possible to select the best parts from several different sound tracks and cut them together without dubbing.

Figure 1 is a rough sketch of different sound tracks, all covering the same scene. Track 7 shows how the best parts of the different tracks assembled to secure the best quality. Of course, this does not apply to musical sound track because a note might be split in half, but in straight dialogue the film can be assembled at will. It is even possible to take parts of syllables of a word and cut them together.

The dummy gun of a battlefield on the stage need only spurt a small charge of black powder. The actual roar of a coast defense gun recorded previously and filed in the library can be cut in at the right place.

Another useful characteristic of sound on film from the laboratory standpoint is that the sound track is an invisible agent in the printing process. The level among scenes shot at different locations and times will vary but if the volume control of level is often an important asset.

A double monitoring system provides additional control over sound recording on film. As the light passes through the film in the recorder it falls on a photoelectric cell which again converts it into electric impulses. These are amplified to a horn in the monitor room. This gives the mixer an overall check on his recording equipment: microphone, amplifiers, and spacing and tuning of the light valve. As the mixer has a direct monitoring system also, he can compare the overall quality with the sound taken from the bridging amplifiers before it strikes the valve.

For the proper maintenance or our film recorders it was found necessary for the sound department to receive the sound track with picture direct from the laboratory; that is, the sound department representative sees the picture and hears the sound track before directors, cutters, etc. Some one in our sound department sees and hears all takes of every scene and each sound track on one projection machine that is carefully maintained to give good quality. This gives a practical test every day of the emulsion of each recording machine. It has been found that some one machine may make ten or twenty good takes and then possibly a poor one. Of course, it is necessary to have the picture with sound track in order to see that the sound has the proper overtones. It is much easier to judge sound except with the picture to judge whether it is the right volume and quality. For instance, sometimes volume goes extremely high or extremely low. By watching the picture this can be caught if it was unintentional. The film inspectors daily find things that should be reported to the recording department and this practice has been a great help in reducing the number of recording failures which now occur very seldom.

Another thing that is extremely important to the sound department, and also to the em- porium of the studio, is the testing of each one's ears. It has been found that some individuals cannot hear very many high frequencies, also they are slightly deaf. Some of them have very sensitive hear—hearing as high a frequency as 20,000 cycles per second. The person with the type of ear which hears such high frequencies can detect and will be very much annoyed by rasps or distortion. The person who cannot hear the high frequencies so well usually likes a recording that has lots of high frequencies whether good or not, claiming it is more pleasing, because he cannot hear distortion in this range. Therefore, it should be the duty of every sound department to test the ears of every individual who is called on to judge sound including every studio executive, and know how to be a capable of judging sound track that is pleasing and satisfactory to the public in the theaters. This information should be on file so that individual criticisms of sound can be interpreted intelligently.

This program amounts to calibrating the ears of every individual concerned so that he can use them as an instrument, knowing his limitations, to further the art of sound recording.

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PRACTICAL ASPECTS OF FILM RECORDING, by A. W. DeSart. Paper based upon lecture-delivered at School in Fundamentals of Sound Reproduction at the Academy of Motion Picture Arts and Sciences, Hollywood, 1929. (B.Dc)

Four More Theatres Get Berliner Acoustic Sets

(Special to the Herald-World)

NEW YORK, Oct. 23.—The Mount Eden theatre in the Bronx has contracted for installation of the Berliner Acoustic System for Lawrence Bolognino's Consolidated Amusement Company.

Other recent Berliner installations include the Cosmo theatre here; Byrd theatre, Chicago; and Jack Buchanan's Leicester Square theatre, London.

Klein Sells Spanish Talker

Rights in Brazil, Porto Rico

Exhibition rights to "Alma de Gaucho," a new all-Spanish dialog feature, have been sold for the territories of Brazil and Porto Rico, it has been announced by the Edward L. Klein Corporation of New York, which is in charge of distribution throughout the world.

Negotiations are now pending for the sale of rights of this other Spanish speaking territories for the film, which features Mona Rico and Manuel Granado.

Warner Secures Gibb's Best Seller

NEW YORK—Warner Brothers have secured the screen rights to "Chances," the current best seller from the pen of A. Hamilton Gibbs.

*Technical Director of Sound, Paramount-Famous-Lucky West Coast Studios. Nineteenth paper of Technical Digest.
BOX OFFICE PROMOTION

House Organ Hundred Issues Young Today And It's Still Going Strong!

House organs have won a place in the regular exploitation program of many theatres because they are inexpensive and because they place complete information before the patron perhaps better than many display ads do. The question of the house organ's effectiveness naturally depends largely upon the way it is handled. A few clever quips, stories on local events, and little human interest items do much to make the theatre bulletin readable.

Investigation has showed that where a live, readable house organ is issued by a theatre, there are many families who peruse it in its entirety. In spite of our so-called "educated" age, there are still homes which have few books and no newspapers. True enough, the exhibitor doesn't want to appeal only to these people, but he doesn't need to. Once established, a house organ will find readers in a good percentage of the homes.

Sends House Organ from England

The Box Office Promotion department received this week a copy of an English house organ. It has been in circulation for slightly over eight years. Each year it has grown in popularity. This is the statement of Tom H. Scott, editor of the little bulletin and manager of the Queen's Hall theatre, Hexham, Northumberland county, England. It is called the "Tyndale Tatler." The October issue is especially noteworthy in that it is the one hundredth edition.

It is not large, only four inches wide and five and one-half inches high, but it contains interesting comment on city events and coming pictures at the theatre, as well as a good amount of advertising.

In his centenary edition of the monthly bulletin, Scott has written a summary of the house organ's history. Maybe it will give others a few pointers, both on the publication itself and on Scott's other promotional activities.

Quoting in part:

His Centenary Edition

"With this issue of the 'Tatler' we have entered the score board 100. It was in August, 1922, that the 'Tatler' first made its appearance and since that date I have had an abundance of evidence to show that it is highly appreciated by a large number of our patrons. During the years it has been in circulation, I have received hundreds of letters from readers and I am pleased to say that, in almost every instance, our little house organ is liked and looked forward to every month.

"I may say that at the present time 3,500 are distributed every month, and of this number, over 800 are now on our mailing list, and should you know of any friends who are interested in our entertainments, who would like to receive our house organ each month, I shall be pleased to either post or deliver one on hearing from you.

"It was on March 14, 1921, that the Queen's Picture House was formally opened to the public of Hexham and surrounding territory. We took the old Town Hall and converted it into a theatre. It was a big step in those days, but with its comfortable seating, good projection and ventilation it supplied the need thoroughly.

"Eleven months after that date, we opened our ballroom. The floor was peculiarly equipped. It became famous as the 'floor with a thousand springs.' Now our ballroom is looked upon as the rendezvous for practically the whole of the social functions of the town.

Next Comes the Cafe

"At a later date, we opened the Queen's Hall Cafe. It has done a steady and increasing business ever since it was opened. Each year we have had a large number of parties, and each and every one has been a walking and talking advertisement for our cafe.

"I am more than delighted that the 'Tatler' has reached its hundredth issue. When I commenced this publication, several of my friends felt inclined to throw water on the project and said that I would soon find that I would be stuck for something to interest patrons after a few months had passed by. "Although the 'Tatler' involves a considerable amount of work on my staff and myself, it is a great delight to know how it is appreciated. My heartfelt thanks and appreciation go forth to all who have helped toward the steady advancement of our places of entertainment..."

This "Rain or Shine" Stunt Required Only a Slicker

All the material it took to exploit "Rain or Shine" in Regina, Sask., was one slicker, half white and half black. Manager O. Borland of the Metropolitan theatre sent a man through the streets wearing the slicker.

On the black side of the raincoat appeared the word "Rain," while on the white half was printed the other half of the title, "Shine." The name of the theatre was sketched about the lower edge of the man's coat. He wore one black boot and one white one.

The Rialto theatre, Williamsport, Pa., advertised First National's "Dawn Patrol" in a big way with the huge poster above. Notice its size in comparison with the 24-sheet at the lower right. It was put together in twenty sections.
Santa Fe Railway, Ex-Service Men Tie Up to Exploit Films for Palace

Albert Knopp, director of publicity at the Palace theatre Fredericksburg, Texas, writes to the Box Office Promotion department to tell of tieups he made on two pictures. One of these was "The Santa Fe Trail," for which he effected a hook-up with the Santa Fe railroad; the other was "All Quiet on the Western Front," which ex-service men cooperated to exploit.

Knopp's letter tells the story better than we can re-tell it:

"Your ideas are always interesting. I am sending you some of mine. We recently made a tieup with Santa Fe railroad, whereby that company provided us with books, maps, folders, time tables and other information and advertising on the scenic beauty of the Southwest.

"We distributed this data together with our regular announcement circulars on The Santa Fe Trail. The same material was also distributed at the theatre. All theatre circulars on the picture carried this line at the bottom, 'On your next trip ride the Santa Fe railroad.'

"I am also sending you a copy of the circular I used for 'All Quiet on the Western Front.' Three weeks in advance, I obtained photographs of all ex-service men in Fredericksburg and displayed them in a large framed layout in the lobby. This attracted more attention than anything I ever saw. People stopped to look at the pictures who had never stopped at the theatre before.

"One of the photographs in the exhibit was of the first Texas army officer killed in France, who happened to be from this town. I prepared a little caption under his picture which read, 'First Lieutenant Louis Jordan whose honor the local post of the American Legion was named and the first Texas officer killed on THE WESTERN FRONT! The above statement is correct.'

100 Cowboys Revive Old Days in Houston For "Santa Fe Trail"

When "The Santa Fe Trail" opened at the Kirby theatre in Houston, everybody thought the whole western country and all its cowboys had come to town.

Where they came from no one knew, but on the opening day of the showing, 100 cowpunchers rode into town on their mustangs and pistols and parked outside the Kirby theatre. Lester Everett, assistant manager, arranged the stunt.

The cowboys, in their western togs, assembled at Sam Houston park near the theatre. From the park they rode their ponies through the business district and to the Kirby where police had roped off an area in front of the theatre.

The horses were corralled here and the cowpunchers strode into the house as guests of the management to see the picture. Just the sensationalism alone was enough to put this stunt across, for even in Houston it was a little out of the ordinary to see 100 cowboys together at one time.

Warners Capitalize On Captive Whale in N. Y. for "Moby Dick"

Warners Brothers is capitalizing on the presence in New York City of a captive whale known as "Colossus" to exploit the John Barrymore picture "Moby Dick."

A lecturer gives an address every half hour at Ninety-sixth street and Riverside Drive, where the captive whale is kept. Warner has negotiated for the hanging of a 30 by 40 foot colored enlargement of John Barrymore, hanging in hand, above the head of the lecturer. On this banner are foot-high letters stating that "Moby Dick" is an authentic drama of the whale hunt.

The lecturer is cooperating by mentioning the Barrymore picture to his audiences, giving it an excellent plug. A truck parades up and down Broadway and other principal streets with 24-sheet advertising on the "Colossus" exhibit and a 4-sheet on the picture.

Stills of the whale's capture are displayed in the inner lobby at both the Strand and Beacon theatres and a 16 mm. film of the episode is projected on the screen.

Readers' Knowledge Is Tested in News Tieup on "Half Shot at Sunrise"

John Scharnberg, manager of the RKO Capitol theatre, Milwaukee, made this tieup with the Wisconsin State Journal to exploit "Half Shot at Sunrise".

Ten questions were to be answered in a contest sponsored by the newspaper. Each referred to some department of the State Journal. For example, one question asked the reader's opinion as to the best column writer. The winning columnist played this up in his column, while the contest as a whole came in for much ink in other sections of the paper.

Winners were given "Half Shot at Sunrise" lamps of special design and also duets to the Capitol.

Thompson in Newspaper Work Now at Adams, Wis.

Ken Thompson, writer of that excellent article in the October 11th issue on the small town theatre, is now in newspaper work at Adams, Wis., he tells us, not at the Hancock theatre, as we had understood. He is in the motion picture business for years, and it will pay you to reread his article which appeared in the Box Office Promotion department.

Houses in New York State Vie for Quebec Attendance

Theatres in New York state adjacent to the international boundary are making a strong bid for juvenile patronage from the province of Quebec, where children are barred from all motion picture theatres by the government.

The Ideal theatre in Fort Edward, and the Grand at Malone, both in New York, are buying advertising space in newspapers on the Quebec side. The Ideal has been drawing particular attention to its 10-cent admission fee for children.

Auto Turns Airplane in Twist of Smart Ballyhoo

No one but an exploitation man could make an airplane out of an automobile. That is exactly what the promotion staff of the R and R theatre circuit in Dallas did for showings of "Dawn Patrol."

An Austin car was used for the stunt and decorated and harnessed to represent a plane. On the machine were banners giving all necessary data on the picture and playing dates.
Pick Out the Ad You Consider the Best

Advertising An RKO Comedy

STATE-LAKE

BERT Wheeler and Robert Woolsey in "Half Shot at Sunrise" is the first of a series of tremendous talking screen productions scheduled to run in this theatre. In the future the entertainments will consist SOLELY of the extended run showing of the most important talking picture produced.

THE WORLD'S GREATEST LAUGH TEAM--LOOSE AGAIN!

In the Love and Longing Bath of Guy F. Perez...and to make Harry...or Mike... or any MADONNA four from Armonk...you'll turn at these bandleader veterans of laughter and broadside...on French Leave...with French Dames...running Paris Avenue...white and they bounce belly laughs off the Edith Tower...while the big guns beam a bombshell of HUMOR.

DO yourself a laugh-proof trench...

The boys who doubled you with laughter in "The Blues," and cracked your funny bone in "The Cuckoo" are here again in the screen's maddest madcap picture.

SEW YOUR BUTTONS ON TIGHT...NO!--ALLOW THEM...THESE LAUGHS LAND RIGHT WHERE THEY BELONG.

STATE-LAKE

This theatre becomes the releasing point for all of the biggest productions from the studios of Hollywood. Its entertainment will consist SOLELY of the extended run showing of attractions that reach the greatest heights of talking picture production.

THE very magnificently dedicated and able RKO staff has, with all of its necessary backing, set the pace for such a programme.

To the fans of the Silver Screen this theatre is a tremendously welcome addition.

STATE-LAKE

STILLMAN THEATRE

Has Big Bull Market
On "Caught Short"

George Gilliam, manager of Loew's Stillman house, Cleveland, gave his patrons an explanation of a la stock exchange in a campaign for "Caught Short.

A Western Union ticker was placed in the lobby and a uniformed messenger boy handed patrons tape from the machine, which carried appropriate copy. A placard held the announcement: ""Caught Short."

One hundred fifty cards with the message, "A sure tip. Go bullish on laughter, preferred, and see Marie Dressler and Polly Moran in "Caught Short."'-were placed on blackboards in stock brokers' offices.

Two girls distributed 5,000 imitation greenbacks. These were crumpled and dropped on sidewalks and into offices, giving the appearance of actual money.

Curiosity Seekers
Pack Theatre When Grid Team Attends

The management of the Orpheum theatre, Oakland, Cal., made a 10-strike when it invited Clarence "Niles" Price Stillman, university of California football squad to see the special Knute Rockne football film. The picture gives technical points on the game and similar information which is naturally especially interesting to a gridiron coach and his squad.

When the acceptance had been received, the next step was to promote some ballyhoo. Newspapers were given information on the event and ate it up hungrily, running prominently played stories in their sports sections.

Posters also announced that the University of California squad would be present and when the designated time arrived, there was more than a capacity house of curious people, many of whom came more to see the team than the film.

Fresno Merchants Assist
Warner Theatre in Making "Office Wife" a Success

Warner Brothers theatre, Fresno, Cal., had tieups with restaurants, candy shops, furniture stores and printing plants for its showing of "Office Wife."

Cooperative advertising was one of the features of the campaign. The ads of each firm emphasized the satisfaction wives should receive from trading at their stores with allusions to the picture.

A streamer spread across the top of such ad pages asked: "What Is an Office Wife?"

Pathe Produces Special
News Film on R-101 Wreck

Pathe News has issued a special on the wreck of the British air liner, R-101, which includes closeups of the smoking engine room, motor gondolas and the ensign who escaped death in the crash.

The short picture has sound accompanied by verbal description. The prints arrived in New York aboard the Leviathan. Five hours after their arrival they were showing in the theatres on Broadway. Prints were also dispatched throughout the country at the same time.
Indiana Theatre Ballroom
Has Oldtime Barn Dance
In Impressive Fall Setting

Tom Devine, manager of the Indiana theatre's roof ballroom at Indianapolis, made a big hit with patrons recently when he promoted an old fashioned barn dance. A typical fall setting was prepared, with cornstalks, pumpkins and so on. Harvest games were played in between times.

A "hay scramble" for girls was one of the features. An oldtime riders' contest was another part of the program.

The ballroom is continuing its dancing courses, with Monday night classes for beginners and Thursday night classes for the advanced steppers. Jack Broderic is the director.

Flares Burn on Theatre
Roof in "All Quiet" Exploit

Red flares, burning on the roof of the Grand theatre, told London, Ont., in "glowing terms" that "All Quiet on the Western Front" was showing there. High above, the brilliant flares floated a captive balloon bearing references to the picture.

At night, the illumination could be seen for many miles, it is said. J. R. Minihinkle is manager of the Grand.

"BUILDING THEATRE PATRONAGE"


(Only $5.20 mailed to your door)

CHALMERS PUBLISHING CO.
516 Fifth Avenue New York City

"The Bad One" was a good one for a tieup. Manager Warren A. Sree of the Colonial theatre, Allentown, Pa., decided. When this United Artists picture starring Edmund Lowe and Dolores Del Rio came to his house he engineered a hookup with Western Union with the above result.

Wee Doggies and Mighty Mastiffs, 50 of Them, Bark for Rin Tin Tin

He hadn't quite figured that it would turn out to be a dog show. No, sir, Clair W. Trout, manager of the Refowich theatre, Schuylkill Haven, Pa., didn't think it would go that far. But it did.

Here is how it happened. Trout set out to exploit the serial picture, "The Lone Defender," in which the famous dog, Rin Tin Tin, is starred. He invited all the children in town who had dogs to bring them to the theatre, promising a free admission to each child with a canine.

Dogdom on Parade

Dogs and more dogs came. He organized a parade. There were over 50 dogs—led, pulled, carried in arms or pushed in wheeled vehicles by their proud masters and mistresses. There were tiny doggies and great mastiffs, mongrels and thoroughbreds. Most of them were decked out in ribbons and smart collars.

Dogdom of the city was on parade. It was a show—nothing less. At the end of the parade Trout awarded a prize to the dog which resembled Rin Tin Tin. Another award was given for the largest animal in the procession; another for the smallest; another for the most beautiful, and still another for the funniest costumed dog.

High School Band Leads

The local high school band led the parade. When the line returned to the theatre, there were more parents than children who came in to see the show. Each parent meant a paid admission. The theatre was crowded for the performance, relates Trout in his letter.

Such a dog festival would hardly be complete without an appropriate number of dog-fights, and there undoubtedly were some. (We don't know how many because Trout didn't tell us.)

Anyway, everybody went home happy and the newspaper was happy, too, for it got a nice long story.

Winnipeg Capitol Makes
Putt-Putt Tieup on Golf Film

Walter F. Davis, manager of the Capitol theatre, Winnipeg, tied up with a local miniature golf course for his showing of the golf picture, "Follow That." Special hazards were erected on the links bearing the name of the film. Wherever the word "Follow" appeared, there were improvised holes in the letter "o", through which players had to shoot the ball. The stunt cost Davis nothing.
Do You Know That:

More than $100,000 are being spent on remodeling:

The Greater Des Moines is being re-tiled, re-decorated, re-furnished, and re-built for perfect sound?

A $50,000 cooling system makes it an oasis in the desert?

Outstanding pictures will be yours to see?

Sloping seats are gone forever?

There will be an enlarged screen, a new canopy, and two new projection machines?

"MANSLAUGHTER" is the opening presentation Fri., Aug. 8th?

Facts on the reconstruction of the Paramount Des Moines theatre at Des Moines are nicely summed up and interestingly worded in this ad which the publicity department recently used.

Show Tickets Given
Players Who Shoot Par on Putt-Pouts

There is evidently the utmost good fellowship between operators of theatres and of minor league football courses in Cleveland. Everyone wants to help everyone else, and the one lends a helping hand to the other.

When a player makes his round in par on one of the small links in the city he is rewarded with passes to Low's State theatre.

Samford Farkus, manager, placed a sign to that effect on one of the courses and has found that it has done him no harm at all. Another stunt Farkus tried was to tie up with a local electric company which placed a screen and talking picture set in the lobby to give the public a glimpse of how recording and photographing are done in film production. In addition, several reels of titles were made up reading: "The Sims of the Children," Low's State theatre. These were distributed to patrons.

Donates Sports Trophy
Clarence Markell, manager of the Capitol theatre, Cornwall, Ont., donated an award called the Capitol Theatre Trophy for the ladies' championship of the Intercollegiate Track and Field Sports tournament at Cornwall. The cup was won by Lissag College of Ottawa.

where, had a streamer across the top reading: "These Specials on Sale Monday, Rain or Shine. And You'll Enjoy 'Rain or Shine' at the Brown Theatre All This Week."

In Slickers for "Rain or Shine"

Getting off to a good start is important in a horse race. Making a fast take-off is essential in an airplane derby. And opening with a vigorous first thrust is just as necessary in a good exploitation campaign.

Harry J. Martin, manager of the Brown theatre at Louisville, exploded a stunt on the first day of his "Rain or Shine" showing that assured success throughout the week that it was on the Brown theatre's screen.

For the first showing of the film, Manager Martin had a "slicker matinee." Through advertisements, youngsters were informed they would be admitted free at the Saturday morning showing if they carried a slicker or raincoat. All kiddies under 12 years were included. When time came for the theatre to open, there were more than 1,000 children waiting to be admitted. It so happened that it was a nice, balmy and bright day. But that didn't matter. Slickers were the order and everybody had them.

When all had assembled at the front of the theatre, a parade was organized and the juveniles marched through the streets with a motor calliope leading the way. With each of the kiddies wearing slickers the parade made a sight worth seeing for the townpeople. Some of the slickers were yellow, some green, some black, some red and so on. Many of them apparently belonged to older brothers and sisters and were twice too large for their weathers, but that only made the parade funnier.

But Manager Martin went further than simply staging a slicker matinee. He negotiated a tip with a newspaper which carried a section of cooperative advertising. Each ad in the section plugged the picture and each of the merchants featured a group of special bargains on the opening day of the picture. Customers who bought a certain amount of goods were given tickets to the theatre.

The cooperative ad section, illustrated else-
THE SHORT FEATURE

Louis Simon to Star in Stark's New Simple Simon Comedies

Louis Simon, stage and screen comedian who last appeared for Pathe, will be the star of a series of two-reel talking comedies to be produced by Simple Simon Comedies, Inc., organized by Mack Stark, formerly head of the music sales department of Paramount-Publix.

With headquarters in New York and production at the Audio Cinema Studios in the Bronx, the company is ready to produce 18 comedies this season. Ben Bloomfield has been engaged as production manager.

Kiddies Bring Broken Toys: Firemen Fix 'Em Up for Charity

A. P. Drohan, manager of the Capitol theatre, Chatham, Ont., has launched a drive for greater juvenile attendance. One of his stunts is the presentation of kiddie matinees every Saturday morning and afternoon.

At one of these matinees all the admission credentials required was broken toys. Each child who had one was admitted. The broken toys were taken up and turned over to the fire department. The firemen, in turn, are repairing them and preparing them for distribution at Christmas to poor families in the city.

School children are attending the matinees in large numbers as a result of this enterprise. And Drohan is getting credit for a civic stunt that is really worthwhile.

He has booked the talking serial, "Tarzan the Tiger," for the special Saturday showings. When he started the children's matinees, he distributed 2,500 blotters at the schools. The cost of these was $9.30.

'Indians Are Coming' To Winnipeg House On First Run Basis

The Province theatre, Winnipeg, Canada, has been added to the list of first run houses which have booked Universal's serial "The Indians Are Coming." This is understood to be not only the first time this theatre has booked a serial, but also the first serial ever to play the city on a first run basis.

Ottawa Journal Publishes Eight-Page Ad Section for Canada Prosperity Week

A feature of the Canadian Prosperity Week promoted by the Famous Players Canadian Corporation this month was an eight-page ad section published in the Ottawa (Ont.) Journal.

Twenty-nine business houses of the capital city cooperated in the advertising. The section also contained optimistic messages from the federal government, civic leaders and Board of Trade members.

Joe Franklin of B. F. Keith's theatre and Ray Tulman, connected with the Regent and Imperial houses, sponsored the prosperity drive in Ottawa.

National Screen Makes Silent and Sound-on-Film Trailers for Armistice Day

Announcement has been made by National Screen Service of New York of the completion of two presentations for Armistice Day. One is silent and the other sound-on-film.

Historic events of the period from 1914 to 1918 are summarized in a memorial way in the trailers. Editorial treatment reviews the struggle for world peace. Appropriate pictorial settings appear in the background as silhouettes. Both trailers are short subjects.
Patrons Want Something Different

MUSIC AND TALENT

Are Fed Up On Seeing Merely Film Programs

Louisville Theatregoers Quoted in Editorial Columns as Ready for Stage Presentations (Special to the Herald-World)

LOUISVILLE, Oct. 23.—Over a year has passed, during which time there has been little or no vaudeville, burlesque, stock, musical comedy or stage presentations of any kind here, and theatre patrons of this city have been quoted many times in the editorial columns of the local newspapers as desiring something different, by which is meant, undoubtedly, that they would like to have the straight fare of just pictures interspersed with a personal touch through the medium of stage shows.

However, as a possible indication of the stage show's return, the National theatre, which has been dark for two years, or since the Keith interests, which had it under lease, closed it with the idea of enlarging business at the Rialto, and also the Majestic and Mary Anderson theatres, also operated by Keith, is to be opened on November 1, according to Abe Bass, Bass is the owner of the property, who is said to have recently reached an agreement with the Keith interests, whereby the lease is reported to have been surrendered to him.

He also stated that the policy of the house will be announced shortly, but as an indication of what might be expected, said that he plans mixed programs, which will include pictures and stage attractions. It was also reported at his office that contracts had been placed for the necessary equipment, redecorating and renovating and that the National Amusement company would operate the house.

Change in Policy in Toledo RKO Houses

TOLEDO, Oct. 23.—A decided change in policy has been inaugurated at the RKO houses here. The Rivoli, recently opened, started with vaudeville together with an average picture, while the really big pictures were shown at the RKO Palace, which opened at the same time. Under the new management, the outstanding pictures will be shown at the Rivoli in connection with vaudeville, while the pictures of lesser merit will be shown at the Palace.

Much experience lies behind the boyish smile of Earle Estes, as is attested to by his masterly renditions upon the organ. He is at present "organizing" at the Pabst B & K Gateway theatre in Chicago, where his programs are a never failing allure for his patrons. Incidental to rambling over the console, Estes occasionally varies his presentations by playing the saxophone, or accordion, or singing "via" the mike, and from the way his "publique" sing in response to his playing is ample evidence of his popularity.

Earle Estes

Rocco Vocco Is Given Important Executive Post

By ED DAWSON

Rocco Vocco is one young man who did not have to follow Horace Greeley's advice of going west. Vocco was already west about 20 years ago and decided right there and then that he was going to succeed in his home town.

Rocco Vocco today is one of the most admired and respected music executives in the song publishing business. If one were to ask Vocco how he won his success in the music business he would answer in a simple way, "I owe my little success to the great confidence of Leo Feist."

It was the late Leo Feist who recognized the capabilities of Rocco Vocco, about 20 years ago, who was at that time known as Master Rocco, the boy tenor. After singing in theatres throughout Chicago and later appearing with Creator's band and many other nationally known musical organizations, Rocco decided to devote the rest of his life to music, but from the business standpoint more than the artistic. It was at that time that he was put on the staff of the Chicago Leo Feist office, which later won him the position of Professional Manager and General Professional Manager, which position he held for 10 years.

Leaves Chicago Position

When the theme song "Bug" struck the motion picture industry, Leo Feist, Inc., one of the pioneers in the popular song field, decided that affiliation with a leading motion picture producing company would be advantageous and with the forming of the Radio Music Company about a year ago, Rocco Vocco was brought on from Chicago for a most important position.

At a recent meeting of the board of directors, the Radio Music Company, a subsidiary of the Radio Corporation of America, and the holding company for National Broadcasting Co., Leo Feist, Inc., Carl Fischer, Inc., and Davis, Coats and Engel, Inc., appointed Rocco Vocco General Exploitation Manager as well as assistant to the President and General Professional Manager. In this new executive capacity Vocco will not only arrange the exploitation of the various compositions of the different concerns but will also actually supervise the selection of new songs and their proper handling.

There is hardly a man or a woman, and that also takes in the young as well as the old, in the theatrical world who does not know and love Rocco Vocco. He is one executive who has made friends and kept them.

UNIFORMS FOR HOUSE ATTACHES

COSTUMES FOR STAGE PRESENTATIONS

BROOKS 1437 B'way N. Y. City
**EXHIBITORS HERALD-WORLD**

**STAGE SHOWS**

**Detroit Fox**

*Week Ending October 23*

Frit Dersey, one of "Those Three French Girls," headlines the stage show at the Fox this week, and if presenters are to be believed, by popular demand, for a second week. The F. & M. "Country Club" idea is the background for the second anniversary show from start to finish. It is no wonder that the customers have been checking into it off an hour ago.

Frit makes her second personal appearance on the Fox stage at this time. The first time she was far from being a success, but this time, she has the male and female element calling for more of her clever little French songs, during one of which she proceed to rip the wardrobe off Sam Jack Kaufman, master of ceremonies.

The balance of the show is of unusually high merit, from Ray Sansella, a hooper of no mean ability, on down to the 28 seductive zumba stunts. Leonard Clark, a prima donna, has a voice which is unusually nise to hear, and her numbers have been well-chosen. Frank Elsner, a baritone, gets his share of the program over in a good style. McGrath and Deeds, a two-man comedy offering, and Masters and Gracey, a man and woman offering a humorously funny golf skit.

Koffman, as usual, has his audience with him from his first appearance, and his direction of the Jazz-somale Kings leaves nothing to be desired. The program is not overlong, so anybody who brings with him, so that the ads which specify "a vocal chorus of 8,000 do not lie.

"Sootland," the screen offering, is shown on the huge 27 by 46-foot screen with telling effect, though the figures are rather hard to follow when one sits close to the screen.

**Chicago Oriental**

*Week Ending October 23*

"Don't Weaken," the title of the new presentation at this theatre, served as a vehicle for Charlie Craft, the "angel" master of ceremonies. In which his show Steve, towards, to say nothing of the requests that he gets each week. Of course, Charlie is on the stage most of the time during the stage show, but when he appears, ready to swing, everybody gets all set for a treat and Charlie never disappoints them.

The opening act was the Lambert ballet in a fast tap, during which Mrs. "Tex" McLeod did a special tap that had been followed by the Three Jacobs, who indulged in a bit of modernistic tap routine that pleased as a million and called for even more. These three boys are certainly nimble on their feet, and when you think of all the practice it must have taken to become thus perfect, well it's just too much to think about, that's all.

Then "Babe" Kane showed up on the stage, and sang a song that nobody had ever heard of and the audience liked. Staying right on into the production numbers, which was filled with color while the ballet appeared to do the Rumba dance. And what a dance! It seemed for a minute that the Oriental had been transformed or that somehow or other a mistake had been made and the audience had gotten into a house—house instead, but it was well done, despite the fact that a good many people were heard to remark about it later, after the performance.

"Tex" McLeod came out with his rope, and pulling a similar stunt to Will Rogers' act, he discovered upon the lloop of threads of Chicago and sundry other things. The act was a hit, but the finale, in which he and Mrs. McLeod did a little dance while the jingle was circling all around them made up for it.

Charlie then sang his songs, which were "I'm Young" and "If I Could Be With You," which drew plenty of applause, and he encored with "Maybe It's Love," which is sure to be getting quite a hold on everybody. In fact, Charlie used it for the song he sang in the finale, during which the act appears with a little-colored ball that does a charming little dance, while the Three Jacks strut their stuff almost on the footlights, and with the last tap, the curtain falls.

**New York Paramount**

*Week Ending October 23*

This week's stage-show featured two well-known comedians, C. Frank Carroll, Paramount's "Sweetie," and Rudy Vaile, the Flapper's Delight. (Vaille, incidentally, is also featured at the Brooklyn Paramount in his show, but is used here to intro-

duce Miss Carroll). Naturally, two of the country's most liked performers are making them in at every performance. The show, "Putt-Putt," is really more incidentally this week the necessary, presumably the entire audience having come for the specific purpose of seeing Miss Carroll, but a show was necessary, so Boris Petroff conceived the idea of having a miniature golf background to the stage show. This opened with Frankie Jenkins (the new master of ceremonies), the man who appears able to do anything, but who isn't given a chance, introducing each of the players, who offer a dance specialty. At the finish of their solo dances, they, altogether, do a novel and entertaining dance routine in which a whole golf club plays a large part.

Grace Johnson, in a pleasing medium blues voice, sings two numbers, "If I Could Be With You" and "Sling You Sinners," and presumably is followed by Fevis, an agile and dexterous Jupiter of balls and sticks. Jenkins, who has a very pleasing speaking voice, sings about the origin of golf and then introduces the Scotch Lasses, who please with a well-executed tap routine. Hanbury and Perival, man and girl, follow with an act of singing by Miss Perival and one of the funniest rope acts by Hunter, who is an Italian dialect comedian, that this reviewer has ever seen. He had the audience roaring with laughter all during his act. Andy thereby, to a tremendous reception from the audience and after doing their songs which have lately been associated with Nancy Carroll in her pictures, introduces Miss Carroll, who is first seen on the screen in a dressing room scene. Vaile talks to her from the stage and she answers from the screen. This repartee is culminated by Miss Carroll's entrance through the screen onto the stage by her saying that she had just run all the way from California to New York to keep her appointment. The tremendous ovation accorded her was ample proof of her popularity. Her performance consisted of her singing "Sweter Than Sweet," leading the Dale Gould Girls in a well-done dance routine, a strut-tap dance with the Lathrop Brothers, leading the band and a most realistic impersonation of Rudy Singler's "Little Kiss Each Morning." Miss Carroll was the whole show and took all honors.

**Milwaukee Wisconsin**

*Week Ending October 16*

"A Sentimental Symphony" arranged by Billy Pierce and played by the Joyboys under the direction of Jimmy Innes serves as a prelude to Fanchon & Marco's "Calee" Idea. Selectors in the symphony include "I Love You Truly," "You Are My Song of Love," and "I Love You." The mixed chorus of twenty-three in West Point uniforms have certainly got their steps before a stone wall setting. Two male members of the contingent step at a snappy pace of tap dancing to the tune of "Should I Reveal." The Milwaukee Sislers set an fast and furious pace with some engaging dance steps as well as several tumbling stunts. They are followed by Rogan & Trigger, comedy trickers, who tumble about with vim and vigor.

Mabel & Marcia sing "It Happened in Old Montery" in a pretty manner, while the Mile Sisters perform some different steps attired in green dresses and carrying red plumes. The next number of the chorus finds them dressed in white costumes, the male members in bellhop uniforms and the girls in white and yellow dresses. Following this episode, an announcement young man plays "State and Stripes Forever" on the ukulele in a creditable manner.

Born & Lawrence again garner many laughs with their singing of "A Man" and "Old Miner's Stream" with feeling and motions. For the finale the chorus in Blue Devil uniforms does a routine dance after which the back curtain is raised disclosing a trench sitting behind which they carry white shot guns which knock back stage.

**New Orleans Saenger**

*Week Ending October 17*

Benny Ross has come and conquered patrons of the Saenger, and promises to make ever a greater hit than any of his predecessors. Benny is not a tall fellow—fat and dumpy as it were and pleasant to look at (stealng the thunder of a well-known advertised cigarette). Ross is a singer, vocalist, as the gentle

Chorus Sets

Ready

"LAUGHING AT LIFE"

"ONLY A MIDNIGHT ADVENTURE"

Our Catalogue leaders

and

The sensational KISS WALTZ

from

Warner Bros. "Dancing Sweeties"

Also

"TOMORROW IS ANOTHER DAY"

Al Jolson's big song from "Big Boy"

"NOBODY CARES IF I'M BLUE"

from

Warner Bros. "Bright Lights"

2 Sure Ones to Get 'em Singin'

(Continued on next page, column 2)
Before the Mike

By DOBBY MELLIN

Six months' silence broken! Again Paul Whitean fans may hear the "King of Jazz" and his world-famous band on the air. After refusing consistently for six months to broadcast over even the more prominent radio stations in the country, Whitean has relented and since his grand opening of the fall season has been heard steadily. Orchestras in Boston, Chicago, New York, and Los Angeles have all been playing nightly over WBBM. The King's Jesters, four versatile instrumentalists who, among other things, provide featured instrumental numbers, are being heard in Chicago for the first time.

Ted Hediger, young NBC announcer whose work on Flohrstein Frolics and other Chicago broadcasts is rapidly winning country-wide recognition among radio listeners, was late to rehearsal for the first time in his short career during Whitean's first week in new-studios recently. But his excuse was well-liked. He explained that he had been in the building on time, but in looking for his car, missing the bus, his notes had been left in the maze of corridors and rooms of the vast new NBC quarters on top of the Merchandise Mart.

Three years ago, Charlie Haup, the "Quaker Early Bird," was working in San Francisco with a toast-paste account over the radio. He left this to appear in a theater there, and his place was taken for the period by Jean Paul King, then in radio work on the west coast. It was at this time that he walked into the Chicago NBC studios for his first broadcast, whom he was later to announce his program and King.

Chauncey Parsons, known popularly as "The Magic Tenor," has many distinctions, but one of the peculiarities which his listeners are most interested in is the fact that he was the probable actual headliner on the stage before he deserted his role on the stage for one before the microphone. So great was his confidence in the future of radio that he gave up his business and became a feature entertainer for the NBC. Today the wisdom of his decision is attested to by thousands of fan letters each week.

The secret of Harry Bussinger's unusual sense of rhythm, demonstrated in his role of star tap-drummer and xylophone performer for Hale Hershall, was revealed to us when it was discovered that he never went into the studios without a way of transporting his tricks. Yuletide was the best theory of the opinion that Buddy's jugs move faster than his hands even in xylophone interpretations of the most demanding of modern dance numbers.

A well-known conductor of an important farm program, a violinist of no small reputation ... a very capable arranger of music ... a viola and a piano action ... a leader of orchestras of all types ... a conductor of Chicago Orchestras ... a director of the popular York Assembly Orchestra ... a favorite tenor saxophoneist ... a pleasing manner combined with a skilled ease of business, and you have Harry Kagen, NBC Chicago conductor.

Ben Bernie and his internationally famous orchestra, favorites of radio and stage audiences everywhere throughout Europe and America, have been engaged as the feature of the last six concerts of the Lucien Long, Inc., productions over WBBM. Although not yet reassembled, the young and reproductions formerly presented during this period. Bernie will not set to work until the early rehearsals are ready, and Maurice should really bring some business to this north side event. It is improbable, however, that the popular act of Sherry of Sherry's contract at the above club, he will be replaced by Danny Russo and his Orioles. Danny played with "Maurice.

Lindy Coons in New Post

(Special to the Herald-World)

SAN ANTONIO, Oct. 31—The Alamo Dinner Club, formerly a country club recently renamed with Lindy Coons as a promotion, is now in the realm of master of ceremonies and director of the nightly entertainment and floor show.

STAGE SHOWS

(Continued from preceding page, column 2)

San Francisco Fox

Week Ending October 23

This week's stage show at the Fox is Fanchon and Marco's offering "The New Yorker Idea," but Walt Rouster goes all out for his rent and the Fox Concert Orchestra directed by him offers a Techakoy medley, including selections from the Fourth and Fifth Symphonies of a lesser composer. The usual tableau is omitted, but in its place is a futuristic background by the Warren Chetwitts.

The "New Yorker Idea" swings into action when Jackson, of the team of Jackson and Callahan, steps out before the curtain map of Greater New York and credits Leroy Prince for the striking features of the scene and music act. Jackson, "the little girl," are introduced and advised in an original song that they really are not from Broadway, but from all parts of the U. S. A. The "new" stage show is a very attractive offering and features Muriel Striker, who fits in perfectly with the beauty of the scene, waving their fans in unison, the beauty of the scene being heightened by Herman Sweetart and Maurice Callahan.

Jackson and Callahan offer "Bluebeauty," a neat made up of highlights from "Vaudeville" and New York Wintergarden Shows. A wide variety of gags is offered in a short space of time. The Fanchon and Marco Girls present "Contemporary Rhythm," a novelty dance offering, and are followed by Wisty Roberts, who does a dance while skipping rope. The dancing stops would be considered real pedal twisters without the rope work and the combination of the effects of the entire act.

The girls come right back with another novelty dance number, with a leader representing an engine on the stage and surrounded by dancers represented as railroad cars. The show is machine-like, however, and is not of lasting enjoyment. The dance is continued with very good effects, and the girls bring in the audience to a close of the dance as the measure fades away. The act ends.

Jackson announces his contest for the ideal American Girl and Callahan, in feminine attire, comes up from the audience to apply for the honors. A lot of wisecracks and hubub is put over in a manner that pleases.

The girls step out from futuristic cafe fronts and offer ultra modern dances and finally a rear curtain goes up and New York at night is revealed in all its liveliness, jazz, and automobiles. The audience is stirred, and even to the automobile headlight in the streets.

This is a lively stage show with something to sur- prise the entertainers and the audience, and the beauty of real beauty to which Muriel Strapler adds grace and charm.

Omaha Paramount

Week Ending October 8

With Ann Harding in "The Girl of the Golden West" providing the popular picture here this week, Wesley Hallard at the concert and entertainment setting give the production a good start. Featuring the Indian setting is May Button, in Indian maiden costume, appearing in a setting of canvas and water in the curtain background lighting effect, with a lighted campfire, over which hangs a kettle on a tripod, before her, a tepee at her back.

While the organ presentation of "By the Waters of Minnetonka" in previous years prove to be a popular correctly called "An Indian Legend," is getting into swing, the Indian reservation, built on the orchestras pit, slowly rises, in the middle of the show. Indian maiden proves to be a violinist who takes a solo instrument, the organ falling back into oblivion, continuing the Minnetonka strains in variation and leading into the "Love Call."

The color light on the face of the violinist and the other colored lights upon her and the consoles are altogether pleasing. Gradually the reservation fades, with high lights of the native woman upon the screen. The audience has caught the dramatic setup and is waiting with bated breath, as the ladies have been thrown into perfect harmony, proving that they lend themselves perfectly to dramatic appeal. The first of a series of organ presentations of the season at the Paramount is given.

Organ interludes between news of the day read by the female to finish the presentation, and the Surgeon, a soundfilm, the organ happily supplements its chimes to the accompaniment in that portion where Seniori Armsda sings, in the staccato.

Detroit Fisher

Week Ending October 23

"Daffies Follies," the new Public at the Fisher this week, has a good line of entertainment, which is offered under the direction of Sammy Diebler, one of Detroit's favorite masters of ceremony. Dick Henderson is the favorite English entertainer. Probably the most amusing song is the capital of "Wall's," a song which is not different from Broadway, but which has a lot of Broadway and the "Wall's."

Suggested song seems to be a form of Spanish dance and the Grinn Girls, under the direction of Margaret Lowe, have a lot of waltz dances, and the girls have a lot of grace for the tango dances, and the girls have a lot of grace for the tango numbers. A variety of offerings might seem a little more in this department, but it seems to be an attempt to go all the way with the dances. All the takes are fine, and the Fisher Symphony, and an organ and the Detroit Symphony, under Eugene Siegel, round out the list of dancing attractions. Little Tashman and Frank Pay amble across the screen in "The Matrimonial Bed," so-called French farce.

Pittsburgh Enright

Week Ending October 16

Dick Powell, m. c., calls his stage show "Full Follies," and the offerings is a very entertaining one, featured by very lively effects. The Enright Orchestra, eight girls, are augmented by eight static statuesque beauties who form a background while the Rochester girls are in the air with the various ensembles. Noteworthy is the Russian number in which the girls expertly perform the difficult Russian steps. An unhallowed Russian dancer is interjected here and his dancing is above the ordinary.

Maurice Ward, local color man, opens for the evening and late Dorothy Buskey, another local color, makes a hit with imitations of Eddie Cantor and Maurice Chevalier.

Dick gets a big hand when he sings the comic song "Baby, and later leads the band through a novelty called "Uncle Tom's Cabin," in which he reads a brief and humorous synopsis of the famous play while the band plays a series of variations. A lot of music at intervals to illustrate various portions of the story. This is well received.

The bit of the show is the team, Chamberlin and Byrnes, who do a knock 'em down and drag 'em out

(Continued on next page, column 1)
San Antonio Texas
Week Ending October 16

“School Days,” the name of the Public produced stage show unit on the boards at the Texas theatre this week, “Vio” Ireland and his Monarchs of Melody are again seen upon the stage and put some novel ideas into this timely review.

Featured in the acts on this week’s bill of fare is as follows: George Kelly, the Prince of Pan, did several scene numbers that went over well; Helen McFarland, petite miou, showed the natives that she can dance and play the xylophone at the same time; Bob Bigelow, a very clever and talented musician; Lester Rendaire was above the average as an entertainer in his new and extrav- doorance acts which pleased the patrons who in turn responded with a round of applause, and last but not in the city, the Texas Co-Eds, a dozen claus stoppers going through some new dance steps which brought the presentation to a close with all of the acts on the stage setting for the finale.

Ernest Hauser and the Texas Grand Symphony Orchestra, a score selected from the musical comedy, “Rio Rita,” which was warmly received by those who really appreciate classical music.

Kansas City Mainstreet
Week Ending October 10

The K.K.O. bill at the Kansas City radio station has a large list of Kansas fans of Kansas City a treat in the personal appearance of the Roxy Gang, one of the radio groups to gain fame. The four members who appear on the bill are Jeane Gmuert, Adelaide D-lecs, Harry Cline Wright, and John Griffin. The quartetile presents “Songs of Yesterday and Today,” some of which are solo numbers, and some en-

semble. Victor Herbert’s “Italian Street Song” is one of the most enjoyable: “Mighty Like a Rose” proves equally as popular. The offering is one of classical numbers and favorites old songs. The act is lavishly staged and very creditably performed, and proves popular with all.

Walter Walters and Company offers a ventrilo- cullian act. A white woman manipulates life-sized dolls and get their full share of the laughs on the program. The act, though an old and familiar one, was put on with unusual reality to render it interesting. This is one act that is laughable in the audience enjoyed as much as their parents did.

Will Higgle’s act is a dancing performance. Higgle dances in a way to bring down much app- lAUSE upon his head. He has one novel number in Russian costume, which he calls an Americanized Russian dance. The assiduing “Revy of Beantown” were five young women who stopped short in a lively manner. They did a rifle drill and an ankle-and-wrist bell number and several others. A dashing and bespangled blonde led the last dance.

Milo, who appeared on the program with such time which he specialized in the same name, came out to be a hobo with a gift at whistling. It was quite a novel number. He could whistle a whole country-side, cows, chickens, birds, hordes, locomotives, as well as a lot of things that are found in the city, namely string quartets and three blowing out. It was a good act.

Detroit Michigan
Week Ending October 18

Working with only a small band and no announce- ments as the result of there being no matter of news in the Detroit section, the “Wynegans” put open in a quaint and pleasing manner. The California Crooners, three sweet-singing chaps of next appear- nce, walking the floor and continue to make their presence known throughout.

Slim Timlin and Company, working blackface, caused in settling a lot of laughs with a series of ancient and proven jokes, rounding out their performance with Slim in the role of a colored

HELLO, EVERYBODY.—Dropped into Harm’s the other day and found Will Rockwell all smiles, in fact even more content than is his wont. Natu- rally I asked why and Will said that the firm never had a show any better than, the present one. I told Will to elucidate and Will elucidated—with the following: Harms, Inc., announce publication of the following: “Those Three French Girls,” which have already demonstrated to pre-

view audiences the real indications of sure-fire hits.

The standard number of the score is “Three Little Words,” by Harry Ruby and Bert Kalman. From the bill there is a feature number, “Nobody Knows But the Lord,” “Old Man Blues” and “Ring Dem Bells.” The last named numbers are by Duke Ellington and Irving Milh. Aside from the merit possessed by the songs themselves it is expected that public interest in Amos ‘n’ Andy will be sold,销售额 will. Will went on and on (I have never seen such enthusiasm), but if I chronicled everything he said about the firm’s songs, I’d fill this column, so I ended up when he wasn’t looking. . Pat J. Flaherty, organiser, vice- president and general manager of the Red Star Music Company, Inc., subsidiary of the Fox Film corpora- tion, who resigned on October 1st, will shortly an-

nounce the formation of a new music publishing vent- 

The Flaherty firm, it is reported, has secured unlimi- ted financial backing and expects to begin operations with its own executive and managing firm about December 1st. A difference of opinion with Fox executives on the need for a full-scale musical score such as “Swonderly Up.” “Just Imagine” and the forthcoming George and Ira Gershwin film production to De Syrva. Brown’s music publishers, Inc., T. E. Harms, Inc., is be- lieved to have been the reason in back of Mr. Flaherty’s leaving the Fox Film executive, and Bob Miller, band and or- 

chestra manager, have just returned from a flying lecture trip west in the interests of M. Wissner & Sons. Their itinerary included the four large cities between here and Chicago and the elapsed time for the three girls was only three days. . . Bike-Loan, music publishers, have a catalog of fine numbers from the best, I believe, is “Goes E.B. I’m Lonelyman Tonight.” . . . Mickey Guy is the author of both music and lyrics. The fact that after a show closed, the only still lively item on is sometimely demoted by the recent insertion of “So Beats My Heart for You” by the Shebarts in their “Street Singer,” now on the road.

HAVE YOU MET?

Miss Riva Kaye, who is the young lady in charge of the Orange Service Bureau in Dallas, is a recent graduate of the University of Texas, and was born on August 2nd (she loves candy), the per- manency in the world couldn’t get the year from her, and isn’t that just like a woman? Anyway, Riva was born in Baltimore, Md., and received part of her educa- tion in that city and the rest (which is plenty) in New York. Her first try at a job was as a sales person at a Boys’ and Girls’ club, she was assigned as a taste to Lester Shain, who at that time was Special Project Manager for Potel’s. She must have been good, because she worked for him and has been with the firm for the next five years of her life or until the three Sancy brothers decided to put their lot together and open a music publishing firm of their own. Miss Kaye was made the firm’s representative in the early years, as a private secretary to Harry Link. She has been held down that post very well and has recently been promoted to her present position.

EARLE ESTES

Public B & K Gateway Theatre, Chicago

Organ

Microphone

Novelties

Voice

Accordion

The Organist With Not Only "ITT" But "THEM!"
BEST SELLERS

WEEK ENDING OCTOBER 18

No. 1. "Betty Co-ed" (Carl Fischer).
No. 2. "Little White Lies" (Donaldson). 
No. 3. "Kiss Waltz" (M. Witmark).
No. 4. "When It's Springtime in the Rockies" (Villa Morel).
No. 5. "Inky of My Dreams" (Robbins).
No. 6. "I Will Tell You My Mother" (Donaldson, Douglas & Gumble).
No. 7. "I'll Be Just Thinking of You" (Fetish).
No. 8. "Tell Me of Your Days" (Fetish).

ORGAN SOLOS

ADOLPH GOEBEL, (Atlanta, Ga., Paramount) presented an eight minute organ presentation which was well received. This presentation was a beauty of setting, character, and mood, and even organ playing, has never been before equalled in this city. Mr. Goebel called this "Girls of My Dreams." Opening to a setting of a large window, behind which stars and moon shine, Winton Dobbs, the Paramount Crooner, nicely sang "I'll See You in My Dreams," with Mr. Goebel ably accompanying him at the organ. Following this was a chorus of "In My Window of Dreams" (with slides on the screen curtain) and another singing chorus of "Charmeraine" (sung by Dobbs), as Bing- girl, dressed as Charmeraine presumably listened to the singing. The songs, "Dance, "Marie, "Luscious" and "Rico Rita" followed, with a girl representing each character making her appearance behind the screen. Each of the numbers were sung by Dobbs and each song was introduced by numbers, i. e., "Among My Souvenirs," "Wonderful One." "It Happened in Monte Carlo," etc. This presentation was perfectly timed, each number and "picture" fading into each other like pages in a book. Mr. Goebel's efforts to entertain his audiences was generously applauded at each performance.

STUART BARRIE (Brooklyn, Paramount), who is billed as "THE PRINCE OF THE ORGAN," used his opening program at this theatre three popular numbers, which he offered and played in every conceivable manner. His presentation opened with a carefully worded speech of thanks, an introduction of the solo, and an explanation of his "singing" contest. His first number, "All in All Ways," the audience joining in the singing as if Barrie had always been at this organ. The next number was "Springtime in the Rockies" (first as a singing chorus, then instrumentally in a number of different manners). Barrie closed his solo with a singing chorus of "Inky of My Dreams" and "Tell You My Mother." Attractive K-Eye Slides enhanced the program and Barrie's very fine organ playing gained him a most gratifying reception.

AL GLENN (Milwaukee Wisconsin), formerly of Fond du Lac, offers an introductory song number, singling into a microphone which is connected back stage, and a large screen in front of the organ. He then offers a number of college songs the words to which are flashed on the screen. They include Notre Dame, Iowa, Marquette and Georgia Tech. The words to "Betty Co-ed" are also flashed on the screen and all again join in the singing. The contest was for the audience selection he offers "On Wisconsin." Al has a pleasant personality as well as a good voice and his offerings are well received.

JESSE CRAWFORD (New York Paramount) offered, as his opening number, three popular numbers, then three popular numbers, then these three are played in Mr. Crawford's most pleasing manner and are necessary for the choruses of "My Baby Just Cares For Me," which he played in a rhythmic style, then follow this with a beautiful rendition of "When the Organ Plays at Twilight" and a closing chorus of "On the Road to Mandalay," which was also well played and further enhanced by the use of large pictorial slides.

MAX MARLIN (Brooklyn, N. Y., Metropolitan) presented "A Personal Presentation" (an original and entertaining novelty) for the audiences this house to sing this week. Mr. Marlin had the able assistance of Mr. Jack Neal (a well-known radio singer), who pleasingly sang two numbers, "Go Home and Tell Your Mother," and "Tell Me How," and his "Little Closer." The balance of Marlin's program was these "sizable" numbers: "When I Have a Crowed Like You" (a song by Harry Revel), "What's the Use," "Go Home and Tell Your Mother," "Just a Little Closer" and "Just Like You." These numbers were given in a large audience, who proved their appreciation by a generous applause.

WEEK ENDING OCTOBER 18

No. 1. "Little White Lies" (Donaldson, Douglas & Gumble).
No. 2. "Springtime in the Rockies" (Villa Morel).
No. 3. "Betty Co-Ed" (Carl Fischer).
No. 4. "If I Could Tell You (One Hour Tonight)" (Remick).
No. 5. "Inky of My Dreams" (Robbins).
No. 6. "Somehow in Old Wyoming" (Morris).
No. 7. "I Don't Tell Her What Happened to Me" (De Sylva, Brown & Henderson). 
No. 8. "So Beats My Heart for You" (De Sylva, Brown & Henderson).

Try Out Vaudeville Acts
On Theatre Patrons
(Special to the Herald-World)

WASHINGTON, D. C., Oct. 23.—Three and four unit acts of vaudeville are being featured at Warner Brothers Earle theatre here, in conjunction with the regular Vitaphone specials shown. This is an innovation and in the nature of an experiment, according to Walter Mays, in charge of booking for Warner Brothers pictures. Should the public favorably react to the vaudeville act supplement to Warner features, a new policy may be inaugurated.

Nick Lucas, known far and wide as the crooning troubadour, and remembered for his singing of "Tip Toe Through the Tulips" in "Gold Diggers of 1930," was engaged for the Earle a week beginning October 18.

Payne Back as Featured Organist at Palace
(Special to the Herald-World)

MONTREAL, Oct. 22.—Maurice Payne is once more the featured organist at the Palace theatre. Montreal, his presentation being the only portion of the bill not on the screen. He was missing during the recent musicians' strike but is now back at the console.
THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Pictures in the Schools
I HAVE OPERATED MACHINES-booked pictures and managed theatres off
and on since 1906. Was one of the first
subscribers to "The Moving Picture World" and
up to a few years ago had the oldest files of the
older trade papers, I believe they were.
Several years ago I left the moving picture
field and entered school work, teaching elec-
tricity in the trade school. Three years ago,
when pictures entered the public schools, I was
put in charge of the visual education depart-
ment. We have picture machines of 35 mm.
in nearly all the school houses, of which we
have $8 in our system. We book a regular
schedule of pictures for the entire 40 weeks
of the school year. These are educational
and of course we are always looking for the
best there is on the market. There are also
times when we want shorts for entertainment
purposes, Parent-Teachers Association meet-
ings and local convention meetings. We have been
booking the semi-educational features that the
different companies produce from time to time
and special performances that the Motion
Picture Council want produced in the city.
The two reel comedies like "Gang" and "Dizzy
Cartoons" are used frequently.
In order to keep up with the times, it is
necessary for me to go to the different movie
houses and read their trade papers, but do not
want to missuse their library and so want to
have the trade papers in my own possession
and files.

The movie managers and the schools in this
city get along agreeably well and they have
been kind to us when we get tied up for
material at times. We are even getting coop-
eration from the exhibitors in California and
Mr. Reach of the same state.
The different companies distributing are
perfectly willing we use their material and are
anxious we book their subjects after they
have been run by the theatres in the different
zones in the city.—ORVAL E. SELLERS, Public
Schools of Akron, Akron, Ohio.

In a Conspicuous Place
RECEIVED OUR AWARD OF MERIT and wish to thank you very much for it. We
are very proud of it and have given it a con-
spicuous place in our entrance into the theatre.—MARY PURCELL, Muse-U theatre, Cortez, Col.

Plaque in Electric Sign
OUR SINCERE APPRECIATION TO the
Herald-World for the beautiful plaque
awarded us.
We enclosed it in a specially made electric
sign and gave it the best spot in our lobby.
Our patrons and ourselves are proud of the
fact and again we wish to thank the Herald-
World for the interest they are taking in helping the exhibitors.—A. C. KAY, Manager, Royal and Pastime theatres, Garrett,
Ind.

"Three-Scene Talkies"
I WONDER IF ANY OF THE PRO-
ducers of some of these three-scene talkies ever read exhibitors' reports?
Picture readers care what we are going to the
movies any more, because "there ain't no such
ting." The only movement in the average

talker is through the projector. Where, oh
where do they get the dialog writers from?
I've heard more interesting talk in a public
conveyance than in any average program
talkie.

In the silent days everybody in Europe
thought the Americans were a great people;
now they have heard what they have to say.
The bubble's burst. Every fan today wants its
national product. This country is wed to the
movies they are making. We are being
responsible. My patrons have seen all the three-room talkies of America—
bedroom, bathroom and room for improve-
ment—they want to see. On a more cheery
note I'll mention three films that make it pos-
sible for me to subscribe to your very excel-
 lent paper—"Whoopee," "Dawn Patrol," and
"Abraham Lincoln." When some of your
small independents run these in the year 1925
they may have corner this republic and say, "Yes,
sir, what is left of it is certainly very good,
silent stuff."

Hey, hey, he's asking for something. Can
you tell me how a fellow on this side gets one
of your Herald-World plaque? I'm going
now, give my kindest regards to J. C. Jenkins
—JACK FRIEDENBERG, Rialto theatre, York,
England.

Size Doesn't Decide
WE WISH TO THANK YOU FOR the
beautiful bronze plaque awarded us. I as-
sure you that it is with great pride that we
display this in our lobby. We had never
dreamed that a place so small as ours could be
the happy possessors of this wonderful plaque; and I assure you that in the future
as in the past, we will always try to present
programs in keeping with the beautiful bronze
plaque.—MRS. A. H. KRUMVIEE, Lyric theatre,
Fremont, Iowa.

Proud of Plaque
WE WISH TO EXPRESS OUR SINCERE
appreciation and thanks for the Award of
Merit received today. We are placing the
plaque in a conspicuous place in our lobby,
and are certainly proud of it.

We thoroughly enjoy the Herald-World.
We get quite a kick out of J. C.'s Colym, it
being the first pure we turn to. Sure wish we
would have the good fortune to meet him
some day. The next page that takes our at-
ention is the editor's page, and then the letters
from the exhibitors.
Again we say "thank you."—H. H. Silken-
saw, Lyric theatre, Artesian, S. D.

Booster for Business
PLEASE ACCEPT OUR THANKS FOR
the beautiful bronze plaque sent us as a
Masonic donor for the high quality of sound
production in our theatre.
We have given the plaque a prominent place
in our lobby. We receive many compliments
from our patrons and believe it is a good
booster for business.
Thanks for same.—S. W. FILSON, Opera
House, Scott City, Kan.

3,180 Theatres in Italy,
Federal Survey Shows,
But Only 674 Are Active
(Special from Foreign Correspondent)
Rome, Oct. 21.—The Rome Agency, by
a federal survey, has revealed that there
are 3,180 motion picture theatres in Italy,
only 674 of which offer regular daily ex-
hibitions. The remaining 2,506 offer only
occasional entertainment.
Ulberto Cocchi has completed production
of the musical short subject, "Fourteenth
Sonaten of Beethoven" and will begin the
feature picture "Eroics."
Nicola Neroni and Piero Coce have finished a film entitled "Enchantment Land."

To Spend $1,000,000 in
Making Theatre Changes
(Special to the Herald-World)
CINCINNATI, Oct. 16.—J. L. McCurdy
general manager of the RKO houses in
Cincinnati, Dayton and Columbus, has an-
nounced that about $1,000,000 has been ap-
propriated for changes which are to be made
in the company's houses. The most
important change will be made in the Lyric
in Cincinnati.
Also, approximately $50,000 will be spent
in Dayton in changing the fronts of the
Colonial, State, Strand and Keith's. In ad-
dition to the changes in the fronts, there
will be a number of changes backstage.

Gets Eight-Year Term
On Embezzling Charges
(Special to the Herald-World)
SAN FRANCISCO, Oct. 23—William J.
Casey, local theatre man, has been sen-
tenced to eight years' imprisonment after he
was found guilty of instigating an em-
bezzlement scheme which resulted in a
$14,000 loss to a bank in Daly City, Cal.
Casey is said to have induced two bank
employees to honor large overdrafts.

English Actor Marries Harriet Bennett
HOLLYWOOD.—John Garrick, English film actor, recently married Harriet Bennett, San Francisco
actress.
Mail Order Bargains

WE UNDERSELL THEM ALL—BRAND NEW MERCHANDISE—FACTORY TO YOU DIRECT.
Felt, $295 sq. yd.; Theatre Plush, Carpet, $1.15 per yd.; Duveyton Fireproof Drapes, 49c sq. yd.; W. E. Approved Sound Screens, 39c sq. ft.; Sound Mixers, $19.90; Sound-On-Film Heads, $196.50; Photo-cells, $14.95; G. E. Exciter Lamps, 98c; Optical Systems, $29.50; Head Amplifiers, $29.40; 1/2 b. p. Synchronous Motors, $29.50; Turntables with Resynchronizer, $46.50; Samson-Pam 19 Amplifiers, $69.15; Audak Tuned Pickups, $3.95; Standard Audak, $17.95; Wright-DeMouels 117, $64; Giant Exciter Units, $46.35; Constant Faders, $13.90; Jensen Speakers, $17.80; Exponential Horns, $48.90. Bargains, Denver-Measure Telescope, Complete Stage Equipment, Projectors, Match Arrt, Rectifiers, Lens, etc. Write us your needs. Address Service-On-Sound Corporation, 1600 Broadway, New York City, New York.

TWO PERFECTION LOW INTENSITY LAMPS $275.00. General Electric low intensity generator $175.00. Two Simplex rebuilt double bearing machines like new with Perfection low intensity lamps $850.00. With new Strong Junior low intensity $997.50. One Powers 6L, rebuilt with new Vitadise turntable, Samson amplifier, two speakers everything complete with sound $1375.00, with Powers maclamphouse and regulator $450.00. Sound on head plates complete for Powers or Simplex $500.00. Vitadise turntable complete with pickup and fader $75.00. Samson Pam No. 39 amplifiers $75.00. Large 4’ H. P. Fidelity synchronous motors $50.00. Audak professional pickups $37.50. Exciter lamps $1.25. Match amplifiers $37.50. Half size lenses $25.00. New matched quarter size lenses a pair $19.50. Sure fit parts for Simplex and Powers discount 10%. National Carbons discount 10%. Rectifier tubes 15 amperes for strong or any 30 amper rectifier $13.50. Da-Lite Screen coating large bucket $3.50. Low intensity mirrors 7 in. $6.00, 8 in. $14.00. Projection and special lenses for any machine discount. Derry sound machine 16mm with films and records $150.00. Write or wire us your needs. Oldest independent theatre supply house in America. You take no chance when you buy from the Western Motion Picture Company, Danville, Illinois.

Theatres for Sale or Rent

FOR SALE—ONLY MODERN THEATRE WITH SOUND in radius of 40 miles; 660 seats; Sunday town, 6,500; Southeastern Nebraska. Address Box 507, Exhibitors-Herald-World, 407 S. Dearborn St., Chicago, Ill.


OWNER OF BUILDING WILL LEASE THEA- TRE to responsible party; with all equipment. Two years old. Everything new. 1931 DeForest Sound-on-Film. 650 seats. Address Rita Theatre, 2323 West Eleventh Ave., Gary Indiana.

THEATRE FOR SALE—Wonderful opportunity—real money-maker. Mr. Showman, if you want a real location, better hurry and investigate this. Address Ideal Theatre, Fremont, Michigan.

TO RESPONSIBLE PARTY—TWO YEAR OLD PICTURE HOUSE. South Side of Chicago—300 seats—well equipped with sound—reasonable rent. Address Box 516, Exhibitors-Herald-World, 407 S. Dearborn St., Chicago, Illinois.

FOR SALE—Big bargain, 250 seat theatre, splendid sound, seven day town, no opposition. Other business requires attention. Cash or time. Address Polo Thea- tre, Polo, Illinois.

Positions Wanted

HOUSE MANAGER NOW EMPLOYED—DE- SIRES CHANGE, preferably with chain. Present position for 15 months. College graduate, age 23, married, thoroughly experienced in advertising and exploitation. Can take complete charge or open house. Address Box 509, Exhibitors-Herald-World, 407 S. Dearborn St., Chicago, III.

ARIZONA—NEW MEXICO EXHIBITORS—A YOUNG MAN, experienced sound projectionist desires change—best of references—exceptional references willing to work full or part time. Address E. F. Stahl, c/o the Kaufman theatre, Montpelier, O.


YOUNG MAN WISES POSITION AS MOTION PICTURE OPERATOR. Will go anywhere as long as it is work. Address Box 515, Exhibitors-Herald-World, 407 S. Dearborn St., Chicago, Illinois.


PROJECTIONIST 3 YEARS—EXPERIENCED ON WESTERN ELECTRIC and other sound equipments. State salary. Go anywhere. References. Address Wayne Smith, 4563 Lockwood St., Los Angeles, California.

WANT JOB AS MANAGER OF THEATRE. Anywhere, 20 years' experience, as Manager of Movie Theatre, Vaudville, Booking Film and Cameraman. Address Box 511, Exhibitors-Herald-World, 407 S. Dearborn St., Chicago, Illinois.

Help Wanted

WANTED—Experienced small town theatre manager with dynamic personality and ability to combat a competitive situation. Must be a go-getter. Proven record as to results necessary for consideration. Write or phone C. W. Nebel, Community Theatres, Inc., 530 Wisconsin Avenue, Milwaukee, Wisconsin.

LIVE DISTRICT REPRESENTATIVE WANTED—One familiar with theatre trade preferred, though unnecessary. Unlimited financial possibilities. Address Hamlm Co., Box 524, Birmingham, Alabama.

Equipment for Sale

MOVIEPHONE TALKING PICTURE EQUIP- MENT FOR SALE. Two machines including two stage amplifying horns and one booth horn set up for Powers 6A and Simplex Machines. Sale on account expired lease. Price complete, $450. Address C. O. Littlefield, Whitman, Mass.


ADDITIONAL CLASSIFIED ADVERTISING ON FOLLOWING PAGE
FOR SALE—RCA Sound System for theatre up to 1,500 seats. Two Powers 6B machines changed for R.C.A sound head. Two Strong Arc lamps. Supreme Cooling system. Chairs, etc. Address Masonic Theatre, Elizabethown, Kentucky.

FOR SALE—Very attractive (Strand) electric sign, 15 ft. by 2 ft., complete with flashing, travelling border. Address Strand Theatre, Planteville, Wisconsin.

FOR SALE—Complete Voisophone (Disc) talking equipment used one year, also two new giant Rason horns. Address Calumet Theatre, Calumet, Michigan.

BIG BARGAINS—Re-built Simplex Motor Driven Machines with type "S" Lamp Houses with late type flat belt friction drive speed controls, $300.00 each. Re-built Powers 6 B Motor Driven Machine, $235.00 each. Re-built Powers 6 A, $115.00 each. Deluxe Motograph machine, $225.00 each. Big stock of rebuilt and oscillating fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc. All at bargain prices for immediate shipment. Write for bargain list. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.

Duplicating Machines

SPEEDY DUPLICATOR PRINTS. Heralds, Window Cards, Programs instantly. Replaces all rubber stamps, complete $12.50. Sent on trial. Address Pekas Duplicator Co., Lesterville, South Dakota.

Equipment Wanted

WANTED TO BUY—At best cash prices, Simplex Projectors—Mechanism or complete machines. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. Stane price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box 337 Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

WANTED TO BUY—Used Cutaway machine. Coleman Theatre, Miami, Oklahoma.

WANTED—Simplex projectors and motor generator set. Address Eanes Theatre, Rushville, Nebraska.


Chairs for Sale

FOR SALE—1,000 Upholstered Squad Chairs, Panel backs covered in imitation Spanish Leather, $2.00 each; 500 Upholstered Chairs with Squad Seats, covered in imitation Spanish Leather, Veneer backs, $1.80, each; 1,500 Used 5-ply Veneer Chairs, $0.90 each. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.

FOR SALE—ONE MOVIEPHONE OUTFIT consisting of one fader box, one 690 S. M. amplifier, one Wright-DeCoste 107 with Wright-DeCoste Directional Horn No. 9, two Audak Professional Pickups, two Elo Pickups, two turntables with drives, one 10½-inch cone Magnavox speaker and one booth speaker. First offer of $400.00 takes it. Address L. E. Palmer, Pottsville, Pa.


FOR SALE—Opera Chairs, seats and backs for all makes, five ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

500 3 and 5 ply chairs, extra bottoms, $1 each. Address E. Van Huyning, Iola, Kan.

Chairs Wanted

WANTED TO BUY—1,000 FOLDING CHAIRS. Good condition. Address The Amphitheatre, 1206 E. Superior St., Duluth, Minnesota.

WANTED—Four hundred slightly used spring cushion, leather bottom veneer back chairs. Address Princess Theatre, Eureka, Kansas.

Managers' Schools

WANTED THEATRE EMPLOYEES to learn modern theatre management and theatre advertising. The Institute's training leads to better positions. Write for particulars. Address Theatre Managers Institute, 325 Washington St. Elmira, N. Y.

Projector Repairing


SKILLED MECHANICS, specialized tools, a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Printing

THEATRE ADVERTISING—1,000 3x8 Dodgers, $1.00 prepaid; 100 11x14 Window Cards, $2.10, postage extra. Cash only. Address King Shoprint, Warren, Illinois.

Your Classified Ad Will Do the Work

Exhibitors Herald-World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed operators all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10c per word payable with order, 10% discount if run for 3 insertions. See this week's classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.
Three notables, representing three phases of the industry, (the theatre, the actor and the distributor) join hands in Chicago. Beginning at the left we have Jack Hess, Western Director of Publicity and Exploitation for R.K.O houses; Ivan Lebedeff, Radio Pictures star, who, incidentally, has just returned from a month's vacation in Europe, and Bill Brumberg, manager of the R.K.O exchange in Chicago.

CHICAGO PERSONALITIES

By JIM LITTLE

Using Chicago as a background or locale for pictures is becoming quite a common practice, from all appearances, and "on location" is getting to be a rather familiar term here. The youngest, big city in the world, used for an atmosphere of real city life, and incidentally, a type of city that has no double. Perhaps it's the rare combination in a cosmopolitan center like this of the combination of leisure and rush, that makes it ideal for this purpose, and sometimes we wonder why more of them are not filmed here.

Which all leads up to the fact that as George Hill, director for Metro-Goldwyn-Mayer, left Chicago for home ports, taking with him the company which has been working with him here for the past fortnight or so, in comes Sidney Lanfield, director for Fox, with his company, planning to spend five or six days in this big boisterous city, filming sequences of the serial which recently closed in the Daily News, "Three Girls Lost." The Chicago scenes are to be used as a background throughout the picture, we understand.

As for the work of George Hill, it seems that as yet the film for which the Chicago scenes were being made has received no title.

Ken Leach, who we could swear we met just the other day, writes to say that he is now located in Seattle, where he has opened an office for the General Talking Pictures Corporation, which handles the De Forest sound equipment. The territories of Oregon, Washington, Montana and Northern Idaho will be taken care of, in regard to sales and service from this office, which has installed a staff of engineers to make this new project the last word in service.

We might add (in a very soft whisper) that if Ken has got anything to do with the state of affairs, that there doesn't seem to be anything for them to do but prosper, so (without any whispers) the very best wishes for luck from all your Chicago friends, Ken.

The Theatre Development Corporation, located at 910 South Michigan avenue, of which A. G. Spencer is president and A. Freeman, vice president, has recently been formed to take care of what is felt to be a need in the industry. This company is organized to supervise and handle the general management of theatres and is also engaged in the financing of theatre projects, as well as the leasing, buying and selling of theatres. In addition to this, the company engages in the contracting for interior and exterior decorations, offering architectural service, and is, generally speaking, fully equipped to do anything in the developing line.

Murray Bradshaw, manager of the Tivoli theatre in Downers Grove, 111., and who recently suffered a nervous breakdown, is, we are happy to announce, once more back at his desk.

Those few who were privileged to see the sound version of "The Birth of a Nation" are all enthusiastic about it. During the past week, a print came through Chicago on the way to New York, and stopped off here long enough to be shown, and then it was on its way again. From the reports, David Wark Griffith has enhanced the picture in every way by the insertion of sound.

Metro-Goldwyn-Mayer is ready to move at last. We say that because we have been endeavoring to ascertain as to the exact date for some time, and, by the time you receive this book, the MGM exchange will be located at its new home, which has been appointed to the king's taste. In fact, you would hardly know the old Paramount headquarters, except that the building front is practically the same. The only change is "Metro-Goldwyn-Mayer" in large green letters over the entrance.

Ted Levy, sales representative for the Filmack company, left last Thursday for New York on a combined business and pleasure trip. He told us he was planning to drive, and we don't believe he could have picked out a more beautiful time of year to undertake such a trip. Just imagine driving through the multi-colored Adirondacks with crisp, clean air whistling all around.

L. C. McHenry, well known state-right operator of Atlanta, Georgia, has just closed a deal with Al Drezell of Road Show Pictures, to handle "The Primrose Path" in Alabama, North and South Carolina, Mississippi and Florida. McHenry's initial run in his territory opens at the Ideal theatre, Winston Salem, N. C., where the picture, which features Helen Foster, has been booked for an indefinite run.

Back on the old stamping grounds again is J. Feldman, who is once more signing his name up as a member of the Universal sales force, handling country assignments. It will be remembered that he was connected with the Chicago branch of Universal a few years ago, and that during that time he has been engaged in St. Louis.

"East Is West" is doing what is sometimes known as "a whale of a business" at the Woods theatre, we understand, such a business, in fact, that the picture is already scheduled to play the week of October 25. Incidentally, it is the last picture to play the Woods theatre as an R.K.O house.
THE SHORTEST—AND SUREST—DISTANCE BETWEEN TWO POINTS

The Seller

Classified Advertising Section of Exhibitors Herald-World

The Buyer

The Proof: In a single issue the HERALD-WORLD carries EIGHT TIMES as many Classified Ads as the COMBINED WEEKLY TOTAL in the three other national motion picture trade publications, including SIX ISSUES of each of the daily papers.

That's why EXHIBITORS HERALD-WORLD is the RECOGNIZED NATIONAL CLASSIFIED ADVERTISING MEDIUM
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"JUMPING BEANS" AND "FRIED CHICKEN" TOO

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Recorded By
Western Electric System

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This evil condition is entirely corrected in any theatre by Healthful Kooler-Aire, the complete cooling and air conditioning system. It changes the air entirely every four minutes, or oftener, as required. The fresh, incoming air is cooled and washed free of soot and dust. Then it is circulated—slowly, steadily, quietly to every part of the house.

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1915 PARAMOUNT BUILDING

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A MESSAGE TO THEATRE MANAGERS FROM THE UNITED STATES GYPSUM COMPANY

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THAT poor acoustical conditions can greatly affect box office receipts has been completely demonstrated since the advent of talking pictures. In fact, the problem has been so acute that many makeshift and unscientific methods of acoustical correction have presented themselves to theatre managers. The results have often been disappointing.

The acoustical correction of an auditorium or theatre is a problem requiring a scientific understanding of acoustics and sound control. As no two problems are identical, each case requires a separate diagnosis and prescription. The subject is important to you and deserves the most competent and trustworthy counsel you can secure.

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In most cases it is found that the simple application of Acoustone, the USG acoustical tile, will secure the desired results. Some conditions call for a more extensive treatment with the USG System of Sound Insulation. Whichever method is prescribed and accepted, we will furnish the materials, supervise their installation and assume responsibility for results.

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Jumbled figures or orderly figures—quick, accurate balance every night, or two or three nights a week wasted checking over ticket numbers—which do you have? GENERAL TICKET REGISTERS make your figures orderly.

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J. C. ENSLEN, General Sales Manager

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Acousti-Celotex is sold and installed by approved Acousti-Celotex contractors.

THE CELOTEX COMPANY
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Name
Address
City State

Acoustical engineers of the Celotex Company for analysis and recommendation... without charge or further obligation.

For less noise — better hearing

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Theatres Division, W. & J. Sloane, 577 Fifth Avenue, N. Y.
Without cost or obligation please send me your Acoustical Data Form.

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City _____________________________ State ________
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Exide Batteries of Canada, Limited, Toronto
Mr. William J. King  
President, Bilmarjac Corporation  
1697 Broadway  
New York, New York

Dear Mr. King:

As an agency engaged in activities designed to protect the public from accidents while in attendance at theatres operated by a number of large-national circuits, we recently requested our Chief Engineer to make a survey of the Bilmarjac Seat Indicator System installed by your organization in the balcony of the Roxy Theatre in New York City.

While not prepared to testify regarding the merits of the installation from the standpoint of increased efficiency made possible in seating patrons, as our observations were not made during the peak hours, it is obviously clear that the system has proved effective in the prevention of accidents among patrons as three safety features are provided:

1. The distribution of light upon the stairways at the entrance to each aisle is sufficient to enable a patron to find his seat easily without stumbling or without striking against the seat.

2. As the system makes it possible for ushers to seat patrons in a more orderly fashion and more rapidly because of knowledge as to the exact location of vacated seats, it can readily be seen that much confusion will be avoided and the possibility of accident minimized.

3. As the existence of inoperative seats may readily be detected and thus corrected without the necessity of frequent inspection of all seats in the theatre, the possibility of injury arising from this source is greatly decreased. In addition, it is practically impossible under the present plan for a patron upon entering an aisle to strike a seat left down, as the seat automatically returns to a vertical position after being vacated. In the event that this does not take place, the light indicator quickly shows it, thus enabling the management to correct the trouble promptly.

In order to determine the effectiveness of the seat indicator from an accident prevention standpoint, an analysis of the frequency of accidents in the balcony recorded in the hospital files for the period of a year prior to the installation has been made by us, compared with the record of a corresponding period thereafter. This shows whereas 111 accidents were recorded during the first period, only fifty-one occurred during the latter, thus representing a reduction in accident frequency of 54%.

We sincerely hope that you will meet with great success in interesting the management of theatres in your product, as we are satisfied that it provides very desirable accident prevention features.

Very truly yours,

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President
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Watch for details next month

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A light shield, framing light and observation window in one unit. Allows view of the condenser light as the cooling plate. Makes framing easy, eliminates framing after the film is in motion. Covers the full aperture with white light while threading; essential to setting sound film. Gives light enough to read reel parts in the machine; no chance to start the wrong reel. Makes an ideal unit when used in combination with the manumatic changeover. Complete with lamps and wiring, $31.00.

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A handy little convenience that saves its cost the first time it is used. Prevents carbon breakage, double the life of carbon jaws. It prevents scorching and burning away by putting a smooth true surface on the jaws. The carbon then feeds smoothly and has full electrical contact. Use it and you will always have intense light without interruptions from breakage. Fits 9 mm. and 13 mm carbon jaws. Costs only $2.00.

WRITE FOR DETAILED INFORMATION

GOLDE Mfg. Co., 2015 LeMoyne
Street-Chicago, Illinois
NOTES ON WRITERS AND SUBJECTS IN THIS ISSUE:

More and more one notices a growing interest in artificial lighting as a decorative medium. For some time it hasn't been difficult to predict this development, and indeed it has been predicted, as well as urged, many times by various designers writing in Better Theatres. In this reference, the usual type of decorative illumination with which we have been familiar in motion picture theatres (characterized chiefly by colored light cast from coves upon some elaborate background), is not meant so much as a type of illumination which, instead of being independent of the design and only rather artificially superimposed upon it, does actually form an integral part of the design. In the common type, the problems are essentially those elementary ones of interior decoration. In the other, however, there is a vast field for experiment in what becomes, for the designer who knows his light, a really new art form. It was to stimulate this interest further, and also to report what may be done and what is being sought in this field, that an artist-technician in illumination was sought to discuss the subject in these pages, and the editors of Light found one for us among their General Electric colleagues. Thus did "The Modern Use of Light in the Theatre" come to be written. It represents experience and experiments of the laboratories of the National Mazda Lamp Works at Nela Park, Cleveland, where C. M. Cutler is attached to the engineering staff. And Mr. Cutler had the full assistance of his colleagues in his preparation of the article.

It was fall that business leaders pointed to as the time when the business recession would begin to move upward, and Morris M. Wilcox offers a timely review of the economic situation ("The Lowering of Theatre Building Costs") emphasizing, with reference to the theatre field, the conditions regarding new construction, in order, as he has told us, that some facts which would seem to have been lost sight of, may be brought forward. Mr. Wilcox is a contributor to many current financial and industrial publications and is also a special writer for the Chicago Journal of Commerce, daily financial newspaper. He resides in Evanston.

Regarding the striking new Fox theatre described in this issue, the Wilshire in Beverly Hills, Cal., one recalls the remarks, not heard so much now, to the effect that the new modern elements of design were too severe and cold for adaptation to such a haven of unreality as the motion picture theatre ought to be. For further comment, we refer our readers to the description and pictures themselves ("The Modern Motif in Fantastic Mood"). Tom Hacker is a member of the editorial staff of the Herald-World, attached to the Hollywood office.

Again is offered, in recognition of this special issue, a portfolio of views selected to indicate, so far as possible, the trend during the last six months in theatre design. "Recent Creations in Theatre Design," it may be pointed out, is a regular feature of the Buyers Numbers of Better Theatres.

In contrast to the Wilshire, we have with us this time the Punch and Judy theatre in Chicago. This is modernism in the mood commonly referred to when this style of design is mentioned. For those who like the severer note, the Punch and Judy is fascinating. Done by sincere artists, it is probably one of the most honest creations in the motif that we have in this country, and those especially interested in such matters, will undoubtedly be reminded of several of the finest examples of the manner erected in Germany. This house also presents unusually interesting phases both as a theatre and as a solution to many structural problems in remodeling. Nick John Matsoukas, who discusses it in "The Unconventional Punch and Judy," is a Chicago writer who, through his association with the Punch and Judy management in another venture, was in close touch with the designers during the period of its creation.

Leo T. Parker, whose "Copyrighted Radio Music in Theatres" is one of his series on the Theatre and the Law, is an attorney-at-law in Cincinnati.

W. H. Moore ("The Final Link in London's Chain of Astoria Theatres") is the editor of The Bioscope, leading British film trade paper.

There are too many features in this issue to be commented on here more than may be deemed especially desirable, but we should like to point out that "How to Buy Acoustical Correction" is a direct response to many inquiries received by Better Theatres from exhibitors apparently a bit puzzled by it all. We hope this article is at least a helpful answer. It should be, for R. L. Lindahl is an acoustical engineer who has had a great amount of experience, both experimental and practical, in the acoustical correction of motion picture theatres.
IT PAYS TO
MAKE IT A
COMPLETE JOB

Equipping a theatre completely from one source is of
greater value than its decided convenience. The Ex-
hibitor who buys National Equipment from start to finish
finds a wider range of theatre supplies, of drapery fab-
ricks and carpet patterns, from which to make his selec-
tion. He is afforded the counsel and advice of specialists
in every phase of theatre equipping. He profits by the
all-inclusive guarantee of satisfaction that is an integral
part of every National Purchase. He is protected by an
unequalled maintenance service — always within his
reach. Every dollar that he invests buys a full dollar’s
worth of merchandise . . . From every standpoint, it
pays to make it a complete job—a National job.

This stamp of approval
means quality . . . in
materials, in workman-
ship, in practicability.
Look for it in the advertisements of
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has passed National’s rigid tests of
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THE MODERN USE OF LIGHT IN THE THEATRE

By C. M. CUTLER

Illumination technique authoritatively discussed for the architect and the exhibitor

This theatre habit that the American people have acquired is not a new one. Like many another pleasant habit, it was handed down from the ancient Greeks and dates back at least two full millennia.

To be sure, the ancients went to the theatre much as our generation goes to a ball game—in a brave mood and fair weather. Fair weather, because the theatre was out-of-doors and a drizzle or scorching sun could end the performance.

A brave mood, because the stone seats were a decided strain on the emotions, and the action—with neither scenery nor light to contribute to its realism—a strain on the imagination.

And, if the theatregoer of 25 centuries ago could not while away a rainy afternoon with a matinee, or cheer his drooping spirits with a comedy, neither could he go to a show of an evening. There weren't any, because there were no means of illuminating a theatre after dark. So the Greek theatre, while undoubtedly popular, was not as insidiously habit-forming as ours.

About 1600 A. D., the theatre came in out of the rain, and in the 330 years since that time it has acquired cushioned seats, excellent ventilation and everything that goes to make for physical comfort. Yet even today there are those who squirm toward the close of a three-hour performance, who restlessly pace the foyers during intermissions and otherwise indicate that they are acutely in favor of rushing the play right through.

Progressive showmen have noted this tendency and recognize that a relaxed audience requires something more than physical comfort when they are not occupied with the entertainment of the evening. And when they are so occupied, something to increase the mood of the play will not come amiss. Showmen are bent on supplying that "something," and they confidently indulge in the slang prophecy that "it won't be long now."

Already the theatre auditorium is a beautiful place. Unique architecture, lavish decorations and draperies have all contributed to make the theatregoer's surroundings please him. But the impression is less pleasing as the surroundings become familiar. A theatre interior, no matter how lovely, ceases to "intrigue" when one has counted the statues and gargoyle and is familiar with every fold of the draperies.

The cry is not only for something new and beautiful, but for something that can grow old and still be beautiful. Something that will fit each particular theatre auditorium and yet be adaptable to all kinds, shapes and sizes of them.

Something easily controlled and changed, that can still contribute that subtlety known as atmosphere, so much more vital in theatres than in any other surroundings.

The theatre decorations must harmonize with the mood of the moment, no matter what that mood may be. The only mode of decoration flexible enough to suit the sad, the glad, and all moods in between, is light.

The principle was first noticed in the first century A. D., when Valerius Maximus states that the sun shining through the yellow, red and blue awnings, which were stretched over the large theatres for protection, dyed spectators and players alike with the colors of the transmitted sunlight. As they fluttered in the breeze, these awnings sent shifting
patterns of color throughout the theatre, and demonstrated to the assembled Romans the decorative qualities of what we are pleased to call mobile color lighting.

Take the single case of the recently devised Colorama, which with simple equipment gives startling results. Installed in a few coves, Colorama becomes the decorative motif of the room, like a piece of statuary or some other dominant objet d’art. Installed in all the coves, it may become the principal decoration of the house. In the case of the latter type of installation, for general decoration, little other embellishment or color is needed, since an auditorium that can, with a mere twist of the wrist, be filled with glowing patterns of color and light, with combinations of color and design to fit each mood, is enough adorned.

Here is the only type of elaborate decoration that can grow old gracefully. Because it need never grow old. Its shifting patterns may be changed at will by merely altering the shapes of the baffles with which coves are lined.

A ledge or cove, surmounted by an inwardly curving wall or ceiling surface, forms the basis for a Colorama installation. Concealed in the coves are lamps of several colors, on two sides of a zig-zag baffle screen—or inside and outside of baffles of cylindrical, rectangular, horseshoe and other shapes, according to the series of designs desired. Furthermore, stenciled masks of figures and designs can be placed over the top of the baffle and thereby projected out on the wall or ceiling surface.

A combination of different shapes can be used in the same unit, as shown in Figure 1, thus multiplying the already large number of possible combinations. And if the combinations of designs are innumerable, so are those of color.

When various colored lamps are lighted in front of the baffle screen, color shadows are produced on the wall and ceiling above in drawn-out magnified form. The background appears luminous in color as lamps back of the baffle are lighted. It is the combination of the colored forms and the colored background which is attractive. Since all lamps of each color inside the flutes are connected to one circuit, provided with dimming control, the colors can be shaded and controlled at will. Similarly, those of each color outside the flutes are connected to a dimming control, so that any color, either inside or outside can be easily and effectively shaded and changed.

Light sources should be small, since the effectiveness of Colorama depends upon the projection of fairly sharp shadows. Either bare lamps then are used, of natural-colored glass, or standard lamps with natural-colored glass hoods in dust-proof light-tight holders.

Wattages suggested for different colors of lamps are, blue, 300 watts; red, 200 watts; green, 150 watts; and clear, 75 watts. Color hoods have proved more satisfactory and less costly in the end than colored lamps.

Many theatres of the future will no doubt have coves built to accommodate some such lighting installation as Colorama. Other theatres, however, will have coves that are decorative features of the house because of their lighting. Both the size and the shape of the cove are important features to consider in planning the lighting of the house. In lighting a domed cove, for example, two methods can be used. If the cove is large, the light must be projected some little distance, which will make the use of reflectors imperative if smooth lighting is to be obtained.

Reflectors may be concealed at the bottom of the cove, behind a cornice or protruding lip and so located as to be (Continued on page 123)
THE LOWERING OF THEATRE BUILDING COSTS

By MORRIS M. WILCOX

Reviewing the economic factors encouraging increased construction activity

"Wholesale prices for building materials are lower on the general idea than at any time since the fall of 1917... Prices for building materials, in sympathy with the general trend of commodity prices, declined further during September... Increased labor efficiency, such as usually comes in times of slack employment, is operating to reduce construction costs... while money which may be made available for needed building projects when demand asserts itself, continues to accumulate."—F. W. Dodge Corporation, September Building Reports.

"There is a general business recession and unemployment, although these factors must operate in the face of a national economic record which shows the United States consistently increasing in national wealth, in the income of the people as a whole and other factors that contribute to long-term prosperity."
THE MODERN MOTIF IN FANTASTIC MOOD

Describing the Wilshire in Beverly Hills, Cal., a new Fox theatre that challenges the theory that the modernist can't play make-believe

By TOM HACKER

The new Fox Wilshire in Beverly Hills, Cal., just opened, represents the ultimate in dazzling and daring treatment. Basing his design on modernistic principles, S. Charles Lee, the architect, employed a unique and highly imaginative motif, which is incorporated in both interior and exterior of the large edifice. The Wilshire seats 2,500 persons, making it the third largest motion picture theatre in Los Angeles.

The Fox Wilshire was constructed around basic acoustical and projection plans. Beginning at the extreme rear of the stage, the auditorium is fashioned in the shape of a mammoth horn to attain perfect sound reception.

The color scheme is silver and black and coral, with an elegant organ screen forming the proscenium arch. The organ console carries the same design and is flanked on either side by glass panels overlaid with bright silvery metal.

Three views of the Wilshire, showing the tower-like exterior (with its revolving sign), the organ screen spanning the proscenium, and a small general lounge off the foyer.
Various colored lights are installed in the rear of the two panels. The electric lighting fixtures are multi-colored and the light is reflected in the silver, changing the entire color effect of the auditorium as the light dissolves from one shade into another.

The extreme modern design of the house extends also to its individual furnishings and seats, all of which were especially created. The mammoth curtain is a distinct innovation. Opening in an iris, it develops from three to four phases of color and design as it unfolds. Coral shades, beginning in the carpets, are carried into the color scheme of the seats, blending gradually upward into the many shades of silver and black in the mural and ceiling decorations.

IN line with the advanced theory of construction, the Fox Wilshire has an oval foyer, with curving stairs on either side leading to the balcony. Toilet facilities are located on a half-level of these stairs, as opposed to the usual basement location. This position affords these rooms an abundance of light and air. A cosmetic room adds to the facilities of the women’s department.

The treatment of the main foyer, like that of the balance of the house, is black, coral and silver, having black walls and a silver ceiling supported on silver columns. Of the dark shade, three tones are featured, including dull, medium and bright. Light cast on these tones gives an effect of red, silver and black.

As extra insurance against casualty, the building was constructed of monolithic concrete, which is said to be both fire-proof and earthquake-proof. Fire (Continued on page 101)
Miniature Golf

NOW that one may view its phenomenal development in retrospect, one is constrained to remark, "Well, it was inevitable—miniature golf just had to come." Observe the extraordinary popularity of its parent!

Despite the large financial requirements of golf—the kind Bobby Jones plays so well—the game has compelled surrender to its fascination everywhere, among people in ordinary circumstances as well as among millionaires, in the small town as effectively as in the metropolis. It seems but natural now that eventually there has evolved a form of golf that can give something of the thrill of the original sport without involving the latter's inconveniences and cost.

If at prices of from 25 to 50 cents, the vast army of golf enthusiasts (and those who would be if they could) can play a game based on their favorite pastime, with no more trouble than it takes to walk or ride a few blocks, this new game must retain, and most probably increase, the enormous popularity it has already won during its brief existence. Shrewd minds in other divisions of the amusement field apparently think so.

A number of leaders in one such division (no less than the motion picture industry) have indicated this belief by more than words.

Miniature golf courses are being associated with motion picture theatres in many instances, and the number of these is increasing. This association is taking several forms. Adaptation of a miniature golf course in connection with the theatre for exploitation purposes is one of them. Another is the installation of the tiny links in theatre buildings which the erection of new theatres has made poor business establishments. In many instances, of course, miniature golf courses are operated frankly by motion picture exhibitors as allied amusement ventures for the purpose of adding to their incomes.

But the game has been adapted to the requirements of indoor sports. Store space and other parts of commercial buildings, particularly in the larger cities, are already being remodeled for the installation of miniature golf equipment. In cities like New York and Chicago, a number of Indoor courses are now in operation, and it is only logical to expect that miniature golf will thrive indoors this winter as it did the past summer outdoors.

The low prices at which miniature golf is available to a vast public, and the easy accessibility of the courses, makes it worthy of the attention of all in the amusement industry whose success depends on these very same factors. Factors, it scarcely need be pointed out, which contribute so importantly to the prosperity of the motion picture theatre.

A Sound Theatre Orchestra

A TYPE of orchestra organized with the special conditions of the sound film theatre is suggested by an English writer, A. W. Owen, in a recent issue of the London Kinema. He notes first of all that "within the last six months, with one exception, every cinema which has been opened in Greater London has engaged an orchestra and installed a unit organ."

"The size of the orchestra," he writes, "is, of course, a difficult problem, but I heard an audition given in the Scala theatre a few days ago by a band of nine pieces, got together and rehearsed for two solid weeks, by a very able and proficient musical director. Stage and spot lighting was used with excellent effect. The grouping of both instruments and instrumentalists was carefully studied and was ideal for such a combination." He gives the combination as follows:

Leader (violinist, doubling alto saxophone), repetiteur violinist (doubling tenor saxophone), cellist (doubling banjo and alto saxophone), clarinet (doubling alto saxophone), trumpet (doubling post horn and stunt trombone), drummer (with tympani, bass and side drums, bells, etc.), and a pianist.

The difficulties offered by such a combination are obviously those of the right performers.

The difficulties are lessened, however, by what must be a fact—an effective combination could be worked out in a number of ways. Indeed, it has on occasion been accomplished in this country, though never pursued far enough, perhaps.

Conditions change, as we know full well in the motion picture industry. It should not surprise any one if the time comes when many theatres minor to those of super-de luxe class will find it desirable to augment the sound picture program with organ and orchestral music. This suggestion, of a "little symphony" orchestra organized carefully in instrumentation for the precise conditions of the motion picture theatre showing sound films, is doubtless one worth remembering.
In this section is attempted a pictorial representation of the trend in theatre design during the last six months. Although construction was affected by curtailment in business and industry generally, the period produced some notable theatres, among them an increased number erected for popular patronage that yet were strictly modern in design. Several of these reveal an original evaluation of the modernistic elements from a distinctly theatrical point of view. In other types novelty of detail was introduced, while others continued to assert the popularity of the period and atmospheric manners. Due to the limitations of space, many interesting examples cannot be included, but those theatres represented indicate the trend in the English-speaking countries
Above
PANTAGES
Hollywood
By E. Marcus Pratika

Right
LITTLE PICTURE HOUSE
New York, N. Y.
By Pruitt & Brown

LOUNGES
Above
GRANADA
Montreal
By D. J. Crichton

Left
PANTAGES
Hollywood
By E. Marcus Pritlea

FOYERS
Right
PLAYHOUSE
Newark, N. J.
By Michael & Beatrice Mindlin

FOYERS
Auditoriums

Upper View
FOX
Visalia, Cal.
By Balch & Stanbery

Lower View
PLAYHOUSE
Newark, N. J.
By Michael & Beatrice Mindlin
Above
PARAMOUNT
Lynn, Mass.
by Rapp & Rapp

Left
TEXAS
San Angelo, Tex.
by W. Scott Dunne

AUDITORIUMS
The unconventional PUNCH & JUDY

THE "little theatre" movement has courageously invaded the Loop and the result, architecturally, is a most interesting transformation of one of Chicago's oldest "legitimate" theatres into a motion picture house not only modern but vigorously modernistic, and as such, it is probably one of the most successful examples of this manner that we have in America.

The Punch and Judy is an extension of the ventures of Louis Machat, who followed his establishment of "little cinemas" in Eastern cities with that of another in Chicago's Towertown about a year ago.

In its theatrical aspects, the Punch & Judy does not represent the "little cinema" idea in its strictest sense. The theatre opened September 18, with D. W. Griffith's "Abraham Lincoln" and will follow a policy of presenting American-made pictures of the type regarded as appealing to the so-called "discriminating" portion of the citizenry. The price on opening night was $11 a seat. The Griffith production was thereafter shown three times a day at an evening top price of $2, until the fourth week of the run, when the main floor price was reduced to $1 for evening performances, and to 75 cents for matinees.

Certain characteristics of the "little cinema" or "art theatre" movement have been retained, such as the display of art works and the serving of coffee in the foyer. But, besides regarding the American film as worthy of serious exhibition, the Punch and Judy does not have the inhibition toward the audible film manifested quite generally in the "little cinema" movement. The policy, indeed, provides for the showing of "the cream of the domestic talking pictures."

Altogether, the Punch and Judy may be described as a commercial motion picture theatre catering to those who prefer the more profound efforts in production, and who would find a special pleasure in viewing them in the type of environment the Punch & Judy provides. Louis Machat calls it the forerunner of a new type. And he hopes there will be more, regardless of whether or not he runs them himself.

The character of this house, subtitled "the cinema unique," is really very well indicated in its very design. As an architectural piece, it represents the combined efforts of three men. Eugene Fuhrer was the architect. Nicholas Ramesoff, former stage designer for the Chauve-Souris, is responsible for the design. Edgar Miller adorned the foyers with several plaques, one of which a modeling of the familiar figure of "Punch," is reproduced in conjunction with this article.

They had many artistic and architectural problems to solve. The Punch and Judy has been made out of the Central on Van Buren Street between Wabash and Michigan Avenues, an antiquated playhouse lodged in an office building and reached from the street by a flight of stairs. The old Central failed in almost every way to perform the function of a modern theatre. The product of another architectural period, it still retained the disadvantages of those days. There were, for example, two pairs of pillars in the auditorium, obstructive to the view and unbeautiful. They supported the upper floors, however, and were needed, but though kept, they were turned into two massive elliptical columns by joining the rear two to those just forward. Painted in sharp blues and contrasting with the honey-brown color of the plastered walls and the cherry-red chairs and carpets, they enter dynamically, in hue and line, into the auditorium design as a whole.

The ceiling of the old theatre also was not adaptable in its original state to the scheme the designers had in mind. A dome was introduced, with an elliptically shaped outline, hiding the sockets of the indirect lighting that illuminates the stage. The outlines of the dome carry out the architectural lines of the rest of the auditorium, which carries the eye in a bold unbroken sweep from rear to stage. Eugene Fuhrer said:

It took much adept remodeling to transform the old-fashioned Central "legit" into a "cinema unique." The result, however, is a new Chicago film theatre that is one of America's purest expressions of the modernistic manner. Indeed, all that was conventional, both in architecture and operation, has been entirely swept away.

By NICK JOHN MATSOUKAS
"Mr. Ramisoff and I, in order to increase the feeling of close contact with the stage and the audience, carried out the architectural treatment of the dome and the side walls into the stage, creating the impression that no separation exists between the audience and the dramatic action on the silver screen."

At the stage is a silver cloth curtain with diamond-shaped decorative red pieces. Outside of Edgar Miller's two plaques of Punch and Judy adorning the entrance lobby, this curtain is the only interior expression of the theatre's name—a conscious effort not to make the name of the theatre self-revealing.

Hardly a trace of the old Central is evident in the Punch and Judy. The auditorium underwent a radical structural transformation, affecting both size and appearance. The once flat seating arrangement became more curved, producing an effect of greater compactness. In size, the auditorium became smaller. From a seating capacity of 990, it was reduced to one of 354. The rear auditorium wall was moved inward 15 feet, to the position of the first two columns that supported the balcony, which were moved forward, as previously noted. The two balconies of the Central were reduced to one 68-seat loge.

A special point of interest is the seating arrangement of the loge. The seats are sparsely arranged in three rows, with a 42-inch separation between each row. Here patrons may smoke and drink a cup of coffee while viewing the film. Individual smoking stands and aluminum trays to place one's cup and saucer on are provided. A feeling of exclusiveness and privacy is thus encouraged in the loge.

The removal of the old proscenium outward 15 feet was followed by the erection of a supporting wall for the audible screen 15 feet from the rear wall of the stage. The dressing rooms and the space provided by the erection of the screen wall will be used for the production of shorts, or experimental movies, by members of the Punch and Judy staff.

More foyer space was gained through the removal of the central exit door about five feet towards the street. Thus the foyer became more rectangular. The wall spaces hiding the elevator shafts of the old building, square in form, were retained to an advantage, for they serve to divide the foyer-lounge into separate sections, which gives the patron quite an effect of privacy.

Another part of the old theatre that underwent radical changes is the stairway. The former stairway was straight, while the new one has two landings in a zig-zag formation, with only three steps at the street level landing, and five at that of the foyer. The foyer-lounge of the Punch and Judy is simply treated in a modernistic motif. The decorative pattern is really supplied by various structural elements of the building itself as we noted in the case of the elevator shafts.

Illumination throughout the theatre is from coves or semi-concealed fixtures, the latter for the most part being built into the walls or at the corners of pillars. Everywhere the illumination system is a part of the general design of the house, with the secondary fixtures contributing color rather than effectively giving light.

The auditorium is illuminated almost entirely through reflection. Where the ceiling sweeps down toward the stage, a cove is set in, opening toward the curtain and invisible to the audience. Into the area, formed by the break in the ceiling surface, which at its top is a unique modification of a proscenium arch, the light is cast, falling upon the silvery curtain and being effectively reflected back into the auditorium proper. The honey-brown walls of the auditorium readily absorb the light and the entire chamber is illuminated in one soft tone. There are hence no deep shadows, and the curves being broad and the room being high, the auditorium has a spaciousness not supported by its actual dimensions.

A new ventilating system was installed, employing the downward method, with intake ducts at the ceiling and outlet mushrooms under the chairs. The entire auditorium may be given a change of air in one minute.

The presentation of artistic innovations in cinematography has interested Louis Machat for years. "During my years in the film business," he told me, "I have built up in my mind a structure which incorporates all the dignity and exclusiveness appropriate to the presen-
The auditorium, looking toward the rear and right side, a striking view that gives the eye full benefit of the sweep and bold symmetry of this unusual room. The columns, rising like pylons (or like the stacks of a great ship) are really double pillars tied together after the rear wall of the auditorium was moved inward, forcing the reallocation of one pair of supports.
Forward section of the auditorium, showing the novel proscenium arch curving outward toward the ceiling, not only creating a definite break in the ceiling line but affording the location of the principal source of illumination for the entire auditorium. The glare indicated in the photograph is from a light cove set into the ceiling, from which the light is cast upon a brilliant curtain and is reflected into the room.
A vertical panorama from the rear of the auditorium and toward the right forward corner, emphasizing the plain surfaces and strong lines that mark the entire design. This picture convincingly shows how this small chamber (seating but 350) is deceivingly spacious in both breadth and height. The little strips on the forward wall are ventilation grilles—and frankly so. All seats are placed 36 inches apart.
This view is toward the staircase that leads directly from the lobby at the street level and is from a point practically at the extreme left of the foyer. This combination of promenade and lounge is almost entirely without any decoration beyond its own lines. One fairly large room, it is cut up by elevator shafts serving the offices in the building, but these structural necessities seem only to divide it into intimate little "parlors" of considerable privacy. The coffee service is shown at the left.
COPYRIGHTED RADIO MUSIC IN THEATRES

By LEO T. PARKER

Is such music legal? and the Law: Breach of contract, municipal liability

CONSIDERABLE discussion has arisen from time to time regarding whether a theatre owner is liable as an infringer where, without obtaining a license, he "tunes in" copyrighted music in his theatre. This important point of the law was decided in the recent case of Buck v. Debaum (40 F. 2d [24] 734).

In this case the owner of a copyrighted piece of music named "Indian Love Call" filed suit against a proprietor for damages alleging infringement of the copyright on the grounds that the latter had, without obtaining a license or permit, tuned in and obtained over a radio a reproduction of the music to the enjoyment of his patrons. The proprietor "tuned in" to the broadcasting station to "listen in" on its program generally, and did not specifically intend to "pick up" the "Indian Love Call" in particular. The copyrighted musical composition was at that time being lawfully performed and broadcasted by the broadcasting station. In holding the proprietor not liable for infringement, the court said:

"There can be no question but that, under the decision of the Supreme Court in Herbert v. Stanley Cuppoy (242 U. S. 591), the defendant (proprietor) in this case did what he did 'publicly' and 'for profit,' and, if his conduct moreover amounted to a 'performance' within the meaning of the cited copyright act, then he should be enjoined from further violation of complainant's property right to exclusively enjoy the fruits of this copyrighted musical composition, and should also be mulcted in damages in accordance with the Copyright Law for this infringement. . . . It seems to me to be clear that, when plaintiff licensed the broadcasting station to disseminate the 'Indian Love Call,' he impliedly sanctioned and consented to any 'pick up' out of the air that was possible in radio reception. . . . One who manually or by human agency merely actuates electrical instrumentalities, whereby inaudible elements that are omnipresent in the air are made audible to persons who are within hearing, does not 'perform' within the meaning of the Copyright Law. The performance in such case takes place in the studio of the broadcasting station, and the operator of the receiving set in effect does nothing more than one would do who opened a window and permitted the strains of music of a passing band to come within the enclosure in which he was located.'

BREACH OF CONTRACT

GENERALLY speaking, the rule undoubtedly is, that after notice of repudiation or breach of a contract, the other party cannot complete the contract and sue for the full contract price, or for any increased damages resulting from the refusal to continue to perform. It is usually held that one party to an executory contract has the power to repudiate it; that the remedy of the other party is an action for damages caused by the breach of the contract; and that one party who has certain obligations resting upon him under his contract has no right to proceed to execute it after he has been notified that the other party will not stand by the contract.

For instance, in Fine Art Pictures Corporation v. Karzin (29 S. W. 2d [24] 170), it was shown that certain theatre owners in a city entered into a contract for an option to purchase a film exchange.

The contract provided that out of the money received from the business, the theatre owners were to give to the seller of the business 65 per cent of the sum realized from film rentals for the first ten weeks, and 70 per cent thereafter, and 80 per cent of the sum realized from the sale of advertising matter, such sums to be applied against the full purchase price in the event that the theatre owners should elect to exercise their option to purchase. It was further provided that the theatre owners were to pay all expenses in connection with the operation of the business.

The theatre owners took over the business and operated it until finding that they were unable to operate it profitably when they voluntarily quit and called upon the seller to take charge of the business and assets. The seller did take back the business and thereafter for the remainder of the year carried it on and paid all operating expenses. The expenses amounted to $8,452 less the commissions due the theatre owners netting a total loss of $6,599. The sellers of the film exchange business sued the theatre owners to recover this amount. In holding the latter liable, the court said:

"The damages recoverable for the breach of a contract are such as may fairly and reasonably be considered either as arising naturally, that is, according to the usual course of things, from such breach itself, or such as may reasonably be supposed to have been in the contemplation of both parties at the time they made the contract as the probable result of a breach thereof."

MUNICIPAL THEATRES

COUNTER to the opinion of the majority of people, municipal corporations are not limited to providing necessities for their citizens. In fact, when state laws give proper authority, a municipality may expend money to improve the comfort, health, pleasure, or education of its citizens. Therefore, a municipality is not limited to policing the city, to paving the streets, to provide light, water, sewers, docks, and markets.

The power of cities and towns to maintain institutions which educate and instruct as well as please and amuse their inhabitants, such as schools, libraries, botanical and zoological gardens, and the like, is unquestioned. Also, the reasonable use of money for memorial halls, monuments, entrances, gates or archways, celebrations, the publication of town histories, parks, roads leading to points of fine natural scenery, decorations upon public buildings, etc., has received such general sanction that there can be no doubt that municipal corporations may be constitutionally authorized to expend money raised by taxation for such purposes.

It is important to know that the trend of the courts in recent years has been to permit municipalities a wider range in promoting the public welfare or enjoyment. Thus, the appropriation of money for public concerts and the erection of an auditorium has been held valid. In other words, at present, anything calculated to promote the education, or the recreation, or the pleasure of the public is within the legitimate domain of a municipality and it has been held that authority to erect and conduct an opera house or a theatre building may be conferred upon a municipal corporation.

The latest higher court case on this subject is Meyer v. City of Cleveland (171 N. E. 606). In this case the authority of a city to construct a stadium (Continued on page 128)
The fourth theatre of the group to be built within a year, the Finsbury Park Astoria completes a circuit of deluxe houses designed to equal in grandeur any theatre in the United Kingdom.

By W. H. MOORING

The Astoria, Finsbury Park, which opened on September 29, may well claim to be the last word in construction, comfort and entertainment. Its completion marks the crowning point of a most ambitious scheme, in which it was the definite intention of the board of directors of the Astoria chain to open in Greater London four of the largest and most up-to-date super-cinemas in the United Kingdom, if not in Europe, within twelve months. The already-opened sister theatres of the Finsbury Park Astoria are those at Brixton, Old Kent Road and Streatham.

The theatre, which occupies an extraordinarily fine island site at the corner of Seven Sisters Road and Isledon Road, overlooks one of the busiest traffic centers in London. Bus routes from every part of North London pass its door, and it is exactly opposite the Finsbury Park underground station, and only 20 minutes from the London West End. Full advantage has been taken of the island site to permit of properly supervised car parks on either side of the building.

The vast interior has been designed on Spanish lines, and throughout the whole theatre this beautiful atmosphere has been created and maintained.

Past the pay-boxes, which are fitted with the most up-to-date and efficient change and ticket giving machines, the...
patrons enter the spacious vestibule which has been designed in the form of an octagonal courtyard. The whole is commanded by a central fountain of dull green and gold mosaic, standing on eight pillars. Above, a balcony with decorative iron railings overlooks the fountain, and high above is the domed ceiling with its brilliant scarlet and blue mosaic. An unusual effect has been obtained by the inclusion of little kiosks for the sale of iced drinks, chocolates and cigarettes in the walls of the courtyard.

Up the stairs, the circle patron will approach the balcony seats by way of the promenade leading to the tea lounge, vast in its area and daring in its decorative scheme. Moorish architecture is suggested by the windows, whilst the ceiling is of solid gold. The balcony approach gives a foretaste of the wonders of the auditorium. The ceiling is deep blue "sky" whilst the fringe of quaint tiles breaking the wall above one's head emphasizes the courtyard impression. Through artistic wall apertures one can glimpse to the right the sun-bathed hills rolling away in the distance, whilst ahead one overlooks the little town of which one now feels almost a part—a Spanish town, with warmth and splendor and romance. Then through the modern swing doors to the circle.

Stalls patrons descend half-dozen broad shallow steps in the vast waiting hall—and thence to the stalls, where all the wonders of this lovely Spanish landscape theatre await them.

The auditorium is novel in its conception. The roof span is claimed to be the greatest in the world. Above stretches the Mediterranean blue sky, where stars twinkle or the sun shines, according to the will of the chief electrician. When the fire curtain (which is part of the landscape effect) is lowered, the illusion is complete. Two great old stone towers flank the proscenium arch right and left, joined above by a realistic upper story of a quaint turretted building complete with windows (with green shutters) and practical doors which lead on to the artistic iron railed balcony. To right and left of the proscenium arch there straggle away, in uneven line, the brilliant roofs of quaint old-fashioned houses.

Fascinating little stone stairs, leading to "behind the scenes," appear here and there. Miniature courtyards and fountains, trailing flowering plants.

The two views of the auditorium (that on the opposite page and that above) show either wall at a point near the proscenium arch, indicating, if the eye moves along the balcony line from one to the other, the vast sweep of the auditorium. The design is atmospheric in Spanish motifs, expressing in relief a Spanish town, with suggestions of landscape and with friezes punctuating the panorama and breaking up its great mass.
and sun-kissed trees all help to complete the illusion. At the back of the circle one glimpses another little house with brilliantly illuminated windows—the operating box, the apertures of which have been cleverly blended into this unusual decorative scheme. The promenade at the back of the circle resembles a stone balustraded terrace.

The luxurious organ has been made by John Compton and has two consoles—one in the orchestra pit and the other (which is mobile) on the stage. The organ chamber is above the proscenium arch, and is hidden by one of the quaint shuttered windowed houses which form part of the decorative scheme.

The orchestra pit, which is of ample proportions, being both deep and wide, will accommodate a large orchestra. The stage, which is probably unique in its dimensions, is as wide as that at Drury Lane theatre, and has been fitted with the most up-to-date counter-weight system for the rapid removal of scenery, and the most modern lighting equipment. Some of the most beautifully equipped dressing rooms, band rooms and staff rooms ever incorporated in any theatre have been installed, whilst a large scenery dock equipped with the most modern devices is also a feature.

A further unique feature of the theatre

(Continued on page 59)
A vital point in the decorative scheme of the motion picture theatre, not only because of its location but also because usually the entire design converges toward it, the organ screen and its attendant elements offer a vast field for the ingenuity of the designer. This modern study incorporates an unconventional head of Comedy as a central point for bold radiations of light.

This focal point of the auditorium, where once were boxes and now is hidden the great organ's mechanisms, is treated here in a group of sketches by C. W. & George L. Rapp of Chicago and New York, theatre architects.
A modern pattern that has as its central motif a lighted fountain symbolizing a Fountain of Music. Incorporating importantly the dynamic quality of changing colored lights, this design suggests the emotional reinforcement of the organ music through mobile color.

Organ screens
A fantastic arrangement of delicate lace-like plaster detail is called for in this design. The plaster would be perforated, forming a most effective type of organ screen. The cathedral-like pattern is to be associated with a general auditorium design of pronounced vertical lines.

Organ screens
An example of the rococo in ornamentation as applied to an organ screen grille so composed as to work well with an elaborate scheme of lighting effects. The suggested colors are green, magenta, orange.
An oriental adaptation for a large screen executed in perforated plaster, with lighting effects forming an integral decorative element. The niches have been introduced especially with this lighting in mind.

Organ screens
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SOUND IN THE THEATRE

HOW TO BUY ACOUSTICAL CORRECTION

By R. L. LINDAHL

How much acoustical correction do you need? What will it cost?
Here at last is practical help for those who are puzzled

The problem of acoustical correction has confronted almost every exhibitor who has installed talking motion picture equipment. Few indeed are the fortunate theatre owners who have found their silent houses perfectly satisfactory for sound pictures. The others have had to confront this problem, which is but one of the added complexities of the “talkies,” a problem upon the satisfactory solution of which depends the success of the entire sound installation.

The owner who has installed sound equipment and finds his house acoustically unsatisfactory, is then put in the position of having to purchase a commodity about which he knows very little. Naturally he hesitates to expend a large sum of money for something he cannot be sure will solve his problem. It is the purpose of this article to throw some light upon this problem, and to answer, in as practicably a way as possible, many of the questions which arise in the mind of a theatre owner about to purchase acoustical correction.

It is assumed that the prospective purchaser is somewhat familiar with the reasons why acoustical correction is needed, and how it is possible to determine exactly how much acoustical material be installed, by either having read the articles which have appeared in earlier issues of Better Theatres, or by explanation from the sound equipment manufacturers. It may be well, however, to review briefly the function of an acoustical material.

The reason that over 90 per cent of all motion picture theatres possess poor hearing conditions is because they are finished in hard non-sound absorbing materials, which causes the sound in the theatre to last so long that it interferes with the sound that follows. The correction consists of installing materials that absorb a great deal of sound, thus muffling sound quickly enough so it has not an interfering effect on what follows. The science of acoustical engineering has developed sufficiently so that it is possible to determine just how much absorbent materials should be installed.

The thing which is being bought, then, is sound absorption, and it is well to know how it is measured. The basis of measurement is the sound absorbing unit, or the amount of absorption offered by one square foot of surface that absorbs 100 per cent of the sound that strikes it. Materials are compared by the percentage of the sound they absorb. Thus a material that has a coefficient of .50 or 50 per cent, absorbs one-half the incident sound, and two square feet are needed to furnish one sound absorbing unit. It requires five square feet of a material with an absorption coefficient of .20 to furnish one sound absorbing unit. Therefore, one should remember that the same amount of absorption can be furnished by a small amount of an efficient material, or a larger quantity of a less efficient material.

A natural question is, “How much sound absorption must I buy?” The chart in Figure 1, was drawn to fit the average theatre of from 300 to 1,200 seating capacity and shows how many units of absorption should be added to obtain good hearing conditions. It will be noticed that the larger the volume of the house, the more absorption is needed. To find the number of units needed, obtain the volume in cubic feet by multiplying the floor area by the average height of the theatre.

For example, let us take a theatre rectangular in shape, 40 feet wide, 100 feet long, and an average of 17 feet in height. The floor area is 4,000 square feet, and multiplied by 17 feet, the total area is 68,000 cubic feet. Find 68,000 along the horizontal scale, follow up vertical to the curve, then horizontal to the left to the vertical scale, and read...
1,200 units. In an average house of this size, then, 1,200 sound absorbing units should be added to obtain good acoustics.

The next question is, "How can I get 1,200 sound absorbing units?" It can be obtained by placing in the theatre a sufficient amount of either commercial absorbing materials (carpets, upholstered seats, drapes, stage hangings, or a combination of these). As a general rule, the absorption is obtained by buying commercial acoustical materials, although the factors governing the decision will be discussed later.

There are several distinct types of acoustical treatment which can be purchased. All are similar in that they are porous and allow the sound waves to be dissipated by friction through the minute air channels. One type is composed of the rigid fibre wall boards, composed of cane fibre, wood, licence root, etc., which come in sheets usually half an inch thick, four feet wide, and from six to 12 feet in length, although these may be cut into small tile. Such materials are usually porous and have an absorption coefficient of from .15 to .30. This may vary, slightly, depending upon whether the material is nailed or cemented to plaster, or is put on wood strips, which allows the material to vibrate and absorb more sound, especially at the lower pitches. It is usually necessary to conceal the joints of the boards, as by batten strips. The best insulating value of such boards may also achieve some fuel saving. The surface may be directly exposed without finishing or covering.

Another type of treatment consists of the felts and flexible blanket types of insulation. These may be composed of jute, hair, flax, wood fibre, or other materials, varying in thickness from a quarter of an inch to four inches. The material comes in long rolls and can usually be cemented or nailed to existing walls or ceilings, or it can be nailed to wood strips. The surface is generally rough and not very decorative, so that for best appearances the material is often covered with a stretched membrane of a porous cloth. The absorption coefficient varies with thickness and type, from about .15 for quarter-inch material, to .80 for four-inch thickness. An average is about .15 to .20 for quarter-inch, .20 to .35 for half-inch, .45 to .60 for inch thickness, etc.

A third type of treatment consists of various acoustical plasters, which are porous in character. They are applied over an ordinary plaster scratched coat and have a rough, porous surface. The coefficient for this type ranges from .10 to .30.

A recent development consists of tile formed of moulded rock wool, from six inches to 24 inches in size, which is applied over existing plaster surfaces by cementing. The coefficient is given as .56 in three-quarters of an inch thickness. Another treatment of tile type is in the form of perforated metal pans,
inches square, fastened by steel furring tees, and filled with some type of absorbent pad, such as felt, wood fibre, rock wool, etc. The coefficient ranges from .60 to .70, depending upon the filler.

A third tile treatment consists of several thicknesses of fire board laminated together and drilled with a large number of holes to permit access to the inner absorbent fibres by the sound waves. The coefficient ranges from .30 for three-eighths of an inch in thickness, to .70 for one and a quarter inches in thickness. There are also several treatments of excelsior-like composition in tile form, in thicknesses of from one to two inches, with coefficients from .35 to .65.

It is also possible to obtain absorption while refurbishing the theatre. Carpeting the aisles will provide absorption of about .15 units per square foot, or .20 units if padded. By installing different types of upholstered seats one can obtain from 1.5 to 3.0 units per seat. Hangings and draperies, over entrances, upon the stage, etc., will supply from .15 to .40 units per square foot, depending upon thickness and material.

It is seen that it is possible to obtain the 1,200 units of absorption in our example, in a variety of ways. Before deciding, however, every consideration should be weighed. Is the theatre leased or owned? If it is leased, we must write off the cost over the term of the lease and will probably buy cheaper treatment for a short lease. What competition must be met? Is the theatre the only one in town, or do the patrons compare acoustical conditions with some very excellent competitive house? Is appearance a major factor, or is the patronage such that they are not critical? Must some special type of interior architecture be conform'd to, or can any type of material be installed without fear of incongruity? Are the seats worn, so that it will be necessary to reseat soon, or could additional business be secured by more comfortable seats? Must the theatre be redecorated soon, so that the scaffolding could be used for installing acoustical treatment on the ceiling at the same time?

The cost, of course, is a deciding factor in most cases. Some of the materials mentioned above may be bought directly by the theatre owner and installed by him or by local labor, and some of the materials are sold and installed only by the manufacturer or his authorized agent. The rigid wall boards and the felts, generally costing from five cents to fifteen cents a square foot, may be bought by the owner, with an application cost of from five to 20 cents a square foot, depending upon the price of labor and the difficulty of the installation. For surface coverage, this is the cheapest per square foot, but possibly not so cheap per unit of absorption. In houses in small towns, however, where the appearance is not a major factor and the value of the house itself does not justify an expensive or very
permanent treatment, very satisfactory results are often obtained.

The acoustical plasters are usually sold and installed by the manufacturers and cost from 15 cents to 30 cents a square foot. For some types of archi-

![Diagram](chart.png)

**Figures Show Absorption Coefficients**

- 20%  
- 30%  
- 40%  
- 50%  
- 60%  
- 70%

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The various acoustical tiles, such as rock wool, metal pans with absorbent pads, perforated fibre board, etc., are usually not sold directly, but are sold only on an installed contract basis with a satisfactory result guaranteed, which is advantageous if an owner wishes to relieve himself of any risk. The prices run from 45 cents to 80 cents a square foot, depending upon the material, the difficulty of application, whether the job correct a theatre, with possibly a few drapes and some carpeting. A finer seat, with a spring edge velour seat and perforated fibre back, having an absorption coefficient of about 25, costing from about $8 to $10, will usually correct the average small house. Such resetting, of course, is beneficial in ways other than acoustical, and if it will probably be necessary to reset in the near future, the acoustical feature should be weighed.

The question of maintenance, decoration and cleaning should be considered. If an acoustical treatment is bought to last ten years, it will probably have to be cleaned and decorated, while if the lease on a house will be up in one or two years, this will not be important. Some materials cannot be cleaned readily, nor painted without destroying the acoustical efficiency, while others may be painted with special paints. Only a few materials may be painted with any paint without loss of efficiency. The felt cannot be readily cleaned or painted, although a new membrane can be installed over the material. This may be expensive. The fibre boards may sometimes be painted with special paints with little or no loss of acoustical efficiency, although a careless painter with lead and oil paint may entirely destroy their value.

The acoustical plasters may often be lightly spray-painted with a special paint. The especially installed tiles of rock wool or fibre can sometimes be lightly sanded to clean them, or the perforated materials can be painted, though if the perforations are small, some may close over. It is well to be certain about maintenance and cleaning if the material must stand up for any length of time.

Many owners are shocked by the seemingly high cost of acoustical correction, looking only at the original sum, and not regarding it in the light of an investment. Acoustical correction is a necessary item in order to realize fully from the other sums spent in installing sound, and it should be figured as any other capital expenditure.

Let us assume in our 68,000-cubic-foot house above, which needed 1,200 units for a correction, that we had bought 1,800 square feet of a material having a coefficient of .70, and that the price installed by the manufacturer was 70 cents a square foot, or $1,260. Each square foot of material covered a square foot of plaster having a coefficient of .03, so the effective absorption per square foot was .70 minus .03, or .67. Now 1,800 times .67 equals 1,206 units. The installation must be written off in ten years, let us assume, so allowing 6 per cent interest on the investment, and 4 per cent for maintenance and cleaning, the cost for ten years will be $1,250 plus ten times six per cent of that sum, or a total of $2,520. That means the correction will cost $225 per year, or about 70 cents a day. If we have 750 seats in the house, the cost will amount to less than one-twentieth of a cent per seat per day. On the basis of an admission charge of 25 cents, the correction will
be paid for by three admissions a day.
If each day three people attend who would not attend if there were no correction, the cost will be met. And the increased patronage due to good sound would certainly be considerably greater than this number.

In buying acoustical materials, learn what coefficient has been given to the material by actual laboratory tests, as words like "high absorption" mean little. Some of the recognized leading laboratories are those of Professor F. R. Watson, University of Illinois; Professor V. O. Knudsen, University of California at Los Angeles; Dr. Paul E. Sabine, Riverbank Laboratories, Geneva, Ill.; and the Bureau of Standards. The commonly accepted standard of comparison is the sound absorption coefficient at 512 cycles, middle C, since this pitch is at the center of the range of speech and music, and because the average absorption coefficient over the entire audible range is usually closer to the coefficient at this pitch than at any other. Some manufacturers whose material is high in efficiency at one pitch advertise this coefficient instead of the 512-cycle coefficient.

It is impossible to make any general statements about acoustical correction which will apply in every case, since each theatre is an individual problem. The figures above are for general instances and may vary widely for different cases. It is suggested that each owner either attempt to analyze his own theatre carefully, or obtain an analysis from a reputable manufacturer of acoustical materials or from the sound equipment manufacturer, who furnish such service without charge or obligation. Knowing his individual needs and governed by a careful consideration of the factors mentioned above, he should be able to correct his house acoustically in the best and most economical way.

The theatre owner should be cautioned against hastily buying what may at first seem to be the cheapest treatment, since it may prove to be entirely unsuitable. An economical purchase is not always a cheap purchase in first cost. The experience of many theatre owners who bought "fly-by-night" sound equipment and then had to discard it at a loss for replacement by the product of reputable manufacturers, may well set an example for the purchase of acoustical materials.

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Contributed by G. J. Reid

The new Audak Polyphase Phonopickup, designed to effect tune control, is said to be capable of controlling the tone naturally at its source by means of a system for phasing the fluctuating currents. To add to the lower register or bass notes, the contacts are shifted to "bass," and the desired

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frequencies are "phased in." Three settings on the Polyphase pickup permit the emphasis of the low, middle and upper ranges and the change from one setting to another may be made in a few seconds.

This equipment is said to be ideal for home recording. New records are available for this purpose measuring six inches in diameter and made of cellulose material. A chromium plated needle with a blunt head is employed for recording and for playing back. The blanks are pre-grooved, there being 90 such grooves, and the needle impresses the electrical sound waves in the grooves.

In making a record, the original connections of loud-speaker and pickup are interchanged, this being accomplished by a switching arrangement, and the speech or music to be recorded is picked up by the loud-speaker, which acts as a microphone. It is then amplified through the audio channel of the radio receiver, passed through the Polyphase pickup system and impressed on the record.

To play back the record, the switching arrangement is reversed so that the loud-speaker is again connected to the output of the radio receiver and the pickup is connected in its original position in the circuit.

### Action and Types of Photoelectric Cells

In the reproduction of sound pictures, it is necessary to have a device for converting light waves into sound waves. In other words, there must be a device for converting modulated light which passes through the film, into modulated electric currents which can be amplified and translated finally into sound energy in the loud speaker.

Up until a short time ago, two devices for the carrying out of this process were the selenium cell and the photoelectric cell. The latter may be described as a vacuum cell or a gas cell, depending on whether the vessel containing the sensitive material is evacuated or contains an inactive gas at low pressures. The vacuum cell produces too small a current for practical use.

No matter which of the above devices is used for converting light waves to sound, the apparatus should be strong, but proportional to the amount of light; it should be the same for equal amounts of light, whatever the frequency of the fluctuations or interruptions; all cells should be uniform and easily replaceable, and they should have long life, and in addition, they should be simply constructed.

In the last few years several different types of cells have been placed on the market. The oldest is the selenium cell, action of which consists in the decrease of the electrical resistance of a small element when light falls upon it. This cell has its shortcoming, however, for it does not lend itself to easy linear amplifications. Its resistance in the dark is of finite amount.

The gas-filled photoelectric cell of the potassium type has no dark current and produces up to 50 microamperes per lumen of incident light. This is sufficient to give reliable results when connected especially to the first amplifier valve. The light transmitted by the optical system of most outfits is only about one-fifteenth of a lumen.

Lately cells have been developed with their sensitive layer including an extremely thin film or caesium on a silver or silver oxide base. These, if properly treated, give a considerably larger output of unmodulated light than the older type of gas-filled cell.

More recently a cell has been perfected which has two electrodes which, when immersed in a liquid electrolyte, act as a primary battery, producing a feeble current when light is thrown upon one of the electrodes. Only tiny currents may be drawn without marring the sensitive surface, although a potential is generated between the electrodes.

Scientists know it is an established fact that the change in resistance of selenium is not directly proportional to the amount of light falling on it. On the contrary, it varies as the square root of the intensity. Hence, four times the normal amount of light, thrown on the cell, will drop the resistance one-half. It has been shown in the new types of electrolytic cells that the first small quantities of light produce a much greater increase in the voltage across the terminals than do further equal amounts.

Consequently, there is the result that modulations of light and shade, more especially in the shadow portions of the film, are not accurately projected. The heavier modulations do not reproduce as strongly as they should in the light portions, while in the shady areas they are exaggerated. Here is where the gas-filled photoelectric cell is advantageous. It produces strictly in proportion to the quantity of light falling upon it—unless it is operated too near to its glow potential.

Uniform response over the entire range of audible frequencies is a cardinal principle for every light sensitive device for sound pictures.

To obtain a complete sense of the output of a cell, the surest method is to note the response at a given frequency. Then the response may be tested at higher frequencies to get the difference. Selenium has been shown to have a response which decreases exponentially with increasing frequency. No amount of effort has been able to curb this fault. The electrolytic cell, instead of decreasing, shows an increase of half as much again when increased from a frequency of 100 to 800. But it falls off a tenth at 7,000 frequencies.

Photoelectric cells are peculiar in that they respond not only upon the construction of the cathode, but also on the voltage for their response. The response diminishes at high frequencies when the accelerating voltage is great. The decreasing response with the increasing frequency is also much more noticeable on the new caesium cathodes than on the older potassium ones.

For years photoelectric cells have had trouble with lead losses. Inability to reproduce the higher frequencies is always due to the long leads between the cell and grid of the first valve. These leads practically have only a certain electrical capacity. At high frequencies, the minute current coming out of the cell does not have time to charge this potential up to what it ordinarily has on low frequencies.
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Write or wire for prices on Vitadisc Sound-on-Film
and accessories

VITADISC COMPANY - 130 South Clinton Street
ROCHESTER, NEW YORK
Better Theatres Section
October 25, 1939

Less Oil and No Dirt

DIRT is matter which is in the working place and that which is in the case of sound picture equipment is a projection booth, where it can cause plenty of trouble.

Sweeping the floor when the sound apparatus is uncovered will allow small particles of dust to settle in the sound unit and on its optical system. This may be one cause of low volume, because the full width and intensity of the exciting light beam is then partially nullified by recording markings on the sound track and enters the photoelectric cell. If a disc record is on the turntable, dust will fall on it and cause noise when it is played.

The film itself must be kept clean. It must be inspected carefully for any scratches or marks other than actual recording markings on the sound track. Any mark on the sound track whether it be a scratch, poorly made splice, dust particle or even a globule of oil will vary the light entering the photoelectric cell and therefore result in noise or a reduction in volume or both. Many of the foreign substances that accumulate in the projection room will fall onto the sound unit deposited there as the film passes through on its way to the lower magazine. Keep oil off the film so that dust will not be offered a resting place.

Commercial devices which automatically clean the film after it leaves the upper magazine can be purchased and should be quite helpful.

J. S. WARD
Service Manager, Eru

If dirt remains stationary in the slit proper, the decrease of light allowed to pass results in a loss of volume. Therefore care must be taken to clean the slit thoroughly each day with a pipe cleaner and a stiff toothbrush. It is well to bend the pipe cleaner in a hair-pin shape before using to avoid scratching the sound aperture plate.

The dust that rests on the optical system and is in the direct path of the light, will, if it vibrates, cause flutter in the reproduced sound.

A wax from the film gets on the film guide roller, it throws the film over to one side so that the sprocket holes appear in the path of the exciting light beam. This causes a low frequency hum in the horns which may get very loud. By preventing the initial deposit of wax in the roller we minimize the accumulation of more wax.

Like the paint manufacturer who says "save the surface and you save all," I say "Clean the Surface and Save Your Troubles."

Over-lubrication causes many troubles. The projectionist should have the oil chart supplied by the manufacturer in full view. This chart shows exactly where to oil, when to oil and what oil to use. Oil causes rubber to deteriorate and it should therefore be kept away from rubber covered wires and from the rubber supporting pads used with amplifiers.

"If a little is good, more is better," does not apply to sound equipment lubrication. Excessive lubrication will have some results—noise. J. S. Ward, Service Manager, Electric Research Products, Inc.

Causes of Ground Noise and Their Remedy

GROUND noises causes more or less trouble in a large percentage of motion picture sound sets, although most of them are disturbances which could be corrected with little effort. The greatest source of these troubles, perhaps, is nearby motors or mains. Often the ground noises come from machinery entirely separate from the sound set itself. In cases where the machine itself is at fault, it is imperative that the motor, generator, commutating rectifier, or whatever is causing the "static," be kept entirely clean. The means should be undercut to the right depth, brushes properly bedded down and positioned, to prevent sparking where it is unnecessary. Sometimes these precautions fail, then it is time to examine the armature windings.

After the sparking has been cut to a minimum, it will sometimes still exist. In this case, it has been found effective to use a pair of large condensers, connecting one pole of each of these to one of the brushes and the other to the earth. On machines with more than two brushes, they are usually wired in pairs. Consequently connecting with condensers offers a great problem. One point should be watched in procuring the condensers: They should be absolutely the best obtainable. Except for low voltages, use 1,000 volts working pressure.

Best results are obtainable by fusing the condenser connections. By this method there is no chance of the motor or generator being injured should the condenser insulation break down.

Further protection against interference from mains may be had by covering the conduit and its wires with a sheet of metal efficiently earthed. This must be placed between the interfering circuit and the sound conduit. This system is called "screening."

It is difficult to stave off ground noises in the best regulated machines if there is vibration that can emanate from any part of the metal. Guarding against vibration is essential in the soundhead and the first-stage amplifier, and it is just as important in the photoelectric cell, where parasitic impulses spring up as from vibration in the light beam.

Vibration in the first-stage amplifier and the photoelectric cell may be averted by mounting both on well adjusted springs or upon an exceedingly soft rubber base. This rule holds just as well for amplifiers mounted on the wall of the operating box, for buildings are always susceptible to tremulations from street traffic, motor generators and so on.

Sound projection has recently seen the introduction of a new anti-microphonic valve device, in which the valve itself is enclosed in a large evacuated bulb. This prevents the conduction of mechanical and sound vibrations to the valve.

As for the optical and mechanical causes of ground noise, it should be pointed out that a low-frequency hum (96 cycles) affects the photoelectric cell and the photo-cell circuit and the sound conduit. This system is called "screening."

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cure is the use of a scratch filter in the circuit. There are, however, more efficient methods, since the scratch filter of necessity cuts out the higher frequencies so important in pleasant reproduction of music.

Usual the scratching is due to a badly worn disc and the only thing to do is get a new one. Then again, it may be caused by too heavy pickup or improper needles. Every needle should be checked before use and should never be used more than for the playing of one record.

The Final Link in London’s Chain of Astoria Cinemas

(Continued from page 44)

tre is the two complete ventilating and heating systems which have been installed; it is claimed that this is the first time that this has ever been done in any cinema theatre. One will serve the corridors, tea lounge and waiting rooms, whilst the other will serve the auditorium, it being considered that in a theatre of this size it is essential to have separate heating control for the theatre proper.

Charmingly appointed refreshment lounge and tea rooms have also been provided, for which electric kitcheners will be utilized. The projection room and its attendant rooms are probably without equal in the United Kingdom, both for size and up-to-date equipment. Among other apparatus installed are one Super-Simplex Model M, three Simplex machines with Western Electric sound mechanisms, two Bremkert Super-Spots, and a Brenograph effects projector. The Simplex machines are fitted with Hall & Connolly high-intensity arcs.

As with its sister house at Brixton, the Finsbury Park Astoria boasts a complete self-contained flat upon the roof, where will live the staff manager of the theatre. He will be in direct telephone communication with every part of the house night and day.

The Astoria was designed by E. A. Stone.

news

... a report of something new is news. That may not be the newspaper editor’s definition, but in its general application, this definition is obviously true. Newspaper editors don’t regard advertisements as news. But that is what they are. They tell you about something new—or they tell you something new about something old. Though their subjects are products, they are none the less reports, since they do impart knowledge. And after all, isn’t a large part of the business man’s interest in news concerned with products? We can recommend no better source of news about product than the advertisements in this issue.
## THE EQUIPMENT INDEX

A COMPLETE CATALOG OF ARTICLES OF THEATRE EQUIPMENT AND THEIR MANUFACTURERS AND DEALERS, ARRANGED ALPHABETICALLY BY PRODUCT

<table>
<thead>
<tr>
<th>Manufacturers and dealers listed in black type have supplied this department with special information concerning their product which may be obtained upon request.</th>
</tr>
</thead>
</table>
| **ACCESSORIES** for music and sound reproducing devices are included. **Pick-ups**, **magnets**, **players**, **microphones**, **recording equipment** (including **magnetic tape**), **radio tubes**, **loudspeaker units**, **amplifiers**, **intercoms**, **equalizers**, **lighting equipment**, **theatre heating** and **air conditioning**, and **theatre management** systems are included.

### Bookkeeping Systems

**PROPER** acoustics is today a subject of outstanding importance in motion picture theatres. The introduction of sound films has necessitated the establishment of a more exact standard of acoustics than was necessary when motion picture theatres simply had the acoustical problem involved in orchestral and incidental music, because speech demands a more exact acoustical condition than music. In addition, the use of sound films made possible a range of volume never before possible, and made it necessary as well to reproduce carefully every shade and inflection of the human voice. New types of speakers, special sound screens, etc., are added to the problem.

An auditorium that is faulty in acoustical properties is incapable of being used with any degree of satisfaction for sound films. Due also to the limitations of the recording and reproducing apparatus it is essential that the acoustical properties of the theatre in which sound films are reproduced shall aid in the quality of the reproduction rather than introduce added distortion and confusion. The problem of acoustics in auditoriums has been reduced to a science, and proper acoustics may be built into new theatres or provided in existing theatres through a proper study of the theatre design and the use of interior finishes which have the qualities that control sound. Extensive research within the past few years has produced types of interior finish which combine the desirable acoustical characteristics with excellent decorative possibilities. These materials have an architectural flexibility of standard at least approximating that of interior finishes.

The problem of acoustics in theatres has resulted in special consideration of them by certain manufacturers who have established special departments, headed by experts, to cooperate with theatre owners and architects in the practical treatment of theatre buildings.

**Berliner Acoustic Corporation**, 1508 Paramount Building, New York City.
**THE ELOTEX COMPANY**, 919 N. Michigan Avenue, Chicago, III.
**Carlisle Company**, 37 Antwerp Street, Boston, Mass.
**Guyton & Comber Company**, 4411 Fillmore Street, Chicago, III.
**The Housing Company**, 40 Central Street, Boston, Mass.
**THE INSULITE COMPANY**, 1212 Builders Exchange, Minneapolis, Minn.
**Hallsite Corporation**, 49 W. 45th Street, New York City.
**Johns-Manville Corporation**, 222 Madison Avenue, New York City.
**RING STUDIOS**, Inc., 309 S. Harwood, Dallas, Tex.
**Michigan Insulating Company**, Ninth and Euclid Avenues, Cleveland, Ohio.
**Mainswood Products Corporation**, 203 N. Wahash Avenue, Chicago, Ill.
**Thomas Molding Brick Company**, 165 W. Wacker Drive, Chicago.
**NATIONAL RUG MILLS, INC.,** 2424 S. Fifth Street, Milwaukee, Wis.
**Therm-O-Proof Insulation Company**, 203 N. Wahash Avenue, Chicago, Ill.
**Union Fibre Sales, Inc.,** Winona, Minn.
**UNITED STATES CEMENT COMPANY**, 200 W. Adams Street, Chicago.
**Universal Gypsum & Lime Company**, 111 W. Wabash Avenue, Chicago, Ill.

**WESTERN FELT WORKS,** 4203-4303 Ogden Avenue, Chicago, Ill.
**Weyerhaeuser Forest Products, Merchant National Bank Building, St. Paul, Minn.**

### Act Announcers

The prevalence of combination bills in both motion picture and vaudeville theatres gives added significance to the act announcer. Naturally, in new houses these should be installed during construction so that they will harmonize with the interior design. In remodeling, suitable designs may be obtained for the decorative scheme decided upon. Act announcers are either automatically or hand controlled, with the automatic ones controlled remotely or from the stage. The general principle of the act announcer may be successfully used in window display promotion for the announcing of current and forthcoming bills. Such mechanism must be automatically operated.

**BELLSON MANUFACTURING COMPANY**, 550 Sibley Street, Chicago, Ill.
**Davis Bulletin Company, Inc.,** Lock Street, Buffalo, N. Y.
Adapters, Mazda

THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereopticon slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

BEST DEVICES COMPANY, Film Building, Cleveland, O.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.

Addressing and Duplicating Machines

In machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewritable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates. Exhibitors will find that addressing machines may be purchased on time, and will be given demonstrations without cost or obligation. Addressing machines may be purchased as low as $20.

The Addressograph Company, 901 W. Van Buren Street, Chicago, Ill.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
Rapid Addressing Machine Company, 225 W. 34th Street, New York City.
Speedoza,lex Addressing Machine Company, 3023 Willow Street, Chicago, Ill.

Admission Signs Refer to SIGNS, DIRECTIONAL

Advertising Novelties

The thing to be accomplished through the use of advertising novelties, of one type or another, is the chief consideration in their selection. Among the popular novelties today, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confessions, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing 100 toys ranging in value from 5 to 15c at a cost of $3.00.

American Badge Company, 141 W. Austin Avenue, Chicago, Ill.
BRAZEL NOVELTY MANUFACTURING COMPANY, 4496 Apple Street, Cincinnati, O.
Chicago Flag & Decorating Company, 1135 W. Washington Avenue, Chicago, Ill.
ECOLOGY NOVELTY & PRINTING COMPANY, 306 West 35th Street, New York City.
THE LEADER PRESS, Oklahoma City, Okla.
Miller Rubber Company, Akron, O.
Mills Novelty Company, 4116 Fullerton Avenue, Chicago, Ill.
Pioneers Sales Company, Willard, O.
Torero Rubber Company, Ashland, O.
THE VERNON COMPANY, 729 S. Wabash Avenue, Chicago, Ill.

Advertising Projectors Refer to PROJECTORS, ADVERTISING

Advertising, Theatre Refer to THEATRE PROMOTION

Exhibitors Herald-World

AIR CONDITIONING AND COOLING EQUIPMENT

Air entering the theatre where air conditioning equipment is used is cleansed and humidified by a process of passing the air through fine sprays of water which removes from it dust and other dirt as well as obnoxious odors and gases. Systems of this type are generally referred to as "air washers." There is also a system known as the "cataract type," in which the water descends from a distributing tank over a series of baffle plates.

The air is drawn in from the outside and then passed over heating coils so that it will not cause freezing of the water in the air washer. These coils are called tempering coils. The air then passes through a mist of water caused by a number of spray nozzles that create a dense fog, removing dust, odors, gases, etc. The air absorbs moisture from the spray and is cooled thereby. It then passes through a series of sheet iron bases that remove all suspended and entrained moisture. The air next passes through the bank of heating coils that raise its temperature to the desired degree. From here it is distributed though a proper system of ducts to various parts of the theatre.

Barry Blower Company, 724 Greenbush, Milwaukee, Wis.
Brunswick-Kroeschell Company, New Brunswick, N. J.
Carrier Engineering Corporation, 750 Franklin Avenue, Newark, N. J.
Cooling & Air Conditioning Corporation, 21 Union Square, New York City.
KOOLER-AIRE ENGINEERING COMPANY, 1904 Paramount Building, New York City.
National Carbonic Company, 100 E. Wisconsin, Milwaukee, Wis.
B. F. Reynolds & Company, 118 W. Ohio Street, Chicago, Ill.
U. S. Ozone Company, 460 N. Dearborn Street, Chicago, Ill.
Wittenmeyer Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

AIR DOME TENTS

These are tents suitable for housing of audiences for amusements and gatherings of various types, used in the motion picture houses mostly during the summer as open air shows, the top of the tent being removed.

D. M. Kerr Manufacturing Company, 1934 W. Grand Avenue, Chicago, Ill.
Martin, N. Y., Tent & Duck Company, 204 Canal Street, New York City.
North American Tent & Awning Company, 1425-64 Milwaukee Avenue, Chicago, Ill.
Tucker Duck & Rubber Company, 515 Harrison Avenue, Port Smith, Ala.

ASILE LIGHTS

Aisle lights should be installed on every sixth chair in standard in zigzag fashion along aisle. Lights are placed at sufficient height from floor to properly illuminate same without disturbing reflection to screen or audience. 10-watt lamps are generally used. Practically all theatres today are installing aisle lights as a protest and convenience to patrons. In recent months a number of instances have been noted where aisle lights have been cast as part of the chair standard itself, the practice being carried out in the more elaborate theatres when the chairs are built to certain decorative specifications.

W. B. KING

Theatrical Engineer Consultant

Is your theatre in the red? We can furnish plans how to put it on the right side of the ledger.

King Studios INC.

Designers, Decorators and Furnishers of Theatres Complete

309 S. Harwood Dallas, Tex.

South's Largest Concern Specializing in Acoustical Correction and Acoustical Materials.

SPECIALS FOR "Raint or Shine" "Blinkers" "Bowl" "Little Accident" "Wanted Rasta" "Swing High" "Indians Are Coming" "Rin-Tin-Tin in "Lost Defender" "Hell's Angels" "The Gorilla"

Fill your seats with original box-office EXPLOITATION NOVELTIES Made for Every Picture Produced

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Tiffany - SONO-ART - LOEW'S
UNITED ARTISTS - FIRST NATIONAL AND MANY OTHERS

Economy Novelty & Printing Co., 340 W. 29th Street, New York, N. Y.
Tel. Metnola 3641

Make WHOOPPEE "THE BRAZIL WAY" Our illustrated column full of fun-making novelties that will set top in long parties, games, conventions, feasts and any gatherings of any kind of any size. When you want superb 1911 fun for all parties, Brand Novelty Mfg. Co., 1141 Army Bldg., Chi. W. O.

RICHARDSON'S MOTION PICTURE HANDBOOKS

Vol. 1 and 2 $3.00 Vol. 3 12 cu. in. only $1.50 (Limited price for 3 volumes) Building Theatre Patterns $1.25 (By Barry & Sargent)

We are handling them for the Convenience of the Trade

Herald-World Bookshop, 407 S. Dearborn Street, Chicago, Ill.
Aisle lights sell for about $4.00 each, the price decreasing for quantities.

Belson Manufacturing Company, 350 Sibley Avenue, Chicago, Ill.
Brent Light Projection Company, 3745 St. Aubin Avenue, Chicago, Ill.
Brookline & Chapman, Inc., 3912 Carnegie Avenue, Cleveland, Ohio.
Kausalite Manufacturing Company, 8129 N. Ashland Avenue, Chicago, Ill.
Klieg Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

Aisle Rope

A heavy rope covered with velour usually, in green or red is used in theatre lobbies, the rope being connected to stationary or portable brass posts for guiding and handling crowds.

Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Albert Pick-Bartch Company, 1200 W. 55th Street, Chicago, Ill., and 34 Cooper Square, New York City.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

Amplifiers

Amplifiers are electrical devices for increasing the loudness of sound. Technically, they are instruments which increase the electrical energy produced in the pickups. They are used in all motion picture sound systems, public address systems, with non-synchronous devices, etc.

American Transformer Company, 178 Emmet Street, Newark, New Jersey.
Electro-Phone Corporation, 2450 University Avenue, St. Paul, Minn.
Gate Radio & Supply Company, Quincy, Ill.
The Oro-Tone Company, 1000-1010 George Street, Chicago, Ill.
Radio Industries of Canada, Ltd., 120 Fort Street, Windsor, Ont.
Radio Receiver Company, 106 Seventh Avenue, New York City.
Silver Marshall, Inc., 6401 W. 56th Street, Chicago, Ill.
The Webster Company, 859 Blackburn Avenue, Chicago, Ill.
Van-Arne Radio Company, Tenth and Walnut Streets, St. Louis, Mo.
WEBBER MACHINE CORPORATION, 59 Rutten Street, Rochester, N. Y.
WEBSTER Electric Company, Racine, Wis.

Anchors for Chairs

These are expansion shell bolts used for anchoring theatre seats to the floor. They are made in several types.

Type No. 1 is used with a carriage bolt and is inserted in the hole and set with a small setting tool before placing the chair in its final position. This tool is furnished without extra charge. The No. 2 type is used with a square head machine bolt which has been specially heat treated to prevent any possibilities of stripping. The bolt is wound up tightly with a socket wrench. This type No. 2 is attached to the leg of the chair before placing the chair in position. The method of application is to insert the bolt through the hole in the leg of the chair and turn the expansion shell far enough up on the bolt so that it comes in contact with the under surface of the chair leg. This small amount of friction prevents the shell from turning around. The shells will withstand the constant vibration of raising and lowering the chair seats, as well as the motion and hard usage they must necessarily stand when the seat is occupied. The shells are furnished to the user complete, consisting of the expansion shells together with a washer and whatever style or length of bolt the customer may specify. Different makes of chairs take different lengths of bolts, and stock is carried to cover this variation. Bolts range from 1½ inches to 3 inches in length.

Ackerman-Johnson Company, 632 Jackson Boulevard, Chicago, Ill.,
American Expansion Bolt Company, 108-28 N. Jefferson Avenue, Chicago, Ill.,
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.,
The Palme Company, 2459 Carroll Avenue, Chicago, Ill.,
U. S. Expansion Bolt Company, 129 Franklin Street, New York City.

Arc Regulators

As the name implies the arc regulator regulates the voltage at the arc through automatic means so that the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner. This equipment sells for about $125.

CHICAGO CINEMA EQUIPMENT COMPANY, 1705-1714 N. Springfield Avenue, Chicago, Ill.,
The J. E. McAlary Manufacturing Company, 654 W. Adams Street, Chicago, Ill.

Arc Lamps, Reflecting

Refer to LAMPS, REFLECTING ARC

Arc Lamps, High Intensity

Refer to LAMPS, REFLECTING ARC

Architectural Service

In planning a motion picture theatre, the services of a competent theatre architect are recommended. Such service may be comprehensive or limited according to the nature and size of the project. For example, an architect may be called upon to furnish complete plans and specifications for a theatre and the work of building a house let to a local contractor. In such cases, where the architect’s supervision is not arranged for, the cost of complete plans and specifications is 3 per cent of the cost of the project. On this basis the cost of plans and specifications for a $50,000 theatre, for example, would be $1,500.

The regular architect’s commission as established by the American Institute of Architects, in which the architect renders full supervision throughout the construction period is 6 per cent. The architect’s fee for plans and specifications usually results in a saving in various materials and labor which more than compensates for the cost of the plans, it has been found. His plans provide a safeguard against a building which might prove unsatisfactory from many angles if designed by someone who is not familiar with the special requirements of theatres. It should be remembered that a theatre is a highly specialized type of building. Even the architect who may be successful in designing factories, warehouses and industrial buildings of other types is not equipped to understand the special problems in theatre building which may be expected of the architect who has given this particular type of building an almost exclusive attention.

The hazard of trusting the design of a theatre to a local contractor, therefore is readily apparent. He can usually be relied upon to furnish the constroctional work but the plans for the theatre require expert understanding if the completed job is to be successful and profitable.

Brush Building Corp., 82 Vanderbilt Avenue, New York, N. Y.,
The Hirsch Corporation, 209 South Third Street, Columbus, Ohio.

Artificial Flowers and Plants

Many places in the theatre may profitably be made beautiful through the use of artificial plants and flowers. The lobby, foyer, auditorium walls and again special places for such use. Many theatres are capitalizing the seasonal rejuvenation it is possible to achieve in the house through the use of plants and flowers. Much progress has been made recently in the manufacture of beautiful art flowers, plants and trees of all kinds. Not only do art plants and flowers provide a natural beauty in the theatre but they may advantageously be used in brightening dark corners and barren spaces.

Sound equipment in theatres has turned the orchestra pit of most houses into a dead spot. This can be overcome by the installation of a lawn and garden effect.
Shrubs, Trees and Flowers

Artificial and Natural Preserved

for

Theatre Interiors
Lobbies and Foyers
also for

Miniature Golf Courses

Write for Catalogue No. 6

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Inc.
61 Barclay Street, New York, N. Y.

Specialists in Decorations
for

Atmospheric Theatres

The Holtzer-Cabot Electric Company, 125 Amory, Roxbury, Mass.
Sobot-O-Phone Company, Providence, R. I.

Blocks, Pulleys, Stage Rigging
Refer to HARDWARE, STAGE

Blowers, Organ
Refer to ORGAN BLOWERS

Bolts, Panic

A HORIZONTAL lock placed on the inside of exit doors which automatically releases on slightest pressure.

William P. Bolles, 377 Bishop Street, Milwaukee, Wis.
Vonnegut Hardware Company, Indianapolis, Ind.

Bookkeeping Systems, Theatre
Refer to ACCOUNTING SYSTEMS

Booth Equipment, Projection
Refer to PROJECTION BOOTH EQUIPMENT

Booths, Ticket
Refer to TICKET BOOTH

Brass Grilles
Refer to GRILLES

Brass Rails

USED in theatres in front of ticket office, for dividing lobby, boxes and for orchestra pit, and for many other uses. Plush covering is frequently used over these rails. Brass rails can be furnished in electro-plated finishes such as satuary bronze, verde antique, oxidized brass, oxidized copper, nickel plated, brushed brass, etc. Prices of brass rails range from 56c to $2.50 per foot.
Chicago Architectural Bronze Company, 4740 N. Clark Street, Chicago, Ill.
Daniel Ornamental Iron Works, 4453 W. Division Street, Chicago, III.
Illinois Bronze & Iron Works, Inc., 915-23 S. Kildare Avenue, Chicago 11
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Edward G. Reinhardt Manufacturing Company, 110 E. Bond St., Cincinnati, O.
P. F. Smith Wire & Iron Works, 2346 Cleveland Avenue, Chicago 11.
ZERO VALVE & BRASS CORPORATION, 634 Fourth Avenue, Buffalo, N. Y.

Brokers, Theatre

With the growth of the motion picture theatre, and the involved legal procedure in sale, purchase or rental, it is oftentimes found advisable to consult those who have studied this phase of the business. Theatre brokerage has become a real factor in the business.

W. J. Miller, 221 Security Block, Des Moines, Ia.

Bronze and Iron Work, Ornamental

The theatre today cannot be shoddy in appearance. Everything visible to the eye of the patron must be colorful and artistic—the organ grilles, all metal work on doors, railings, wickets, metal accoutrements in men's smoking rooms and women's rest rooms, etc. This bronze and iron work may be artistic in its plainness, or in the elaborateness of its design and mould, or again in the severity of the modernistic tone. Grilles can be made in any design or size, and one can also obtain bronze ticket booths and lobby frames.

Chicago Architectural Bronze Company, 4740 N. Clark Street, Chicago, Ill.
Crow Iron Works Company, 1229 Tyler, N. E., Minneapolis, Minn.
Daniel Ornamental Iron Works, 4453 W. Division Street, Chicago, Ill.
The Flour City Ornamental Iron Company, 2527 Twenty-seventh Avenue, S., Minneapolis, Minn.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
P. F. Smith Wire & Iron Works, 2346 Cleveland Avenue, Chicago, Ill.
Stewart Iron Work Company, Inc., 504 Stewart Block, Cincinnati, O.
ZERO VALVE & BRASS CORPORATION, 634 Fourth Street, Buffalo, N. Y.

Brushes, Screen

Refer to SCREEN BRUSHES

Building Service, Complete

Unification of the four outstanding factors in the consideration of a theatre building—financing—designing—erecting and equipping is a comparatively new undertaking in the theatre construction field but one which has proven itself entirely successful. Under this plan centralized responsibility for the completed theatre is placed with one organization which turns over to the builder the finished job.

While the method under which this is achieved may vary in some details the general scheme involves an arrangement with one theatre projection of a size and cost determined after due deliberation. The theatre building concern, at the conclusion of proper investigation of conditions surrounding and in any way having a bearing upon the proposition will, if the project has necessary merit and indicates a successful career, undertake to carry the biggest portion of the financing burden and guarantee to the exhibitor or builder the completion and opening of his theatre within the time limit agreed upon.

Plans are then prepared for a modern structure of architectural style and of such proportions as given its construction and equipment in all departments.

Sharing with the exhibitor to a certain extent possible hazards involved in the undertaking proposed organizations of this type maintain experts effecting the various lines of endeavor involved for purposes of their own as well as the exhibitors protection. Obviously, careful attention, resulting in mutual advantages and safeguards is given every proposition.

It has been declared that theatres constructed under this method are outstanding in that they are architecturally uniform and pleasing in their appearance and material savings in construction are effected through a smooth working arrangement during the building period.

Brush Building Corporation, 52 Vanderbilt Avenue, New York City.
Dei. and Bauer, Third and Weil Streets, Milwaukee, Wis.
The Hirsch Corporation, 200 S. Third Street, Columbus, O.
United Services, 127 N. Dearborn Street, Chicago, Ill.

Bulletin Boards, Changeable

Changeable bulletin boards, which come under this heading involve the use of a grooved board on which are placed white enamelled brass letters, while enamelled die cast aluminum letters or white or red celluloid letters of various sizes may be desired to work out an attractive announcement. The background of the board is usually covered with a dark broadcloth surrounded by a frame in mahogany or extruded cast bronze. The letters are hung in the horizontal grooves of the board and the announcement accomplished through placing of the letters in their most advantageous manner. These changeable bulletin boards are made in various sizes ranging from 10 inches by 6 inches to large boards.

Many theatres have adopted signs of this type for use in the lobby in announcing coming and present attractions. In fact the ease with which announcements may be set up or changed gives these bulletin boards a wide range of use in the motion picture house. Also used on bulletin boards, but particularly adapted also for marquee signs, and to a great extent attraction, are letters of raised opal glass mounts in oxidized finished metal frames and illuminated from the inside by electric lamps.

The Artcraft Sign Company, Lima, O.
Joseph S. Arvid Corporation, 2400 Broadway, New York City.
Commercial Product Corporation, 1708 Standard Avenue, Glendale, Cal.
Stanley Frame Company, 717 Seventh Avenue, New York City.
Tabloid & Ticket Company, 1021 W. Adams St., Chicago, Ill.

Cabinets, Film

Refer to FILM CABINETS

Cable, Motion Picture

Motion picture cable and other asbestos insulated wires occupy an important place in theatres, being extensively used in the projection room for the projectors, for spot and flood lights, switchboards, motor and grid resistance leads and the like. The two important features of motion picture cable are flexibility and immunity to flame and heat. Owing to the intense heat and possible danger from fire in projection booths the conductor must have the finest kind of insulation. Because of the necessity for constant changes of position for floods and arcs the cable must be very flexible and tough enough to endure wear. Prices range from 5 cents to 25 cents per foot.

Belson Manufacturing Company, 848 Sidney Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 90 Cold Street, New York City.
KLEIGL BROTHERS, 321 W. 58th Street, New York City.
Rockebee Products Corporation, New Haven, Conn.
Twentieth Century, 2919 Nicollet Avenue, Minneapolis, Minn.

Cameras

A number of cameras such as may be used by theatre owners in making pictures of events of local interest are available. A majority of these use the 16 mm. motion film, and may be obtained using standard motion picture film which can be used in the regular theatre projectors.

Bats Camera Company, 179 W. Madison Street, Chicago, Ill.
BELL & HOWELL COMPANY, 1801 Lorcham Avenue, Chicago, Ill.
The EASTMAN RODAK COMPANY, Rochester, N. Y.
Q. R. S. De Vry Corporation, 333 N. Michigan Avenue, Chicago, Ill.

Canopies, Theatre

Use of artistic canopies by motion picture theatres is growing in popularity among houses of all sizes. A canopy serves a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Canopies are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquise manufacturers especially for theatre use. These are easily installed and
are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by appropriate measurements of the front of the building where the canopy is to be used.

Not only are practically all of the new theatres being erected installing arcades or being exclusively used in the remodeling of the old houses, because of the effective manner in which they give to the theatres a new and pleasing appearance at small cost. Prices of canopies range from $300 up.


Biermann & Niedermeyer Company, 220 Fifth Street, Milwaukee, Wis.

General Electric Works, Milwaukee, Wis.

Covington Metal Products Corporation, 17 W. 8th Street, Covington, Ky.

Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.

Edward Manufacturing Company, 52d, Calvert and Butler Streets, Cincinnati, O.

Milan Street Company, 85th Avenue and Burnham Street, Milwaukee, Wis.


Newson Manufacturing Company, Norwood Station, Cincinnati, O.

L. Scherzer & Sons Company, Ivanhoe Avenue and Montgomery Road, Cincinnati, O.

The W. G. Porter Company, 2415 Superior Avenue, Cleveland, O.

Carbons

MOTION picture projection carbons might possibly be considered one of the most staple products in the operation of the moving picture theatre.

There is no factor, indeed, which can claim any more attention in the successful operation of the theatre than the light which is used for projection, and quite a little depends on both the quantity and quality of projector carbons kept on hand in the projection booth.

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

Arco Electric Company, 112 W. 42nd Street, New York City

Carbon Sales Company, 8 Beach Street, New York City.

M. G. Folder Sales Company, 1560 Broadway, New York City

KLEIN & BROTHERS, 321 W. 14th Street, New York City.

National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.


Hugo Reisinger, 11 Broadway, New York City

Carpets

BECAUSE of the hard wear to which theatre carpets are subjected it has been an impossibility to consider the selection of cheap carpets. The heavier and deeper the nap the more life may be expected of a carpet. Generally, floor coverings and carpets should be of a nature that rest on the floor and give the impression of stability and foundness without making one walk in safety. A carpet that is fussy, light in color and over-decorated has a tendency to give the impression that it is not resting—but rather floating. Obviously this is an unfavorable impression. Carpet padding used under the carpet keeps the floor a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

BIEGLOW-SANFORD CARPET COMPANY, INC., 333 Madison Avenue, New York City

Columbus-Nairn, Inc., 193 Bellevue drive, Kearny, N. J.

Furniture Buyers Service, 605 Broadway, New York City.

Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.

McHale Carpets, Inc., 287 Fifth Avenue, New York City.

National Theatre Supply Company, 52-56 Gold Street, New York, N. Y.

National Construction Company, 1560 W. 22nd Street, Chicago, Ill., and 44 Cooper Square, New York City.

A. L. SLOANE, 577 Fifth Avenue, New York City.

ALEXANDER SMITH & SONS CARPET COMPANY, 3231 Michigan Avenue, Chi., and 4247 Pershing Road, Los Angeles, Cal.


Carpet Cushioning

IN theatres, where continuous coming and going of patrons subjects the carpets in aisles, stairs and foyers to unusual wear a cushioning under the carpet has been found to add many years to their life. In addition to this practical advantage carpet cushioning gives a delightful sensation of richness and luxury which is important in creating a desirable atmosphere in the theatre.

Carpet cushioning is a product made of finely combed, tufted vegetable fibre interlaced through a burlap backing or of animal hair felted under pressure. It is made in thicknesses varying from ¼ to ⅛ of an inch. Carpet cushioning also has a bearing upon acoustics.

THE CELOTEX COMPANY, 919 N. Michigan Avenue, Chicago, Ill.

Clinton Carpet Company, 135 N. Wells Street, Chicago, Ill.

NATIONAL EUG MULLS, INC., 2194 South Fifth Street, Milwaukee, Wis.

Aberdine Brown & Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.

K. W. Button Carpet Lining Corp., 5259 Sedgwick Street, Brooklyn, N. Y.

WESTERN FELT WORKS, 1145 Ogden Avenue, Chicago, Ill.

Cement, Film

Refer to FILM CEMENT

Chairs, Theatre

TO equip a theatre properly, the first requirement is a thorough understanding of the use to which the building is to be put. It has been determined that, a seating diagram or layout should be made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments.

The arrangement and width of aisles and passageways should be such that transient patrons may move about with a minimum of disturbance to those who are seated. For this reason, the number of seats in each row between aisles should be kept as low as is possible and consistent with the desired seating capacity. It is well to have not more than ten or twelve seats in a row between each aisle, although this number may, if necessary, be increased slightly. Many theatres, however, have established a maximum of fourteen seats.

The distance between rows varies between 30 and 32 inches. Experience has demonstrated that this distance is necessary to accommodate all sizes of patrons, and to facilitate entering and leaving the center seats of a row while others are seated.

In planning the seats for a theatre, it is a safe policy to plan for the accommodation of persons who are above the average in size, since seating that is too large does not produce discomfort.

In the larger theatres, therefore, the majority of the seats are 20 inches wide, with an occasional 19-inch chair to fill in. An exception to this ruling is the seating for logs, which frequently is as much as 24 inches wide.

Every patron is entitled to a direct and open vision of the stage. Sloping and terracing of floor and the curvatures of the balcony are, of course, intended to facilitate this, but unless the seats are specially made to meet the requirements of each and every part of the house, these will avail little. For so greatly do theatres vary in plan and design that the seating construction problem must be solved individually in each instance.

The relative length of chair legs, both front and back, must be so adjusted as to conform even to the shape of the floor and still keep the chair in its normal position. Then the occupant is assured of a natural, easy and comfortable position in sitting. He is neither tilted too far forward nor too far back. His feet and those of the chair should rest naturally in exactly the same line or plane.

Where there are sloping sides toward the center, a two-fold problem presents itself. Not only must the inclination toward the front be right, but there must be a mechanical adjustment in the fastening of the seats to standards, so that the seat will be parallel with the natural floor line and the sitter will not be tilted at an angle.

The necessary converging of seats from the outer circumference toward the stage, both on the main floor and in the balconies is another problem. There must be no loss of chair space and the result of decreased capacity, but the symmetry and a general pleasing and orderly appearance must be preserved.

The placing of chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible sets up the problem in a new way with the building and fire ordinance of each community, is another important point requiring careful thought and planning.

Frequently, a very simple rearrange-
ment makes possible an appreciable increase in house capacity, and if not in actual increased numerical capacity, actual increased box office receipts by transforming otherwise less desirable and less valuable seats to a higher grade of valuation and desirability.

Almost equally as important as proper arrangement of the chairs themselves is the quality, comfort and service they will give. The element of comfort is an especially outstanding consideration as the ability to provide rest and ease for the audience during the performance augurs for more solid enjoyment of the show. Roominess, correct smooth, well upholstered backs, correctly placed arm rests, a perfectly level placing with the floor, serviceable hat holders, smoothly operating and noiseless seat-hinges—these are but a few of the things that go to make up a comfortable theatre chair.

Strength, stability, durability must be embodied in all chairs. A broken seat, while apparently not of great importance in itself, is nevertheless an annoyance that reflects unfavorably on the theatre as a whole.

Talking pictures have injected another element into the problem of seating for higher efficiency, i.e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbing quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition. Therefore, in the selection of seating facilities, the subject of acoustics must now be given most serious consideration.

Veneer chairs range in price from $3.75 to $6.00. Upholstered chairs are from $8.00 up.


**GENERAL SEATING COMPANY**, 3109 Montrose Avenue, Chicago, Ill. BASSON & STERN, 731 E. 32nd Street, Brooklyn, N. Y. Dowser Manufacturing Company, 225 Broadway, New York City.


**Chair Covers**

In addition to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

Theatre chair covers have been used extensively in dramatic and larger motion picture houses but it is only recently that they have been adopted on a greater scale by the smaller houses. No doubt one of the causes has been the belief that they were an expensive proposition. This, however, is not the case. Recently chair covers have been developed which are reversible, effecting an important saving in laundering costs. There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed. Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for verner seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Clark Furniture Company, 216 Webster Street, Cleveland, Ohio.

Goldie Linen Company, Ltd., 14 W. Lake Street, Chicago, Ill.

S. M. Hector & Company, 2400 Superior Avenue, Cleveland, Ohio.

Made-Rite Fabrics Company, 1426 Ayermore Street, Cincinnati, Ohio.

Windowcraft Valance & Drapery Company, 228 Superior Avenue, N. W., Cleveland, Ohio.

**Chair Fastening Cement**

Cement of this kind is for firmly attaching into the floor the metal piece to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for attachment, is inserted and it is covered with the melted cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it. Such cement can be procured for around $7.50 per 125-pound bag.

**GENERAL SEATING COMPANY**, 3109 Montrose Avenue, Chicago, Ill. Illinois Furniture Exchange, 1150 S. Michigan Avenue, Chicago, Ill.

**Chairs, Folding**

The folding chair, solidly constructed, plays an important role in the theatre today. With presentation and the stage-band, and the need for compactness behind the scenes, the folding chair serves manifold purposes. The durability of this type of chair as made today adds to its value as a stage requisite. Many very small theatres likewise find the folding chair suitable owing to the frequent necessity of clearing the auditorium floor for other forms of entertainment. The folding chair combines neatness, durability and practicability.

**Tucker Duck & Rubber Company**, Fort Smith, Ark.

**Change Makers**

Speed and accuracy are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker.

Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space on the floor.

In the handling of crowds the coin changer plays a particularly important part in reducing to a minimum delay at the ticket window, and some are equipped with safety locks to prevent short changing when a channel is empty. Fumbling of coins and the dropping of them which is characteristic of the old fashioned method is eliminated.

Change makers sell for $125 and up.

**Brandt Automatic Cashier Company**, Watertown, Wis.

**General Register Corporation**, Paramount Building, New York City.

**Heifer Manufacturing Company**, 1125 Center Street, Chicago, Ill.

**Perry Change-Maker Company**, 3790 E. 12th Street, Kansas City, Mo.

**Mid-West Ticket & Supply Company**, 910 S. Michigan Avenue, Chicago, Ill.

**Universal Stamping & Manufacturing Company**, 2830 N. Western Avenue, Chicago, Ill.

**Chairs-Overs**

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button. The list price ranges from $30 to $65, while one is $50 per unit, complete.

**Ace Engineering Corporation**, 810 Capitol Avenue, Houston, Tex.

**BASSON & STERN**, 731 E. 32nd Street, Brooklyn, N. Y.

**Dowser Manufacturing Company**, 225 Broadway, New York City.

**Esquire Electric Manufacturing Company**, 2800 W. Clark Avenue, Chicago, Ill.

**Goldie Manufacturing Company**, 2412 Le Moyne Street, Chicago, Ill.

**GUERCIO & BARTHEL**, 1018 S. Wabash Avenue, Chicago, Ill.

**H and A Company**, 1507 Cass Street, Detroit, Mich.

**Chimes, Ticket**

Refer to **ORGAN CHIMES**

**Choppers, Ticket**

Refer to **TICKET CHOPPERS**

**Cleaners, Film**

Refer to **FILM CLEANING MACHINES**

**Cleaners, Vacuum**

Refer to **VACUUM CLEANING EQUIPMENT**

**Clocks, Advertising**

Refer to **PUBLICITY CLOCKS**

**Color Films**

There have been motion pictures in color for a number of years, but in 1929 was made the first feature picture entirely in color. This proved an added touch of realism to the sound picture, and at once color was incorporated in the production plans of most producers.

Most professional for productions on standard film employ the process known as technicolor, a patented method consisting fundamentally in filtering out the blues, greens and reds in recording and superimposing them properly in printing. There are other processes less extensively used, including a two-color addition method.

A new process for amateur and semi-professional work was brought out in 1929 by the Eastman Kodak laboratories. Motion pictures in full natural colors in
the 16-mm. size may be made by the use of Kodacolor film and by the addition of a Kodacolor filter to the lens hood of the camera. Provided the light is adequate, the process is no more difficult than making "black and white" pictures, and projection is accomplished simply by adding a Kodacolor filter to the projector. Minute lenses embossed right on the film cause the colors to register separately and thus do the trick. Since duplicates can not be made from Kodacolor film, the process is still impractical for the mass production of color pictures.  

Colorcraft Corporation, 122 E. 42nd Street, New York, N. Y.  
Du Pont-Pitie Film Manufacturing Corporation, 35 W. 45th Street, New York, N. Y.  
EASTMAN SUDAN CORPORATION, Rochester, N. Y.  
Harrocolor Films, Inc., 1440 N. McCadden Place, Hollywood, Calif.  
Multicolor Film, Inc., 201 N. Occidental Boulevard, Los Angeles, Calif.  
Photoelectric Corporation, 1650 Broadway, New York City.  
TECHNICOLOR, INC., 15 Broad Street, New York City.  

Color Hoods  
ARTISTIC color effects on electric signs are possible by the use of color hoods which are available in six colors: ruby, blue, green, amber, opal and canary. The color hoods are made of fadeless glass and are made to fit any standard size lamp where they are held in place by spring fasteners, and are readily taken off and replaced for cleaning.

In connection with sign flashers color hoods are an important feature in achieving light and color to make an attention compelling display. Prices of color hoods range from $2.25 to $50 cents.  

Curtis Lighting Company, 1119 W. Jackson Boulevard, Chicago, Ill.  
E. E. Sutherland Company, 1015 S. Wabash Avenue, Chicago, Ill.  
KLEGL BROTHERS, 321 W. 50th Street, New York City.  
REYNOLDS ELECTRIC COMPANY, 2651 W. Congress Street, Chicago, Ill.  
Rosco Laboratories, 977 Hudson Avenue, Brooklyn, N. Y.

Color Wheels  
WHEELS to accommodate colored gelatine sheets for producing various lighting effects with spot, flood or projector lights are color wheels. They are equipped for either hand or automatic control. Prices range from $2.50 to $60.  

BELSON MANUFACTURING COMPANY, 808 Sibley Street, Chicago, III.  
E. E. Sutherland Company, 1018 S. Wabash Avenue, Chicago, Ill.  
HERZO GOPHAN COMPANY, 520 W. 47th Street, New York, N. Y.  
KLEGL BROTHERS, 321 W. 50th Street, New York City.  
Rosco Laboratories, 977 Hudson Avenue, Brooklyn, N. Y.

Coloring, Lamp  
Refer to LAMP COLORING.

Composition Flooring  
MANY parts of a theatre especially call for a floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc. Indeed, in some of the most elegant theatres, the new types of composition flooring, which is now made in raised sections and patterns suggestive of tile and other kinds of mineral flooring, have been effectively adopted.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums. For the coloring is added color pigments according to the design. The resulting mass is attached to burlap backing. Composition flooring comes in varying thicknesses, depending on the use to which it is to be put, and it may be especially designed.

Bendix Photo Company, Inc., Kearny N. J.  
Cork Import Corporation, 343-45 W. 46th Street, New York City.  
Flexible State Products Company, 1232 N. McKinley Avenue, Chicago Heights, II.  
Imperial Floor Company, 56 Halstead, Rochester, N. Y.  
Franklin R. Miller, Inc., Warwick, N. Y.  
New York Lighting & Packing Company, 91-93 Chambers Street, New York City.  
Stedman Products Company, South Braintree, Mass.  
The Thie-Tex Company, Chicago Heights, Ill.  
Zentherm Company, Inc., Kearny, N. J.

Condensers  
CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2½ inches to 8 inches in diameter; the 4½ inches diameter and the 8 inches diameter being used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex, some Meniscus or MOon shape, and others Bi-Convex.

Condenser breakage and trouble has been greatly reduced through the perfection and development of heat resisting glass which is tempered and processed to withstand extreme changes of temperature. This, it is declared, has been accomplished without any sacrifice of light on the screen and without impairment of photographic values.

Focal lengths for motion picture work are usually 6½"-7½" and 9½ inches; 5 inches, 6 inches and 8 inches diameter condensers are usually used for spot-light projection.

Within the last two years there has been a development of what is known as the Parabolic condenser, which has made possible the gathering of more light, and a sharper apertured spot of the picture machine. These parabolic condensers have been developed for regular arc projection, high intensity arc projection, and monza projection. They are a little more expensive than the regular type of condenser, but the results obtained are worth the price. Prices from $1.50 to $12.

BAUSCH & LOMB OPTICAL COMPANY, Rochester, N. Y.  
Brent Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.  
KLEGL BROTHERS, 321 W. 50th Street, New York City.  
The Potter Company, 1509 Sheridan Road, North Chicago, Ill.  
Shufeldt Lamp & Schimmel, 113 W. 23rd Street, New York City.

Cooling, Ventilating Systems  
CAPABLE of delivering 35,000 cubic feet of fresh air per minute into every part of the theatre, cooling and ventilating systems are being adopted.
COLOR HOODS
add life to
Attraction Boards

S SIGNS
and Marqueses

Made of natural colored glass in all colors. Permanent—never wear or fade out. Made for all lamps including the new S-11.

Write for Bulletin No. 30.

Reynold's Electric Company
2651 W. Congress St. Chicago, Ill.

“Everything in Theatre Color Lighting Equipment”

by theatres of all sizes. Systems of this type are reasonably priced, ranging in cost from $100 upward.

They may be installed in various parts of the theatre, a common place being below the stage. Under this arrangement distribution of the air is upward, the air passing to the rear of the auditorium and dropping naturally to every seat. In theatres having an organ installed at one side of the proscenium the opposite side of the proscenium affords a good place for a cooling unit. A pent house on the roof at the rear of the auditorium, or on an elevated platform eight or nine feet above the stage floor level, are other manners in which the system may be installed to assure excellent results. In fact, regardless of the nature of the theatre, cooling and ventilating systems of this type may be readily adapted to it. Manufacturers of this equipment maintain cooling and ventilating experts and offer a service of recommending the most efficient arrangement for the complete cooling and ventilating of a theatre. These systems may be installed without interruption to the regular performances.

American Blower Company, 6004 Russell Street, Detroit, Mich.
ARCTIC NU-AIR CORPORATION, Northwest Terminal, Minneapolis, Minn.
Autowest Fan & Blower Company, 1605 N. Koehler Avenue, Chicago, Ill.
Baylor Manufacturing Company, 722 Greenough, Milwaukee, Wis.
Bizzard Fan Sales Company, 1524 Davenport Street, Omaha, Neb.
Brunswick-Koonschell Company, New Brunswick, N. J.
Buckeye Blower Company, Columbus, O.
Carrier Engineering Corporation, 750 Frelinghuysen Avenue, Newark, N. J.
General Refrigeration Company, 120 Shirland Avenue, Rockford, Ill.
Hg Electric Ventilating Company, 2550 North Crawford Avenue, Chicago, Ill.
John H. Kitchen & Company, 1011 Pioneer Trust Building, Kansas City, Mo.
KOOLER-AIRE ENGINEERING COMPANY, 1904 Paramount Building, New York City.
National Air Filter Company, 5230 Ravenna Avenue, Chicago, Ill.
National Carbonic Machinery Co., Wisconsin Rapids, Wisconsin.
NATIONAL THEATRE SUPPLY COMPANY, 95-98 Gold Street, New York N.
B. F. Reynolds & Company, 118 W. Ohio Street, Chicago, Ill.
SUPREME THEATRE CORPORA-
1915 Pine Street, St. Louis, Mo.
TYPHOON FAN COMPANY, 315 W. 39th Street, New York City.
Whiteheimer Machinery Company, 830 N. Shadwell Avenue, Chicago, III.
York Ice Machinery Company, York, Pa.

Controls, Curtain
Refer to CURTAIN CONTROL MACHINES

Costumes and Costume Fabrics

COSTUMES and costume fabrics for the stage must meet many demands, and for that reason this is a specialized field. These fabrics must be of unusual texture for gliding through behind the footlights or in the spot. The costumes may represent a nation, a period or a class, and such costume must be the work of a skilled costumer whose knowledge of peoples and periods is unlimited. The fine costume fabrics are both domestic and of foreign make. Costumes are made to order, sold outright, or provided on a rental basis.

Eastman Brothers’ Studio, Inc., 36 W. 46th Street, New York City.
Dallaire, Inc., 142 W. 44th Street, New York City.
S. M. Revier & Company, 2600 Superior Avenue, East Cleveland, O.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.

Covers, Program
Refer to PROGRAM COVERS

Covers, Chairs
Refer to CHAIR COVERS

Curtain Control Machines

FEW things leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will. The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be fixed in addition to open from the center.

Theatres of all sizes are now employing automatic curtain control equipment and mechanism of this type has been developed to a high grade of efficiency, contributing immeasurably to audience enjoyment of the program. The price of curtain control machines is around $225 with the track selling at $3 per foot.

A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

AUTOMATIC DEVICES COMPANY, Samuels Building, Allentown, Pa.
BRUCKNER-MITCHELL, INC., 522 W. 22nd Street, New York City.
J. H. CHANNON CORPORATION, 225 Erie Street, Chicago, III.
PETER CLARK, INC., 544 W. 30th Street, New York City.
The Econo-Molding Company, Akron, O.
Perkins Curtain Carrier Company, Waterloo, Ia.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
S. Scheck & Company, 56th and Broadway, Cleveland, Ohio.
TIFFIN SCENIC STUDIOS, Tiffin, O.
TWO CITY SCENE COMPANY, 2819 Nicollet Avenue, Minneapolis, Minn.
VALLEN, ELECTRICAL COMPANY, INC., 225 Bluff Street, Akron, O.
Volland Studios Manufacturing Company, 221 West Grand Avenue, Watts, Calif.

Curtain Tracks

THE type of curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort. A moving curtain attracts attention, therefore that motion must not be accompanied by vibration.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
AUTOMATIC DEVICES COMPANY, Allentown, Pa.
BRUCKNER-MITCHELL, INC., 522 W. 22nd Street, New York City.
J. H. CHANNON CORPORATION, 225 Erie Street, Chicago, III.
J. H. Clancy, Syracuse, N. Y.
PETER CLARK, INC., 544 W. 30th Street, New York City.
Twin City Scenic Company, 2819 Nicollet Avenue, Minneapolis, Minn.
U. S. Stage Scenic Company, Film Exchange Building, Omaha, Neb.
Perkins Curtain Carrier Company, Waterloo, Ia.
VALLEN ELECTRICAL COMPANY, INC., 225 Bluff Street, Akron, O.
Volland Studios Manufacturing Company, 227 Glass Avenue, St. Louis, Mo.

Curtains, Fireproof

LAWS in most states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

Wm. Beek & Sons Company, Highland and Dorchester Avenues, Cincinnati, Ohio.
BRUCKNER-MITCHELL, INC., 522 W. 22nd Street, New York City.
J. H. CHANNON CORPORATION, 225 Erie Street, Chicago, III.
J. H. Clancy, Syracuse, N. Y.
PETER CLARK, INC., 544 W. 30th Street, New York City.
Jenningsville Corporation, 222 Madison Avenue, New York City.
Lee Lash Studios, 236 Washington Street, Mt. Vernon, N. Y.
TIFFIN SCENIC STUDIOS, Tiffin, O.
TWO CITY SCENE COMPANY, 2819 Nicollet Avenue, Minneapolis, Minn.
Vollund Scene Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.

Cutout Machines

THIS is a device for making various kinds of exploitation cutouts and lobby and marquee displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is used and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

International Register Company, 21 S. Throop Street, Chicago, III.
Date Strips

DATE strips, being an inexpensive but nevertheless important theatre advertising commodity, frequently frustrate the efforts of good advertising through over-use until they become dirty and unattractive. A few dollars buys enough date strips for a whole year for the average house. Except for special uses date strips are available from stock in standard sizes. Prices range from 1c to 5c each.

EXHIBITORS PRINTING SERVICE, 711 S. Dearborn Street, Chicago, Ill.
Flemming Company, 730 South Wabash Avenue, Chicago, Ill.
Hennegan Company, 311 Genesse Street, Cincinnati, O.
NATIONAL PRINTING COMPANY, 729 S. Wabash Avenue, Chicago, Ill. 125-129 W. 44th Street, New York City, and 1922 S. Vermont Avenue, Los Angeles.

Decorating Products and Service

THE theatre today has opened a new field for the producer and designer of decorative materials. No other building is as complete in this sense as is the theatre, for in the decorative scheme the theatre has found a factor which encourages patronage. The blending colors, the unique wall designs, the finely cut or moulded grille pieces, modern lighting fixture designs, gorgeous drapes, etc., all lend themselves to the theatre.

Architectural Decorative Company, 1600 S. Jefferson Street, Chicago, Ill.
The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
Decorators Supply Company, 2547 Archer Avenue, Chicago, Ill.
Hockaday, Inc., 1532 Carroll Avenue, Chicago, Ill.
The Vogt Company, 1145 N. 12th Street, Philadelphia, Pa.
H. B. Wiggin’s Sons Company, Bloomfield, N. J.

Decorative Pottery

Refer to POTTERY, DECORATIVE

Dimmers

THE beautiful lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere. Dimmers are used by small theatres as well as the large motion picture palaces. They are usually placed at the side of the stage. In instances of smaller installations the dimmer may be operated by the projectionist from the booth.

The magical effect of lighting control and blending as achieved with dimmers is one of the outstanding features of the modern theatre today. On the stage and throughout the theatre dimmers give producers and managers one of their most effective means of creating marvels which unquestionably are important factors at the box office.

Frank Adam Electric Company, St. Louis, Mo.
Chicago Electric Equipment Company, 417 S. Dearborn Street, Chicago, Ill.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hull Electric Company, 2129 W. Grand Avenue, Chicago, Ill.
Kiewit Brothers, 321 W. 16th Street, New York City.

Fulfill Your Promise of Good Entertainment

Vallen Noiseless, All-Steel Safety Track helps to fulfill your promise of good entertainment. Any curtain operated from a Vallen track will glide smoothly and noiselessly and is a practical way of adding distinction to any entertainment.

The all-steel construction is absolutely safe and can be readily installed by inexperienced workmen. Easily operated manually or with unusual simplicity by an electric motor driven, push button operated Vallen Curtain Control Unit. Vallen will gladly give facts why many exclusive features increase economy and practicability.

VALLON ELECTRICAL CO., Inc.

Manufacturer of
Vallen Automatic Screen Modifiers, Vallen Noiseless All-Steel Safety Track, Vallen Noiseless Curved Track, Vallen High-Speed Curtain Control, Vallen Junior Control, Vallen Flying Control, Vallen Synchromatic for “Talkies.”

AKRON, OHIO, U. S. A.

Vallen Dares to Guarantee

Major Equipment Company, 4602 Fullerton Avenue, Chicago, Ill.
Milwaukee Electric Switchboard Company, 156 Clinton Street, Milwaukee, Wis.
Mutual Electric & Machine Company, 7428 Joseph Campus Street, Detroit, Mich.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Twos Company, 2815 Noglobin Avenue, Minneapolis, Minn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Wm. Ward Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Disinfectants, Perfumed

THE necessity of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave in the room a delightful perfume fragrance. Disinfectants of this kind are usually sprinkled about the house or they may be used in ornamental cones, placed on the auditorium walls. Particularly during the hot weather months are perfumed disinfectants used extensively to sweeten the air in the theatre and make it agreeable and comfortable. Disinfectants sell for $3.00 a quart and up.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable. It is designed to remove a principal cause of bad odor. Another deodorizing preparation on the market is especially adapted to use in mopping or scrubbling toilet rooms or other places which may be a source of obnoxious smells.


Arthur Beck Chemical Manufacturing Company, 4743 Bernard Street, Chicago, Ill.
E. E. Fulton Company, 5128 South Wabash Avenue, Chicago, Ill.

Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
The Huntington Laboratories, Inc., Huntington, Ind.
Rochester Germicide Company, Inc., Rochester, N. Y.
W. N. Franklin Specialty Corporation, 415 E. Western Avenue, Chicago, Ill.

Doors, Fireproof

Refer to FIREPROOF DOORS

Draperies

Refer to STAGE SCENERY AND DRAPERIES

Driers, Hand

Refer to HAND DRIERS

Drinking Cups, Paper

THE paper drinking cup, in its handy container, is an adjunct to the sanitary equipment of a theatre. Paper cups range in price from $1.25 for cases of 10,000, to $5.50 for cases of 2,500, depending upon the product purchased. In some instances containers are included in the cost of the cups. Where it is necessary to buy a container, the price will range from $4.50 up.

Lubek Company, 120 Broadway, New York City.
Tulip Coin Corporation, 220 Fifth Avenue, New York City.

The Vortex Manufacturing Company, 421-423 N. Western Avenue, Chicago, Ill.
Ideal Cup Corporation, 317 N. Wells Street, Chicago, Ill.

Drinking Fountains

Fifteen drinking fountains about evenly divided between the wall and pedestal type are installed in Balaban &
Katz's Uptown theatre, Chicago. While the Uptown is one of the country's largest houses, the drinking water facilities provided easily emphasize the importance of this feature in any theatre.

Drinking fountains should be placed as conveniently as possible for the patron entering and leaving the theatre. In small houses at either end of foyer is a place frequently used. Whether the wall or pedestal type fountain is used depends upon space available, the wall type being used where space conditions are more limited. The wall type is designed with special decorative and illuminating features.

In the finer theatres drinking fountains form an integral part of the decorative scheme of the theatre, being designed in harmony with the balance of the surroundings and in conformity with the architectural treatment of the house.

Bathelder-Wilson Company, 2682 Arician, Los Angeles, Calif.
Central Brass Mfg. Company, 2584 E. 15th Street, Cleveland, O.
Century Brass Works, 942 N. Illinois Street, Belleville, Ill.
The Crane Company, 824 S. Michigan Avenue, Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Murdock Manufacturing Company, Decatur, Ill.
Rundle-Spence Manufacturing Company, 22 Second Street, Milwaukee, Wis.

Electric Measuring Instruments

The development and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltimeters, vacuum tube testers and the like. All these and others tend toward improving lighting.

Effect Machines

Effect machines are an integral part of motion picture exhibition, especially when a policy of stage shows has been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effect but a wide variety of others.

Belson Manufacturing Company, 500 Sibley Street, Chicago, Ill.
Breckart Light Projection Company, 7348 St. Ansel Avenue, Detroit, Mich.
Chicago Cinema Equipment, 1736-1734 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 334 W. 44th Street, New York City.
Kleej Brothers, 311 W. 50th Street, New York City.
Laughlin McCormick Studio, 141 W. 14th Street, New York City.
Milwaukee Electric Switchboard Company, 156 Clinton Street, Milwaukee, Wis.

Electric Fans

This term is used to designate fans ranging in size from 5 to 16 inches, which are usually portable and are made in both oscillating and non-oscillating types. They are operated by connection to the light socket. Prices range from $5 to $33. Ceiling fans are also often desirable in theatres not well equipped for good ventilation.

General Electric Company, 1 River Road, Schenec-tdy, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Waverly Electric Instrument Company, Waverly Park, Newark, N. J.

Electric Flowers

BASKETS or vases of electric flowers offer many possibilities in a decorative way for theatres. Artificial roses, tulips or similar flowers are fitted with small properly colored bulbs and the complete bouquet is wired ready to attach to the light socket. Many a nook or corner now barren and unattractive or unsightly can be transformed into a beauty spot by means of an electric bouquet.

Oscar Lastner, 319 W. Randolph Street, Chicago, Ill.

Electric Lighting and Power Plants

Refer to LIGHTING AND POWER PLANTS

Electric Motors

Refer to MOTORS, ELECTRIC

Electric Pickups

ELECTRIC pickups take the sound vibrations from records, transmit them to the amplifiers. The stylus (or needle) runs in a groove on the record and is caused to vibrate in the groove made at the recording. On the phonograph this needle vibrates a diaphragm located in the neck of the horn, and these vibrations are amplified to audibility by the construction of the horn. Electric pickups are used to convert the mechanical energy picked up from the record by the stylus, which also is the armature of the reproducing unit. A fluctuating audio-frequency voltage is generated in the coil surrounding this armature, which is amplified either through the audio-amplifier (of the radio set) or through the amplifier of a public address or sound picture system.

The Audak Company, 345 Fifth Avenue, New York City.
Best Manufacturing Company, 1200 Grove Street, Easton, N. J.
L. R. Gordon Company, 1800 Monroe Avenue, Chicago, Ill.
The On-Tone Company, 1016 George Street, Chicago, Ill.
Phant Electric Company, Inc., 91 Seventh Avenue, New York City.
Proctor Machine Products Company, 70 Washington Street, Brooklyn, N. Y.
Strand-M-Carson Telephone Company, 1060 Clinton Street, Rochester, N. Y.
Toman & Company, 2621 W. 21st Street, Chicago, Ill.

Unified Air Cleaner Company, 9795 Cottage Grove Avenue, Chicago, Ill.
Upco Products Corporation, 270 Lafayette Street, New York City.
Webster Electric Company, Clark and DeKover Avenue, Racine, Wis.
Emergency Lighting Plants

Refer to LIGHTING AND POWER PLANTS

Engineering Service

THE advent of sound pictures, with all the attendant problems and requirements, has necessitated a special kind of engineering service. Men engaged in such work are usually known as consulting engineers and are qualified to act in an advisory capacity on electrical and acoustical problems, as well as to supervise sound installations and operation.

HUMPHREY DAVY & ASSOCIATES, 4214 Market Street, Philadelphia, Pa.
The Hirsch Corporation, 269 S. Third Street, Columbus, O.

Equipment Supplies

THE importance of equipment to the theatre cannot be stressed too much. It makes for comfort, proper presentation of entertainment, safety, etc. Equipment must be given first consideration, for a theatre which does not install the finest and most effective product, and become at the outset attractive and efficient, is endangering its future success. Independent equipment dealers will be found in all key centers.

Continental Theatre Accessories, Inc., 325 W. 44th Street, New York, City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
GUBRI OSS BARTHEL, 1048 S. Wabash Avenue, Chicago, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92-96 Gold Street, New York, N. Y.
MOVIE SUPPLY COMPANY, 541 S. Wabash Avenue, Chicago, Ill.

(For a more complete list of territorial dealers of theatre equipment, refer to page 153.)

Exit Light Signs

EXIT light signs are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Many improvements have been made in the manufacture of exit lights in an endeavor to make them less offensive in appearance without detracting from their practical mission. In addition to various styles, exit lights may be obtained built into ornamental fixtures, the whole being placed over the exit door.

BELSON MANUFACTURING COMPANY, 900 Sibley Street, Chicago, Ill.
Brookhart Light Precinct Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Fleming Corporation, Buffalo, N. Y.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
HUB ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.
KIEBEL BROTHERS, 321 W. 59th Street, New York City.
La-Mi-Nu Signs, Inc., 2766 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 6603 Fullerton Avenue, Chicago, Ill.
Raymond & Evans Company, 710 W. Washington Street, Chicago, Ill.
Tudor Theatre Company, 4541 Ravenswood Avenue, Chicago, Ill.
Viking Products Corporation, 422 W. 42d Street, New York City.
Wheelbarrow Reflector Company, 275 Congress Street, Boston, Mass.
Willey Sign Company, 1500 Church Street, Detroit, Mich.

Dress up your programs with Color!

Variety is the backbone of every successful program. "Talkies" alone will not maintain audience interest—they need the spice of novelty that can be easily added by unusual, colorful effects. Such effects never fail to grip the attention of the audience. Inject variety into your program—be assured of filled seats and a waiting line out front.

The new model CHICAGO CINEMA Combination Effect Machine will project colored borders, blends, titles, still or animated effects, and organ slides, on the screen or covering the entire prosenium opening.

After months of experiment we’ve succeeded in producing a machine specially adapted to the needs of those theatres where only “talkie” programs are now being presented. Realizing the demands of these houses, we’ve made this new model unbelievably compact, yet so thoroughly flexible as to accommodate numerous effect devices, besides being designed for 4” x 5” slides. A host of other important improvements are included, and the basic CHICAGO CINEMA features of design have been retained.

If your booth is already equipped with an effect machine or double dissolve, you’ll be interested to know that it can be remodeled to produce the same effects now possible with the new model. Write for full information.

CHICAGO CINEMA EQUIPMENT CO.

Manufacturers of booth, stage, and orchestra equipment
1736 N. Springfield Ave., Chicago, Ill.

Fans, Electric

Refer to ELECTRIC FANS

Fans, Ventilating

FANS may be divided into two classes, the portable and the stationary. The latter is the type commonly used in theatres. It is made in a variety of styles and sizes and is used for drawing into the auditorium fresh air or drawing out the foul air. These fans are mounted in a wall opening and in theatres can advantageously be placed in the front or rear of the auditorium and in the lobby. The motors operating these fans are usually supported by a bracket extension of the fan. The motor is generally enclosed to prevent trouble from dust or dirt.

The sizes of these fans range from 10 to 72 inches in diameter.

Ceiling fans are of a larger type and operate at slower speed. Fans of this type usually have four wooden blades and are hung from the ceiling by an insulated hanger. The blower type of fan may be located over exits, under stage, at sides of projection booth and on roofs, either at front or rear.

While the importance of adequate ventilation in the auditorium is generally recognized it has been found that many theatres have failed in providing ventilation in lobbies. Air in the lobby, particularly when crowds are waiting admission soon becomes stagnant and foul, with the result that patrons are unduly
You should have a copy of Building Theatre Patronage for handy reference

This is not a book to be read over once. It is a treatise embracing theatre management in all details. It is needed on every managers desk to be consulted whenever inspiration is needed. The wise manager will consult it many times daily.

Have this inexpensive assistant at your command—price $5.10 at

Herald-World Bookshop
407 S. Dearborn St., Chicago, Ill.

Order accompanied by certified check, money order or draft receives immediate attention. Will also mail C.O.D., if desired.

The Odds Are Against You If You Have No Ventilating Equipment to Combat Avoidable Winter Illnesses

All-Year-Round Comfort—
All-Year-Round Profit from Continuous Satisfied Patronage

FAN HEATING FOR EVEN TEMPERATURE
Our Engineers Are At Your Service

TYphoon Fan Co.
345 West 39th Street
New York City

IN AN EARLY ISSUE
A special presentation of European theatres.
Exhibitors Herald-World

October 25, 1930

Film Cleaning Machines

A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up. Consolidated Film Industries, 729 Seventh Avenue, New York City.

Film Developing and Printing

W ITH motion picture presentations and local news reels offering novelty on many theatre bills, a great responsibility rests upon those developing and printing the films. Rapid service is required, yet the negatives and positives must be handled with meticulous care to avoid cloudiness, rain and other faults. Positives may be obtained in black and white and in several tints, including amber, red, etc.

BEL AND HOWELL COMPANY, 1801 Larchmont Avenue, Chicago, Ill.
Craft Film Laboratories, Inc., 729 Seventh Avenue, New York City.
Empire Laboratories, Inc., 723 Seventh Avenue, New York City.
Appledition Films, Inc., 1029 S. Wabash Avenue, Chicago, Ill.

Film Inspection Machines

PERFECT projection is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. The film inspection machines manufactured today are adding efficiency to this work.

Film Inspection Machine Company, 600 Ninth Avenue, New York City.

Film, Raw

RAW film is motion picture film that has never been exposed. Camera spools carry 400 and 1,000 feet of negative film, and positive film can be got in 1,000-foot lengths. The positive film is that which is used to make a copy print from the original film or negative.

Du Pont-Pathe Film Mfg. Corporation, 35 W. 40th Street, New York City.
EASTMAN KODAK COMPANY, Rochester, N. Y.

Film Reels

Refer to REELS

Film Rewinders

THIS device is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewinder is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings. They range in price from $6.00 to $15.00.

BEL AND HOWELL COMPANY, 1827 Larchmont Avenue, Chicago, Ill.
CHICAGO CINEMA EQUIPMENT COMPANY, 1724 N. Springfield Avenue, Chicago, Ill.
DUPLEX MOTION PICTURE INDUSTRIES, 74 Sherman Avenue, Long Island City, N. Y.
DREWICKY FILM MACHINE CORPORATION, New York City.
Erker & Bartlett, 45 W. 45th Street, New York City.

Film Splicing Machines

EQUIPMENT of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

BEL AND HOWELL COMPANY, 1801 Larchmont Avenue, Chicago, Ill.
DUPLEX MOTION PICTURE INDUSTRIES, 74 Sherman Avenue, Long Island City, N. Y.
DREWICKY FILM MACHINE CORPORATION, New York City.
Foster & Bartlett, 45 W. 45th Street, New York City.
Neumade Products Corporation, 246 W. 47th Street, New York City.

ORNLESS FLAMEPROOF "2-in-1" FILM CEMENT

is guaranteed to satisfactorily mend ANY motion picture film made of celluloid

From the standpoints of Economy—Safety—Efficiency and welding the splice better service is assured.

FLAMEPROOF "2-in-1" FILM CEMENT does not choose favorites; it works equally well on all films: Nitrate or Acetate—Films or Safety—Black and White—Color

SOUND OR SILENT

16 mm.—35 mm.—65 mm.—or what have you?

The Only Film Cement Approved by Official Fire Prevention Agencies—For Safety's Sake!

This is your guide to SATISFACTORY SERVICE SAFELY

IT JUST WONT BURN

HEWES GOTHAM CO. 520 West 47th St. New York City

Film Processing Machines

A DEVICE for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

BEL AND HOWELL COMPANY, 1801 Larchmont Avenue, Chicago, Ill.
DUPLEX MOTION PICTURE INDUSTRIES, 74 Sherman Avenue, Long Island City, N. Y.
DREWICKY FILM MACHINE CORPORATION, Film Center Building, New York City.
Erker Brothers Optical Company, 1018 S. Wabash Avenue, Chicago, Ill.
Neumade Products Corporation, 246 W. 47th Street, New York City.

Fire Doors

Refer to FIREPROOF DOORS

Fire Extinguishers

THERE are for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2%-gallon soda and acid extinguisher; the 2%-gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. The instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

American-LaFrance and Foamite Corporation, Elmira, N. Y.
Fire Prevention for Projectors

IMPORTANT equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

An arm with a loop and idler are so mounted as to engage with the upper film loop as each arm and idler is so mounted to engage the lower loop, an auxiliary idler is mounted so that it rides the film between the take-up sprocket and lower magazine valve rollers. These three points of contact with the film offer protection against fire from the following causes: film break at any point in the projector; loss of lower loop; loss of upper loop; mutilated perforations, i.e.: perforations in such condition that film will not ride properly through projector; failure of film to pass properly through projector from any cause; failure of film to take-up properly; bad reel in lower magazine; take-up belt breaking.

Now there are other avenues by which a film fire can start, and the inventors of the device have apparently overlooked nothing in the way of safety.

The entire projector is protected by a governor which is driven by one of the gears of the projector head, and this causes the dowser to actuate in case the following occurs: drive belts breaking; projector head binding up; motor trouble of any kind; loose drive pulleys; line fuses blowing out; projector running below normal speed.

A very important feature of this control is the change-over, that is incorporated in it where two or more projectors are used, and it is very simple in its operation as it keeps one dowser in a locked position while the other one is in operating position.

The failure of current supply to motor results in instant actuation of the dowser.

Fireproof Curtains

Refer to CURTAINS, FIREPROOF

Fireproof Doors

In practically all states, cities and towns building codes require the use of fireproof doors in certain quarters of the theatre, such as the projection booth, stairwells, exits, dressing rooms, boiler rooms, etc. This demand on the part of the framers of the building codes has been beneficial to the theatre owner in many respects. In the first place it has effected a big saving in insurance. Secondly, and more important, it has safe-guarded life and eliminated legal battles and accident and death claims. Before building every theatre owner should consult building code specialists and the fire underwriters.

Covington Metal Products, 17 W. Eighth Street, Covington, Ky.
Missouri Fire Door & Cornice Company, 3144 Easton Avenue, St. Louis, Mo.
The Moeschi-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
St. Louis Fire Door Company, 1142 S. Sixth Street, St. Louis, Mo.
Variety Fire Door Company, 2928 Carroll Avenue, Chicago, Ill.

Fireproof Shutters

AGAIN entering into lower insurance rates are fireproof shutters for the projection booth. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters ranges from $300 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Blum Manufacturing Company, 840 University Avenue, St. Paul, Minn.
The Moeschi-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
Bonino Company, 157 Golden Gate Avenue, San Francisco, Cal.

Fireproof Units

There are various forms of these available and generally each type is made in several capacities and sizes to accommodate their installation in small or large booths. The component parts of each unit are generally detachable so that the unit can be made complete for film storage, waste disposal, film rewinding and inspection, as well as the storage of both supplies and tools. They are generally furnished with casters, so that they can be moved about for cleaning or relocating purposes. They are made entirely of metal and are therefore fireproof. These units are far cheaper in the long run than the general make-shift of the past, in covering wooden benches or shelves with tin or sheet metal, since they always represent a recognized value by being complete within themselves, and not built in as part of the partitions or the booth construction. The prices range from $50.00 to $350.00.

E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

Fireproofing Materials

Into every factor of theatre construction, there should enter fire resisting material. Through such construction, the exhibitor is safeguarding his investment and his clientele. Fireproofing compounds have been prepared for coating scenery, drapes and curtains and other inflammable materials. Today through the use of specially prepared wood, compounds, asbestos, cement, steel and other fire resisting material the owner may feel assured of the safety of his building.

Canvas Proofing & Stripping Company, 832-3536 Potomac Avenue, W. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, III.
Hewel-Gotham Company, 520 W. 47th Street, New York, N. Y.
W. Taylor Company, 252 Madison Avenue, New York City.
Macoupin Engineering Company, 79 Union Trust Building, Cleveland, O.
Universal Gyposum Company, 111 W. Washington Street, Chicago, III.

Fixtures, Lighting

Refer to LIGHTING FIXTURES

Fixtures, Plumbing

Refer to PLUMBING FIXTURES

Flashers, Signs

The sparkling life and motion characteristic of so many theatre signs is produced by the use of sign flashers. Sign flashers are made in several types, among them being the motor driven, the mercury contact, thermal and socket flasher type.

The possibilities for attention getting effects through the use of sign flashers is demonstrated daily in thousands of signs equipped with them. Signs employing flashers are generally used in connection with colored lamps or color boxes, the combined flasher and color lending itself to an almost endless interpretation of interesting figures and shapes.

In addition to the interest compelling action which the sign flasher injects in a sign it is stated that its use effects a saving in current cost over the continuous burning sign. Prices range from $40.00 up.

Eagle Signal Sales Corporation, Moline, Ill.
October 25, 1930

REYNOLDS ELECTRIC COMPANY, 2650 W. Congres Street, Chicago, III.
Time-O-Stat Controls Company, Elkhart, Ind.

Flood Lights

FLOOD lighting is accomplished with a lamp equipped with reflector of parabolic form capable of projecting a light to cover a wide area at a distance. For night lighting of theatre buildings lamps usually range from 300 to 1,500 watts. These may be located on the marquee or at some other vantage point opposite or nearly opposite the building. The intensity of the light is governed to a great extent by the type of reflector employed. In general there are three types: the extensive, the distributive and the concentrating. The former gives a wide smooth distribution of light for close-up work; the distributing reflectors provide a more concentrated beam for work at average distance and the concentrating reflector throws a long, narrow beam of light for illumination at long distances.

Claims advanced for the advantages of flood-lighting, aside from the obvious advertising value of this form of illumination, include a clean revelation of the architectural beauty of a building unmarred by signs or lamp outlines.

An idea of floodlighting costs may be obtained from the following example:

Time of operation, 5 hours per evening.
Area to be floodlighted 50 ft. long, 50 ft. wide.
Extent of floodlighted area, 2,500 square feet.

Projectors used, 500 watt.
Area lighted by each projector, 250 sq. ft.
Number of projectors used, 10.
Kilowatt hour consumption per period.

\[
\frac{1000}{100\times25} = 25
\]

Cost per kw. hour: $25.

Cost of lighting front for 5 hours: $2.50.

Floodlighting is also used in theatre auditoriums for such purposes as illuminating the orchestra pit while the balance of the house is dark.

The list price of flood lights ranges from $30 to $75.

FRANK ADAM ELECTRIC COMPANY, 3650 Winder Avenue, St. Louis, Mo.
BELSON MANUFACTURING COMPANY, 800 Sibley Street, Chicago, III.
CHICAGO CINEMA EQUIPMENT COMPANY, 1736-1740 N. Springfield Avenue, Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N.Y.
HUR ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.
KLEGL BROTHERS, 321 W. 56th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Milwaukee Electric Switchboard Company, 156 Clinton Street, Milwaukee, Wis.
Twin City Scene Company, 2819 Nicollet Avenue, Minneapolis, Minn.
U. S. Scene Studios, Inc., Film Exchange Building, Omaha, Neb.
Waddinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wordock Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Floor Coverings

Refer to CARPETS and MATS and RUNNERS

Fountains, Drinking

Refer to DRINKING FOUNTAINS

Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

Frames—Poster, Lobby

POSTER and lobby display frames are manufactured in standard sizes. There are one sheets to hang and one sheet with easel back—three sheets to hang and three sheets with easel back—combination frames to hang and with easel to accommodate a one-sheet and eight 11x14 photographs. Another combination often used is one to take a 22x28 photograph, eight 11x14 photographs and date strip.

Photograph frames are also offered in standard sizes for five or six photographs, 11x14 in size.

Most of the modern theatres are having their lobby display frames and cases built to order to fit the recesses and spaces provided for by the architect. Manufacturers of frames and cases gladly furnish complete drawings and specifications for the theatre owner's approval. Standard sizes range in price from $7.00 up.

Roth Brothers and Company
Division of Century Electric Company
1400 W. Adams St. » » » Chicago, Illinois

' ' THEY KEEP A - RUNNING' ' 

EXCEPTIONAL COMMUTATION

As a result of exceptional commutation Roth Actodectors are especially suitable for use with sound equipment. This feature, combined with the ability of Roth Actodectors to maintain projection arcs of uniform intensity and unvarying brilliance—even during change-over—is responsible for their wide use by the large circuits. . . . Furnished in 2- and 4-bearing types—various sizes from 20 to 600 ampere capacity—standard voltages of 75, 85 and 100 volts.

Roth Brothers and Company
Division of Century Electric Company
1400 W. Adams St. » » » Chicago, Illinois

Flower Baskets, Electric
Refer to ELECTRIC FLOWERS

Flowers, Artificial
Refer to ARTIFICIAL FLOWERS

Footlights

ANY types of footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

FRANK ADAM ELECTRIC COMPANY, 3650 Winder Avenue, St. Louis, Mo.
BELSON MANUFACTURING COMPANY, 800 Sibley Street, Chicago, III.
Buchere Distributing Company, 7016 Euclid Avenue, Cleveland, O.
CHICAGO CINEMA EQUIPMENT COMPANY, 1736-1740 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 126 S. Clinton Street, Chicago, Ill.
KLEGL BROTHERS, 321 W. 56th Street, New York City.
Milwaukee Electric Switchboard Company, 156 Clinton Street, Milwaukee, Wis.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wordock Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Fronts, Metal Theatre

EN?ire fronts for theatres made of sheet metal and wrought in a pleasing design are available for the small house desiring to change its exterior appearance. These metal fronts are made in various sizes and designs and shipped in sections ready to be erected. It is advisable, in ordering material of this type to have the building properly meas-
MAGNASCOPE FRAME

Eliminate excessive weight, head and off stage space—accomplished by removing objectionable mechanical equipment from the frame and placing it in the grid and side of stage where it belongs.

Do this and you have a simple, free operating magnascope frame, entirely fool-proof. Yes, it will fly in one complete unit. Either hand or electric operation.

Smaller frame both in height and width, less in weight, positive in operation is the new Channon magnascope frame. The price is within reason.

Send specifications giving size of both small and large pictures wanted and you will receive detailed information and price.

CHANNON CORPORATION
223-233 West Erie Street
CHICAGO

NEWEST and BEST
MINIATURE GOLF BIG PROFITS EVERY MONTH
Wire or write us now for full information on the
CLOSE-TO-NATURE MINIATURE GOLF COURSE DE LUXE
Famous “Tru-Pla” Greens with wide Fairways. For Indoors or Outdoors, 100% Portable. Installed or removed in a few hours. Spans 50 x 80 feet or approximate area. The most modern for the least money. We offer an elegant 18-hole course. Also 9-hole and 27-hole. Get our course quick and make big money.

CLOSE-TO-NATURE CO.
Colfax

Electrical fuses are intentional weakened spots introduced into an electrical circuit and designed to fuse or “blow” due to excess current caused by overload or a short circuit in the line. Thus the circuit is opened before the excess current can damage any other part of the wiring or apparatus forming the circuit. They are purely a protective device and require replacement when the non-renewable type is used, or the renewal link replaced when the renewable type is used.

Fuses are preferable type of protective device because of their lower cost, their enclosed parts, and the absence of moving parts. It is good business to keep extra fuses or renewals on hand at all times. A sufficient supply will prevent a dark house. The theatre owner should not experiment on the use of fuses, but should take the advice of a skilled electrician so that an overload will not result.

Fuses may be more safely pulled than otherwise if a fuse puller is used. This device may prevent burns, injury to the equipment and other mishaps, and it costs but little.

Gazing Balls, Lobby

A DECORATIVE feature which has fascinated humanity through centuries because of the supposed occult powers of the Oriental to see reflected in it the future of life is the gazing ball. This decorative piece, always an attraction, lends tone to the colorful lobby.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.

Gelatine Sheets

THE gelatine sheet, for the colorful and atmospheric lighting of stages, organs, sections of the screen and other features which take the spot, is as vital as the spot and flood. The best gelatine sheets are both durable and flexible, and are only slightly affected by atmospheric changes in the theatre. Cooling systems do not cause such sheets to fall limped from the frames. The list price of gelatine ranges from 20c and up for 100 sheets. Any desired color may be obtained, either in the individual sheet or through combinations.

Central Import Company, 1565 S. Central Park Avenue, Chicago, Ill.

Robert Laboratories, 567 Hudson Avenue, Brooklyn, N. Y.

Golf (Miniature) Courses and Equipment

MINIATURE golf is a game based on regular golf but designed to be played in much smaller areas. The method of playing it is generally confined to that characteristic of putting the ball a short distance and then, if necessary, to eventually hole it, as on the “green” in the regular game). Miniature golf further differs from the regular game by usually having added to it a variety of devices (like tunnels, mounds, etc.) designed to increase the amount of skill required. The nature of these special devices is peculiar to miniature golf depends upon the particular design of layout installed.

Miniature golf is of interest to the motion picture theatre operator because of its possibilities in patronage promotion and exploitation, and as a source of added income. Soon after the appearance of the game in the spring of 1950, exhibitors began to install such courses, either in close proximity to the theatre to be run more or less in conjunction therewith, or at a remote location to be operated as a separate amusement enterprise. A number of theatres belonging to large producer-owned chains adopted the game at that time.

While the game lends itself obviously to outdoor enjoyment, it is easily adapted to good-sized quarters indoors so that it can be played even in northern climates during the winter, and such indoor establishments are common. Among locations of special efficacy in connection with theatres are the roofs of buildings housing theatres. These may be enclosed at small cost to permit play in northern climates throughout the winter.

As in the regular game, there are both nine-hole and 18-hole miniature golf
Courses. A good 18-hole layout can be installed in an area of about 6,000 square feet. It may be regarded as a usual thing that an indoor course would have only nine holes. A sporting course of this size may be installed in an area of around 4,000 square feet.

Each lot includes all the equipment necessary for setting up the course for public operation. In some instances, where gravel or cinders could be used for parts of the sections leading to the greens, the material might be procurable locally. The greens are made of felt, cotton seed hulls, rubber or sand (the latter being probably obtainable locally).

Prices range from around $2,000 to $10,000, with some layouts costing as high as $25,000.

* Adler-Jones Company, 652 S. Wells Street, Chicago, Ill.
* American Golf Equipment Company, 4354 Broadway, Chicago, Ill.
* American Landscape Corporation, 6500 Ridge Blvd., Chicago, Ill.
* Botanical Decorating Company, 310-327 W. Van Buren St., Chicago, Ill.
* Burlington Blanket Company, Burlington, Wis.
* W. L. Cagle Lumber Company, 3255 Irving Park Blvd., Chicago, Ill.
* Chicago Carpet Company, 2391 S. Paulina Street, Chicago, Ill.
* Chicago Midget Golf Courses, 449 E. Grand Avenue, Chicago, Ill.
* CLOSED-TO-NATURE COMPANY, Colfax, Ia.
* Diamond & Diamond, 3272 Milwaukee Avenue, Chicago, Ill.
* Franklin Carpet Pudding Mills, 14 E. Jackson Blvd., Chicago, Ill.
* Golf-in-Dor, 116 W. Adams Street, Chicago, Ill.
* Golf Engineering Service of America, 31 Bedford Street, Boston, Mass.
* Golf Equipment Company, Ottawa, Ill.
* D. F. Clemen Company, 4525 N. Ashland Avenue, Chicago, Ill.
* Madii Golf Company, 5448 Augusta Blvd., Chicago, Ill.
* Midget Golf Courses, Inc., 230 S. Wells Street, Chicago, Ill.
* Miniature Golf Courses of America, Inc., 41 E. 42nd Street, New York City.
* Tom Thumb Division, National Pipe Products, outskirts, Pa.
* NATIONAL RUG MILLS, INC., 2494 S. Fifth Street, Milwaukee, Wis.
* FRANK NIESCHERT, INC., 61 Barclay Street, New York City.
* Plaster of Par, Architects & Engineering Company, 516 N. Ashland Avenue, Chicago, Ill.
* Palm Bearer Golf Course, 706 N. Western Avenue, Chicago, Ill.
* S. Ehrlich Company, Elgin, Ill.
* Mr. Edward G. Roberts, 156 Lyman Avenue, Oak Park, Ill.
* Schach & Medal Flower Company, 134-140 N. Damen Avenue, Chicago, Ill.
* Standard Equipment, 544 W. Jackson Blvd., Chicago, Ill.
* A. J. Stephens Company, 1427 Chestnut Street, Kansas City, Mo.
* "Super-Course," 420 Level Avenue, Chicago, Ill.
* Mr. Owen Tucker, 6112 Stony Island Avenue, Chicago, Ill.
* Velvet Greens, Inc., Continental Bank Bldg., Indianapolis, Ind.
* John H. Vettel Company, 793 S. LaSalle Street, Chicago, Ill.
* E. L. Vining Company, 1146 W. Madison Street, Chicago, Ill.
* WESTERN FELT WORKS, 4029-31 Ogden Avenue, Chicago, Ill.
* Western Golf, 4268 W. 22nd Street, Chicago, Ill.
* WHITNEY CO. & COMPANY, 1922 Baltimore Avenue, Kansas City, Mo.
* Wisconsin Miniature Golf Course Company, 211 Wisconsin Avenue, Milwaukee, Wis.

Generators, Motor

This electrical device is designed to produce direct current for the arc lamp on the projection machine, spotlights, and double dissolving stereopticon. It consists of an alternating current motor, directly connected on a shaft to a direct current generator. Motor generators are made for every current requirement to deliver amperages from 20 amperes to 800 amperes.

There are 20 and 30 amperes outlets for reflecting arc lamps; 40, 60 and 80 amperes outlets for the ordinary arcs, and 80, 100, 150 amperes and larger generator outlets for use with high intensity lamps.

Motor generators are made in two types, the series generators and the multiple arc generators.

The series arc is for use with two picture machine arcs. It is so designed that for the period of time needed to warm up the second picture machine arc, preparatory to changing from one picture machine to the other, it will carry both arc lamps at the same amperage without danger of losing the light on the arc lamp on the running picture machine. Multiple arc generator correctly designed and built to generate direct current for many arcs. They are used in the motion picture booths where there are two arcs on the picture machines, one or more spotlights and a double dissolving stereopticon and effect machine. The motor generator will carry the entire battery of arc lamps and various amperages. The variance in amperages is controlled by the necessary rheostats. Prices range from $350 up.

To the American Transformer Company, 116 Emett Street, Newark, N. J.

Gummed Labels

Specially prepared gummed labels to expedite the preparation of parcel post and express packages are now on the market. These time savers are sold at a very nominal cost. Their use minimizes the possibility of torn or missing labels and the resultant lost package.

To Tablet & Ticket Company, 1021 W. Adams Street, Chicago, Ill.

HAND Blowers

Hand blowers are small electric instruments used to blow dust or dirt out of places too small to wipe clean, places that might endanger one's hands or equipment too delicate to handle. They are especially handy in cleaning amplifiers, dimmers, motors, organs, chandeliers, etc.

To Clements Mfg. Company, 690 Fulton Street, Chicago, Ill.

Hand Driers

What is known as the sanitary hand drier for the lavatories of theatres is an electrically operated blower type of drier, through which a current of warm air evaporates the water on the hands. Driers of this type are built of cast iron with a heavy white porcelain finish with the metal parts of nickel plate. These driers stand about 46 inches high with full 360-degree swivel nozzle and are operated by a foot lever or automatic cut-off push button which turns the switch on and off.

To Aftry Corporation, 4801 S. Chicago, Ill.

To Milwaukee Engineering & Manufacturing Company, 260 S. Water Street, Milwaukee, Wis.

To Southwark Products Company, Merchandise Mart, Chicago, III.

Hardware, Stage

With the growing popularity in theatres of presentation acts a need is apparent for equipment to meet the varied physical requirements in the way...
Better Theatres Section

October 25, 1930

Heavy Judgment Awarded!

Mrs. C. H. B. of St. Louis, Mo., was given $3,000 judgment in a St. Louis court last week in her damage suit against the theatre for injuries sustained to her spine when she slipped and fell in an aisle of the theatre on February 16, 1929. Judgment for the full amount sued for was awarded.

Our Theatre Public Liability policy will protect you against similar suits or damages. Our rates are attractive. Mail the coupon for rates and full information.

J. Juillard & Co.

937 Insurance Exchange Bldg.,
Chicago, Illinois

Name
Street
City
State
Construction of Building
Seating Capacity
Number of Exits

of stage hardware to accomplish this purpose. The subject of stage hardware takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large sets of theatre heating systems, and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
J. H. CHANNON CORPORATION, 223 W. Erie Street, Chicago, Ill.
J. R. Clancy, 1016 W. Beelden Avenue, Syracuse, N. Y.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Lee Lash Studios, 1818 Amsterdam Avenue, New York City.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2813 Neodule Avenue, Minneapolis, Minn.
Tolland Scenic Studios, 1744 Cass Avenue, St. Louis, Mo.

Heaters, Organ
Refer to ORGAN HEATERS

Heaters, Ticket Booth
Refer to TICKET BOOTH HEATERS

Heating Systems

There are a number of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the transmission of the heating effect from the fuel is obtained without the intermediate processes of transmission through piping and radiators. The volumes of outdoor air entering the system are heated very uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most generally used to warm the incoming air are commonly known as unit heat generators. More specifically, the operation of the warming and ventilating is as follows:

The air is drawn in through a fresh air shaft into the fan room, passing through air washers and being thoroughly washed and properly humidified. From there by means of large blowers, it is forced through the generator chambers and properly and scientifically distributed to the portions of the building to be heated and ventilated.

The system may be so arranged, that while the blower unit is in combination with the heater, it can be run independently and unrestricted by the heater, for summer cooling.

The generators are so constructed that any kind of fuel oil or gas, can be used. The fires are controlled automatically by means of temperature control equipment, responding to thermostats placed in the theatre in various locations. Utmost flexibility is obtainable on account of the installation of these units of separate heat generators.

Equipping of this type is being used in every class of theatre from the 300-seat village playhouse to the 5,000-seat palatial home of the cinema art. On account of the exceptional flexibility, convenience, economy of operation, and perfect results obtained from the use of any kind of fuel, an owner obtains an unexcelled system as well as a properly designed ventilating plant for both winter and summer use. It is said that the installation cost is low and the operation is economical in such a system.

American Foundry & Furnace Company, 915 E. Washington Street, Bloomington, Ill.
Illinois Engineering Company, Radine Avenue and 31st Street, Chicago, Ill.
V. H. Meier Foundry & Furnace Company, Bloomington, Ill.
L. J. Mueller Furnace Company, 197 Reed Street, Milwaukee, Wis.
New York Boiler Company, 3155 Shields Avenue, Chicago, Ill.
R. F. Reynolds Company, 118 W. Ohio Street, Chicago, Ill.
Supreme Heater & Ventilating Company, 1115 Pine Street, St. Louis, Mo.

Heating Systems, Oil

Heating by means of oil is growing rapidly in popularity among theatres. Some of the country’s largest playhouses are oil heating systems of various makes and types. They are also to be found in smaller theatres. Among the advantages claimed for oil heating is the matter of cleanliness and subsequent savings in draperies and redecorating costs. The operation being automatic the oil burner requires virtually no attention, effecting a saving in janitor service. Another advantage pointed out is the fact that oil burners give heat only when needed.

Most oil burners are operated in connection with a thermostat so that when the temperature falls even one degree below this desired point the thermostat establishes connection which starts the burner again. When the temperature goes above the desired degree the heat is automatically shut off.

Caldwell Burner Corporation, 225 W. 34th Street, New York City.
Hardinge Brothers, Inc., 4147 Ravenswood Avenue, Chicago, Ill.
Rayfield Manufacturing Company, 2559 W. 31st Street, Chicago, Ill.
E. F. Reynolds Company, 118 W. Ohio Street, Chicago, Ill.

Supreme Heater & Ventilating Corporation, 1938 Peachtree Street, N. W., Atlanta, Ga.

High Intensity Lamps
Refer to LAMPS, HIGH INTENSITY

Holders, Ticket
Refer to TICKET HOLDERS

Hoods, Color
Refer to COLOR HOODS

Horn Lifts and Horn Towers

A HORN lift is an automatically controlled electric driven elevator used to raise and lower sound horns to their proper places behind the seats. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift becoming a part of it and any stage set located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about lightly to properly locate the horns behind the seats. When the horns are not in use the towers can be pushed out of the way.

Cates Radio & Supply Company, Quincy, Ill.
E. Safford Brothers, 501 W. Bevernacini, O.
Wallen Electrical Company, Inc., 225 Bluff Street, Akron, O.

Incandescent Lamps
Refer to LAMPS, INCANDESCENT

Projection

Insurance

No business man today would risk his investment in operating his business without ample insurance. Insurance is obtainable for theatre buildings and equipment to the same extent that it may be procured for other types of establishments, and safety codes and modern methods of construction, installation and maintenance have such a reduction in insurance rates covering exhibitors’ risks that ample protection is within reach of any theatre enterprise.

Besides the usual forms of insurance covering fire, accidents to employees and patrons, etc., there is rain insurance, which offers exhibitors protection against poor patronage due to storms arising suddenly before show time.
This type of insurance is now used universally to protect the operators of outdoor amusements and sports events, and the financial success of more and more indoor enterprises of this nature are thus being protected also. When the picture has been bought, perhaps at a high price, and considerable money has been spent in advertising it, a sudden storm can mean a great loss to the exhibitor. Rain insurance protects the exhibitor against this ever-present possibility.

George J. Diener, 175 W. Jackson Boulevard, Chicago, Ill.

JULES JUILLARD & COMPANY, 175 W. Jackson Boulevard, Chicago, Ill.

Inter-Communicating Telephones
SYSTEMATIZING of business has relieved the individual of much routine and has increased thereby his efficiency. In the systematizing of business the inter-communicating telephone is playing an important part. In the theatre it contributes to a smooth functioning organization. No theatre of consequence today operates without such a telephone system.


A. L. P. Employees' Life Insurance Association, 407 E. 2nd Street, Cincinnati, Ohio


Select-O-Phones Corporation, Inc., R. I.

Strumberg-Carlson Telephone Company, Rochester, N. Y.

Interior Decorations
INTERIOR decoration of the motion-picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal. The originality of theatre decoration has played no small part in the success of this form of entertainment for it takes the public into a new world.

Robert P. Careen Scene Studio, 1407 N. Clark Street, Chicago, Ill.

Continental Studio, 100 E. Ohio Street, Chicago, Ill.

Eustrom Brothers Studios, Inc., 56 W. 46th Street, New York City.

The Herch Corporation, 209 S. Third Street, Columbus, O.

Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.

Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.

Manhattan Studios, 1414 State Street and Park Avenue, New York City.

Metzler Studios, 397 W. 47th Street, New York City.

Michael Angelo Studios, 212 E. Superior Street, Chicago, Ill.


Novelty Scene Studios, 240 W. 41st Street, New York City.

F. Weiss & Sons, 508 W. 42nd Street, New York City.

Iron and Bronze Work, Ornamental
Refer to BRONZE AND IRON WORK, ORNAMENTAL

Lamps, Decorative
THE various lamp manufacturers offer a large number of decorative lamps. There are two types of flame shaped lamps used on fixtures with imitation candles and on standing candelabra. They are made in standard base and in candelabra or miniature base, and may be had in frosted or sprayed colors-blue and red-flame tint-amber or canary. Also considered as decorative lamps are the standard globular and pear shaped lamps, which are sprayed in colors as mentioned above.

Art Lamp Manufacturing Company, 1425 S. Wabash Avenue, Chicago, Ill.

Henkel & Betz, 411 N. Michigan Avenue, Chicago, Ill.

Art Pick-Bart Company, Inc., 1208 W. 21st Street, Chicago, Ill., and 34 Cooper Square, New York City.

Rialto Import Corporation, 125 W. 44th Street, New York City.

Lamps, High Intensity
IT is very encouraging, indeed, to note the many recent improvements in the high intensity lamp for moving picture projection.

With playhouses of ever increasing seating capacity and consequent increase of projection range or "throw," the high intensity lamp has rapidly become a necessity with very few alternatives for light source in the larger houses.

The high intensity lamp, just a few years ago, while considered a necessity in the larger houses, was also looked upon as a rather troublesome piece of apparatus to be gotten along with because there was nothing else that could serve its purpose. But today the high intensity lamp has been perfected in such measure that it is no longer troublesome or intricate from an operating standpoint, and gives satisfactory results.

Because of the rigidity of these ladders they are time savers.

Dayton Safety Ladder Company, 121 W. Third Street, Cincinnati, Ohio

Not on the Program
Falls are uniblled features in your workmen’s routine—and daily dangers, if the Dayton Safety Ladder doesn’t safeguard your workmen and protect your profits. Daytons simplify ladder-jobs around your theatre. They’re wide-legged, for steady standing on all surfaces—straight-backed for close-up work—strong, light, and steel-braced. Roomy, protected platform has auxiliary step giving added height when needed. Made in sizes 3 to 16 feet. Moderately priced.

Type “B” Dayton Ladder is a smaller, popular-priced, all-purpose safety ladder in seven sizes.

Write Dept. BT-10 for complete information

The Dayton Safety Ladder Company
121-322 W. Third St.
Cincinnati, Ohio

Dayton Safety Ladder
(Patented)

Stock carried on Pacific Coast by E. B. Bushard Co., Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by Percy Herron, Ltd., Toronto.
Lamps, Incandescent, Projection

This term may be confusing as there are lamps for motion picture projection as well as lamps for spotlight, searchlight, floodlight, and stereopticon projection. Some are quite different, and each should be used in the service it is designed for.

There are two lamps made especially for theatre projection with professional apparatus. The 900 watt, 30 amper, 30 volt lamp and the 600 watt, 20 ampere, 30 volt lamp. They cannot be used on the ordinary lighting circuit without a regulator or transformer to change the current to the correct amperage and voltage.

For portable projectors such as are generally classed as "amateur" there are several types of projection lamps in very wide use. There are the 50, 100 and 200 watt lamps for use on 115 volt circuits and the 200 and 250 watt, 50 volt lamps which are operated with a regulator.

All of these lamps are designed to project the most possible light on the screen. The 900 watt lamp produces enough light to work efficiently on throws up to 100 feet. The 600 watt lamp is used for throws shorter than 80 feet. The other lamps are for short throw work, generally with 16-mm. film.

Other lamps designed for spotlight service can be had in wattages of from 100 watts to 10,000 watts for use on 115 volt lines. The 100 and 200 watt sizes are all standard and are carried in stock. There is a standard lamp of 1,000 watts for use on 115 volt lines for motion picture projection. It is not, however, as efficient as the 30 volt type for motion picture work and is generally used for non-theatrical service.

Edison Lamp Works, General Electric Company, Harrison, N. J.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 116 Broadway, New York City.

Lamps, Mazda

The use of the Mazda lamp has broadened in recent years, and today these lamps are used in projectors in the theatres and on stages of the studios. It has been said, and perhaps rightly, that light sells the show. Especially is this true in the cities where scores of theatres are vying with each other for patronage. In the display signs, in the strip signs, in the marquee, in the lobby and in the theatre proper, the Mazda lamp has made the White Way, whether in the metropolitan centers or in the small towns, whiter. It is being used in the studio as well as theatre. Durable colored lamps may now be purchased with coloring on the inside, permitting the lamps to be washed.

Edison Lamp Works, General Electric Company, Harrison, N. J.
General Electric Company, 1 River Road, Schenec
tady, N. Y.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 116 Broadway, New York City.

Lamps, Reflector Arc

A carbon arc lamp for motion picture projection using a reflector for projecting the light through the aperture of the picture machine. The complete lamp contains as a part of the unit an automatic arc control adjusted to operate at a variance of a fraction of a volt at the arc. The advantage of the reflecting arc lamp is that it will operate from 20 to 25 per cent of the electrical current necessary to operate the old style arc lamp. The carbons used are much smaller in size making an additional saving. The reflector arc is now accepted as a necessity by progressive exhibitors, because, in addition to saving electric current, it produces a flat even field of bright crisp white light which is very desirable in motion picture projection. Prices range from around $125 to $550.

Brenkert Light Projection Company, 7348 St. Aubin & Grand Boulevard, Detroit, Mich.
C. L. Gardner Company, 955 W. Goodale Boulevard, Columbus, O.
HALL & CONNOLLY, INC., 24 Van Dam Street, New York City.
J. H. Hallberg, 25 W. 57th Street, New York City.
KLEIGL BROTHERS, 321 W. 57th Street, New York City.
The J. E. McAuley Manufacturing Company, 55 W. Adams Street, Chicago, Ill.
Morello Company, Inc., 600 W. 57th Street, New York City.
W. G. Freeboy, 1870 Belle Avenue, San Francisco.
STRONG ELECTRIC CORPORATION, 2501 La Grange Street, Toledo, O.

Lamps, Reflectors Arc

A carbon arc lamp for motion picture projection using a reflector for projecting the light through the aperture of the picture machine. The complete lamp contains as a part of the unit an automatic arc control adjusted to operate at a variance of a fraction of a volt at the arc. The advantage of the reflecting arc lamp is that it will operate from 20 to 25 per cent of the electrical current necessary to operate the old style arc lamp. The carbons used are much smaller in size making an additional saving. The reflector arc is now accepted as a necessity by progressive exhibitors, because, in addition to saving electric current, it produces a flat even field of bright crisp white light which is very desirable in motion picture projection. Prices range from around $125 to $550.

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HALL & CONNOLLY, INC., 24 Van Dam Street, New York City.
J. H. Hallberg, 25 W. 57th Street, New York City.
KLEIGL BROTHERS, 321 W. 57th Street, New York City.
The J. E. McAuley Manufacturing Company, 55 W. Adams Street, Chicago, Ill.
Morello Company, Inc., 600 W. 57th Street, New York City.
W. G. Freeboy, 1870 Belle Avenue, San Francisco.
STRONG ELECTRIC CORPORATION, 2501 La Grange Street, Toledo, O.

Lenses

For motion picture theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamp-house and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3 1/4 inches).

The one-eighth and one-quarter sizes are furnished in equivalent foci of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent foci of four and a half inches F. F. to ten inches E. F., and the three-quarters in equivalent foci of from six inches E. F. to ten inches E. F. There is also procurable a bifocal projection lens with a range of from one half to three quarters of an inch in focal length, designed to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the length size of the picture desired. Prices range from $10 to $150.

BAUSCH & LOMB OPTICAL COMPANY, Rochester, N. Y.
ILEX OPTICAL MFG. COMPANY, 726 Portland Avenue, Rochester, N. Y.
Jones & Hewitt Company, 54 Gordon Street, Boston, Mass.
Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH the advance in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Arno Stage Equipment Company, 151 Lafayette Street, New York City.
BRUCKNER-MITCHELL, INC., 332-340 W. 22nd Street, New York City.
PETER CLARK, INC., 544 W. 30th Street, New York City.
GALLAGHER ORCHESTRA EQUIPMENT COMPANY, 612 Elm Street, Chicago, III.

Lighting Control Equipment

THE modern theatre, with a well balanced and effective lighting system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades. Generally each color group has its own master control which is cross-interlocked with the ground master wheel device. Efficient control systems are available for every size house, no matter how small or how large.

FRANK ADAM ELECTRIC COMPANY, 3450 Winder Avenue, St. Louis, Mo.
Chicago Switchboard Manufacturing Company, 426 E. Clinton Street, Chicago, Ill.
HUB ELECTRIC COMPANY, 2220 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4002 Fullerton Avenue, Chicago, Ill.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.

Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures. Prices range from $7.50 up.

E. C. Adam Company, 502 Pine Street, St. Louis, Mo.
Art Lamp Manufacturing Company, 1436 W. Wabash Avenue, Chicago, Ill.
Art Metal Manufacturing Company, 1921 E. 61st Street, Cleveland, O.
Cloud Neon Lights, Inc., 50 E. 42nd Street, New York City.
I. P. Pekka, Inc., 220 11th Avenue, New York City.
The Edwards P. Guth Company, 2512 Washington Street, St. Louis, Mo.
Hankel & Brit, 411 Michigan Avenue, Chicago, Ill.
HUB ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.
KLUEHL BROTHERS, 321 W. 59th Street, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Metal Craftsmen Company, 27 E. 22nd Street, New York City.

CINEPHOR Lenses

Made by

AMERICA'S LEADING
OPTICAL INSTITUTION

STARTING in Bausch & Lomb's own optical glass plant, the largest in America, every operation in the manufacture of Cinephor Lenses is controlled by experts working to the most exacting standards of precision.

As a result Cinephor Projection Lenses give remarkable flatness of field, maximum contrast between black and white, brilliant illumination and critical definition. Write for complete literature.

BAUSCH & LOMB OPTICAL CO.
679 St. Paul Street
Rochester, N. Y.
The arc types are made in sizes of 3 amperes up to 150 amperes. They come complete with stand and attachment cord and connector. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood-lighting.

The incandescent spotlights are in sizes of from 220 volt to 2000 volt. The sizes usually used are 250, 400, 500 and 1000 volt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organism. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for floodlighting from the wings. Prices range from $12 to $500.

FRANK ADAM ELECTRIC COMPANY, 2650 Windsor Avenue, St. Louis, Mo.

BELSON MANUFACTURING COMPANY, 800 Sibley Avenue, Chicago, Ill.

BEST DEVICES COMPANY, Film Building, Cleveland, O.

Brenkert Light Projector Company, 734 St. Aubin Avenue, Detroit, Mich.

CHICAGO CINEMA EQUIPMENT COMPANY, 1726-1741 N. Southfield Avenue, Chicago, Ill.

Chicago Switchboard Manufacturing Company, 626 S. Clinton Street, Chicago, Ill.

HALL & CONNOLLY, INC., 24 Van Dam Street, New York City.

HUB ELECTRIC COMPANY, 2225 W. Grand Avenue, Chicago, Ill.

KLIEG BROTHERS, 321 W. 50th Street, New York City.

Major Equipment Company, 4949 Fullerton Avenue, Chicago, Ill.

Milwaukee Electric Switchboard Company, 150 Clinton Street, Milwaukee, Wis.

W. C. Preddy, 157 Golden Gate Avenue, San Francisco, Calif.

Reed & Illuminating Company, 1417 W. Jackson Boulevard, Chicago, Ill.

Twin City Neon Company, 3219 Nicollet Avenue, Minneapolis, Minn.

Westinghouse Lamp Company, 159 Broadway, New York City.

WM. Wundark Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Liquid Soap

Refer to SANITARY SPECIALTIES

Lithographers

This is the show business. The one sheet, three-sheet and 24-sheet are business pullers. They lend a splash to outdoor and lobby board advertising. In having special lithographic work done on special attractions theatre men generally prefer the block letter type because of the greater speed in production. In outstanding instances exhibitors have billed a show with 48 sheets. The cost of special lithographic work depends upon volume.

Block posters adapted from suitable designs are well-marking and used extensively. One-sheets, three-sheets and six-sheets, used liberally both in and outside of the lobby, and 24-sheets on billboards, provide the box office with a constant drawing power.

E. R. Dandley & Son Company, 731 Plymouth Court, Chicago, Ill.

Morgan Lithographic Company, E. 17th and Payne Avenue, Cleveland, O.

The U. S. Printing & Lithograph Company, 497 First National Bank Building, Cincinnati, O.

Lobby Gazing Balls

Refer to GAZING BALLS

Lobby Decorations

Refer to INTERIOR DECORATION

Lighting, Flood

Refer to FLOOD LIGHTING

Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

Lighting and Power Plants

Emergency lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply. It is said that the financial loss suffered by admissions returned by a theatre through only one power failure a year would more than compensate for the cost of equipment of this type. In addition to financial loss, a power failure during a performance frequently results in loss of life and property through the resultant panic.

Emergency lighting plants are made in several types such as the gasoline engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

The first source of power for the emergency lights of the theatre is the regular power supply, either from central station lines or from private generating plant. In the case of the private electric plant, if it is automatically operated, it can be so installed with an automatic transfer switch that the instant the regular supply of current fails, the private electric plant is automatically started. The electric plant then supplies the electrical needs of the theatre to the extent of its capacity. This it continues to do for as long as the regular supply is shut off. When this service is again resumed, the plant automatically stops.

The second source for the emergency, exit or hazard line circuits, is a special heavy duty glass jar storage battery, which is automatically kept charged by a motor generator set or rectifier. The capacity of the plant depends upon the total necessary load and the length of time protection is desired. The normal alternating current is fed through the transfer switch direct to the lighting lines and in the event of power failure, the batteries to the lighting lines. The batteries then supply the necessary power until the normal service is resumed, or until the batteries are discharged.

In some states the emergency, exit and hazard light circuits must be of a lower voltage than that of the normal power supply lines. In such cases, a transformer is used to step-down the supply line voltage to that of the emergency circuit voltage.

The third source of supply for the emergency circuits is the motor generator set itself. In case the A.C. transformer circuit, which normally feeds the 32-volt lights, should fail the motor generator set is operated from the main power supply line and connected to the emergency exit light circuits through the battery circuit. The battery will carry the lights only as long as necessary to start the motor generator set. After the motor generator is started the battery floats on the line.

The heavy-duty storage battery is kept continuously charged by means of a motor generator set, which is operated from the regular power lines, on an individual circuit separate from the emergency circuits.

Benson Hydro & Electric Co., Inc., 1400 Broadway, New York City

F. H. Koch, Minneapolis, and Company, Beloit, Wis.

Kohler Company, Kohler, Wis.

ROTH BROTHERS, 1274 Adams Street, Chicago, Ill.

Universal Motor Company, Oakham, Wis.

Weir-Kiley Corporation, Station H, Cincinnati, O.


Lights, Aisle

Refer to AISLE LIGHTS

Lights, Exit

Refer to EXIT LIGHT SIGNS

Lights, Spot

ARE made in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood.
Lobby Display

An attractive lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display.

Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

Adwin Corporation, 727 Seventh Avenue, New York City.
Davis Bulletin Company, Lock Street, Buffalo, N. Y.

Lobby Display Frames

Lobby advertising is an obviously effective business stimulant and in this connection the use of lobby display frames virtually ranks first in importance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames.

In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

Artistic lobby display frames are now available which contain mirrors in the center with space for lithographs on either side. Or, display frames in the form of corner cases may be advantageously used. Literature on corner cases is visible from both the lobby and street sides. Lobby display frames of brass with finishes such as satory bronze, verde antique, brushed brass, oxidized brass, gun metal, dull copper, have the advantage of requiring no polishing.

Overcrowding of the lobby with display frames produces a detrimental effect and for this reason it is necessary that good judgment and care be exercised not only in the selection of the frames but in their placing as well. Working from blue prints or an accurate diagram enables manufacturers to suggest effective and harmonious arrangements for equipping the lobby with a display frame scheme.

The Arvay Sign Company, Inc., 421 Film Exchange Building, Cleveland, Ohio.
Bilt-Rite Manufacturing Company, 447 N. Wood Street, Chicago, Ill.
Lohman-Spangler Corporation, 1600 Broadway, New York City.
Edward G. Reichard Manufacturing Company, 110 E. Second Street, Columbus, Ohio.
Reuben Studios, 112 Prospect Avenue, Cleveland, Ohio.

Lobby Furniture

Refer to Furniture, Theatre

Locks, Panic Bolts
Refer to Bolts, Panic

Luminous Paints

LUMINOUS paints are being used more and more in theatrical production work. The sets and costumes may be so covered with this material that their coloring is different under different tones of light, or certain sections may be invisible altogether until acted upon by certain classes of light vibrations. A method which came into use during 1929 employs the ultra violet ray, acting upon certain fluorescent materials. These materials are substances, the atomic structure of which is such that instead of absorbing short wave lengths, they receive them and throw them back as longer waves, the colors of the waves (the colors beheld by the observer) depending on the wave lengths.

A. Strahl, 101 W. 41st Street, New York City.

Luminous Signs
Refer to Signs, Directional

Machines, Pop Corn
Refer to Pop Corn Machines

Machines, Tickets

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets. Prices range from $275 to $450.

Arvay Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
Automatic Ticket Register, Paramount Building, New York, N. Y.
General Register Corporation, Paramount Building, New York City.
O. B. McClellan Company, 139 Lyndale Avenue, North, Minneapolis, Minn.
Mid-West Ticket & Supply Company, 910 S. Michigan Avenue, Chicago, Ill.
National Electric Ticket Register Company, 1006 Kienlen Avenue, St. Louis, Mo.
Simplex Ticket Company, 315 W. Grand Avenue, Chicago, Ill.
Simplex Register, Paramount Building, New York, N. Y.
U. S. Ticket Company, Port Smith, Ark.
World Ticket & Supply Company, 1690 Broadway, New York City.

Marble, Natural

Marble, both in exterior and interior construction, lends a stately appearance to the theatre. It is a substantial and everlasting material, and has been found appropriate for grand stairways, colonnades and such other features of the interior coming within the range of vision of the patron as he enters the theatre.

Appalachian Marble Company, Knoxville, Tenn.
Carthage Marble Company, Carthage, Mo.
Chicago Pinkstone Company, 2465 W. George Street, Chicago, Ill.
The Georgia Marble Company, Tate, Ga.
Vermont Marble Company, 101 Park Avenue, New York City.

Marques
Refer to Canopies, Theatre
SUPER-LITE LENSES

WISELY CHOSEN BY AMERICA'S BEST THEATRES

NEW BIFOCAL SUPER-LITE LENS F:2.0
A variable focus lens with a wide range of focus for both silent and sound film.

SERIES III. SUPER-LITE LENS F:2.0
Standard full Half_Size lens furnished in short focus as low as 4° E. F. and up to 10° E. F.

SERIES IV. SUPER-LITE LENS F:2.0
Full 3" diameter lens to meet the demand for more light for longer throws. 6° E. F. to 10° E. F.

Quality Guaranteed

PROJECTION OPTICS CO., INC.
330 Lyell Ave.
ROCHESTER, N. Y.
U. S. A.

Mats, Runners
As a protection to carpets and as a means of keeping the theatre clean during bad weather mats and runners are used in theatre lobbies and aisles. Leather mats are most common in lobbies, having a mesh for dirt and slush to drop through. The irregular features of the leather mat surface prevent slipping.

Runners for aisles and foyer are usually made of a hard material and are laid over carpets as a protection.

Mazda Lamps
Refer to LAMPS, MAZDA

Mazda Regulators

This is an electrical device for changing 110 volt or 220 volt current to 30 volt, 50 amperes current for use with 900 watt incandescent projection lamps.
THE GARVER ELECTRIC CO., Union City, Ind.
J. R. Hallberg, 33 W. 57th Street, New York City

Miniature Golf Courses
Refer to GOLF (MINIATURE), COURSES AND EQUIPMENT

Motion Picture Cable
Refer to CABLE, MOTION PICTURE

Motor Generators
Refer to GENERATORS, MOTOR

Motors, Electric
It is not a question of "whether the wheels go around" in the theatre of today but, rather, how they go around.

Electric motor development has kept pace with the rapid strides made in other fields of the technical side of exhibition. With sound equipment the motor plays an increasingly important part in theatre operation.

Baldor Electric Company, 401-45 Duncan Street, St. Louis, Mo.

General Electric Company, 1 River Road, Schenec- tady, N. Y.

Continental Electric Company, 325 Ferry Street, Newark, N. J.

The Ideal Electric & Manufacturing Company, Mansfield, O.


Hobart Brothers Company, 113 W. Water Street, Troy, N. Y.

Master Electric Company, Dayton, O.

Robinson & Meyers Company, Springfield, O.

The Wigginton Company, 446 N. Church Street, Kalamazoo, Mich.

Motors, Phonograph
Refer to PHONOGRAPH MOTORS

Motors, Projector

MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m. to 4,000 r.p.m.

Booth Electric Company, 2254 W. Ohio Street, Chicago, Ill.

Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.

Music and Sound Reproducing Devices

MUSIC and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture. Non-synchronous instruments range in price from $275 up. The price range of synchronous equipment is quite wide, but may be said to be roughly from several hundred dollars to $10,000.

Non-synchronous equipment, however, has importance among motion picture theatre apparatus primarily as an augmentation of the synchronous sound equipment. The non-synchronous device is commonly installed along with the synchronous apparatus, in the same manner that public address systems are added to the regular sound layout. Incidental music not provided for in the regular screen program, and entertainment for the standees in the foyer, may be supplied by the non-synchronous equipment.

Among the developments in motion picture sound is the increase in the employment of the sound-on-disc method of reproduction. Experiment has eradicated many of the disadvantages of this method and increased its advantages, and as a result one producer, long committed exclusively to the use of the sound-on-disc method of recording, has taken measures for the adoption of the film method also. Installation of both sound-on-disc and sound-on-film reproducing equipment is thus recommended by authorities for theatres which in the early days of sound might have been advised to economize by installing disc equipment only.

Amplion Radio Corporation, 152 W. 31st Street, New York City.

Audio Products Corporation, 138 West Avenue, Long Island City, N. Y.


Beethoven, Incorporated, 1514 Davenport Street, Omaha, Neb.

E. S. Bart Scientific Laboratory, 900-04 E. California Street, Pasadena, Calif.

Clay Engineering Company, 5500 Eastern Avenue, St. Louis, Mo.

Dufrene, Inc., 3589 E. Jefferson Street, Detroit, Mich.

Electric Phonograph Corporation, 2496 University Avenue, St. Paul, Minn.

Electrical Research Products, INC., 229 W. 57th Street, New York City.

FOTO-YOUD COMPANY, 817-819 Granby Street, Norfolk, Va.

Film Sound Corporation, 1525 E. 18th Street, Cleveland, Ohio.

The Film Speaker Company, 1305 N. Hudson Street, Oklahoma City, Okla.

Gates Radio & Supply Company, Quincy, Ill.

General Talking Pictures Corporation, 218 W. 42nd Street, New York City.

Great Central Electric Manufacturing Company, Ografaia, Neb.

The Link Company, Inc., Breckinridge, N. Y.

Reproducers Corporation, 450-452 E. 133rd Street, New York City.

The D. E. Knotts Company, 2115 Madison Avenue, Norwood, O.

MELLAPHONE CORPORATION, Keith-Albee Theatre Building, Rochester, N. Y.

The Menilophone Company, 1199 Delaware Avenue, Detroit, Mich.

Mills Novelty Company, 4130 Palmer Avenue, Chicago, Ill.

National Motion-Ad Company, 2448-50 Prairie Avenue, Chicago, Ill.

The Natural Voice Amplifying System, 1418 Walnut Street, Philadelphia, Pa.

Other Manufacturing Company, 2209 Payne Avenue, Cleveland, O.

The Orchestophone Company, 47 W. 18th Street, New York City.

The Orchestophone Company, 1124 W. Austin Avenue, Chicago, III.

The Orchestophone Company, 1010 George Street, Chicago, Ill.

ProJECTION OPTICS CORPORATION, 259 W. 39th Street, New York City.
End Your Back Stage Worries by Installing the Nationwide Endorsed Stage Equipment

AUTOMATIC SCREEN ADJUSTER
STAGE RIGGING AND HARDWARE
COUNTERWEIGHT SYSTEMS
ASBESTOS CURTAINS
STEEL CURTAINS
SOUNDPROOF CURTAINS
HAND AND ELECTRIC CURTAIN HOIST
DRAW CURTAIN TRACKS
ELECTRIC DRAW CURTAIN CONTROL
ORCHESTRA PIT LIFTS
ORGAN CONSOLE LIFTS
STAGE LIFTS
MOVEABLE STAGE BAND CARS
TALKIE HORN TOWERS
CONTOUR CURTAIN
MECHANICAL STAGE EFFECTS
REVOLVING STAGES

Information on any of these products will be gladly furnished upon request

“Stage Equipment with a Reputation”

PETER CLARK, INC.
Stage Equipment Specialists for Over 25 Years
544 West 30th St. New York City

new products

... in the motion picture theatre field are naturally everlastingly interesting to motion picture theatre people. Much time and money is therefore spent in efforts to announce them, to describe them, so that motion picture people may keep abreast of the times.

Unbiased descriptions in the editorial columns of a publication form one example of the effort made to give this highly desirable information. But supplementing such reports are the advertisements. To give information concisely and accurately, is the precise purpose of advertisements, and the wise buyer looks to them, too, for the information he needs about new product.

AT LAST

we have perfected a talking needle different than any needle that has ever been played before.

The cost of a carton of 100 packages, packed 50 needles to each package, is $6.00.

Samples will be mailed upon request.

Wall-Kane Needle Mfg. Co., Inc.
3922—14th Avenue, Brooklyn, N.Y.
Of the closed type perhaps a popular kind is made in an elaborate design with lamps concealed above in the music sheet compartment. Among the newest is the semi-closed type which has a solid rack of the open end design, with a 10-watt lamp concealed above the rack under a triangular shaped shade, or hood; this stand has also a flat table for the convenience of musicians. The new resonant type of the closed design, having two 10-watt lamps concealed in the enclosure in which the music rack is placed; the resonator is below the music rack; this stand increases the volume and resonance of the orchestra and eliminates all pit light from about 90 per cent of the house. It gives the musicians better light with 1.288 wattage. Prices range from $15 to $75.

Manufacturers of music stands are also prepared to supply conductor stands to harmonize with the type of music stand used. Prices range from $15 to $55.

Carlson Cabinet Company, 616 W. Elm Street, Chicago, Ill.
J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
Chicago Cinema Equipment Company, 1746-1754 N. Springfield Avenue, Chicago, Ill.
Gallagher Orchestral Equipment Company, 616 W. Elm Street, Chicago, Ill.
Kliegl Brothers, 521 W. 39th Street, New York City.
The Liberty Music Stand Company, 1900 E. 111th Street, Cleveland, O.

Needles, Phonograph Needles are short slender pieces of hardened steel, pointed on one end, which ride in the grooves of a record. Because of the sound irregularities in this groove the needle is set in vibration and it in turn operates a diaphragm.

Biulliantone Speaker Company of America, 717 Seventh Avenue, New York City.
General Phonograph Company, 95 W. 43rd Street, New York City.
Wall-Rank Needle Manufacturing Company, Inc., 3522 114th Avenue, Brooklyn, N. Y.

Novelties, Advertising Refer to ADVERTISING NOVELTIES Oil Burners Refer to HEATING SYSTEMS, OIL

Organ Lifts Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

IT is hardly necessary here to call attention to the ever growing importance of organ music in theatres. Next to the film and projection machines, the organ today is a recognized necessity and a proven box office attraction. Virtually every piece of the organ's place and use in theatres has been discussed in numerous articles in BETTER THEATRES.

Space here will not permit, nor is it desirable, that a lengthy discussion of organ and organ music be given. It is in order to call attention, however, to several facts in connection with organs that are of vital importance in the recent development. One of these is the location of the organ grilles. While these have been conspicuous in the past, usually on either side of the stage opening a number of theatres are now placing the organ grille in the ceiling, directly in front of the center of the prosenium. At the Roxy theatre in New York, the organ grilles are located beneath the stage.

Mounting the organ console on an elevator so that the organist may be brought into full view of the audience during a solo is another comparatively recent feature that is winning great vogue. Double consoles are now used in a number of theatres in this manner.

In the purchase of an organ the theatre owner should realize that the instrument is built for theatre work.

In the main, aside from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church are obviously at variance.

The result is that organs for theatres are built along exacting lines, especially for the work they are intended to perform.

Maxey-Barton Organ Company, 414 Maller Building, Chicago, Ill.
Beman Organ Company, 16 Eldridge Street, Binghamton, N. Y.
Bennett Organ Company, Rock Island, Ill.
Estey Organ Company, Estey Street, Brattleboro, Vt.
Brooks Organ Company, 630 Campbell Avenue, West Haven, Conn.
Hillsong, Lane Company, Alliance, Ohio.
Gold Kline & Sons, Inc., 4915 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 205 S. Wabash Avenue, Chicago, Ill.
The Link Organ Company, Binghamton, N. Y.
Marr & Colton Company, Wauwat, N. Y.
M. P. Moller Company, Hagerstown, Md.
Robert Morton Organ Company, Van Nuys, Calif.
National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.
Nelson-Wiggin Piano Company, 1731 Belmont Avenue, Chicago, Ill.
Pape Organ Company, 519 N. Jackson Street, Lima, O.
Henry Fischer's Sons, Inc., 918 Mason Avenue, Louisville, Ky.
J. P. Seeburg Company, 1151 Dayton Street, Chicago, Ill.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

Organs, Automatic

A GREAT many automatic organs are used by smaller theatres throughout the country. These instruments may be played either manually or by roll. The instrument is usually placed in the center of the orchestra pit. The pipes are mounted directly behind the upright console and the whole occupies only a slightly larger space than an ordinary upright piano. Other pipes are contained with the console, such as flutes, quintadens, etc., and a number of orchestral combinations and effects are possible with an automatic organ. It is possible also, when using rolls, to operate the instrument from any point of vantage in the house such as the projection booth, manager's office, etc., by simply pressing a button on the remote control board. Music rolls for automatic instruments have been developed that will play simultaneously for more than one button. The roll may be reversed or jumped to any point of its length to obtain appropriate music for the particular action on the screen. In-
Exhibitors especially musical.

A multi-stage, uniform chamber. Temperatures are the pitch, outside consequent of the instruments. These machines are made so as to give the proper wind supply for the size organ for which it is desired. Kinzie Engineering Company, Lansdowne, Pa.

Erie Electric Organ Blower Company, Ossining, N. Y.

Organ Blowers

The theatre organ, in the range of musical instruments which it reproduces, is orchestral in performance. Perhaps no musical instrument is as responsive to the human touch. Chimes, marimbas, harps, vibra-harps, celestes, xylophones, bells, glockenspiels—the range of instruments is limited only by the prices of the instrument installed. And each instrument must be as finely constructed as the instruments used by the orchestra.

J. C. Despain, Inc., 1770 Beretna Avenue, Chicago, Ill.


Organ Heaters

Reaction upon organ music and the instrument itself of cold weather and dampness has led to the development of organ chamber heaters which keep the temperature in the chamber at a uniform degree, preventing loss of pitch, and deterioration of the organ. Electric heaters with thermostat control are used for this purpose. Organ chambers are usually tuned at a temperature of from 65 to 70 degrees. If the temperature is allowed to drop 10 degrees below the tuning temperature the metal pipes become flat by a quarter or half tone. A 10 degree rise above the tuning temperature will cause the same pipes to become sharp and further rise puts many of them out of pitch. The effect of dampness is to cause a swelling and consequent deterioration of wooden chests, pipes and other parts in the chambers.

Since organ chambers are not standard in size the amount of heating equipment must be determined for each chamber. The larger the chamber or the greater the area exposed outside walls, the larger must be the wattage of the heater installed. Heaters should be mounted near the bottom of exposed or outside wall so that rising warm air from heater will counteract the descending columns of chilled air. Thermostats should be located at the point the best circulation takes place and out of reach of direct heat from heaters.

Organ loft heaters may be so constructed as to deflect the heat back to the floor of the organ chamber, allowing the hot air to mushroom out before rising through the organ mechanism. This is accomplished by a hooped top.

In large theatres operating afternoon and evening heaters are usually left in operation 24 hours. In smaller houses they may be disconnected when the show is over and started again by simply throwing a switch when needed. Prices range from $48 to $110 per set.


Kausalite Manufacturing Company, 8129 Rhode Avenue, Chicago, Ill.

ThePrometheus Electric Corporation, 806 W. 18th Street, New York City.

Time-O-Stat Controls Company, Elkhart, Ind.

Organ Lifts

Refer to LIFTS AND ELEVATORS FOR ORCHESTRA, ORGAN AND STAGE

Organ Music

The varied and exacting requirements of appropriate music for the theatre organ have prompted publishers to give special consideration to this field with the result that music has been compiled and arranged that is especially suited for the theatre organ. Such collections may be obtained in book form containing classic pieces, modern, sacred, opera numbers, marches, etc.

D. Appleton & Company, 24 W. 22nd Street, New York City.

Organ Rolls

Refer to MUSIC ROLLS

Artists of the above type range in price from $2,600 to $2,500.

The Link Company, Inc., Binghamton, N. Y.

Marquette Piano Company, 2435 Wallace Street, Chicago, Ill.

Nelson-Wiggin Piano Company, 1721 Belmont Avenue, Chicago, Ill.

Orchestras Piano Company, 715 N. Kedzie Avenue, Chicago, Ill.

J. P. Seeburg Piano Company, 1310 Dayton Street, Chicago, Ill.

Organ Slides

Refer to SLIDES

Ornamental Fountains

Ornamental fountains are invariably placed of interest in the theatre. In addition to their decorative value they create a desirable atmosphere of coolness in the summer time through the sound of the trickling water as it falls into the base of the fountain.

Ornamental fountains may be obtained in many sizes and in many forms. The water supply is provided by a small pump operated from light socket current, the same water being used over again in most instances.

Batchelder-Wilson Company, 2955 Artesian, Los Angeles, Cal.

The Crane Company, 850 S. Michigan Avenue, Chicago, Ill.

Kugler Brothers, 321 W. 50th Street, New York City.

Bundt-Geppert Manufacturing Company, 52 Second Street, Milwaukee, Wisc.

The Mulvey W. Taylor Company, Warren, O.


Ornamental Bronze and Iron Work

Refer to BRONZE AND IRON WORK

Paint, Plastic

Refer to PLASTIC PAINT

Paint, Screen

A PAINT for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with
two coats. Prices range from $1.75 to $3.50.

DA-LITE SCREEN COMPANY, 2714 N. Crawford Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

HEWES-GOTHAM COMPANY, 529 W. 47th Street, New York, N. Y.
Pittsburgh Plate Glass Company, 1618 Frick Building, Pittsburgh, Pa.

Panel Boards

With lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is, endurable, elastic and efficient.

FRANK ADAM ELECTRIC COMPANY, 3650 Wind-
sor Avenue, St. Louis, Mo. BELLON MANUFACTURING COMPANY, 890 Sibley Street, Chicago, Ill.

Bull Dog Electric Products Company, 1710 Joseph Campeau Street, Detroit, Mich. The Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.

General Electric Company, 1 River Road, Schenect-
dy, N. Y., HOFFMANN—SOONS, 187 First Avenue, New York, N. Y.

HUB ELECTRIC COMPANY, 1225 W. Grand Avenue, Chicago, Ill.

Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.

The W. F. Parkinson Electric Manufacturing Company, Plainville, Conn.

Paper Drinking Cups

Refer to DRINKING CUPS, PAPER

Paper Towels

Refer to TOWELS, PAPER

Paper Mache

PAPER mache is extensively used in theatres in the building of ornamental relief decorations. This material has the advantage of being light and durable with the added feature of being comparatively inexpensive. It is particularly adapted for stage and screen settings, being used for this purpose by a number of the country's leading theatres. Alpha Compressed Wood Company, 2544 Larrabee Street, Chicago, Ill.

Paste, Poster and Labelling

ENDING to efficiency in a theatre or-
organization is a prepared wheat pow-
der, which, when mixed with cold water, mixing easily and offering an adhesive paste for all types of poster billing.

HEWES-GOTHAM COMPANY, 520 W. 47th Street, New York, N. Y.

Arthur S. Hoyt Company, 90 Broadway, New York City.

Peanut Roasters and Popcorn Machines

Refer to POP CORN MACHINES

Perfumed Disinfectants

Refer to DISINFECTANTS, PERFUMED

Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact en-
closures as the motion picture auditori-
um. These odors may be effectually eliminated by the use of highly aromatic perfumes, which are diffused through-out the air. One method of diffusion is the simple one of placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily ab-
sorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area bey-
ond.

Another widely used method is to spray the air with a perfume at suitable intervals.

A trifle less simple and perhaps more effective method is that of placing perfu-
me in a disseminator located at the ventilating fan so that the evaporated liquid will be carried by the solidified perfume and its fragrance through the auditorium along with the fresh air.

Prices vary from 50 cents for the vase-
dissemiators, to $2.50 for the ventilat-
system disseminators. A variety of odors are obtainable at from several dol-
ars to $7.50 per pound.


Photography

THERE are several phases of photog-
raphy having a close relationship to the theatre. Special theatre layout stills are produced at a cost which depends upon the volume and extent of the work required. Trailers range in price from 5 cents a foot to 10 cents; the price of special cutting depends upon volume and extent of work; scenic likewise are specially priced.

Holland Picture Productions, 1402 Broadway, Detroit, Mich.

Phonograph Motors

PHONOGRAPHS motors are small motors that drive the turntable of a phonograph or non-synchronous device. These replace the spring motor that requires the muscles of its "human" motors are uni-
versal and work on 110 volts, 60 cycles, or most any lighting circuit. Others work on A. C. current only and are designed for frequency ranges which the purchaser must specify.

Allen-Hough Carriage Company, 279 Walker Street, Milwaukee, Wis.

Bedine Electric Company, 2254 W. Ohio Street, Chi-
icago, Ill.

J. A. Fischer Company, Inc., 387 Seventh Avenue, New York, N. Y.

General Electric Company, 1 River Road, Schenec-
dady, N. Y.

L. S. Gordon Company, 1500 Montrose Avenue, Chi-
icago, Ill.

The Imperial Electric Company, Akron, O.

The Lakeside Supply Company, 73 W. Van Buren Street, Chicago, Ill.


United Air Cleaner Company, 9705 Cottage Grove Avenue, Chicago, Ill.

Phonograph Turntables

PHONOGRAPHS turntables are metal roating discs on which the records are placed for reproduction. These discs are rotated by phonograph motors, either spring or electric, and have a de-
vice to regulate the running speed. The to-
ps of these discs are covered with a velvety fabric to eliminate danger of scratching the record. Alongside the turntable is a supporting arm that car-
ries the needle.

Bedine Electric Company, 2254 W. Ohio Street, Chi-
icago, Ill.
The Five-O-Phone Company, Florals, Air.

Ferrard Manufacturing Company, Inc., Metropolitan Building, Long Island City, N. Y.
The Lakeside Supply Company, 73 W. Van Buren Street, Chicago, Ill.

Reiser Manufacturing Company, 15 Michigan Street, Milwaukee, Wis.

Wholesale Radio Service Company, Inc. 6 Church Street, New York City.

Photoframes

THESE are carried as standard stock in sizes 11x14 and 22x28 to accommodate photographs furnished with film features. Prices range from 75c to $1.50.

The Newman Manufacturing Company, Norwood Sta-
tion, Cincinnati, O.

Pianos

PHIANOS vary in size and type, depend-
ing upon the use to which each is to be put. Both upright and baby grand, reproducing and non-reproducing pianos, are widely used in theatres as entertain-
ment and to accompany the picture. The use of pianos on the mezzanine of the theatre is becoming more and more general. The larger theatres will have as many as six and eight pianos as a part of the permanent equipment.

The Baldwin Piano Company, 147 W. Fourth Street, Cincinnati, O.

W. W. Klineball Company, 308 S. Wabash Avenue, Chicago, Ill.

The Link Company, Inc., Binghamton, N. Y.

Nelson-Wiggen Piano Company, 1741 Belmont Ave-
ues, Chicago, Ill.

J. P. Seaborg Piano Company, 1510 Dayton Street, Chicago, Ill.

The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

Piano Trucks

THE theatre today must operate on an efficient basis. Its costly equipment must be guarded against inadvertent damage. Equipment, also, must be moved from one section of the theatre to another. To accomplish these tasks, a theatre should be amply equipped with time-saving, safety-saving and utility-
saving devices. The piano truck is a guard against damage to the piano or organ which must be moved about the theatre stage or other parts.

THE J. H. CHANNON CORPORATION, 223 W. Erie Street, Chicago, Ill.

Picture Sets

PICTURE sets in non-presentation houses are usually changed seasonably or prepared for holiday programs and special events. Theaters offering pre-
sentations must make its a point to change weekly the effects surrounding the pic-
ture screen.

Draperies and other equipment neces-
sary to the production of an artistic stage setting are readily obtainable.

Novelty Scene Studios, 340 W. 41st Street, New York City.

TIFFIN SCENIC STUDIOS, Torn, O.

Woolen Scene Studios, 212 Cass Street, St. Louis, Mo.

Pipe Organs

Refer to ORGANS

Plastic Paint

PLASTIC paint is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects
can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water sometimes also with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

In the decoration of theatres today, the use of plastic paint opens up a new field of expression to the architect and decorator. It is not only applicable in many striking and unusual texture effects to walls and ceilings, and in remarkably beautiful blended color combinations—but it is also adaptable to many unique, original and conventional treatments. It can be used in panels and frescoes, in sgraffito and relief work. Sprayed with bronze or aluminum powder over a richly colored background, it produces gorgeous gold and silver effects.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
The Craftsmen Company, 25-29 Antwerp Street, Brighton Station, Boston, Mass.
Hoechst, Inc., 244 West Washington Avenue, Chicago, Ill.
H. H. Wright's Sons Company, Bloomingdale, N. J.

**Plumbing Fixtures**

**EVERY** part of the theatre should be in keeping with the general architectural beauty of the theatre. Also, those parts of construction which are under cover of plaster and other exterior coverings must meet the requirements of building codes. The value of hidden fittings of high quality cannot be too strongly stressed as a factor in efficient and economical theatre operations. Included in these specifications are plumbing fixtures, both exposed and concealed.

Plumbing fixtures play an important part, both in the decorating scheme of a theatre and in the cost of insurance. They should, therefore, be investigated by the theatre owner, remembering that they may be had in both white and in colors, and with various distinguishing sanitary features.

The Crane Company, 530 S. Michigan Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.

**Pop Corn Machines**

**POP** corn machines offer an excellent opportunity for theatres to increase their revenue according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $39 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took $597.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five of its houses.

Pop corn machines may be had in a number of sizes and styles ranging from small models to elaborate machines which also include peanut warming facilities.

Burch Sales Company, 1432 Wyandotte Street, Kansas City, Mo.
C. Creuters & Company, 612 W. 22nd Street, Chicago, Ill.
Dunbar Company, 2652 W. Lake Street, Chicago, Ill.
Holcomb & Hohe Manufacturing Company, Indianapolis, Ind.
Kingery Manufacturing Company, 420 E. Pearl Street, Cincinnati, O.
Mr. M. E. Klinkel, Albion, Mich.
Star Manufacturing Company, 4477 Finney Avenue, St. Louis, Mo.
Tullock Manufacturing Company, 1213 Chouteau Street, St. Louis, Mo.

**Portable Projectors**

**PORTABLE** projectors are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in.

There is a model with a heavy pedestal for permanent installation.

Semi-Portatile projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdy constructed, are comparatively light in weight and may be moved from room to room or from one building to another. Specially designed carrying cases are also provided at slight additional cost for convenience in transporting for longer distances. For permanent installations, the model with the heavy pedestal no doubt has its advantages. Sound apparatus specially constructed for portable machines is available.

Acme Motion Picture Projector Company, 734 S. Wabash Avenue, Chicago, Ill.
Bell & Howell Company, 1601 Larchmont Avenue, Chicago, Ill.
Heewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Q. R. S.-Be Vry Corporation, 552 N. Michigan Avenue, Chicago, Ill.

**Corner of women's lounge PARAMOUNT THEATRE Lynn, Mass. C. W. & George L. Rapp, Architects**

The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
Safety Projector Company, 310 W. Second Street, Dubuque, Minn.

**Poster Frames**

Refer to FRAMES, POSTER

**Poster Paste**

Refer to PASTE, POSTER AND LABELLING

**Pottery, Decorative**

THE theatre, properly proportioned architecturally, requires almost meticulous care in decoration. Because of the volume of floor space and wall space, decorative pieces are imperative. Produced for this purpose is a pottery ware which fulfills all artistic requirements, whether the decorative scheme be period or modern.

Cambridge-Wheatley Tile Company, 1001 Woodburn Avenue, Covington, Ky.
The Krockod Petaly Company, Mt. Adams, Cincinnati, O.

**Poster Lights**

THESE are tubular shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

**Power Plants**

Refer to LIGHTING AND POWER PLANTS

**Printing, Theatre**

Refer to THEATRE PRINTING

**Programs**

**UNUSUAL** progress has been made in the publication of theatre programs in the past few years. Today the program is one of the outstanding advertising mediums of the motion picture house. It goes into the home where it is perused by the family. In obtaining programs the exhibitor need only specify the names of the attractions and the dates. Within eight hours programs containing effective copy, suitably illustrated, are completed. This is possible through the efficiency of highly organized and ably manned printing plants devoted exclusively to this work. Copy provided in theatre programs carries a well balanced selling "punch" creating a desire to see the attractions. The programs are amply illustrated and complete facts concerning stars, players, author and other matters of interest are included.

In the dissemination of theatre programs many theatres have regular lists of patrons to whom programs are mailed each week while others distribute the programs to patrons as they leave the theatre.

Prices range from $7.75 per thousand in one color to $8.50 per thousand in two colors. Prices decrease with additional thousands.

Prominent concerns specializing in this work are:

**EXHIBITORS PRINTING SERVICE, 711 S. Dearborn Street**

**Filmaco Company, 720 S. Wabash Avenue, Chicago, Ill.**

**Screen Publications, Box 216, Appleton, Wis.**

October 25, 1930 Exhibitors Herald-World
CONSTRUCTION of bigger and better theatres has developed a demand for a higher class of advertising. Offset color program covers are representative of the efforts of theatre owners toward increasing artistry and dignity in their advertising. These colored program covers are highly artistic and colorful. The fact that they are extensively used has been due to improvement of programs. Covers of this type at a reasonable cost considering their beauty and effectiveness. In fact, the use of program covers has enabled exhibitors to attain a highly desirable individuality in this phase of their advertising. These program covers combine all the elements of a program announcement with the necessary distinctive features of a high class house organ. Prices range from $5 per thousand to $7 per thousand, depending on size of cover.

Projection Booths and Equipment

THE projection room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection booth, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated. Though standardized in the general meaning of the word, the booth, in its placement, construction and equipment, should have individual treatment for each theatre. The skilled projection engineer should be consulted on this vital phase of motion picture presentation.

There are many things to keep in mind in the planning of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection. It is wise in a majority of instances to consult a skilled projectionist before purchasing this equipment for his knowledge of completeness and product is broad. The projection booth today is an efficiency room with an expert in charge, and the equipment purchaser should be selected with that in mind.

The design and layout of the projection room should have the careful attention of the architect for his knowledge of the time the plans for the theatre are being prepared. The co-operation of projection machine manufacturers or their distributors can profitably be called into use in the planning of a projection room and in considering its equipment. A number of factors are known where the design of the projection room, reverted to last minute consideration by the architect or owner has necessitated expensive remodeling when it has been found that beams and other constructional features made proper projection impossible.

The desirable projection room may vary in size but to accommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means should toilet facilities be provided and a shower bath be highly desirable.

For construction, a floor of 6 inch cement slab is recommended with 4 inch tile wall. Doors, windows and casings should be of steel. There should be two entrances to the booth. A room adjacent to the booth, at least by 8 and well ventilated should be provided for the generator.

It is important that in the event of fire the flame or smoke be kept out of the auditorium and for this reason the aperture on the front wall of the booth should be lined with steel and fitted with steel covers which will automatically drop when a fusible link melts that is over each projector, releasing the aperture covers.

At the Metal Works, 2601 Alamo Street, Dallas, Tex., COXACKIE HOLDING CORPORATION, Cohoes, N. Y.

ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 West Randolph Street, Chicago, III.

E. E. Patton Company, 1918 S. Wabash Avenue, Chicago, Ill.

Holmes Projector Company, 1414 Orchard Street, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 90 Gold Street, New York City.

THE NATIONAL THEATRE SUPPLY COMPANY, 32-96 Gold Street, New York City.

O.K. Harry Steel Company 2333 Papin Street, St. Louis, Mo.

E. E. Southern Iron Company, Kienland and Hamburg, St. Louis, Mo.


Projection Machines

PROJECTORS here referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment of the quality at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

Noticible in the latest developments are the efforts of the manufacturers to keep abreast of the exacting requirements for projection in conjunction with sound reproduction. A type of shutter designed to eliminate the heat from the film and to provide air currents tending to draw dust and dirt from the film, are among the latest developments.

All late model standard projectors are either constructed especially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film. The latter method, due to its greater dependability and density of filler, requires the use of much more amperage at the arc and this factor has been met with lamps and lamphouses of greater illuminative output capacity. Also the use of the perforated sound screen has to a very great extent added to the necessity of greater illumination. Moving picture projectors are now constructed more accurately and sturdily than ever before due to the more exacting requirements of talking picture projection and greater area of picture surfaces.

While thousands of dollars are frequently spent in many other departments of the theatre an apparent indifference to the value of the best possible projection has been shown by too many theatre owners in the past. Fortunately this attitude is undergoing a very marked change and projection is beginning to receive due attention.

The motion picture theatre, despite the many trimmings connected with its construction today, offers to the public as its chief attraction the film story on the screen. Even sound has not made clarity of image less important. That the projected image should be as bright and steady as is possible to produce by modern machinery and engineering skill goes without saying.

One of the handicaps to the securing of proper projection in the past has been in the delay given this phase of the theatre at the time plans for the house are made. In a measure responsibility for this may be placed with the architect who, in his desire to create a palace of beauty and grandeur has apparently failed to consider that such facilities are without purpose unless the thing which the public pays its money to see—the picture on the screen—is of a quality to produce the highest type of entertainment.

It is not the desire nor the intention here to go into any technical details concerning projection machines. It is rather aimed in these columns to impress upon the exhibitor who is not already alive to the fact that projection in his theatre should have his keenest attention. The picture with which his audience is confronted always and any skimping in its quality ultimately will be reflected in decreased receipts.

Prices of the standard projection machines range from $625 to $1,500.

Baldwin Motion Picture Machine Company, 21 E. Runyon Street, Newark, N. J.

THE COXACKIE HOLDING CORPORATION, Cohoes, N. Y.

ENTERPRISE OPTICAL MANUFACTURING COMPANY, 564 West Randolph Street, Chicago, Ill.

E. E. Patton Company, 1918 S. Wabash Avenue, Chicago, Ill.

Holmes Projector Company, 1414 Orchard Street, Chicago, Ill.

Kamins Corporation, 7331 Kimbark Avenue, Chicago, Ill.

Holmes Projector Company, 1414 Orchard Street, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 90 Gold Street, New York City.

Shaw Kaplan, 729 Seventh Avenue, New York City.

Morette Company, Inc., 600 W. 57th Street, New York City.

THE NATIONAL THEATRE SUPPLY COMPANY, 32-96 Gold Street, New York City.

The Pathé Company, Bound Brook, N. J.

Safety Projector Company, 210 W. Second Street, Duluth, Minn.

Projection Machine Parts

No machine is stronger or more efficient that its parts. Replacements in projection machines are a more Important phase of showmanship today.

NATIONAL PROGRAM & PRINTING COMPANY, 723 S. Wabash Avenue, Chicago, Ill.

Star Program Company, 1799 Jerome Avenue, New York City.
Three recent installations of Perfection Rheostats pile up the growing proof of leadership—

In Paramount Theatre, Paris, France —
In State Lake Theatre, Chicago —
In Warner’s Theatre, San Pedro, Cal.  

(To say nothing of the in-betweens)  

Such coast-to-coast evidence — across the Atlantic—and on to the Pacific—has an old and new world meaning for crowded-theatre-seeking executives.

For sale by the National Theatre Supply Co., Sam Kaplan, New York, and by your dealer.

HOFFMANN-SOONS
Electrical and Engineering Corporation

387 First Avenue  Moving Picture Theatre Electrical Specialists
Mfg. Division

than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.  
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.  
GOLDE & MANUFACTURING COMPANY, 213 Le Morne Street, Chicago, Ill.  
GUERCIO & BARTHET, 1018 S. Wabash Avenue, Chicago, Ill.  
Sam Kaplan, 727 Seventh Avenue, New York City.  
THE NATIONAL THEATRE SUPPLY COMPANY, 52-56 Gold Street, New York City.  
Freligion Machine Company, 265 Milwaukee Street, Milwaukee, Wis.  

Projectors, Advertising

EXPLORATION in the theatre lobby by means of an advertising projector using trailers from current or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of receding the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available.

Exhibitor Illustrating Company, 226 W. 54th Street, New York City.  
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.  

Projectors, Portable  

Refer to PORTABLE PROJECTORS  

Public Address Systems

PUBLIC address systems provide a means of electrically amplifying the voice. The microphone picks up the words, and as electrical energy corresponding to the original sound waves, these "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as backstage.

H. J. Baier & Son Public Address Systems, Inc., 3714 Lee Road, Cleveland, O.  
Gates Radio & Supply Company, Quincy Ill.  
The Orchestron Company, 42 W. 18th Street, New York, N. Y.  
WESTERN ELECTRIC COMPANY, 258 W. 57th Street, New York City.  

Publicity Clocks

THIS is a device designed to produce revenue for the theatre by means of securing advertising from neighborhood merchants and shops. The publicity clock is placed in the projection room and projects the advertisement of a local business upon a circular face to either side of the proscenium arch. Upon this face are shown in silhouette the hours and hands of a clock. The clock shows the time and a new advertisement is projected upon its face every two minutes. Some manufacturers of the clock operate upon a basis of paying the theatre a certain amount of money for the privilege of installing the clock for one year in his theatre. They can obtain the advertising from the neighborhood stores. As the value of the advertising increases, the sum which the theatre obtains from the manufacturer increases.

Seth Thomas Clock Company, 19 W. 44th Street, New York City.  
Western Clock Manufacturing Company, 167 Lafayette Street, New York City.  

Publicity Films

THEATRE publicity assumes many forms and the alert exhibitor utilizes each at some time or other to suit the occasion. One of the most effective forms is the publicity film, which may be presented as a local news reel, a trailer, a presentation, a leader, a playlet, etc. In some cases as many as ten such films are run, giving the exhibitor advertising for his own business or an income from the charge he makes for this advertising other businesses.

Alexander Film Company, 3865 S. Broadway, Denver, Colo.  
Appreciation Films, Inc., 1029 S. Wabash Avenue, Chicago, Ill.  
Leuba & Noelting, Inc., 245 W. 55th Street, New York City.  

Radium Paint

RADLUM paint is a substance which gives a spectacular effect to the stage when the house is darkened. Its application has been simplified, and it is used with frequency in the stage shows of the country’s motion picture theatres. It may be obtained in different shades, and offers a colorful background for the show.
Records for Music and Sound Reproducing Devices

The exhibitor who has installed a music and sound reproducing device, or is contemplating the installation of such an instrument, a comprehensive library of records is of first consideration. Such a library should contain a wealth of material so that any picture, whether comedy or dramatic, may be cued.

An electrical rectifier is a device for adapting 110 volt or 220 volt alternating current to direct current for use with motion picture projection low intensity reflecting arc and hand fed arc lamps. It produces up to 30 amplifiers of steady D. C. supply. Rectifiers have a price range from $125 up.

Reels

There are various types of these made, from the 10 inch as used by film exchanges to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension. The prices range from $0.75 to $6.50 each.

Reel End Alarms and Film Indicators

A MECHANICAL device placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Alarm. They are so constructed that they can be set to ring a warning at any distance from the end. At all times the amount of film on the upper reel is shown.

Reflectors

Reflectors are all made for Mazda projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Reproduction Devices for Sound and Music

The resonant orchestra base is a comparatively new development. It consists of box-like layers made of the finest type of wood of which fine violins are made. These are placed together to form a pit base for the musicians, their instruments resting on the resonant box. It is stated that a resonator platform of this type not only greatly increases the volume of the orchestra but adds materially to the beauty of the music itself. Orchestra pits of this type have been installed in many of the leading metropolitan theatres.

Rewinders

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A MECHANICAL device is placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Alarm. They are so constructed that they can be set to ring a warning at any distance from the end. At all times the amount of film on the upper reel is shown.

Reflectors

Reflectors are all made for Mazda projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Reproduction Devices for Sound and Music

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Da-Tone Sound Screens
ARE YOU EASILY SOLD?

When a salesman tells you his merchandise must be better than others because it costs more, he thinks you are a poor fish waiting to grab his hook—

When he knocks on a product he does not sell, he usually has the proverbial ax to grind. The wide-awake buyer will call his bluff and ask for a competitive demonstration. The Da-Lite Screen Company, after specializing in the manufacture of Motion Picture Screens for twenty years, makes no claims we cannot sustain, and we claim the following for our product—

(a) Superior reflection
(b) Lowest price consistent with quality
(c) Endorsed and used by every large circuit in the United States and Canada

(d) The only acoustically perfect sound bead screen on the market
(e) There are more Da-Lite Sound Screens in use today, than all other makes combined.

THE DA-LITE SCREEN COMPANY
2723 North Crawford Avenue Chicago, Illinois

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Sanitary Specialties
THE theatre in its modern clothes, and to meet local health board regulations, must adopt a strict policy of sanitation. Such a policy encourages patronage and, what is just as important, it will eliminate complications with local authorities.

Arthur Reck Chemical Manufacturing Company, 4743 Bernard Street, Chicago, Ill.
BREWES-GOTHAM COMPANY, 520 W. 47th Street, New York, N. Y.
Huntington Laboratories, Inc., Huntington, Ind.
Lavo Company of America, 48 Seventh Street, Milwaukee, Wis.
Theatrical Spray & Perfume Company, 2437 W. Chicago Avenue, Chicago, Ill.
U. S. Sanitary Specialties Company, 455 S. Western Avenue, Chicago, Ill.

Scenery, Stage
Refer to STAGE SCENERY AND DRAPERIES

Scenic Artists Service

OFTEN TIMES an exhibitor is in need of some one to paint a front drop or curtain, or do some special building and painting of sets for a stage prologue. There are several reliable firms that make a specialty of this kind of work. They will design and decorate the set to suit the exhibitor's needs and often will recommend lighting combinations that will do a lot to increase the beauty of the set.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.

Theatre management and theatre organ playing are no longer hit or miss propositions. Both have become highly specialized. The theatre manager must be trained in administration duties, advertising and techniques, and the organism must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

Ball Organ School, 215 S. Wabash Avenue, Chicago, Ill.
The Del Castillo Theatre Organ School, 209 Massachusetts Avenue, Boston, Mass.
The Gunn School of Music, 421 S. Wabash Avenue, Chicago, Ill.
Moving Picture Theatre Managers Institute, Emira, N. Y.
New York Institute of Photography, 10 W. 2nd Street, New York City.
The Vermont Knues School of Theatre Organ Playing, 210 N. Seventh Street, Allentown, Pa.
White Institute of Organ, 1420 Broadway, New York City.

There are three types of screens for motion picture projection, metallic surfaced, white surfaced and beaded surfaced. Sound screens are perforated to permit the issuance of the sound waves from the horns behind.

The metallic surfaced screens are built in various finishes, from a smooth surface to a heavy pebbled surface. The smooth surfaced screen has perpendicular reflective characteristics while the heavy pebbled surfaces somewhat diffuse the light. In wide houses, the best image is obtained on the latter type. Metallic surfaces, as a rule are built to fit the requirements of each house.

Flat white or diffusing type screens in most cases are used with high intensity projection. Screen surfaces are made to meet the requirements of manda, reflecting are, regular are and high intensity projection. Prices of screen range from 50 cents to $2 per square foot.

AMERICAN SILVERSHIFT COMPANY, 800 Beacon Street, St. Louis, Mo.
DA-LITE SCREEN COMPANY, 2715 N. Crawford Avenue, Chicago, Ill.
L. J. Gardner Company, 935 W. Goodale Boulevard, Columbus, O.
Jacobson Picture Screen Manufacturing Company, 3423 W. 48th Street, Cleveland, O.
MINUSA GINE SCREEN COMPANY, 2665 Morgan Street, St. Louis, Mo.

 Screens for Sound Pictures

SCREENS for sound pictures are used with most sound apparatus. They differ from silent screens in that they are porous. When the horns are located behind the screen, a tightly woven canvas would retard or muffle the sound. These screens are perforated or other-
FOR EXPERIENCE
EXPERT WORKMANSHIP
HIGH QUALITY OF MATERIAL

There Are No Satisfactory Substitutes
A realization of this fact and our consistent refusal to cheapen quality, are largely responsible for the steady demand for and the permanent popularity of

THE

RAVEN TRANSTONE SCREEN
Pat. U. S. and Canada

FOR SOUND
Samples and prices submitted upon request
Raven Screen Corporation 1476 Broadway, New York

METALLITE SIGNS
The Newest in Lobby Displays on any attraction at your theatre. In 1-2
and 3 sheet size and 12 ft. x 3 ft. For the Marquee. Rented or Sold.
Send for particulars
METALLITE SIGNS
385 Halsey Street
Newark, New Jersey

wise made porous. Some are coated with a silver finish and are constructed to
lace into a frame.
AMERICAN SILVER SHEET COMPANY, 860 Beaum-
ont Street, St. Louis, Mo.
Boulton Screen Corporation, 425 W. 37th Street, New
York City.
THE DA-LITE SCREEN COMPANY, 2213 N. Craw-
ford Avenue, Chicago, Ill.
E. L. DuPont de Nemours & Company, Wilm-
ington, Del.
E-ZEE SCREEN COMPANY, 2255 Genesee Street,
Buffalo, N. Y.
MINUSA CINE SCREEN COMPANY, 2645 Morgan
Street, St. Louis, Mo.
RAVEN SCREEN COMPANY, 1476 Broadway, New
York City.
Radio Industries of Canada, Ltd., 120 Fort Street,
Winnipeg, Manitoba.
Rambusch Screen Company, Elyseeville, Ind.
SARASUN SCREEN COMPANY, 8 Boylton
Street, Boston, Mass.
SCHOONMAKER EQUIPMENT COMPANY, 627 W.
43rd Street, New York City.
Vocalite Screen Company. Roosevelt, N. Y.
WALKER SCREEN COMPANY, 83 Thirty-sixth
Street, Brooklyn, N. Y.

Screen Brushes
In order that the screen may be kept
clean, and therefore give the best pos-
sible results in projection, a screen
brush has been contrived for keeping
the silver sheet clean and responsive to
the image flashed from the projection
room.
AMERICAN SILVER SHEET COMPANY, 860 Beaum-
ont Street, St. Louis, Mo.

Screen Frames
After all the picture's thing, and
without stability and solidity of the
screen frame the picture is being shown
at a disadvantage to both theatre owner
and projectionists, to say nothing of the
patron. Billowing of the screen is a blow
to good projection. Now, too, there is
the added element of the steel frame as
another form of equipment development.
AMERICAN SILVER SHEET COMPANY, 860 Beaum-
ont Street, St. Louis, Mo.

Screen Paint
Refer to PAINT, SCREENS

Seat Covers
Refer to CHAIR COVERS

Seat Indicators, Vacant
Refer to USHER SIGNAL SYSTEMS

Seats, Theatre
Refer to CHAIRS, THEATRE

Sharpeners, Carbon
Refer to CARBON SHARPNERS

Shutters, Metal Fireproof
The Port Shutter is made entirely of
metal with a metal sliding suspended
on a cord in which is connected a fusible
link. In case of fire, the fusible links
melt and the fire shutter automatically
drops over the port hole in the booth.
They are made to fit standard openings,
such as projection port holes, sartecti-
port holes and spotlight port holes.
Prices range from $9 to $25.
BELSON MANUFACTURING COMPANY, 860 Sibley
Street, Chicago, Ill.
BEST DEVICES COMPANY, Film Building, Cleve-
land, O.
H. B. Cunningham, 964 University Avenue, St. Paul,
Minn.
Missouri Fire Door & Corinice Company, 2144 Eaton
Avenue, St. Louis, Mo.
The Mosseh-Edwards Corating Company, Inc., 411
E. Fifth Street, Cincinnati, O.
W. G. Prodey, 187 Golden Gate Avenue, San Fran-
cisco, Cal.

Sign Flashers
Refer to FLASHERS, SIGN

Signal Systems, Usher
Refer to USHER SIGNAL SYSTEMS

Signals, Reel End
Refer to REEL END SIGNALS

Signs, Directional
Take the case of a patron who comes
from the auditorium and asks for di-
rections. If the theatre owner has had
this experience he realizes the embar-
rassment and other inconvenience. The
patron is paying his way into the the-
atre and he deserves every consideration.
The modern theatre today is equipping
itself with the directional sign. Every
business building is doing likewise.
Signs may be considered in two gen-
eral groups—those that are illuminated
and those which are etched on metal or
wood without illumination. The illumi-
nated signs, which are highly artistic in
finish and construction, are made to read
either from one side or both. The let-
tering in the signs is chipped into the
glass and silvered, making it easy to
read in daylight. The letters glow in
a soft greenish color. Illumination is ac-
complished with 25 watt show case
lights. Signs are fitted with lamps, cord
and plug ready for attaching to light
socket.
BELSON MANUFACTURING COMPANY, 860 Sib-
ley Street, Chicago, Ill.
Flexiline Corporation, Buffalo, N. Y.
E. E. Fulton Company, 1018 E. Washash Avenue, Chi-
caico, Ill.
Guercio & Berthel, 1018 S. Wabash Avenue, Chicago,
Ill.
HUB ELECTRIC COMPANY, 2210 W. Grand Aven-
ue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh Street,
Brooklyn, N. Y.
KIEGL BROTHERS, 221 W. 58th Street, New York
City.
La-ML-Nu Signs, Inc., 2736 Wentworth Avenue, Chi-
caico, Ill.
Lustrolite, Inc., 125-24 E. Fourth Street, Davenport,
Ia.
Major Equipment Company, 4030 Fullerton Avenue,
Chicago, Ill.
Metal Products, Inc., 462-44 Fourth Street, Milwau-
kee, Wis.
Metallite Signs, 355 Halsey Street, Newark, N. J.
Rawson & Evans, 716 W. Washington Street, Chi-
caico, Ill.
Toilet & Ticket Company, 1015 W. Adams Street,
Chicago, Ill.
Trillite Screen Company, 4541 Ravenswood Avenue,
Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street,
New York City.
The Voss Company, 1745 N. 12th Street, Philadel-
phia, Pa.
Wiley Sign Company, 1559 Church Street, Detroit,
Mich.

Signs—Electric
Motion picture theatres are leaders
in the use of electrical advertising,
the usual electric signs at some of the
metropolitan houses being the most elab-
orate of their kind. Since the sign must
necessarily be made with consideration
for the size of the theatre facade and
facilities for anchoring it, the material is
usually given individual consideration,
and sketches prepared for the specific
building to which the sign is to be
fastened.
American Signs Corporation, Kalamazoo, Mich.
The Artistic Sign Company, 80 E. Lima, O.
Cloud Neon Lights, Inc., 56 E. 42nd Street, New
York City.
Commonwealth Electric Sign Company, 4543 W. Lake
Street, Chicago, Ill.
Federal Electric Corporation, 8740 S. State Street, Chi-
caico, Ill.
Flexiche Surface Corporation, 1100 Military Road, Buffa-
lo, N. Y.
Ideal Sign Company, Inc., 149 Seventh Street, Brook-
llyn, N. Y.
KIEGL BROTHERS, 221 W. 58th Street, New York
City.
Kolux Corporation, Kalamazoo, Ind.
Exhibitors Herald-World

October 25, 1930

WALKER
SOUNDSCREEN
PATENT PENDING

APPROVED BY
ERPI & RCA

Be cautious—Insure perfect sound transmission without muffling or impairing the quality.

INSTALL THE SCREEN APPROVED BY THE MANUFACTURER OF YOUR SOUND EQUIPMENT—

THE WALKER SOUNDSCREEN

MORE LIGHT — MORE SOUND — MORE LIFE

SOUND SATISFACTION

Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.

Leitrodite, Inc., 122-24 E. Fourth Street, Davenport, Iowa.

Metal Products, Inc., 462-64 Fourth Street, Milwaukee, Wisconsin.


Baltion & Company, 211 Jefferson Street, Wauwatosa, Wis.


Tellie Sign Company, 451 Ravenswood Avenue, Chicago, Illinois.

U. S. Electric Sign Company, 203 E. 27th Street, New York City.

Willey Sign Company, 1559 Church Street, Detroit, Mich.

Signs, Exit
Refer to EXITE LIGHT SIGNS

Signs, Marquee and Attraction Board

ELECTRIC illumination is a bonanza to the program. Presenting the program in the marquee or in the attraction board is a box office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance. Large and small theatres, today, are utilizing this type of promotional presentation to bring the people to their box offices. The theatre owner today must tell his public about his organ, his refrigeration and heating and the general comfort of his audience. In the marquee or in the attraction board this message can be presented to these people.

American Sign Company, Kalamazoo, Mich.

Artcraft Sign Company, Box 86, Lima, Ohio.

Claude Neon Lichts, Inc., 60 E. 42nd Street, New York City.

Commonwealth Electric Sign Company, 454 W. Lake Street, Chicago, Ill.

Pershing Corporation, Buffalo, N. Y.

HUB ELECTRIC COMPANY, 2119 W. Grand Avenue, Chicago, Illinois.

Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.

KLEIGL BROTHERS, 321 W. 59th Street, New York City.

Kokux Corporation, Kokomo, Ind.

The Langdon Corporation, Dayton, O.

Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.

Leitrodite, Inc., 122-24 E. Fourth Street, Davenport, Iowa.

The McNamara Sign Company, 631 E. Lafayette Avenue, Detroit, Mich.

Metal Products, Inc., 462-64 Fourth Street, Milwaukee, Wisconsin.

Milne Electric Sign Company, 614 Cherry Street, Milwaukee, Wis.

Pattie Sign Company, 4541 Ravenswood Avenue, Chicago, Illinois.

U. S. Electric Sign Company, 203 E. 27th Street, New York City.

Willey Sign Company, 1559 Church Street, Detroit, Mich.

Slides

SLIDES are divided into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years. There are two types of these: the comedy type and the sentimental type. They are sold or rented in complete sets to be run in conjunction with organ solos. Advertising slides: These are of the stock advertising type in which may be inserted the name of the advertiser. There is a large selection for every line of business artistically drawn and cleverly worded. Announcement slides: A standard stock selection makes it possible for the theatreman to buy already made any announcement that he desires to make. They can be secured in very artistic designs. Special advertising slides: Are those made from copy furnished by the advertiser from photographs, drawings, or any other material the advertiser may have. In every case they are made up specially. Prices for stock slides range from 25 cents up. Original slides cost from about a dollar up.

The Aklay Sign Company, Inc., 621 Film Exchange Building, Cleveland.

Ecker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.

Loupich & Norling, Inc., 246 W. 56th Street, New York City.

National Studios, 226 W. 56th Street, New York City.

QUALITY SLIDE COMPANY, F. E. Lake Street, Chicago, Ill.

Ramsley Studios, 308 W. Randolph Street, Chicago, Ill.

Standard Slide Corporation, 230 W. 56th Street, New York City.

WORKSTEL STUDIOS, 151 W. 46th Street, New York City.

Soaps, Liquid
Refer to SANITARY SPECIALITIES

Sound Devices, Synchronous and Non-Synchronous
Refer to MUSIC and SOUND REPRODUCING DEVICES

Sound Picture Equipment
Refer to MUSIC AND SOUND REPRODUCING DEVICES

Sound-Proothing

WITH a growing tendency on the part of theatre owners to incorporate into the theatre building additional recreational features such as bowling alleys and ballrooms, the matter of sound-proothing has become a subject of wide interest.

In a great many instances it has been shown that modern methods of sound-proothing make it possible to place a ball-room or bowling alley room either directly above or directly under a theatre auditorium, with positive assurance that noise will not reach the auditorium and interfere with the audience enjoying the program.

Proper sound-proothing is a difficult problem, due to the difference in building constructions, method of ventilating, etc. The accomplishment is a matter of using proper design and materials based on years of successful installations. The system is based on proper breaking of solid contacts combined with proper absorbing mediums.

Hearing conditions in an auditorium can be provided for to a large extent in advance of construction from a study of the plans. Acoustical defects in existing auditoriums can also be diagnosed and corrective measures applied with satisfactory results.

Acoustic defects may be corrected by applying an efficient sound-absorbing material on walls or ceiling, as prescribed by a competent acoustical engineer. A number of efficient sound-absorbing materials are available, which may be elaborately decorated without reducing its efficiency.

In case a theatre auditorium is to be located in a large office building, the system can be used to prevent sound of pipe organs from penetrating to office spaces.
THE CELOTOX COMPANY, 919 N. Michigan Avenue, Chicago, Ill.
John-Manville Corporation, 392 Madison Avenue, New York City.
THE INSULTE COMPANY, 1212 Builders Exchange, Minneapolis, Minn.
Macmillan Engineering Company, Ninth and Euclid Avenue, Cleveland.
NATIONAL H.G. MILLS, INC., 241 South Fifth Street, Milwaukee, Wis.
Union Pacific Rail Company, Minn., Minn.
WESTERN FELT WORKS, 4624-1333 Odgen Avenue, Chicago, Ill.

Sound Reproducing Devices

Refer to MUSIC AND SOUND REPRODUCING DEVICES

Speakers and Horns

Horns and speakers used in sound installations are air columns with a bellowed outlet, or magnetic or electrodynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number a few or more, depending on the size of the theatre.

H. J. Bailer & Son Public Address Systems, Inc., 2134
Lee Road, Cleveland, Ohio.
Bryant Products, Inc., 2552 Bellevue Avenue, Detroit, Mich.

ELECTRO-FONE CORPORATION, 2494 University Avenue, St. Paul, Minn.
Pacific Building Products, Inc., Metropolitan Building, Long Island City, N. Y.
Cultural Building Supply Company, Quincy, Ill.
Jensen Radio Manufacturing Company, 6611 S. LaGrange, O.

MACY MANUFACTURING CORPORATION, 1451 56th Street, Brooklyn, N. Y.
The Mamavac Company, 151 E. Ohio Street, Chicago, Ill.
MILES MANUFACTURING CORPORATION, 21 W. 11th Street, New York City.
Oxford Radio Corporation, 2055 W. Pershing Place, Chicago, Ill.
The Peters Company, North Chicago, Ill.

RACON ELECTRIC COMPANY, Inc., 18 Washington Place, New York City.
Radio Industries of Canada, Ltd., 120 Fort Street, Winnipeg, Manitoba.
The Rea Company, 4256 Halle Street, Oakland, Cal.
SILVER-MARSHALL, INC., 1411 W. 6th Street, Chicago, Ill.
Stroumbi-Carbon Telephone Manufacturing Company, 2620 University Avenue, Rochester, N. Y.
Temple Incorporated, 1925 S. Western Avenue, Chicago, Ill.
Truman Radio Manufacturing Company, 487 W. Harrison Street, Chicago, Ill.
Ultrafone Radio Speaker Company, 1046 W. Van Buren Street, Chicago, III.
The Union Fabric Company, Derby, Conn.
United Radio Corporation, 15th and Washington Avenue, Rochester, N. Y.
The United Radio Products Company, 1725 S. Michigan Avenue, Chicago, Ill.

Speed Indicators

Speed indicators are electrical devices with an indicator which can be located in the booth, on the orchestra director's table and in the manager's office, with the meters or speedometers attached to the picture machine to register at what rate of speed the film is being run through the machine. It indicates the time remaining and also may show minutes per thousand feet. In modern theatres where the performances are run on a schedule with everything synchronized, speed indicators are a necessity. Prices range from $15 a unit up. Generators extra.

Barbour-Stockwell Company, 100-400 Broadway, Cambridge, Massachusetts.

CHICAGO CINEMA EQUIPMENT COMPANY, 1791-793 N. Michigan Avenue, Chicago, Ill.
Cinema Specialty Company, Inc., F. O. Box 1007, Gary, Ind.
Essanay Electric Company, 2309 W. Van Buren Street, Chicago, Ill.
J. H. Halber, 25 W. 57th Street, New York City.

INTERNATIONAL PROJECTOR CORPORATION, 96 Gold Street, New York City.
Oliver Manufacturing Company, 2208 Payne Avenue, Cleveland, Ohio.
The J. E. McAleavy Manufacturing Company, 552-554 W. Adams Street, Chicago, Ill.
Stewart-Warnor Specialist, 1826 Diversey Parkway, Chicago, Ill.
Watson Electric Instrument Corporation, Waverly Park, N. J.

Splicing Blocks

A device used in theatres and exchanges for splicing motion picture films. Splicing blocks sell for as low as $7.50.

BELL & HOWELL COMPANY, 1927 Larchmont Avenue, Chicago, Ill.
Duques Moulton, Inc., 847 Sherwood Avenue, Long Island City, N. Y.

McNeely-Patterson Company, 240 W. 47th Street, New York City.

Spotlights

Refer to LIGHTS, SPOT

Sprinklers, Automatic

Refer to AUTOMATIC SPRINKLERS

Stage Hardware

Refer to HARDWARE, STAGE

Stage Lighting Equipment

UNDER the heading of Stage Lighting Equipment, come strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lighting that we suggest getting in touch with the manufacturers of such equipment for specific information.

FRANK ADAM ELECTRIC COMPANY, 3650 Windsor Place, New York City.

BELSON MANUFACTURING COMPANY, 902 Sibley Street, Chicago, Ill.
Broman Light Projection Company, 7348 S. Ashland Avenue, Chicago, Ill.
Buckeye Distributing Company, 7017 Euclid Avenue, Cincinnati, Ohio.

CHICAGO CINEMA EQUIPMENT COMPANY, 1751-53 N. State Street, Chicago, Ill.
Chicago Electric Equipment, 417 S. Dearborn Street, Chicago, Ill.
CHICAGO SWITCHBOARD MANUFACTURING COMPANY, 306 Central Street, Chicago, Ill.
Cincinnati Stage Lighting Company, 127 Opera Place, Cincinnati, Ohio.
Display Stage Lighting Company, 410 W. 47th Street, New York City.
John W. English, 1613 Belmont Avenue, Cleveland, Ohio.
Great Western Stage Equipment Company, 511 Holcomb Field Avenue, Kansas City, Mo.

HUB ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.

KLEFGL BROTHERS, 321 W. 58th Street, New York City.
Lee Thresh Studios, 1818 Amsterdam Avenue, New York City.

KLEISEN BROTHERS, 405 Fullerton Avenue, Chicago, Ill.
Henry Moshkin, 817 Sixth Avenue, New York City.

Karl Kobin, 27 South Street, New York City.

Main Equipment Company, 1610 Joseph Avenue, Cleveland, Ohio.
John W. English, 1613 Belmont Avenue, Cleveland, Ohio.
Great Western Stage Equipment Company, 511 Holcomb Field Avenue, Kansas City, Mo.

HUB ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.

Lee Thresh Studios, 1818 Amsterdam Avenue, New York City.

KLEISEN BROTHERS, 405 Fullerton Avenue, Chicago, Ill.
Henry Moshkin, 817 Sixth Avenue, New York City.

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HUB ELECTRIC COMPANY, 2219 W. Grand Avenue, Chicago, Ill.

Stage Rigging

Refer to HARDWARE, STAGE

Stage Scenery and Draperies

DRAPERIES are an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance. A drapery scheme usually creates an inviting, flowing and decorative semi-special. If the drapery is in harmony with the main color in the surroundings and in proportion to the richness of the architecture there need be little worry about it being too rich or elaborate. Likewise, scenery, colorful and delicate, has become an important adjunct to the motion picture theatre. Scenery to properly clothe the stage should be of a type which is eye-catching the moment the drop is raised. Many specialists have been developed in this particular field. Acoustical treatment is also quite closely allied with draping for color effect and harmony. Acoustical specialists have made a close study of draping for acoustical correction, and today, of course, acoustics are an all-important consideration in stage and house drapery installations.

Beck & Sons, Highland Avenue and Dorchester, Chicago, Ill.
Continental Studios, 100 E. Ohio Street, Chicago, Ill.
Danae, Inc., 140 W. 46th Street, New York City.
Eastman Brothers Studios, Inc., 34 W. 46th Street, New York City.
John W. English, 1613 Belmont Avenue, Cleveland, O.
E. P. Fulton Company, 1518 S. Washab Avenue, Chicago, Ill.

Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
S. M. Baxter & Company, Inc., 2406 E. Superior Street, Cleveland, O.

Interstate Decorator Company, 1458 S. Washab Avenue, Chicago, Ill.
Leland Studios, 40 Ames Street, Rutherford, N. J.
Lee Line Studios, 1818 Amsterdam Avenue, New York City.
Mendel Brothers, Inc., State and Madison Streets, Chicago, Ill.

Manhattan Studios, 1434th Street and Park Avenue, New York City.
E. L. Mantere Company, 1605 Indiana Avenue, Chicago, Ill.
Matney Studios, 397 W. 47th Street, New York City.
NATIONAL THEATRE STAGE COMPANY, 92-96 Gold Street, New York City.

Norton Scene Studios, 416 W. 41st Street, New York City.
Radion Screens & Decorating Company, Financiers Building, Cleveland, O.
Sosman & Landis Company, 415 E. Kedzie Avenue, Chicago, Ill.
Tiffin SCENIC STUDIOS, Tiffin, O.

Twickenham Studios, Inc., 2819 Nicollet Avenue, Minneapolis, Minn.

The Universal Scene Studios, Inc., 730-32 Fifth Street, Milwaukee, Wis.
Voluntas Scene Studios, Inc., 3737 Eau Claire Avenue, St. Louis, Mo.

J. Weiss & Sons, 808 W. 35th Street, New York City.
Windover Wallace & Drapery Company, 225 Superior Avenue, N. W., Cleveland, O.

Statuary

ARTISTRY of decoration in a theatre is reflected never more vividly and accurately than by the statuary. A dignified and beautiful statue at the head of the stairs leading to the mezzanine, for example, can establish the tone of a theatre almost as rapidly and conclusively as the construction.
October 25, 1930

Exhibitors Herald-World

KIEGL BROTHERS, 321 W. 39th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Milwaukee Electric Switchboard Company, 156 Clinton Street, Milwaukee, Wis.
THE NATIONAL THEATRE SUPPLY COMPANY, 92-96 Gold Street, New York City.
Trumpet Electric Manufacturing Company, Plainville, Conn.
War, Leonard Electric Company, 27 South Street, Mil. Vernon, N. J.
Wm. Wardell Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Switches

NEVER in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage and to manager’s office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

FRANK ADAM ELECTRIC COMPANY, 3559 Windsor Avenue, St. Louis, Mo.
The Bryant Electric Company, Bridgeport, Conn.
Downey Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
HOFFMAN-SOONS, 387 First Avenue, New York City.
Kohler Company, Kohler, Wis.

Telephones, Inter-Communicating

Refer to INTER-COMMUNICATING TELEPHONES

Temperature Control Apparatus

TEMPERATURE control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained. In a control for an auditorium the device is a small thermostat, which actsuate a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section. Controls for organ chambers turn on or off electric heaters and also work on the thermostat principle.

The Electric Heat Control Company, 5902 Carnegie Avenue, Cleveland, O.
The Foxboro Company, Nesonset Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Chicago, Ill.
National Regulator Company, 2001 N. Knox Avenue, Chicago, Ill.
Power Regulator Company, 2710 Greenview Avenue, Chicago, Ill.

Terra Cotta, Architectural

THEATRE architecture and decoration today reflects both the freedom of individual expression and the character of the showplace itself. Not least in the material forms of that expression is terra cotta, with the variety of structural decoration it affords.

Midland Terra Cotta Company, 105 W. Monroe Street, Chicago, Ill.
Northwestern Terra Cotta Company, 2525 Clifforne Avenue, Chicago, Ill.

Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

Theatre Costumes

Refer to COSTUMES AND COSTUME FABRICS

More Than 500 Theatres Use MACY HORNS

Do You?

Your pictures may be "features" but if the sound coming from behind the screen is rapping and unevenly distributed you will lose patronage—Good "Tadles" are possible only if you have good acoustic equipment.

A Macy Horn Improves Any Installation 50%

A whole new equipment is NOT necessary. State the capacity of your theatre and send for booklet and prices.

Our smaller model Horn 5.72 is especially for small capacity houses. Ask about it.

Macy Manufacturing Corporation
1451—39th Street
Brooklyn, N. Y.

GER-BAR THEATER EQUIPMENT

Quick, easy installation, easily removed, TROLLEYS DOUBLE BEARING MOVEMENTS

Perfect alignment. Twice the security for half the money

ILLUMINATED SIGNS

Change advertisement prices without changing whole sign

DELUXE "NO PARKING" SIGNS

Beauty, Strength, Durability

Write for descriptions and prices

GUERCIO & BARTEL

1018 S. Washington Avenue, Chicago, Illinois.

Telephones Telephone 2500 or 2605
MILES REPRODUCER CO.
45-H WEST 17TH STREET
NEW YORK, N. Y.

Miles Ahead of Others

"MILESOPHONE" FOR ORGANISTS
MICROPHONES & TYPES
MICROPHONE STANDS
DYNAMIC HORN UNITS
EXPOSITOR TRUMPETS
EXPOSITOR HORNS
BARRÉS FOR
DYNAMIC CONES

Theatre Curtain Advertising

THEATRE curtain advertising in many places has been the means of bringing together the exhibitor and the local merchant on more friendly terms, besides being a source of revenue for the exhibitor. It also has stimulated community interest among the patrons in trading at their neighborhood stores.

Chicago, Minn.

Twin-City Scene Company, 2819 Nicollet Avenue, Minneapolis, Minn.

Theatre Brokers
Refer to BROKERS

Theatre Dimmers
Refer to DIMMERS

Theatre Seats
Refer to CHAIRS

Theatre Promotion

TWO primary factors in promotional work of a theatre, as far as paper is concerned, are quality production and speed of service. Just as those two elements figure in the contact between theatre owner and patron, so too they loom in the relations between the exhibitor and the company that serves him with his promotional material.

Adviser Corporation, 727 Seventh Avenue, New York.

Davis Bulletin Company, Inc., Lock Street, Buffalo, N. Y.

Bower Show Print, Fowler, Ind.

CHICAGO SHOW PRINTING COMPANY, 1333-45 W. Lake Street, Chicago, Ill.

EXHIBITORS PRINTING SERVICE, 112 S. Dearborn Street, Chicago, Ill.

Plenach Company, 238 S. Wabash Avenue, Chicago, Ill.

The Hamil Corporation, 1174 Third Avenue, N., Birmingham, Ala.

The Hennepin Company, 311 Genesee Street, Cincinnati, O.

THE LEADER PRESS, Oklahoma City, Okla.

M. E. MOSS PUBLISHING COMPANY, Hartford, Conn.

National Pumper & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.

NATIONAL SCREEN SERVICE, 120 W. 46th Street, New York City.

THE VITAPHOTO COMPANY, 729 S. Wabash Avenue, Chicago, Ill.

Frank Roberts, 111 N. Franklin Street, Syracuse, New York.

Screen Publications, Box 126, Appleton, Wis.


Tickets

THEATRE tickets are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Special printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

 Arens Ticket Company, 346 N. Ashland Avenue, Chicago, Ill.

AUTOMATIC TICKET REGISTER CORPORATION, Paramount Building, New York City.

Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.


Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.

International Ticket Company, 50 Grafton Avenue, Newark, N. J.

Kerstein Ticket Company, Rahway, N. J.

Mid-West Ticket & Supply Company, 910 S. Michigan Avenue, Chicago, Ill.

National Ticket Company, Rahway, N. J.

Simplex Ticket Company, 313 W. Grand Avenue, Chicago, Ill.

Whelton, Williams & Lick, Fort Smith, Ark.


Ticket Booths

KEEPING pace with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is usually designed in harmony with the architectural scheme of the theatre.

Attractive booths are made of plastic composition or wood. Others are made of cast brass or bronze with marble bases.

While larger theatres require several booths, one of these is always placed as near the sidewalk lines as possible. This procedure is usually followed where only one box office is used also, thus placing the ticket window within easy access.

Ticket booths vary in price according to their construction, size and elaborateness from $350 to $1,500.

Natural Metal Works, 2501 Alamo Street, Dallas, Tex.

The Caille Brothers Company, 1210 Second Boulevard, Detroit, Mich.

Litho-Silversmith Corporation, 1610 Broadway, New York City.

Lobby Dimmers Frame Corporation, 721 Seventh Street, New York City.

Newman Manufacturing Company, Norwood Station, Cincinnati, O.

Stanley Frame Company, 727 Seventh Avenue, New York City.

Ticket Booth Heaters

THE ticket booth heater is a compact device which is a necessity, especially in cases where the booth is set away from the walls of the theatre. The seller in the booth must be protected against climatic conditions to function efficiently in change making. A cold booth is not productive to correctness.

The Prometheus Electric Corporation, 360 W. 17th Street, New York City.

Time-O-Stat Control Company, Elkhart, Ind.

Ticket Choppers

A MACHINE for punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent accurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand on any standard foot. Prices range from $75 to $250.

AUTOMATIC SIMPLEX REGISTER CORPORATION, 1018 S. Wabash Avenue, Chicago, Ill.

AUTOMATIC TICKET REGISTER, Paramount Building, New York City.

H. V. Bright, 1104 Prospect Avenue, Cleveland, O.

Caille Brothers, 6310 Second Avenue, Detroit, Mich.

GENERAL REGISTER CORP., Paramount Building, New York City.

Mid-West Ticket & Supply Company, 910 S. Michigan Avenue, Chicago, Ill.

Newman Manufacturing Company, Norwood Station, Cincinnati, O.

SIMPLEX TICKET REGISTER, Paramount Building, New York City.

Viable Coin Company, 1724 W. 111th Street, Cleveland, O.

J. H. Waesch & Son, 369 37th Street, Milwaukee, Wis.

Ticket Holders

THERE are various forms and types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

AUTOMATIC SIMPLEX REGISTER CORPORATION, 1018 S. Wabash Avenue, Chicago, Ill.

AUTOMATIC TICKET REGISTER, Paramount Building, New York City.

GENERAL REGISTER CORP., Paramount Building, New York City.

SIMPLEX TICKET COMPANY, 3120 W. Grand Avenue, Chicago, Ill.

SIMPLEX TICKET REGISTER, Paramount Building, New York City.

Ticket Machines

Refer to MACHINES, TICKET

Tile (for Floors and Decoration)

IMPORTANCE of first impressions has been repeated often enough, yet many a patron has drawn negative reaction toward a beautiful theatre because insufficient attention has been paid to the appearance of the lobby. The usages of decorative tile in the theatre are many and valuable. Besides its use for fountains and purely decorative features, it is proving beautifying as well as durable as floor material in theatre lobbies, lounges, etc.

American Encaustic Tiling Company, Ltd., 15 E. 41st Street, New York City.

Associated Tile Manufacturers, 420 Lexington Avenue, New York City.

Monarch Tile Company, Zanesville, O.
Tool Kits

TOOL kits, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

INTERNATIONAL PROJECTOR CORPORATION, 90 Gold Street, New York City.

Towels, Paper

PROGRESSIVE operation of a theatre does not stop at the screen or stage of the theatre. It extends even to the small details of equipment of the entire theatre. Paper towels are a factor of efficient equipment, but in this, as in all other phases of running a theatre, there are varying standards and values. The most successful theatre owner has the highest standards.

Bay West Paper Company, Green Bay, Wis.
Pl. Howard Paper Company, Green Bay, Wis.

Trailer

THE exhibitor has for screen for entertainment purposes, but it also is an invaluable asset in promotional work. Trailers are widely used and vary just as widely in style, depending, of course, upon the type of entertainment to be promoted. Trailers on feature pictures may be obtained on a weekly, monthly and yearly contract basis. Other trailers may be designed and produced for some special feature of the program. A great many theatres also have their own title trailer for the news reels, especially when several news reels are combined.

ADVANCE TRAILER SERVICE CORPORATION,
936 Ninth Avenue, New York City.
Appleton Films, Inc., 1729 S. Wabash Avenue, Chicago, Ill.
Artfilm Studios, Inc., 6001-03 Euclid Avenue, Cleveland, O.
Artfilm Productions Corporation, 725 Seventh Avenue, New York City.
Ekler Brothers Optical Company, 608 Olive Street, St. Louis, Mo.

EXHIBITORS PRINTING SERVICE, 711 S. Dearborn Street, Chicago, Ill.
Filmsack Company, 538 S. Wabash Avenue, Chicago, Ill.
Holland Picture Productions, 401 Broadway, Detroit, Mich.
NATIONAL PROGRAM & PRINTING COMPANY, 725 S. Wabash Avenue, Chicago, Ill.
NATIONAL SCREEN SERVICE, INC., 126 W. 40th Street, New York City; 410 S. Wabash Avenue, Chicago, and 1912 S. Vermont Avenue, Los Angeles.
QUALITY SLIDE COMPANY, 6 E. Lake Street, Chicago, Ill.
Kaye Studios, 308 W. Randolph Street, Chicago, Ill.

Transformers

Refer to GENERATORS, MOTOR

Transparencies, Window Displays

THE transparency offers a colorful and eye-catching form of advertising. Use of this type of display is growing, for the effect is one of delicacy, yet it attracts. It may be ordered in the form of window displays, lobby boards, etc.

Eastman Brothers Studio, 16 W. 44th Street, New York City.
National Studios, 25 W. 56th Street, New York City.
Hendry Studio, 304 W. Randolph Street, Chicago, Ill.

Uniforms

THEATRE prestige emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms for Summer wear should be
of a lightweight material to provide comfort and in addition, to create an atmosphere of coolness. Uniforms for the Winter months should be of a heavier material of a dark color.

Many theatres at present are making it a practice of equipping ushers, etc., in a style that harmonizes with the architecture of the house. For example, a theatre done in a Spanish style very frequently adopts a Spanish type of uniform for house employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelina Company, 1419 Olive Street, St. Louis, Mo.
Brownie, King & Company, 244 Fourth Avenue, New York City.
Chicago Uniform & Cap Company, 208 East Monroe Street, Chicago, Ill.
DeMoulin Brothers & Company, 1020 S. Fourth Avenue, Greenville, Ill.
Lottie, Ltd., 16 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 252 E. Long Street, Columbus, O.
MAIER-LAVATY COMPANY, 2319 Lincoln Avenue, Chicago, Ill.
A. G. Miller and Company, 205 W. Monroe Street, Chicago, Ill.
National Uniform Company, 12 John Street, New York City.
Pettersen Brothers Manufacturing Company, 552 Main Street, Cincinnati, O.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 525 S. State Street, Chicago, Ill.
Russell Uniform Company, 400 Broadway, New York City.
Western Uniform Company, 105 S. Wells Street, Chicago, Ill.

* Usher Signal Systems

The usher signal system provides a sending station at each aisle, equipped with numerical push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting. This operation goes on continuously, and rapidly takes care of waiting crowds. The various stations can be furnished in any finish.

Seat indicators have proved to effect economy and safety in moving picture theatres by reducing the possibility of accidents in aisles and rows to its minimum, reducing the number of ushers used in handling patrons, together with speeding up the locating of vacant seats which are otherwise lost due to the inaccuracy of the human element manifested in the very best of ushering systems. The reduction of accidents means reduction in insurance premiums, and the reduction in the number of ushers means a reduction in uniforms, salaries and upkeep.

The Acme Electric Corporation, 497 S. Dearborn Street, Chicago, Ill.
Automatic Electric Supply, Inc., 1027 W. Van Buren Street, Chicago, Ill.
ILLINOIS CORPORATION, 1907 Broadway, New York, N. Y.
Bryant Electric Company, Bridgeport, Conn.
GALLAGHER ORCHESTRA EQUIPMENT COMPANY, 415 W. Wacker Drive, Chicago, Ill.
Guerin Theatre Seating Company, Inc., 609 Ikhana Street, Chicago, Ill.
Holzemer-Cahoe Electric Company, 125 Amory Street, Boston, Mass.

Vacuum Cleaning Equipment

THOUGH the constant and careful cleaning of the interior of a theatre worked upon with pressure, the vacuum cleaner has simplified matters considerably, since it can be used in cleaning carpets, drapes, chairs, organ lofts, stage floors, etc. The vacuum cleaner also promotes sanitation, which old methods did not do. Vacuum cleaners are procurable for theatres of all sizes and are priced nominally when consideration is taken of their efficiency and labor saving.

Cleaners may be purchased for as low as $67.50.

Apex Electrical Manufacturing Company, 1027 E. 115th Street, Cleveland, O.
Atwood-Stewart Vacuum Machine Company, 4527 Pennsylvania Avenue, Chicago, Ill.
Bureka Vacuum Cleaner Company, Hamilton and Dewey Avenues, Detroit, Mich.
General Electric Company, 1 River Road, Schenec
dady, N. Y.
The Hoover Company, Canton, O.
Thehoover Machine Company, Inc., 400 W. Madison Street, Chicago, Ill.
Spencer Turbine Company, Hartford, Conn.

Vending Machines

Due to the Yankee disposition to get what he wants with the least fuss and bother, vending machines are now being adopted by many theatres. The newer models are designed to dispense many kinds of package goods and the customer makes his purchase and the proprietor makes a quick sale and profit, without the expense of a hired attendant. This feature of low investment and overhead, with a high percentage of profit, has resulted in many installations in theatres, and the number is growing fast. The machines are designed to meet the requirements in appearance of the fine theatre.

The American Vending Company, 59 S. LaSalle Street, Chicago, Ill.
Columbus Vending Company, 2005-13 E. Main Street, Columbus, O.
Corporated Automatic Merchandising Corporation, 245 Fifth Avenue, New York, N. Y.
Margaret Finch, 54 W. Randolph Street, Chicago, Ill.
Keussen & Shwingler, 385 W. 42nd Street, New York, N. Y.
Mills Novelty Company, 4110 Fullerton Avenue, Chicago, Ill.
Superior Automatic Vending Company, 1225 S. Wabash Avenue, Chicago.

Ventilating Systems

Refer to Air Conditioning and Cooling Equipment—Cooling, Ventilating, Ice Systems—Electric Fans—Fans, Ventilating

Ventilators

PROPER distribution of air in the theatre is an important feature of correct ventilation. One of the methods of achieving this is through the use of ventilators located in the auditorium floor. Air brought into the theatre is distributed in this manner to all parts of the house. Ventilators of this type which are generally known as mushroom ventilators, may be adjusted to permit the desired amount of air entering the auditorium. It is claimed that diffusers of this type enable an evenly distributed amount of air to reach all portions of the building. The prices range from $50 to $150 each, depending on the diameter. A six-inch diameter is generally used.
American Metal Products Company, 5655 Manchester Avenue, St. Louis, Mo.
Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
Sobel & Kraus, Inc., 517-21 E. 120th Street, New York City.

Wall Coverings

SINCERE consideration must be given to the subject of wall coverings for in the final analysis they are one of the most important factors in theatre construction.

Steen Products Company, Inc., 1440 Military Road, Buffalo, N. Y.
Cornwell Wood Products Company, 199 N. State Street, Chicago, Ill.

University Screen & Linens Company, 111 W. Washington Street, Chicago, Ill.
U. S. GYPSUM COMPANY, 300 W. Adams Street, Chicago, Ill.
Vitrolite Company, 133 W. Washington Street, Chicago, Ill.

H. B. Wipgin's Sons Company, Bloomfield, N. J.

Waste Cans

THESE generally have self closing covers, some of them being operated by foot levers. Some are finished in high-grade enamel to harmonize with the rest of the house equipment, while others are made of galvanized iron. Some types are also water tight, so they will hold water to extinguish carbon buttons or the immersion of film fragments in water for safety. The prices range from $5.00 to $7.50.

E. E. Patton Company, 1918 S. Wabash Avenue, Chicago, Ill.

Water Purifiers and Coolers

WATER purifiers and coolers have made theatre attendance more welcome to the prospective patron. These devices assure them of refreshing water which is cool and pure at all times.

National Carbide Machinery Company, Wisconsin Rapids, Wis.

U. S. Gypsum Company, 500 N. Dearborn Street, Chicago, Ill.

Wheels, Color

Refer to COLOR WHEELS

Modern Installations

UNITED STATES GYPSUM COMPANY
Acoustical Treatment Material


PETER CLARK, INC.
Stage Equipment


exit facilities exceed by 25 per cent those required by law.

Special equipment for the hard-of-hearing is another of the refinements. The headphones are plugged in a socket near the seat by the usher. A volume control regulates the sound.

The projection room has been developed to accommodate wide-screen projectors or any new innovations that it might be necessary to install. The stage has also been built with wide-screen in mind. Ventilating and cooling equipment balances the humidity of the air with the number of patrons present.

The balance of the building is devoted to stores and offices, the managers' headquarters being located off the right stairway leading to the mezzanine and balcony.

The exterior of the seven-story building is modernistically designed in a dull gray finish, with the theatre marquee in bright black tile. A revolving neon tube sign carrying the name of Fox has been installed on the tower.

WHAT'S A TRAILER?

Outside of the motion picture industry the word TRAILER means to tag behind something.

In our industry the word TRAILER means an ADVANCE AGENT in your theatre who tells beforehand what's going to come on your screen.

These ADVANCE TRAILERS are not only the last word in deluxe screen advertising but also present sound and talking effects to a selected audience.

The small theatre as well as the large theatre can find the use of AD-VA NCE TRAILERS a profitable service, worthy of its investment. It has been proven that this sort of advertising brings back your patrons for every change of program in your theatre.

Are you selling them the coming attractions with worthwhile trailers or are you letting your patrons gaze upon an old fashioned message?

For "Real" ADVANCE Trailer Service get in touch with

AD-VANCE TRAILER SERVICE CORP.
"The Press Sheet of the Screen"

CHICAGO
845 S. Wabash Ave.

NEW YORK
930 Ninth Ave.

LOS ANGELES
1928 S. Vermont Ave.

GALLAGHER ORCHESTRA EQUIPMENT COMPANY
616-618 W. Elm St., Chicago

Announcing the Biggest Box Office Attraction of the Future

THE ELECTRIC SEAT USHER

No Vacant Seats.
No one in your aisles to disturb those seated.
Your patrons enjoy your show, and see the complete program in the allotted time.
Increases your performance attendance, and keeps the line in the lobby moving.

Makers of the highest grade music stands and orchestra equipment. Also furnishings for your lobby, and Electric Towels for your wash rooms.

The Modern Mostif in Fantastic Mood

(Continued from page 25)
The Electrical Center for all Theatres

Hub Electric Company offers a service which is everything that the name implies—the center for all theatre electrical equipment and installation.

No theatre is too large or too small for the Hub organization. Our many years of experience and wide background of theatre work enable us to offer a service which stands supreme in the motion picture theatre field.

Many of the results of our extensive experience are gathered together in a new and comprehensive catalogue which we have just published. This book is of priceless value to every theatre executive. A copy will be cheerfully sent FREE on request.

NOTES ON THEATRE EQUIPMENT AFFAIRS

Conducted by G. J. Reid

THE du Pont laboratories are submitting a fire-resistant motion picture screen material which has been subjected to the tests of the National Fire Underwriters and has received the approval of the National Board of Fire Underwriters. The latter's report states:

"The product in single sheets as used in theatres will not burn or propagate flame beyond the area exposed to ignition. The product in compact form can be ignited with difficulty, resulting in smouldering (flameless) combustion. The product is stable and is not likely to undergo decomposition or change in an increase in hazard, as tests showed that aging did not show any change in regard to combustibility."

Aside from the fire resistant feature, it is stated that the material has the advantages of a matte finish, with a uniform degree of reflection and a construction that permits of easy and clean perforation for sound projection. More about this product will doubtless be obtainable soon.

CHANGE-OVER SHUTTER

A mechanical changeover shutter is one of the recent additions to the manufactures of the Golde Manufacturing Company of Chicago. It is an arrangement of three compound levers in an aluminum housing that is fitted to each projector between the framing light shield and the fire shutter; these levers being interlocked by a flexible wire in a tube reaching from one shutter to the other.

Depressing a handle on the incoming projector snaps open the shutter and at the same time drops the shutter on the outgoing machine. The device has five moving parts, and may be installed by the projectionist himself. The change-over shutter is also interlocked with the tension gate and fire shutter.

This device tends to obviate the necessity of the projectionist reaching across hot metal when making ready.

A NEW SCREEN

The announcement comes from the Bell & Howell engineering laboratories that a new screen is now available which is characterized as being "extra bright," light in weight, and successful with Kadacolor pictures as well as black and white films.

A double frame is one of its features. The outer frame is attractively finished in brown walnut and on the black finished inner frame a fine-textured projection surface is mounted, which can be unsnapped and reversed. This aids in the protection of the projection surface.
from dust and dirt while it is not in use. The projection surface is a composition of several metallic elements in finely powdered form, held in solution and applied to a 14-gauge sheet aluminum base. This surface may be dusted lightly with a clean soft cloth. The screen is available in two sizes, 20x27, and 30x40 inches.

**THE BILMARJAC SYSTEM**
- It will be recalled that some time ago the Bilmarjac Corporation developed a seat indicator system that incorporated considerable provision for the indication of vacant seats without the usual manual operation of aisle attendants. In this system was also provided means for lighting approaches, etc.
- It seems that the Bureau for the Prevention of Accidents, following a survey of conditions in theatres having the system, has issued a statement declaring it to be effective in preventing accidents to patrons seeking seats.
- The Bilmarjac arrangement provides for the indication on a master board of each empty seat, directly, without transmission of the information to the captain of the ushers by one of his staff. The system was explained in detail, it will be recalled, in a previous issue of Better Theatres.

**BY WAY OF NEWS**
- B. L. Donahue has been appointed manager of the Buffalo district office of Cutler-Hammer, Inc., of Milwaukee, manufacturers of electric control apparatus. Donahue succeeds B. A. Hansen, who has resigned. Donahue has been connected with the Pittsburgh branch of Cutler-Hammer for the past eight years. He is a graduate of Penn State, where he received a Bachelor of Science degree in electrical engineering. He is a member of the Association of Iron and Steel Electrical Engineers and of Sigma Tau engineering fraternity.
- It is learned that the job of completely redressing the interior of the Oriental theatre in Boston, Paramount Publix house, was done by Frank Netschert, Inc. The Netschert firm specializes in the shrubs and flowers for interior decoration that form such necessary elements of the atmosphere theatre.
WHO'S WHO
A DIRECTORY OF THEATRE EQUIPMENT MANUFACTURERS AND DEALERS AND THEIR EXECUTIVES ARRANGED ALPHABETICALLY BY NAMES OF FIRMS

A
AC SPARK PLUG COMPANY
Flint, Michigan
Manufacturer of film speed indicators.

FRANK ADAM ELECTRIC COMPANY
3650 Windsor Place, St. Louis, Mo.
Manufacturers of F.A. Major system lighting control stage switches, live and dead face safety type light and power switches, panelboards and cabinets, plug-ins, panel fanger outlets, adjustable brushes, safety rotators, knife switches, type brush switch and flush range switches. President and General Manager—Fred B. Adam, Vice President in Charge of Sales—H. J. Reichardt. Factory Superintendent—H. J. Schmelzig.

BRANCHES

ADDRESSEOGRAPH COMPANY
901 W. Van Buren Street, Chicago, Ill.
Manufacturer of names and addresses and other duplicating products; addresseograph, duplicigraph, stereograph, graphotype. President and General Manager—J. E. Rogers, Compt. and Treasurer—C. R. Martin, General Sales Manager—J. B. Ward.

BRANCHES AND AGENCIES

ADSGN CORPORATION
333 W. 52nd Street, New York City
Advertising service. President—Joseph F. Coufal, Treasurer and Secretary—Harry A. Smith.

BRANCHES
Chicago, Ill., 845 South Wabash Avenue, Cleveland, O., 214 East 105th Street, Detroit, Mich.

ADVANCE TRAILER SERVICE CORPORATION
630 Ninth Avenue, New York, N. Y.
Silent and talking trailers; merchants film-ad service.

ALEXANDER FILM COMPANY
Alexander Industries Building, Colorado Springs, Colo.
Producer of motion picture publicity films. President—J. Don Alexander, First Vice President—D. M. Alexander, Second Vice President—Mark Fitzgerald, Secretary-Treasurer—R. A. Duncan, Vice President in Charge of Sales—M. J. McManey.

BRANCHES
New York City, Portland, Ore., Detroit, Mich., Los Angeles, Calif.

ALLIED CLOTH SPECIALTIES, INC.
(Division of American Aggregates Corporation), Greenville, Ohio
Manufacturer of seat and chair covers for theatres. American Aggregates Corporation. President—J. G. Cupp, First Vice President and General Manager—C. E. Patsy, Second Vice President and Sales Manager—J. R. Deeter. Sales Department, Allied Cloth Specialties, Inc.—J. W. Baker.

AMERICAN BLOWER CORPORATION
6000 Russell Street, Detroit, Mich.
Manufacturers of Sirocco fans, "ABC" air washers, Ventures fans, Sirocco utility blowers. President—J. G. Cupp, Vice President and General Manager—J. F. G. Miller, Vice President and Sales Manager—G. T. Morse, Vice President in Charge of Export—F. R. Still. Secretary—E. Valle, Assistant Treasurer—S. H. Eibel, Assistant Sales Manager—G. C. Polk.

FACTORIES
Detroit, Mich., Windsor, Ontario, Canada.

AMERICAN CARBONIC MACHINERY COMPANY
Wisconsin Rapids, Wis.
Manufacturer of air cooling and conditioning equipment. President—G. W. Rhythm, Vice President and General Manager—W. A. Reinh. Secretary—O. E. Uehling.

BRANCHES

AMERICAN SEATING COMPANY
114 East Jackson Boulevard, Chicago

BRANCHES

AMERICAN SILHESERVICE COMPANY
500-12 Beaumont Street, St. Louis, Mo.
Manufacturer of sound screens.

AMERICAN TRANSFORMER COMPANY
1725 Emmet Street, Newark, N. J.
Manufacturer of transformers and amplifiers.

AMPLION RADIO CORPORATION
133 W. 21st Street, New York City
Manufacturers of complete sound equipment. President—J. W. Wolf, Treasurer—L. S. Wolf, Secretary—F. E. Young.

ARCTIC NU-AIR CORPORATION
Northwest Terminal—Minneapolis, Minn.

SALES OFFICES

THE ARCUS TICKET COMPANY
318 N. Ashland Avenue, Chicago
Manufacturer of roll and folded tickets, coupon books, tickets, driving seats, theatre, audience, sound vents, vending machines, ticket boxes, reserved seat coupon holders. President-Treasurer—James A. Areu, Vice President-Secretary—H. J. Hessell.

BRANCH
New York City, 461 Eighth Avenue.

ASSOCIATED FABRICS CORPORATION
723 Seventh Avenue, New York City
Manufacturer of drapery and costume fabrics. President—Samuel H. Gutterman, Secretary and Treasurer—Irving Olkin.

AUDAK COMPANY
565 Fifth Avenue, New York City
Manufacturers of the Polyphon, Polyphon remote control and Electro-Chromatic pick-ups for synchronous and a.c. equipment. Creators of electrical and acoustical equipment. President—Maximilian Well.

AUDIO PRODUCTS CORPORATION
138 West Avenue, Long Island City, N. Y.
Manufacturers of sound-on-film devices.

AUDITONE COMPANY
52-27 S. Jefferson Street, Chicago, Ill.
Manufacturer of portable and stationary sound equipment. President—J. H. Kiel.

AUTOMATIC DEVICES COMPANY
737 Hamilton Street, Allentown, Pa.
Manufacturer of STABIL ARC motor generator, ABC automatic curtain machine, AUTODRAPE Junior curtain control, SILENT-STROBE curtain track. President and Treasurer—Irving Sampols, Secretary—F. A. Ambler.

FACTORIES
Allentown, Pa., 1124 Hamilton Street, Newark, N. J., 186 Mill Street.

AUTOVENT FAN & BLOWER COMPANY
1805 N. Kostner Avenue, Chicago
Manufacturer of a complete line of ventilating equipment. President—J. E. Truitt, Sales Manager—J. S. Ragen.

BRANCHES
Bridgeport, Bridgeport & Jones 123 Stella Street, Boston, Autovent Fan & Blower Company, 180 Milk Street.
BELSON MANUFACTURING COMPANY
800 South Sibley Street, Chicago
Trade Mark "BEL-SUN-LITE"
Manufacturers and distributors of bollard lights, footlights, cycle racks, strip lights, lexilites, ovantes, spotlights, borderlight cable, controllers, pin, set and automation equipment, Stromer planters, panel boards, boxing bags, stage pockets, towers, switchboards, city lighting effects, 自治 machine, cove-light equipment, exit and direction signs, sidewalk, luminaires, reflections by area, acme, reflector, lights, light machine, signal systems, and all accessories.
President
M. J. Belson
Sales Manager
M. H. VanAlen

BRANCHES
Atlanta, Ga., Charles C. Schoen, 158 Marietta Street, Baltimore, Md., J. S. Perkins, 11 East Centre Street, Buffalo, N. Y., R. Hoffman, 203 Caroline Street, Cincinnati, O., R. H. Helm, 2413 Union Central Building, Cleveland, O., Calvin B. Moore, 1572 Royalston Road, Denver, Colo., Arthur E. Bacon, 912 Twelfth Street, Detroit, Mich., Thomas W. Butler, 2720 Columbus Avenue, Fort Worth, Tex., Fred J. Kether, 520 Campus Building, Houston, Tex., Fred C. Arnold, 999 Merchants & Manufacturers Building, Indianapolis, Ind., Henry J. Damon, 704 Union Title Building, Kansas City, Mo., Miss, Fitchburg L. Funsten, 219 East 14th Street, Los Angeles, Cal., H. B. Squires Company, 229 Broadway, Miami, Fla., Frank E. Purif, 24 Northwest First Street, Minneapolis, Minn., Harold R. Harris, 708 Sixth Avenue South, New Orleans, La., Lyman C. Reed, 708-710 Girod Street, New York, N. Y., I. M. Fine, 110 East Forty-Second Street, Omaha, Neb., Garber & Pet, 404 Merchants National Bank Building, Philadelphia, Penn., Herbert Bacher, Machinery Exhibition Hall, The Bourse, Pittsburgh, Penn., E. A. Seifer, Century Building, Richmond, Va., George T. Hewitt, 504 West Broad Street, St. Louis, Mo., Frank C. Unger, 444 Clayton Avenue, San Antonio, Tex., Fred C. R. Spenne, P. O. Box 210-201, North Manhattan Street, San Francisco, Cal., H. B. Squires Company, 1277 Howard Street, Seattle, Wash., H. B. Squires Company, 521 First Avenue, South, Tampa, Fla., Charles A. Schall, Builders' Exchange Building.

CANADA
Montreal, Que., C. L. MacGillivray, 580 St. Antoine Street, Toronto, Ont., A. E. Woodridge, 33 Melinda Street, Vancouver, B. C., R. H. Rock, 550 Bute Street, Winnipeg, Man., J. G. Smith, 123 James Street.

BERLINER ACOUSTIC CORP.
1808 Paramount Blvd., New York, N. Y.
Manufacturers of Berliner Acoustic System.
General Manager
Samuel Weiseman

BEST MANUFACTURING COMPANY
1200 Grove Street, Irvington, N. J.
Manufacturers of loud speakers—dynamical and magnetic.
Officers
G. G. Cromartie
E. W. Nelson
H. H. Burt
Credit Manager
J. P. Diller

BRANCHES
Minneapolis, Minn., Merrill E. Franklin, 202 Baker Building.
Kansas City, Mo., Enrl E. Edwards, 218 W. 9th Street.
St. Louis, Mo., Otto E. Hermann Company, 1226 Syndicate Trust Building.
Cleveland, O., C. O. Winter, Jr., 1301 13th Street.
Buffalo, N. Y., Manufacturers Sales Company, 206 Riverside Building.
Denver, Colo., H. D. Robertson Company, 6515 Woodward Avenue.
Pittsburgh, Pa., W. J. Herlitzy, 2528 Fern Place.
Atlanta, Ga., J. F. Burton and Company, 655 Candle Avenue.
San Francisco, Calif., F. E. Sette, 454 Turk Street.
Chicago, Ill., Nicholas & Host, 1632 South Michigan Avenue.
Philadelphia, Pa., J. H. Felgenbaum, 2420 Walnut Avenue.

BOSTONE, INC.
Davenport at 16th Street, Omaha, Nebr.
Manufacturers of Beatone sound systems, both Disc and Sound-on-Film.

FACTORY
Creighton, Nebr.

BEGLOW-SANFORD CARPET CO., INC.
385 Madison Avenue, New York City
President
John A. Sweeten
Vice-President
H. D. Campbell
Vice-President
F. J. Klawonn
Secretary
J. J. Delaney

OFFICES
New York, 385 Madison Avenue.
Boston, 715 Clark Building.
Philadelphia, 556-558 Public Ledger Building.
San Francisco, 715 Clark Building.
Atlanta, 120 Marietta Street Building.
Dallas, 1300 Dallas National Bank Building.
Chicago, 14 East Jackson Boulevard.
Omaha, 214-215 Plymouth Building.
St. Louis, 604 Arcade Building.
Detroit, 1223 Book Building.
Denver, 1133 Sixteenth Street.
Los Angeles, 125 East 8th Street, Room 301.
San Francisco, 719 Mission Street.
Seattle, 1952 First Avenue, Room 707.

MILLS AT
Thompsonville, Conn., Singapore, N. Y.
Chatsworth, Calif., London, Ont.

BILMARJAC CORPORATION
1627 Broadway, New York City
Manufacturers of silent film projectors.

BLIZZARD SALES COMPANY
1524 Davenport Street, Omaha, Nebr.
Manufacturer of coin changing machines.

FAC TORIES
Creighton, Nebr.
Omaha, Nebr.

A. R. BOYD ENTERPRISES
1700 Sansom Street, Philadelphia, Penna.
Brokers who buy, build and operate motion picture theatres.

BOSTON ACOUSTICAL ENGINEERING DIVISION OF HOUSING COMPANY
40 Central Street, Boston, Mass.
Manufacturer of Acoustus—sound absorbing material for correction of acoustics in theatres.

BRANDT AUTOMATIC CASHIER COMPANY
515 First Street, Watertown, Wis.
Manufacturer of coin changing machines.

Chairman of the Board and Treasurer
President
E. W. Quirk
Secretary
O. E. Hoffman

BRAZEL NOVELTY MANUFACTURING COMPANY
4005 Apple Street, Cincinnati, Ohio
Manufacturer of advertising novelties.

BREKTERT LIGHT PROJECTION COMPANY
7848 S. Aubin Avenue, Detroit, Mich.
Manufacturer of theatre spotlights, effect machines, light and low intensity lamps for motion picture projection, and strobe lights.

BRILLIANT STEEL NEEDLE CO., INC.
370 Seventh Avenue, New York City
Manufacturer of brilliantine and dynamite needles.

President
W. J. Bagshaw
Secretary
C. H. Bagshaw

BRANCHES
Lowell, Mass.

BRUCKER-MITCHELL, INC.
525 West 22nd Street, New York, N. Y.
Manufacturers of Magnacope frames, Horn Towers, Oraphone Hits, Stage Riggers and Certain Tracks.

President
Richard R. Brucker
Better Theaters Section

October 25, 1930

BRUNSWICK BALCOLLIER COMPANY
622 S. Wabash Avenue, Chicago
Manufacturer of combination radio and record playing instruments, Panographs with radio receivers and non-synchronous record libraries (special recordings)
President—B. E. Belewinger
General Manager—W. B. Jackson
Advertising Manager—Paul S. Eillson
Record Sales Manager—F. E. Stevens, Jr.

BRUNSWICK-KROESCHELL COMPANY
66 W. Madison Street, Chicago
Manufacturer of air conditioning systems, distributors of service in principal cities

THE BRYANT ELECTRIC DEVICE COMPANY
Bridgeport, Conn.
Manufacturer of wiring devices, switches, receptacles, sockets, attachment plugs, cord connectors, fuses, cut-outs and switch plates
President—Walter Cary
General Manager—W. J. Weaver
General Sales Manager—F. S. Montgomery

BRANCHES
Boston
New York
San Francisco

C

THE CAPEHART CORPORATION
Fort Wayne, Indiana
Manufacturer of continuous playing automatic phonographs
President—H. E. Capehart

CARBON PRODUCTS, INC.
8 Beach Street, New York City
Manufacturer and importer of carbons

CARRIER ENGINEERING CORPORATION
850 Frelinghuysen Avenue, Newark, N. J.
Manufacturer of Carrier Central Station System for Air Conditioning, Carrier Centrifugal Refrigeration
President—Willis H. Carrier
Treasurer and General Manager—J. I. Lyle
Vice President and Sales Manager—E. F. Murphy
Secretary—L. L. Lewis
Advertising Manager—W. E. Smith

BRANCHES
New York
Philadelphia
Boston
Chicago
Cleveland

CARRIER ENGINEERING COMPANY, LTD.
London, Paris, Bombay, Colombo, Johannesburg

CARRIER LÜTHERISCHE GESELLSCHAFT
Stuttgart, Berlin

THE CELOTEX COMPANY
919 N. Michigan Avenue, Chicago
Manufacturer of Celotex standard building board, roof insulation, industrial board, refrigerator insulation, Acoustic-Celotex and carpet lining
President—John P. Daubner
Vice-President in charge of Mill—C. F. Dahlberg
Vice-President in charge of Sales—C. E. Redman
Vice-President in charge of Research—T. T. Morris
Advertising Director—J. S. Rosenfelt
Manager of Acoustical Department—George F. Little

BRANCHES
Seattle
Baltimore
Cleveland
Los Angeles
New York City
St. Louis
Chicago
Boston
Kansas City

CENTRAL IMPORT COMPANY
1655 S. Central Park Avenue, Chicago
Manufacturer of SUPER-TRANSFLEX GELATINE SHEETS, DIAMOND TINSEL AND METALLIC FLITTER

FACTORY
Germany

J. H. CHANNON CORPORATION
292-292 West Erie Street, Chicago
Manufacturer of steel and asbestos curtains, draw curtain tracks and operators, stage hardware and counterweight rigging, grand piano trucks, cyclorama arms, and electric nigger head winches
President—Lesley J. Corr
Vice-President—N. G. Nussbaum

FACTORY
223-223 West Erie Street, Chicago

CHICAGO CINEMA EQUIPMENT COMPANY
1736-54 N. Sprinfeld Avenue, Chicago
Manufacturers of deluxe effect projectors, deluxe double dissolvers, deluxe automatic motor driven rear winds, deluxe rewind tables, high intensity floodlights, spotlights, searchlights, arc, air-electric effect machines for stage and circus, window draperies, curtain stands, color wheels, color frames, speed indicators, music stands, orchestras, spotlighting, searchlighting, spotlight, strip lights, carbon racks, carbon waste cans, color frames, stage, stage lighting equipment, cabinets for records, and sound accessories
President—Walter W. Pitkin
Vice President—A. M. Berg
Manager of Sales—Edward H. Wolk

CHICAGO SHOW PRINTING COMPANY
1334-45 West Lake Street, Chicago, Ill.
Display printing, canvas hangings, cloth muslin, canvas—fire barriers, prayer, window cards
PERSONNEL
R. L. Reiner
Jules R. Mass

CHICAGO SWITCHBOARD MANUFACTURING COMPANY
426 South Clinton Street, Chicago, Ill.
Manufacturers of switchboards, spotlights and complete stage lighting equipment

CINEMA PATENTS COMPANY, INC.
1726 Broadway, New York City
Manufacturers of operating machines and general laboratory equipment

CINEMA SPECIALTY CO., INC.
P. O. Box 1037, Gary, Ind.
Manufacturer of automatic film indicators, and reel end alarms
President—J. C. Kovich

J. R. CLANCY, INC.
1010 W. Belden Avenue, Syracuse, N. Y.
Manufacturer of a very fine line of theatrical stage hardware
President and Treasurer—J. R. Clancy
Vice President—E. K. Myers
Secretary—J. C. Myers

PETER CLARK, INC.
544 W. 39th Street, New York City
Manufacturers of stage rigging, hardware, counter-weight systems, scissor, and soundproof curtains, hand and electric curtain holds, draw curtain tracks, orchestra pit lifts, orchestra canopy lifts, stage lift, stage band cabinets, movie sets, house rigging, mechanical stage effects, automatic screen mechanisms, steel frames for picture sheets, orchestra pit, metal tie downs and cases, stage floor traps and portable hall room floors
President—Peter Clark
Vice President and General Manager—J. E. Johnson
Vice President—William Otto-behn
Secretary—John F. Barke
Treasurer—Thomas L. Kaveny
Advertising Manager—Arthur E. Clark
Western Representative—Frank E. Sams, 1715 N. E. Molino Avenue, Pasadena, Cal.

THE CLEVELAND SWITCHBOARD CO.
2925 E. 79th Street, Cleveland, Ohio
Manufacturer of power and lighting panelboards and switchboards
President—W. C. Hefkomister
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Secretary—J. H. Stiles

BRANCHES
BUFFALO

CRAFT CARPET COMPANY
150 N. Wells Street, Chicago
Manufacturers of Orlite Rug and Carpet Cushions and Miniature Golf Felt
President—L. H. Regensburg
Advertising Manager—T. R. Sills

New York City, Clinton Carpet Company, 295 Fifth Avenue

CLINTON CARPET COMPANY
Los Angeles, Cal., Clinton Carpet Company, 120 East Eight Street
St. Louis, N. J., Clinton Carpet Company, 295 Fifth Avenue

FACTORIES
Milwaukee, Wisc., New York, N. Y.
Los Angeles, Cal., St. John, Quebec, Canada

CLOSE-TO-NATURE COMPANY
Coila, Ia.

CYLNE ENGINEERING COMPANY, INC.
3550 Easton Street, St. Louis, Mo.
Manufacturer of Perles-Tone Synchronous Reproduction Equipment
President—J. R. McNee

CORNELL WOOD PRODUCTS COMPANY
307 N. Michigan Avenue, Chicago
Manufacturer of Cornell wood board, Indian board, inlays, veneers, N. 1, industrial board Number 3, 4 ply blackboard, 6 ply blackboard
President—W. J. Osborne
Vice President and General Manager—W. J. Osborne, Jr.
Secretary and Sales Manager—W. R. Rice

BRANCHES
Los Angeles, Cal., Gasther & Hatchins, Inc.

FACTORY
Cornell, Wis.

COVINGTON METAL PRODUCTS CORP.
Successors to Architectural Metal Products, Inc.
17 W. Eighth Street, Covington, Ky.
Manufacturer of marquise, metal covered doors, and ornamental bronze
President—A. L. Castellini
Secretary and Treasurer—Geo. D. Miller

COXSAKIE HOLDING CORPORATION
23 Mansion Street, Coxsackie, N. Y.
Manufacturer of professional projectors
President—Herman A. Kep
Vice President—George M. Werbach
Secretary-Treasurer—W. I. Meyer

BRANCHES
Cleveland, Ohio, Oliver Moving Picture Supply Company, 264 Film Building.
Charlotte, N. C., Carolinas Theatre Supply Company, United Film Building.
Pittsburgh, Pa., Super—Star Motion Picture Supply Company, 1024 Forbes Street.
Chicago, Ill., Theatre Supply Company, Film Exchange Building.
President—R. L. Wright & Matsoner, 76 Dorrance Street.
Boston, N. Y., United Projector & Film Corporation, 228 Franklin Street.
Tampa, Fla., Amusement Supply Company, 705 Twelwe Street.

CRAFT FILM LABORATORIES, INC.
729 Seventh Avenue, New York City
Printing and developing of film
President—Nathan Saldan
Secretary—Alfred E. McCoy
Treasurer—Stephen J. Dovee
Lab. Manager—Harry Glickman

LABORATORY
Fishing, L. I., Congress Avenue.

CRAFTEX COMPANY
37 Antwerp Street, Brighton, Mass.
Manufacturer of Crestex, Craftsizer, Craftco, Craftex and Shadowall
President—David Murray
Vice President—W. R. McComb

BRANCHES
New York City, 60 E. 42nd Street, Chicago, 203 No. Wabash Avenue.

CRYSTAL MOVIE SCREEN CORPORATION
Wyckoff Building, Celina, Ohio
Manufacturer of motion picture screens
President—Leo E. Dryer
Secretary—M. L. Dryer
OLIVER DITSON COMPANY
179 Tremont Street, Boston, Mass.
Manufacturer of musical instruments and publisher of music and musical literature.
President. Henry H. Hohler Porter
Vice President. Fm. Arnes Fisher
Treasurer. S. Frederick Brush
Treasurer-Controller. G. A. O'gallaughlin
PLANTS
Boston, Mass., Oliver Ditson Company
New York City, Oliver Ditson Company, Inc.

DOWNEY MANUFACTURING COMPANY
225 Broadway, New York City
Manufacturer of change over and light control, and foot switches.
President. J. M. Pulkinen
Vice President. S. B. Greene
Treasurer. S. T. Thode

DUNBAR & COMPANY
2629 Wabash Avenue, Chicago, Ill.
Manufacturer of corn poppers and popcorners.
Owner. C. P. Dunbar
Manager. H. Dryfoult

DUO-FONE CORPORATION
2895 E. Jefferson Avenue, Detroit, Mich.
Manufacturer of sound reproducing equipment.
President. R. O. Hallis
Vice President. W. F. Brink
Secretary-Treasurer. J. E. Huling

THE DAVIS BULLETIN COMPANY, INC.
Lock Street, Buffalo, N. Y.
Manufacturer of Davis logo, an automatic poster, display bulletin and Davis automatic announcement.
President. J. J. Davis
Secretary-Treasurer. A. D. Borchard

THE DAYTON SAFETY LADDER COMPANY
121-123 West Fourth Street, Cincinnati, O.
Manufacturer of Dayton safety ladders.
President and Sales Manager. A. S. Seaman
Manager of Works. W. E. Seaman

BRANCHES
Chicago, Ill., 1234 W. Caster Ave.
Boston, Mass., 40 Charles St.
New York City, 999 Madison Ave.

DAZIAN'S, INC.
142 W. 44th Street, New York City
Manufacturer and importer of fabrics for stage costumes, fabrics for costumes, trimmings for stage costumes, trimming for costumes and window display fabrics.
President. D. J. Dazian
Vice President. H. C. Dazian
Secretary-Treasurer. W. C. W. James

BRANCHES
Chicago, Ill., 1234 W. Caster Ave.
Boston, Mass., 40 Charles St.

DEL CASTILLO THEATRE ORGAN SCHOOL
State Theatre Building, Boston, Mass.
Director. L. G. D. del Castillo
Assistant Instructor. E. W. Philpott

THE DISCO-PHONE COMPANY
Florada, Ala.
Manufacturer of sound equipment.
President. W. D. Patrick
Exhibitors Herald-World

THE HENNEGAN COMPANY
311 Genesee Street, Cincinnati, O.
Manufacturer of program covers, name plates, window cards, data strip.
President..................Joseph F. Hennegan
Vice-President and Sales Mgr.........John E. Hennegan
Secretary-Treasurer...............Milton J. Hennegan

FACTORY
Cincinnati, O.

THE HERTNER ELECTRIC COMPANY
11990 Elmwood Avenue, Cleveland, O.
Manufacturer of the Transverter, a line of motor generators for the theatre and industry in various sizes.
President-Treasurer...........J. H. Hertner
Secretary..................G. C. Dash
Superintendent..............L. J. Beabow

BRANCHES
Represented by the National Theatre Supply Company.

HEWES-GOTHAM COMPANY
520 W. 47th Street, New York, N. Y.
Manufacturer of film cement, carbon adapters, color wheels, perfumed disinfectants, film cleaner, fire extinguisher fluids, fireproofing compounds, screen paint, poster paste, radium light and lamp edgings.
Edward W. Harris.............M. M. Muidel

S. M. HECTOR & CO.
2400 E. Superior Avenue, Cleveland, O.
Manufacturer of dressings and asbestosing fabrics.
S. M. Hexter................T. L. Felber
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BRANCHES
New York, N. Y.
President......................Robert A. Goodall

Three-day branches in each of the key cities of the United States.

GREES REPRODUCER CORPORATION
185 E. 13th Street, New York City
Manufacturer of sound on film and disc equipment.
F. B. GRIFFIN
Oskosh, Wis.
Manufacturer of film cement.
V. F. Griffin

GUERCIO AND BARTHEL
1018 S. Wabash Avenue, Chicago, Ill.
Manufacturer of double bearing movements, Ger-Bar light shields and changepieces.

THE EDWIN F. GUTH COMPANY
Washington Boulevard at Jefferson, St. Louis, Mo.
Manufacturer of lighting fixtures for theatres.
President......................Edwin F. Guth
Vice President...............Geo. S. Watts
Treasurer....................O. B. Guth
Sales Manager.............Joe Chassing

BRANCHES
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Columbus, O.
Dover, Mich.
Atlanta, Ga.
Boston, Mass.
Buffalo, N. Y.
Chicago, Ill.
Los Angeles, Cal.
San Francisco, Cal.

Detroit, Mich.
Chicago, Ill.
Pittsburgh, Pa.
San Francisco, Calif.

Seattle, Wash.

V. A. HALL COMPANY
589 Campbell Avenue, West Haven, Conn.
Manufacturer of lamp, reflector, projection lamps, high intensity reflector projection lamps, high intensity spot lights, stage high intensity lamps.
President......................Theodore Gill
Treasurer..............J. J. Connolly

BRANCHES

J. H. HALLBARG
119 W. 42nd Street, New York City
Manufacturer of electric meters, transformers, high voltage transformers, factory and commercial meters.
President......................Joseph H. Hallberg
Vice President...............G. W. Flood
Assistant Treasurer.........Edward H. North

HANCOCK BROS.
23 Jessie Street, San Francisco, Cal.
Manufacturer of roll and folded tickets, reserved seat coupons, and railway tickets.
President and Manager...........J. F. Hancock

Lighting, Cast Bronze Electric Signs, Bellied Bronze Electric Sign, Window Lighting, and Lamps.
President......................F. L. Decker
Secretary-Treasurer..............A. M. Kranz

BRANCHES
New York City, 1457 Broadway.
Milwaukee, Wis., 1323 Second St.
Toledo, O., 1214 Madison Ave.

I

THE IDEAL ELECTRIC & MANUFACTURING COMPANY
E. First and Oak, Mansfield, O.
Manufacturer of electric motors, heating, ventilating, and cooling purposes, and motor-generator sets for lighting, battery charging, motion picture, etc.
President and General Manager........E. Glan Viscom
Secretary-Treasurer...............O. H. McDaniel

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Baltimore

Cincinnati
Birmingham

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Canton

Philadelphia
Charleston

Kansas City
Columbus

Los Angeles
Detroit

Milwaukee
Grand Rapids

New Orleans
Norfolk

Pittsburgh
Philadelphia

St. Louis
Oklahoma City

Cleveland
Seattle

Chicago
Washington

ILEX OPTICAL COMPANY
Rochester, N. Y.
Manufacturer of projection lenses.

ILLINOIS THEATRE EQUIPMENT COMPANY
1150 S. Michigan Avenue, Chicago, Ill.
Manufacturer of theatre chairs, interchangeable seats and chair panels.

INTERNATIONAL PROJECTOR CORPORATION
90 Gold Street, New York City
Manufacturer motion picture projectors.

THE INSULITE COMPANY
300 Builders Exchange, Minneapolis, Minn.
Manufacturers of acoustical products.
President......................W. W. Backus
Vice President...............S. W. Backus

INTERNATIONAL REGISTER COMPANY
19 S. Throop Street, Chicago, Ill.
Manufacturers of scroll cutting machines (International Outlaw).
President.....................A. H. Woodward
Vice President...............J. G. Hoffman
Vice President...............G. W. Hoffmang
Secretary....................W. F. Hoffman
Treasurer.....................W. J. Vaughn

JEFFERSON ELECTRIC COMPANY
1500 S. Laffit Street, Chicago
Manufacturer of Universal restaurant uses, Gem switch boxes, Union outlet boxes, Gem plug fuses, Jefferson and signal transformers, Jefferson sign transformers.
President......................J. A. Benman
Treasurer..............E. G. Boling
Vice President...............A. E. Trunegen

BRANCHES

New York
St. Louis
Chicago

New York
Philadelphia
Cleveland

Oakland, Calif.

FACTORIES

40 South Laffit Street, Chicago, Ill.
561 South Green Street, Chicago.

JOHNS-MANJI CORPORATION
292 Madison Avenue at 41st Street, New York City
Manufacturer of acoustical engineering and contracting. Manufacturer of hot and cold pipe insulation, fire proofing compound, soundproofing materials, vaue and asbestos wood, asbestos roofing, asbestos theatre curtains.
President......................J. E. Hoffman
Vice-President in Charge of Sales...............J. E. Hoff
Vice-President and Industrial Sales Manager...............J. 0. Boley

Staff Manager of Acoustical Section...............R. V. Parsons

BRANCHES

New York, N. Y.
Terrace, Ont.
San Francisco, Calif.
Chicago, Ill.
Cleveland, O.

J. H. HALLBERG
Manufacturer of electric light fixtures.

HALL ORGAN COMPANY
590 Campbell Avenue, West Haven, Conn.
Manufacturer of pipe organs.
President and Treasurer.........George A. North
Vice President...............B. Boyd
Assistant Treasurer.............Edward H. North

HANCOCK BROS.
23 Jessie Street, San Francisco, Cal.
Manufacturer of roll and folded tickets, reserved seat coupons, and railway tickets.
President and Manager...............J. F. Hancock

HUB ELECTRIC COMPANY
219-29 West Grand Avenue, Chicago
Manufacturer of Stage Switchboards, Power Boards, Panel Boards, Theatre and Auditioning Lighting Equipment, Footlights, Beleedlights, Spotlights, Stage Pockets, Core Lighting, Stilumin Indoor and Outdoor, Fight and Hockey Clocks—Exterior and Interior Floodlights, School Lighting, Emergency
Better Theatres Section

October 25, 1930

Better Theatre

K

KAUSALTE MANUFACTURING COMPANY
1829 Rhodes Avenue, Chicago
Manufacturer aisle lights and organ heaters.

JULIUS JULIARD & COMPANY
175 W. Jackson Blvd., Chicago, Ill.
Agents for all kinds of theatre insurance.

K

KAUSALTE MANUFACTURING COMPANY
1829 Rhodes Avenue, Chicago
Manufacturer aisle lights and organ heaters.

THE R. D. KAUTZ CO.
2115 Madison Avenue, Norfolk, Virginia
Manufacturer of perfect synchronous sound equipment, public address systems and radio systems.


FACtories

GEORGE KILGEN & SON, INC.
4016 Union Boulevard, St. Louis
Manufacturer of theatre organs and manufacturer of the Kilgen Wonder Organ for theatres.

Branches: Distributed by the National Theatre Supply Company whose branch offices are listed in this issue. The export department is located at George K. Kilgen & Son, 4016 Union Boulevard, St. Louis.

FACtory

KINETIC ENGINEERING COMPANY
Lansdowne, Pa.
Manufacturer of electric organ blowers for pipe organs. Secretary-Treasurer—H. J. Knoll

Branch

New York City, 41 Park Row.

FACtories

THE KINGERY MFG. CO.
420-26 E. Pearl, Cincinnati, O.
Manufacturer of popcorn machines, peanut roasters. President—G. F. Stewart, Vice President—E. K. Boutet Secretary and Treasurer—S. K. Knoll

Branch

Chicago, Ill., 29 South Clinton Street.

FACtories

KING STUDIOS, INC.
308 S. Harwood, Dallas, Tex.
Theatre planning, decorating and furnishing, acoustical correction.

President—W. R. King Secretary and Treasurer—E. S. Segall

KLIEGL BROS., UNIVERSAL ELECTRIC STAGE LIGHTING COMPANY, INC.
231 W. 50th Street, New York City
Manufacturer of Klieglights for movie studios and stage and auditorium lighting specialties.

President—John H. Kliegl Secretary and Treasurer—Herbert A. Kliegl Sales Manager—Frank H. Bills

KNOWLES MUSHROOM VENTILATOR COMPANY
41 N. Monroe Street, New York City
Manufacturers of cast iron and steel mushroom air diffusers and deflectors for auditoriums. Ne-natch mushroom air diffuser, Aervatec mushroom air diffuser, Bla-bloc gallery riser ventilator, Oething gal-

L

LAKE CITY COMPANY
Hermanville, Mich.
Manufacturer of ventilators, Type "K", "L", "L-1", "L-2" and "M" also Furbos for wall air fans.

President—S. E. Earle Vice President—H. E. Hare Secretary and Treasurer—I. W. Rowell

THE LEADER PRESS
Okahoma City, Okla.
Theatre printers, producers of cards, posters and banners.

THE LINK COMPANY, INC.
Binghamton, N. Y.
Manufacturer of theatre pipe organs, pianos and An-teox, an amplifying phonographic instrument play-

M

LITTLEFORD BROTHERS
443-57 East Pearl Street and 456-70 East Second Street, Cincinnati, O.
Cable: Littlebro, Cincinnati
Manufacturer of horn loudspeakers for sound installation.

General Manager—Ralph S. Littleford Sales Manager—Wm. H. Reuter Advertising Manager—Allan E. Buchen

LOUCKS & NORLING STUDIOS
215 West 57th Street, New York City
Producers of motion pictures and films, also specialists in cartoon, technical and novelty animation.

LUSTROLITE, INC.
125-24 East 44th Street, Davenport, la.
Manufacturer of electrical advertising displays, theatre marquees and decalcoaters.

Branches

Chicago Kansas City
Detroit Cedar Rapids
Denver Colorado
Des Moines Rock Island
Sioux City Sioux City
Peoria

T

THE J. E. McAULEY MANUFACTURING COMPANY
552-55 West Adams Street, Chicago, Ill.
Manufacturer of reflector arc lamps, low amperage reflector arc lamps, film speed indicators, are lamps, theeds and pedestal for bare ceiling fixtures.

MACY MANUFACTURING CORPORATION
1149-51 39th Street, Brooklyn, N. Y.
Manufacturer of horns and accessories for group address systems and radio and television broadcasting. President and General Manager—Col. R. Blum Treasurer and Treasurer—Paul H. Furman

Chief Engineer—Carl Wurm

General Sales Manager—F. J. Wallace

MACY MANUFACTURING CORPORATION
1469-71 39th Street, Brooklyn, N. Y.
Manufacturer of horns, accessories for group address systems and radio and television broadcasting. President and General Manager—Col. R. Blum

Chief Engineer—Carl Wurm

General Sales Manager—F. J. Wallace

Branches

New Bedford
San Francisco
St. Louis
Cleveland
Denver
Chicago
Washington
Philadelphia

FOREIGN SALES AND SERVICE BRANCHES
Sydney, Australia
Zurich, Switzerland
Melbourne, Australia
London, England
Montréal, Quebec
Toronto, Ontario
Bombay, India
Tokyo, Japan
Manila, P. I.

MAIER-LAVATY COMPANY
2114 Lincoln Avenue, Chicago, Ill.
Manufacturer of UNIFORMS for Theatre Attaches.

MAJOR EQUIPMENT COMPANY, INC.
4603 Fullerton Avenue, Chicago, Ill.
Manufacturer of footlights, hardware, spotlights, floodlights, silhouettes, reflectors, direction signs, stage switches and panelboards.

President—R. E. K. Major Vice-President and General Sales Manager—P. J. Rabon

DISTRICT OFFICES

Atlanta, Ga., L. A. Crow, 44 Cone Street, Northeast, Baltimore, Md., Wolfe-Mann Mfg. Co., 220 South Hanover Street
Boston, Mass., J. J. Campion, 141 Cortland Street, Buffalo, N. Y., Ralph E. Jones, 1390 Hartel Avenue

New York, Fred Kress, 185 North 11th Street, New York, Fred Kress, 185 North 11th Street, Brooklyn, N. Y., photograph company, 213 South 12th Street.
Philadelphia, Pa., W. A. McAvoy, 244 North 16th Street.

Pittsburgh, Pa., B. Frank Perry, Inc., 233 Third Avenue.

Salt Lake City, Utah, Raymond Ackerman, 218 Dooby Block.

San Francisco, Calif., C. J. Holmstrum, 1108 Howard Street.


St. Louis, Mo., O. H. Rottmann, 3640 Bell Avenue.

the Ohio, O. E. Borden, 514 South Vine Street.

Toronto, Canada, Amalgamated Elec. Co., Ltd., 279 Bay Street.

Vancouver, Canada, Amalgamated Elec. Co., Ltd., Granville Island.


Montreal, Canada, Amalgamated Elec. Co., Ltd., 1006 Mountain Street.

**EXPORT OFFICE**

The Roy Chandler Co., Inc., 305 Fifth Avenue, New York City.

**MANDEL BROTHERS**

State and Madison Sts., Chicago, Ill.

Interior decorating, draperies, carpets and rugs, furniture, floor and table lamps, fabric stage sets, wall hangings, stone furniture, upholstered materials, rubber floor mats, murals and scenic decoration.

**MARSH LABORATORIES, INC.**

64 East Jackson Boulevard, Chicago, Ill.

Recording of phonograph records for personal, commercial, broadcasting and all other purposes.

President and Treasurer—Orlando R. Marsh

Vice President—G. H. Trout

Secretary—M. Morley

**MELLAPHONE CORPORATION**

Keith Albee Building, Rochester, N. Y.

Manufacturers of sound equipment.

President—C. F. Pergen

**BRANCHES**


Pittsburgh, Pa., M. S. England, 1625 Forbes Street.

Tampa, Fla., W. C. Burgert, Amusement Supply Company, 305 North Twenty-Fifth Street.


New Orleans, La., Frank DeGrauwe, 1315 Tulane Avenue.

Salt Lake City, Utah, J. R. Cummings, 1333 Thornton Avenue.


Vancouver, B.C., United Pacific Company, Ltd., 847 Davie Street.

**METALLIC SIGNS**

385 Slauson Avenue, Newark, N. J.

Lobby displays and all kinds of signs for theatres, exhibits and advertising purposes.

**MIDGET GOLF COURSES, INC.**

330 S. Wells Street, Chicago, Ill.

Builders of indoor and outdoor golf courses.

**MILCO STEEL COMPANY**

36th Avenue and Burnham Street, Milwaukee, Wis.

Manufacturer of sheet metal building products, metal lash, metal collage.

President—L. S. Bell

Secretary and Treasurer—A. J. Lucola

Vice-President and General Sales Manager—J. H. Christian

**PLANTS**

Milwaukee, Wis.

Canton, O.

Kansas City, Mo.

La Crescent, Wis.

**MILES REPRODUCER COMPANY**

15 W. 17th Street, New York, N. Y.

Manufacturer of microphones, dynamic units, exponential horns, complete sound systems.

**BRANCHES**

In all principal cities in U. S. A. and foreign countries.

Long Island, N. Y.

**FACTORIES**

Newark, N. J.

**MILLS NOVELTY COMPANY**

4110 Fullerton Avenue, Chicago, Ill.

Manufacturer of advertising novelties and automatic musical devices.

President—Fred L. Mills

Vice-President—Ralph J. Mills

Treasurer—Herbert S. Mills

Advertising Manager—Harry E. Seiter

**MICHEL E电灯SING COMPANY**

614-18 Cherry Street, Milwaukee, Wis.

Manufacturer of sheet metal building products, metal lash, metal collage.

President and Treasurer—L. S. Bell

Secretary and Assistant Treasurer—A. J. Lucola

Vice President and General Sales Manager—J. H. Christian

**MILWAUKEE CARRUGATING COMPANY**

36th Avenue and Burnham Street, Milwaukee, Wis.

Manufacturer of sheet metal building products, metal lash, metal collage.

President and Treasurer—L. S. Bell

Secretary and Assistant Treasurer—A. J. Lucola

Vice President and General Sales Manager—J. H. Christian

**BRANCHES**

LaCrosse, Wis.

Kansas City, Mo.

**MILWAUKEE ENGINEERING & MANUFACTURING COMPANY**

107 E. Seebath Street, Milwaukee, Wis.

Manufacturer of sheet metal building products, metal lash, metal collage.

President—W. W. Pfister

**DISTRICT REPRESENTATIVES**

Chicago, G. D. Kahweiler, 205 West Wacker Drive.

Cleveland, Wells Electrical Insulation Co., 2054 East Fourth Street.

St. Louis, L. R. Mann, 441 Forest Avenue.

New York, American Licorice Co., 415 Green-

wich Street.


Cambridge, C. J. Murphy, 66 Broadway.

Baltimore, T. G. Tripper Co., Dollar Savings & Trust Building.

**MINUSA CINE' SCREEN COMPANY**

2065 Morgan Street, St. Louis, Mo.

Manufacturer of sound screens.

President—A. E. Feasler

**THE MISSOURI FIRE DOOR & CORNICE COMPANY**

714 Easton Avenue, St. Louis, Mo.

Manufacturer and distributors of standard fire doors, shutters for booths and fusible links.

President—J. C. Faust

**THE MOHAWK CARPET MILLS**

295 Fifth Avenue, New York City.

Manufacturer of rugs and carpets.

President—Arthur W. Shuttleworth

Vice-President and Treasurer—Howard L. Shuttleworth

Secretary and Controller—S. M. Brown

Silk Sales Manager—George Lambie

**BRANCHES**

Boston, Mass., 52 Chancery Street.

Chicago, Ill., 14 East Jackson Blvd.

Philadelphia, 736 Edgerly Building.

San Francisco, Cal., 180 Montgomery St.

**MOHM FIXTURE COMPANY**

1445 Thordarson Avenue, Chicago, Ill.

Manufacturer of general theatre equipment.

OFFICERS

N. Bernstein

I. M. Cohen

**MORELITE COMPANY, INC.**

500 West 57th Street, New York City.

Manufacturer of Morelite deluxe reflector arc lamps, super-morelite reflector arc lamps, improved super-morelite reflector arc lamps, morelite reflectors, ac-

cency for resident of theatre and part of the audience.

President—Ralph Tyroler

Vice-President and Secretary—Sidney Nickelsburg

**THE MORROW CO., INC.**

400 West Madison Street, Chicago, Ill.

Manufacturer of vacuum cleaner of electric portable type, and attachments for the machine.

President—R. H. Morrow, Sr.

Vice-President-Treasurer—R. H. Morrow, Jr.

Secretary—M. B. Morrow

**FACTORY**

624 Grand Avenue, Waukegan, Ill.

**ROBERT MORTON ORGAN COMPANY**

Van Nuys, California.

Manufacturer of pipe organs.

President—Louis E. Goodman

Vice-President—R. E. Wallace

Vice-President and General Manager—R. P. Matthews

Secretary and Treasurer—E. M. Smith

**BRANCHES**

New York, N. Y., 1569 Broadway.

Chicago, Ill., 624 North LaSalle Avenue.

Los Angeles, Calif., 1914 S. Vermont Avenue.

**FACTORY**

6081 Van Nuys Boulevard, Van Nuys, Calif.

**M. E. MOSS PUBLISHING COMPANY**

Hartford, Conn.

Manufacturers and printers of advertising novelties.

M. E. Moss

**MOVIE SUPPLY COMPANY**

844 South Wabash Avenue, Chicago, Ill.

Manufacturers of special products.

**NATIONAL CARBON COMPANY**

(Carbon Sales Division)

(C. O. Box 168, Cleveland, Ohio)

Manufacturer of carbons for motion picture projectors, spotlights and effect lights; brushes, carbon, graphite, and metal-graphite for electric motors, generators and converters.

Manager—R. A. Willford

Assistant to Manager—K. R. Geib

Brush Department Manager—N. F. Bowman

Advertising Manager—A. Borgatti

**BRANCHES**

New York, N. Y., 306 Fourteenth Avenue.

Chicago, III., 220 North Michigan Avenue.

Pittsburgh, Pa., 411 Clark Building.

Birmingham, Ala., 1524 Ninth Avenue, North.

San Francisco, Cal., 599 Eighth Street.

**FACTORIES**

Cleveland, O.

Fostoria, O.

**NATIONAL ELECTRIC TICKET REGISTER COMPANY**

1806 E. Kenyon Avenue, St. Louis, Mo.

Manufacturer of ticket registers.

President—W. L. Sullivan

Secretary-Treasurer—W. L. Poole

**BRANCHES**

National Theatre Supply Company (all offices).

Midwest Ticket & Supply Company, 918 S. Michigan Avenue, Chicago, Ill.

Simplex Ticket Company, 3120 West Grand Avenue, Chicago, Ill.

World Ticket & Supply Company, 1060 Broadway, New York City.

**NATIONAL LAMP WORKS OF GENERAL ELECTRIC COMPANY**

Nela Park, Cleveland, O.

Manufacturer of incandescent lamps.

General Sales Manager—J. E. Keeler

Assistant General Sales Manager—N. H. Boynton

Assistant General Sales Manager—W. G. Mcllwirteck

**BRANCHES**

Cleveland

Pittsburgh

Detroit

Oakland, Cal.

Minneapolis

Cincinnati

Philadelphia

Atlantic City

**NATIONAL MOTION-AD COMPANY**

2445-50 Prairie Avenue, Chicago, Ill.

Manufacturer of sound equipment.

President—Ralph G. Phillips

**NATIONAL PROGRAM & PRINTING COMPANY**

729 S. Wabash Avenue, Chicago, Ill.

320 W. 46th Street, New York City

Producers of theatre promotional literature, programs and general theatre printing.
NATIONAL RUG MILLS, INC.
1621 Cliburn Street, Milwaukee, Wis.
Manufacturers of fine furnish and cushioning, acoustic felt, and miniature golf courses.

NATIONAL SCREEN SERVICE CORP.
126-130 W. 46th Street, New York City
Producers of Talking Trailers, Sound Trailers and Silent Trailers. Also special animated, pictorial trailers (client or service), advertising films, advertising trailers, animated presentation leaders, film titles, trailer industrials, film music trailers, organ novelty, film overture, decorative flick reel trailers, and non-synchronous reproducers.

Toby Green General Sales Manager. 310 W. 48th St.

BRANCHES AND STUDIOS
Distribution point locations and special service departments.
New York, 126-130 W. 46th St.
Chicago, 810 Wabash Ave.
Los Angeles, Cal., 320 S. Vermont Ave.

SALES OFFICES
Oklahoma City, Okla., Wallace Walkall, 726 W. Grand Ave.
Kennebec, Me., J. E. Dodson, 184 and 186 State St.
Philadelphia, Pa., Herman Recher, 253 Vine St.
Cleveland, O., Arthur Ehrlich, 713 Film Building.
Detroit, Mich., Frank Schley, 46 Sibley St.
Buffalo, N. Y., Louis Schwartz, 565 Pearl St.
Savannah, Ga., W. B. Seabrook, 289 Tift St.
Minneapolis, Minn., C. C. Coven, 523 Girard Ave.
St. Louis, Mo., L. R. Zehrer, 30 Gilmore Bldg.
Philadelphia, Pa., Jack Judell, 236 Sherrubk St.
Los Angeles, Cal., W. E. McManus, 2912 Wilshire Bldg.
Indianapolis, Ind., W. Freudenberger, 947 N. Pennsylvania.
Milwaukee, Wis., Al Perretz, 728 N. State St.
Dallas, Texas, Roger Miller, 512-524 S. Harvard St.
Boston, Mass., Miss G. C. Church.
Atlanta, Ga., J. E. Kitchen, 183 Walton St.
Albany, N. Y., W. Webster, 1146 Broadway.

NATIONAL STEEL FABRIC COMPANY
92 Union Trust Building, Pittsburgh, Pa.
Manufacturer of wire fasteners for use in wire, paper, wire cutter, plastic wire, wire reinforcement for floor, concrete rebar, wire mesh.


BRANCHES
Atlanta, Ga., W. W. Scott.
Chicago, Ill., 1118 Forest Street.
Cincinnati, Ohio, 85 N. Terminal Ave.
Detroit, Mich., 73-75 Willard St.
Los Angeles, Cal., 1338 Wholesale Street.
New York, N. Y., 90 White Street.
Philadelphia, Pa., Franklin Trust Building.
St. Louis, Mo., 50 Exchange Building.
San Antonio, Tex., Builders Exchange Building.
Syracuse, N. Y., Golden Building.
San Francisco, Cal., 321 Bryant Street.

NATIONAL THEATRE SUPPLY COMPANY
92-96 Gold Street, New York City

DISTRICT OFFICES
Chicago, 624 S. Michigan Ave., C. A. Denney.
New York City, 727 Seventeenth Ave., H. Stanley McLean.

BRANCH OFFICES
Atlanta, Ga., 190 Walton St.
Los Angeles, Cal., 180 Beverly Blvd.
New York, N. Y., 222 S. Liberty St., J. G. Brown.
Philadelphia, 811 S. Liberty St., C. F. Anderson.
Los Angeles, Cal., 161 S. Vermont Ave., A. Hanson.
Portland, Ore., 460 Glisan St., O. H. Dutten.
Salt Lake City, Utah, 320 South 7th St., J. B. Hessen.
San Francisco, Cal., 121 Golden Gate Ave., J. G. Riley.
Seattle, Wash., 1st and Battery Sts., F. B. Carter.

NATIONAL TICKET COMPANY
Pearl & Webster Streets, Shamokin, Pa.
Manufacturer of rolls of every description—roll, folded, flat, strip, book, reserved seat, etc.
Treasurer, W. C. N. Luces Secretary, W. A. Conway.

BRANCHES
Chicago, Ill., W. P. Graham, Vice President.

CLAUDE LEON NEON LIGHTS, INC.
40 E. 32nd Street, New York City
Manufacturer of commercial display signs, interior and exterior decorative lighting, building and marquees lighting and aviation beacons.

BRANCHES
Alpha-Claude Neon Corporation, Pittsburgh.
Better-Claude Neon Corporation, Cleveland.
C. I. Brink, South Boston, Mass.
Claude Neon Displays, Inc., Buffalo, N. Y.
Claude Neon Corporation, St. Louis, Mo.
Claude Neon Federal Company, Wichita.
Claude Neon Corporation, Oklahoma City and Tulsa.
Claude Neon Federal Company, Shreveport, La.
Claude Neon, Inc., Des Moines, Iowa.
Claude Neon Lights of Maryland, Inc., Baltimore.
Claude Neon, Inc., Clude Neon-Leaman, Inc., Jamestown, N. Y.
Claude Neon Southern Corporation, Miami, Florida.
Claude Neon Southern Corporation, Atlanta, Ga.
Claude Neon, Inc., Birmingham, Ala.
Claude Neon Southern Corporation, Charlotte, N. C.
Claude Neon Virginia Corporation, Richmond, Va.

BRANCHES
Los Angeles, Calif.
Detroit, Mich.
Chicago, Ill.
Pittsburgh, Pa.

PRACENT REPRODUCER CORPORATION
609 Ninth Avenue, New York City
Manufacturer of reproducing systems.
President, L. G. Pracent General Sales Manager, J. B. Stedman Foreign Sales Manager, J. B. Emsline.

BRANCHES
Chicago, Ill.
Detroit, Mich.
Cleveland, Ohio.
Boston, Mass.
Atlanta, Ga.
Charlotte, N. C.
Memphis, Tenn.
Waco, Texas.
Oakland, Cal.
San Francisco, Cal.
Seattle, Wash.
Utica, N. Y.
Cincinnati, Ohio.

THE PAGE ORGAN COMPANY
Lima, O.
Manufacturers of pipe organs.
President, E. A. Williams.

THE PAINE COMPANY
2919-51 Carroll Avenue, Chicago, Ill.
Manufacturer of expansion shells, toggle bolts, countersunk washers and inn head bolts.
President-Treasurer, E. C. Hall Vice-President, J. E. Niecen Secretary, A. L. McWilliams Assistant Treasurer, P. M. Bolger.

BRANCHES
New York, N. Y., 760 Broadway.
Dallas, Texas, 801 Main St.
Louis, Mo., 90 Washington Ave., J. P. King.
Seattle, Wash., 1916 First Avenue, South.
San Francisco, Calif., 711 Minna St.

FACTORY
2929-31 Carroll Avenue, Chicago, Ill.

PATENT SCAFFOLDING COMPANY
1530 Dayton Street, Chicago, Ill.
Manufacturer of safety ladders and scaffolding.

BRANCHES
Chicago, 1510 Dayton Street.
Baltimore, 49 Ellery Street.
Los Angeles, Calif., 576-578 8th Street.
Philadelphia, 2845 Bridge Street.
New York, 2121 16th Street.

THE NORTHEASTERN TERRA COTTA COMPANY
2525 Cliburn Avenue, Chicago, III.
Manufacturer of architectural terra cotta for trimming or facing of buildings.

BRANCHES
Chicago, St. Louis Denver
Better Theatres Section

October 25, 1930

BRANCHES

New York, N. Y., Paymaster, Samuel H. Hussey.
Chicago, Ill., 588 S. Dearborn St., Room 408.
Harford, Conn., W. B. Russell, 66 Summer Street.
Houston, Texas, 738 S. Indianola Ave., 244 Central Building.
Vancouver, B. C., Canada, Harry Nobbs, 702 North West Building.

SEMIN BACHE & COMPANY

636 Greenwich Street, New York City
Manufacturer of lenses, mirrors and colored glass.
President:...[illegible]...J. Dreyfuss. Vice-President:...I. Sobel.

SENTRY SAFETY CORP. OF CORP.

N. W. Cor. 13th & Church Streets
Manufacturer of complete receivers, amplifiers and radio parts.
President:...McMurdo Silver. General Sales Manager:...Howard Sams.
Chief Engineer:...K. Clough.

SILVER-MARSHALL, INC.

6301 W. 65th Street, Chicago, Ill.
Manufacturers of sound reproducing machines.
President:...J. A. Des Rosiers.

W. & J. SLOANE

577 Fifth Avenue, New York, N. Y.
Manufacturer of full lines of receivers, amplifiers and radio parts.
President:...W. S. Fesler. Treasurer and General Manager:...H. B. Eyre.

ROXURY CARPET COMPANY

Central Street, Saxonville, Mass.
Manufacturers and distributors of carpets and rugs.
President:...J. P. Brown. Vice-President:...A. P. Brown.

S. O. S. CORPORATION

1600 Broadway, New York City
Manufacturer of wool uniforms as well as wash ones.
President:...Harold J. D'Antona.

SAMSON ELECTRIC COMPANY

Canton, Mass.
Manufacturers of amplifiers and faders.
Branches in all principal cities.

SARASON SCREEN COMPANY

80 Boylton Street, Boston, Mass.
Manufacturers of motion picture screens.
President:...Chester A. Hanson.

SCHOOLMILL EQUIPMENT COMPANY

611-27 W. 43rd Street, New York, N. Y.
Manufacturers of Raybune Flamouscope Sound Screens.

SELECT-O-PHONE COMPANY

1012 Eddy Street, Providence, R. I.
Manufacturer of Select-O-Phone automatic interior telephone.
President:...George Briggs. Treasurer:...S. E. Lunnins.

TECHNICOLOUR MOTION PICTURE CORPORATION

1290 Boulevard, Boston, Mass.
Manufacturer of colored film and color cameras.
Chairman of the Board:...William Travers Jerome.

BRANCHES

Los Angeles, 823 Seward Street.
Seattle, 223 Park Avenue (Advertising and Publicity Department).

THE THEATRE SOUND EQUIPMENT COMPANY

Hope, Arkansas
Dealers in accessories for sound equipment.
President:...Harold T. King.

TIFFIN SCIENTIFIC STUDIO

Tiffin, O.
Manufacturer of stage scenic and stage draperies, stage rigging, curtain controls, and auditorium draperies.
Business Manager:...P. E. O'Connell.

TIME-O-STAT CONTROLS COMPANY

Elkhart, Ind.
Manufacturer of organ heaters and electric sign flashers.

TRAVEL Rubber COMPANY

E. 7th Street, Ashland, O.
Manufacturer of Toyo promotion balloons for publicity and advertising.
President:...H. D. Wiibler. Vice-President and Sales Manager:...G. C. Spies.
Secretary-Treasurer:...R. T. Scantlebury.

TONE-O-GRAPH, INC.

729 Seventh Avenue, New York City
Manufacturers of talking picture equipment for theatre and home, home recording equipment, 16MM films and records.
President:...L. B. Harrell. Secretary-Manager:...R. W. Desenati.

TRICO FUSE MANUFACTURING COMPANY

Tenth and McKinnley Avenue, Milwaukee, Wis.
Manufacturer of Trico renewable fuses, Kanaski renewable fuses, Trico C locomotive plug fuses, Trico fuse pullers.
General Manager:...O. L. Jung. Sales Manager:...J. M. Epling.

TYPHOO FAN COMPANY

315 W. 33rd Street, New York City
Manufacturer of ventilating equipment.
President:...James F. Bailey. Treasurer:...Jacob Schonfeld.
Advertising Manager:...Gene G. Gendel.

ULTRATONE MANUFACTURING COMPANY

1018 W. Van Buren Street, Chicago, Ill.
Manufacturer of sound devices.
President:...A. Diltskop.

MINNEAPOLIS, Minn., James C. Pope, Jr., 201 Boston Street.
DURACO, Colo., C. M. McIntosh Company, 1554 Calhoun Avenue.
DALLAS, Tex., P. P. Case, P. O. Box 410.
NEW YORK, N. Y., Brown Johnson & Co., Inc., 85 Chambers Street.
KANSAS CITY, Mo., F. C. Somers, 214 39th Street.
SEATTLE, Wash., Northwest Radio Laboratory, 7314 Washington Street.
Cleveland, Ohio, Sterling Sales Corporation, 22nd and Prospect Avenue.
MILWAUKEE, Wis., Walter E. Bran, 123 Wisconsin Avenue.
PHILADELPHIA, Pa., Lyons Radio Corporation, 120 North Eighth Street.
ST. LOUIS, Mo., Gardner Radio Corporation, 2728 Locust Street.
SAN FRANCISCO, Calif., N. P. Andrus, 426 Larkin Street.
CHICAGO, Ill., Earl L. Bahn, 1130 Franklin Street, Pittsburgh, Pa., F. C. Bittner, 440 Penn Avenue.
Exhibitors Herald-World

115

WEBSTER ELECTRIC COMPANY
Racine, Wis.
Manuacturers of electric phonograph pick-up and power amplifiers.
President... P. A. Loeb
Vice President... A. C. Kelder
Secretary... P. G. Crewe

WELDON, WILLIAMS & LICK
Fort Smith, Ark.
Manufacturer of amusement tickets of all kinds.
President... W. T. Henning
Vice-President... W. Jackson
General Sales Manager... C. A. Lick, Jr.

WEST COAST PERFUME COMPANY, LTD.
Manufacturer of prefds (solid perfumes).
Sales Director... John Conrad

WESTERN ELECTRIC COMPANY
195 Broadway, New York City
President... Edgar S. Bloom
Vice President... C. G. Stil
President... W. F. Hasford
Vice President... W. H. Teague
Vice President... J. A. Keating
Vice President... W. P. Slidy
Vice President... G. P. Allen
Vice President... H. N. Halligan
Vice President... C. G. Rice
Vice President... S. H. Holme
Vice President... W. H. Meese
Manager... H. Gregory
Manager... F. L. Gillman
Secretary... Charles DeNitto
Director: Public Relations... P. L. Thomson
Personnel Director... D. F. P. Biss

PLANTS
Havirnabe, Chicago
Philadelpia
Kansas City, Mo.

WESTERN FELT WORKS
1085-1123 Ogden Avenue, Chicago, Ill.
Manuacturers of Acoustical Westfelt.
President... Henry Faurst
Vice-President... Geo. M. Silverthorne
Secretary... Henry Hoopes
Manager... J. A. Heiser

BRANCHES
Chicago, Ill., 409 Ogden Building.
New York, N. Y., 43-44 E. 35th Street.
Detroit, Mich., 916 Fisher Building.
Cleveland, O., 105 Prospect Avenue, Room 611.
St. Louis, Mo., 464 Paul Brown Building.
San Francisco, Calif., 1223 Howard St.
Boston, Mass., Chamber of Commerce Building, 80
Federal Street.
Los Angeles, Calif., 1061 E. First St.
Seattle, Wash., 1110 Post St.

WESTINGHOUSE ELECTRIC & MFG. CO.
East Pittsburgh, Pa.
Manufacturer of theatre switchboards, panelboards, power switchboards, safety switches, carbon breakers, all metal bakelite, motor-generator controls, projection equipment, motor-generators and control motors for pumps, ventilating, fans and blowers.
President... A. A. Smith
Vice-President & General Sales Manager... W. S. Rugg
General Advertising Manager... G. C. Mulosin

BRANCHES
Chicago, Ill., 409 Ogden Building.
New York, N. Y., 43-44 E. 35th Street.
Detroit, Mich., 916 Fisher Building.
Cleveland, O., 105 Prospect Avenue, Room 611.
St. Louis, Mo., 464 Paul Brown Building.
San Francisco, Calif., 1223 Howard St.
Boston, Mass., Chamber of Commerce Building, 80
Federal Street.
Los Angeles, Calif., 1061 E. First St.
Seattle, Wash., 1110 Post St.

WESTINGHOUSE LAMP COMPANY
150 Broadway, New York City
Manufacturers of Mazda Incandescent electric lamps of all sizes.
President... Walter Cary
Vice-President... E. Allen
Treasurer... T. J. Bling

FACTORIES
Bloomfield, N. J.
Trenton, N. J.
Belleville, N. J.
Milwaukee, Wis.

WESTON ELECTRICAL INSTRUMENT CORPORATION
Waverly Park, Newark, N. J.
Manufacturer of speed indicators, voltmeters, ammeters, wattmeters, vacuum tube testers, phase angle meters, electrical testing instruments.

BRANCHES
Atlanta, E. A. Thornberg, Citadel Bldg.
Binghamton, K. A. Thornberg, 810 Brown-Marx Bldg.
Boston, James O. Murray, 126 Newbury Street.

Exhibitors: H. M. Black
Sales Manager... A. A. Berard
Agents in principal cities of the world.

WEBER MACHINE CORPORATION
59th Street, Rochester, N. Y.
Manufacturers of SYNCHRODEX Turntables and Sound on Film.

BRANCHES
New York City, Rocke Intercontinental Company.

FACTORY
Bloomfield, N. J.

WESTON ELECTRICAL INSTRUMENT CORPORATION
Waverly Park, Newark, N. J.
Manufacturer of speed indicators, voltmeters, ammeters, wattmeters, vacuum tube testers, phase angle meters, electrical testing instruments.
Better Theatres Section

WILLARD STORAGE BATTERY COMPANY
246- E. 151st Street, Cleveland, Ohio
Manufacturer of storage batteries
President and General Manager—R. C. Norberg
Vice-President and General Manager’s Assist-ant—W. W. Rolph
Vice-President in charge of sales—J. N. Nightingale
Secretary and Comptroller—C. H. Gibney

BRANCHES
Willard Storage Battery Co. of California, Box 1558, Arcade Station, 2190 E. Ninth St., Los Angeles, Cal.
Atlantic, Ga., 1302 Citizens & Southern Bank Building, Chicago, Ill., 1403 The Bankers Building, 105 W. Adams St.
Cleveland, O., 1920 Scranton Rd.
Dallas, Texas, 1900 Dallas National Bank Building.
Kansas City, Mo., 501-301 Midland Building.
New York City, 521 Fifth Ave.
Toronto, Ont., Willard Storage Battery Co. of Can-ada, Ltd., 269 Campbell St.

WISCONSIN CHAIR COMPANY
Port Washington, Wis.
Manufacturer of theatre chairs.
C. L. Severson

WITTENMEIER MACHINERY COMPANY
880 N. Spaulding Avenue, Chicago
Manufacturer of air cooling systems, and CO, refrigerating machinery.
President—Stephen Sholtes
Vice President—E. F. Bergmann
Secretary—A. F. Hunt

BRANCHES
New York City, 30 Church St.
New Orleans, La., H. J. Kelly, Southern representa-tive, Louisiana Building.

REPRESENTATIVES
St. Louis, Mo., 2300 Morgan street, Sodomast Heat & Power Co., Los Angeles, Calif., 3631 Avalon Boulevard, Stewart Joe Machinery Co.

WOOD CONVERSION COMPANY
300 N. Michigan Avenue, Chicago, Ill.
D. W. Hinte

BRANCHES
New York City, 2107 Chalmir Building, Detroit, 318 Stevenson Building.
Kansas City, 201 Plaza Theatre Building.
Seattle, 621 Liggett Building.
Minneapolis, 414 Baker Building.

THE WOOTEN-EDGE COMPANY
7530 Woodward Avenue, Detroit, Mich.
Manufacturer of theatre furniture.
President—W. W. Gedge
Vice-President—K. A. Wooten

DISTRIBUTORS
The Superior Seating Co., 105 W. 40th Street, New York City.
Barker Bros., Ltd., Los Angeles, Cal.

FACTORY
Union City, Ind.

M. J. WHITALL ASSOCIATES, LTD.
295 Fifth Avenue, New York, N. Y.
Manufacturer of plain and figured Wilton rugs and carpet seams and seamers, Chemnitz and Broad looms.

BRANCHES
Chicago, Ill., M. J. Whitall Assoc., 14 East Jackson Boulevard.
Davenport, Ia., C. W. Wheat, Santa Fe Bldg.
Los Angeles, Cal., N. L. Walter, 719 South Los Angeles Ave.
San Francisco, Cal., N. L. Walter, 833 Market Street.

WICKS PIPE ORGAN COMPANY
Highland, Ill.
Manufacturer of pipe organs.
President—John F. Wick
Vice-President—Eugene Buchheim
Secretary-Treasurer—Louis J. Wick

BRANCHES
St. Louis, Mo., Wicks Pipe Organ Company, 3690 Lindell Boulevard.
Imagining, Ind., Wicks Pipe Organ Company, 460 Newes College of Fine Art.
Kansas City, Mo., J. W. Jenkins Music Company.
San Francisco, Cal., Sherman Clay & Company.
Montrose, Cal., W. J. Mullany.
Portage Street.
Honolulu, Hawaii, Ware & McCreary.
Houston, Texas, 2609 Palm Street.

H. B. WIGGINS’S SONS CO.
1880 S. Halsted Street, Chicago, III.
Manufacturer of fabricika cloth wall coverings.
President—R. R. Wiggins
Vice-President—J. D. Wiggins
Sales Manager—J. A. Tucker
Manager Chicago Branch—Wm. Freeman

BRANCH
Blumfield, N. J.

Works presented in the Far East in the Interest of Industrial Engineering, which today is making motion pictures into its family of modern methods. These Japanese engineers are shown at the entrance to the Bell & Howell plant in Chicago, where they worked with technicians on the use of motion pictures in industrial efficiency. Allan H. Morgenstern, assistant editor of Factory and Industrial Management, is shown holding a filmo 16-d motion picture camera. At the extreme right is O. N. Wilton, sales manager of the Bell & Howell foreign division.

BUFFALO, SCHLEIFER ELECTRIC CO., ING. 755 Ellsott Square.
Chicago, Westinghouse Engineering Co., 703 Monadnock Block.
Cincinnati, Bevel Equipment Co., 1300 Union Trust Bldg.
Dallas, Paul G. Bentley Co., 1018 Allen Bldg.
Denver, B. H. Sweeney, 19th Avenue and Broadway.
Detroit, T. F. Mueller, General Motors Bldg.
Los Angeles, A. A. Barbera, 503 Delta Bldg.
Minneapolis, Elliot Equipment Co., 700 6th Avenue South.
New Orleans, W. J. Keller, 320 Natchez Street.
New York, L. C. Nichols, 50 Church Street.
Pittsburgh, Rutherford & Uptegraft, 1414 Clark Bldg.
Rochester, Schleifer Electric Co., Inc., 89 East Avenue.
San Francisco, J. H. Southard, 84 Mission Street.
Spokane, Graybar Electric Co., Inc., 182 South Post Street.
St. Louis, J. W. Jones, 425 Pennant Bldg.
Syracuse, Schleifer Electric Co., Inc., 614 City Bank Bldg.
Tampa, Graybar Electric Co., Inc., 1115 A Street.

October 25, 1930

WORKSTEL STUDIOS
151 W. 16th Street, New York, N. Y.
Manufacturer of silent slides.
Maurice Workstel

WRIGHT-DECOSTER, INC.
2233 University Avenue, St. Paul, Minn.
Manufacturer of automatic reproducing machinery.
President—D. H. Wright
Secretary-Treasurer—W. D. Coester

DISTRICT SALES OFFICES
Detroit, Mich., B. J. Frinner, 159 E. Elizabeth.
Kansas City, Mo., C. M. Clifton, 252 Railway Exchange Bldg.
Lakewood, O., Chas. F. Sager, 1254 Hall Ave.
Los Angeles, Cal., 2736 S. Hill St.
Miami, Fl., John C. Gillett, 15 Northwest Ave.
New York, N. Y., Ben J. Pitof, 545 Fifth Ave.
Philadelphia, Pa., L. F. Clark, 1207 Race St.
Pittsburgh, Pa., H. C. Sanderson, 260 Patton Bldg.
Salt Lake City, Utah, J. G. McCollom, 221 Southwest Temple St.
San Francisco, Cal., E. J. Watkins, 90 Ninth St.
St. Louis, Mo., S. N. Locust St.
Syracuse, N. Y., J. J. Ambrose, 1925 W. Govlin St.
Washington, D. C., 333 Eleventh St.
Montreal, Quebec, Canada, W. T. Croydell Sales Co., 619 St. James St.
Toronto, Ont., C. J. Douglas, 109 Pembroke St.
Winnipeg, Man., Can., Sprung Sales Co., 270 Port St.

THE RUDOLPH WURLITZER COMPANY
121 East Fourth Street, Cincinnati, O.
Manufacturer of musical instruments.
President—Rudolph H. Wurlitzer
Vice-President and Treasurer—Harry R. Wurlitzer
Secretary—Thomas P. Clancy

YORK SAFE AND LOCK COMPANY
York, Pa.
Manufacturer of safe, burglary chests and vault doors.
President and General Manager—S. Perry Laucks

BRANCHES
New York City, 55 Maiden Lane.
Baltimore, Md., 7 West Redwood Street.
Boston, Mass., 94 South Street.
Chicago, 217 West Monroe Street.
Philadelphia, Pa., 111 South Street.
Seattle, Wash., 112 Third Avenue, South.
St. Louis, Mo., 416 North Fourth Street.
Cleveland, O., 105 Cleveland Avenue.
San Francisco, Cal., 209-218 Howard Street.
Pittsburgh, Pa., 338 Washington Building.
New Haven, Conn., 273 State Street.
Huntington, Tex., 1120 Main Street.
Los Angeles, Cal., 914 Towne Avenue.
Montreal, Que., 320 St. James West.
Havana, Cuba, Buenos Aires, Argentina.
Honolulu, Hawaii, Japan.
Paris, France.

FACTORIES
York, Pa.
Baltimore, Md.

ZERO VALVE & BRASS CORPORATION
634 Fourth Street, Buffalo, N. Y.
Manufacturers of brass railing and ornamental bronze work.
Projection at the Pantages

My trip this summer having taken me to the shores of the Pacific, I could not very well fail to look in on Hollywood. And I took advantage of the opportunity thus offered to examine the projection facilities of the film capital's latest theatre, the Pantages. Let us visit this magnificent house together.

Here we are in the projection room, which, incidentally, has over its door a good big sign reading exactly that—"Projection Room." I have, as you all know, seen a great many projection rooms. I have seen some which, I think, are perhaps just about as good, but certainly I have seen none better than the one I am now in.

To begin with the length of the room is between 50 and 60 feet. The ceiling is about 11 feet high, and the depth, front to back is, perhaps 14 or 15 feet. The walls are painted a light gray and so is the ceiling. That's the only criticism I have of the entire plant. It would be more effective projectionally if the front wall were of a darker color. The effect of a darker color would be to make the screen more visible. This would be particularly true in this room, because the ports are all covered with high grade optical glass. (However, I am advised that the present color will be changed.) The floor is covered with an inlaid linoleum, dark red in color and of a sort of tile effect in design. The appearance of the room is indeed very pleasing.

At the right end of the room—right-hand as we face the screen—is the projection room control board, which is fully enclosed and is dull black in color. This board stands out about eight feet from the end of the room. Back of it is another room, closed by a door, from which we have access to the rear of this control board. The rear of the board also is entirely enclosed by metallic doors.

In this small rear room is another switchboard. On the face of this board are five banks of switches. The top bank has ten switches, five of which control flood No. 1, and five control flood No. 2. Each switch is connected with a rheostat at the back, which possesses ten amperes of current. Hence, with all ten switches, 100 amperes of current would be available to each flood. The second bank of switches is ten in number and these control, similarly, spot No. 1 and spot No. 2. The third bank of switches, ten in number, operates similarly on Brenographs No. 1 and No. 2. The third bank of switches is much heavier. There are ten switches, five for projector No. 1, and five for projector No. 2. The five switches at the left hand in the lower bank control the current to projector No. 3, and the five on the right control a high intensity flood lamp. By closing the additional switches the current may be mounted up to a maximum of 50 amperes for each and every piece of apparatus in the room.

But that isn't all of it. There is a lot more, because before you start to cut in current with these switches on, for example, floods No. 1 or No. 2, spots No. 1 or No. 2, or Brenographs No. 1 and No. 2 there is already a 50-ampere current flow cut-in. Therefore, instead of cutting in 50 amperes with the switches, you start with 50 and cut in up to a maximum of 100 for each piece of apparatus. With the three projectors and the high intensity flood, you start, however, with 100 amperes, instead of 50, and thus, when all switches are closed, you have a total of 150 amperes. However, that's not quite all either, because when wide film comes and a 250-ampere maximum is required, it is possible to arrange the ballast resistance of this board so that it will supply the required current.

The rather remarkable thing about it is the fact that with this reel running, the heat produced is so slight that the room, being well ventilated, is quite cool and comfortable.

Going back to the rear of the main control board again, which is located in this same room, each lamp is controlled with a 300-ampere alternating current contact, with an additional 100-ampere shunt contactor, which has the effect of shunting 50 additional amperes to each lamp after it has been warmed up.

The projectors consist of three Super-Simplices equipped with the new Aircraft "600" super-high intensity lamps, a description of which I give later. All the motion picture projector lamphouses are connected by means of a six-inch ventilating pipe, which feeds directly into a 12x12-inch exhaust duct, which runs up to the roof. In addition to the three projectors, there is a Brenograph to the left, and to the right are two Brenkert spot lamps. To the right of the motion picture projectors there is an Aircraft high intensity flood using 120 amperes. To the right of this, facing the two windows, each about 20 inches square and covered with optical glass, are two Chicago Cinema PCE-CO spot lamps, equipped with five color effects each.

On the left wall of the room is a wash basin with hot and cold water and a drinking fountain. In the rear wall are the film storage cabinets built in flush with the face of the wall. There are twenty 2,000-foot wide film reel compartments, surrounded by 16 metallic drawers of goodly size.

I forgot to mention that on the control board at the right of the room is an ammeter, which registers the total amperage being consumed in the projection room. Just at this moment it is exactly 300 amperes with three spots going. To the right of the ammeter is a voltmeter, now registering 115 volts. There is also a stage ammeter to the right of these.

Communications to the editor of this department should be addressed (until further notice) as follows:

F. H. Richardson
Box 100
South Lyme, Conn.
At the left of all the projection equipment named is the non-sync apparatus. At the rear of the room is a large metallic case clock which even goes to the extent of having a large second hand. Oh, yes, immediately under the rewind table is a film storage cabinet for the 35-mm. film now used, having many compartments and three or four metallic drawers. On top of this is the end-of-reel rewinder, an excellent piece of equipment. It runs a little faster than it should but this is not enough to bring forth any serious criticism.

The Western Electric sound equipment is built into the rear wall, the rear side facing a small narrow room enclosed by a door, by which access may be had to its various connections. Instead of batteries, this plant uses motor generators, of which two are provided. The men express their opinion that these motor generator sets are better than the battery. They say that the results are equally as good as the set and gives careful and intelligent attention. One of these generators takes care of film and disc while the other is taking care of public address and broadcasting, about which latter I will tell you later.

The room is lighted by a very excellent lighting system. The fixtures are entirely opaque, so that all lighting is received by reflection. The ventilation is what might be called perfect. But should the room ever become in any degree, uncomfortably warm, the men can get all the air they want merely by opening the door of the air housing the main blower, which handles the entire theatre. By doing this they can bring a gale of air through the room that would cool off almost anything.

Then there is the public address system, which is handled by the projectionists of the theatre. The reasons for this being is, first, for an emergency set in case anything goes wrong with the initial sound system; and second, for public address in the theatre and for broadcasting over local broadcasting stations.

In order to accomplish this purpose, one 42-A amplifier panel is built into the wall of the projection room adjoining, and to the right of the regular sound panel, 1-S-43. Below the bridging amplifier is another 42-A amplifier, used for the purpose of connecting or "patching" the regular projection room sound panel to the public address system. When this public address system is used in connection with broadcasting, it must be done by means of an order wire, or telephone wire, to a licensed broadcasting station. Therefore, one 4-A amplifier is equipped with a broadcasting attenuator in order to measure and maintain the proper D-B's, which means, in effect, transmitting current.

In a small room adjoining the main projection room, public address or sound equipment is located consisting of two 207-A horn panels, one 203-B panel, one panel of six film control indicators, one measure film control indicator, 50 two-hole plug-in receptacles (telephone type), one panel of 16 microphone single-plug-in (female type) with six single-hole plug-in filter receptacles, two 41-A amplifiers, one 42-A amplifier and two 45-A amplifiers.

This system is called the most flexible that has ever been designed by the Bell Laboratory engineers. It is to be used for all purposes within the theatre, such as public address, emergency for regular sound system, etc. It is so arranged, with patching outlets, that any part of the regular sound system may be eliminated while repairs are being made, and without any wait or delay the public address system can be used in its stead. To show the flexibility, an entire rehearsal in the theatre can be carried on without anyone leaving their posts of duty.

And now to give you chaps a jolt! All of this equipment is under the charge of the projection room staff of the Panthages Hollywood theatre. These men are C. C. Harden, chief projectionist; Ray Melling, Lloyd Peterson, Ralph McDonald, and T. W. Toensing.

These men have full charge of, and must handle, this equipment. When equipment of this sort is established in one deluxe theatre, we have every right to believe that in the near future it will be adopted by every deluxe theatre. As a matter of fact, it has already been adopted by other ones. So you see what you chaps are facing. I have told you many times on this trip, and hundreds, if not thousands of times through the medium of type, that you had better get busy and study your profession and gain every possible bit of information. You are going to have to handle equipment of this kind. Mr. Harden is just now showing me the wiring diagram of this public address system. One glance at it and a man goes cold. It is wider than a public telephone exchange has. Projection of the future, gentlemen, is coming into its own and it begins to look as if the claim that a projectionist must be an engineer is going to become a fact. He will either have to be an engineer or gracefully retire from the projection room.

Now as to the Ashcraft "600" super-high intensity lamp:

I had the pleasure of visiting the Ashcraft Automatic Arc Company's plant in company with Business Agent T. H. Eckerson and Friend Daughter, I had not purposely set out for dissecting or examining the new Ashcraft "600" super-high intensity lamp, which is primarily designed for use with wide film. I was a wee bit astonished at the size of the apparatus.

The lamp house is 28 inches long, 23 inches wide and 24 inches high, and it has a six-inch vent pipe. It is so constructed that anything from a four-and-one-half-inch to an eight-inch diameter parabolic condenser can be used. The douser is, of course, in line with common practice, inside the lamp house between the lamp and collector lens. The apparatus is built to use 120 to 200 amperes. At the present time the maximum carbon diameter is 16 mm., but a new and larger diameter carbon is being developed.

The carbon contact is made of Monel metal, which is a nickel alloy with very high heat-resisting properties. The current contact is three inches long, which should prevent quick damage to the contacts, even when using the maximum current, 250 amperes.

The lamp itself is of massive construction. The wire contacts are one and five-eighths inches long, and it seems to me of excellent design. I might in fact say that, in line with everything that Ashcraft has made up to date, the apparatus is distinctly high grade.

**STANDARD RELEASE PRINT MAKEUP**

A decided step in advance (not only because it should prove to be a great help to projectionists) is the standardization of release prints just brought about by the Academy of Motion Picture Arts & Sciences.

We are given to understand that this is the result of efforts begun by studio and theatre interests over a year ago. The technical organizations behind the movement were the Technicians Branch of the Academy, the American Projection Society, the American Society of Cinematographers and the Society of Motion Picture Engineers. The committee appointed to work out the standard practice was as follows:

Sidney J. Twining, of Paramount Publix, chairman; N. H. Brower, formerly of the Los Angeles Film Board of Trade; A. J. Guerin of Consolidated Film Industries, Sidney Burton, president of the American Projection Society; Gerald F. Rackett, former manager of the Academy technical bureau; I. James Wilkinson, of Paramount Publix; and Donald Gledhill of the Academy technical bureau, who acted as secretary.

The Association of Motion Picture Producers cooperated, and the committee was made a sub-committee of the producers-technicians committee of the Academy, and representatives of the 17 major studios were appointed to collaborate with this committee.

The result of this movement was a standard set of specifications, adhered to by most of the studios, for the make-up of a release print, including leader, runout and cues, in order to attain accurate threading and correct change-over. These specifications are given in a chart formulated by the committee, which is shown in this department. In
a booklet issued by the Academy, the
following explanation of these standard
practices is presented.

Use of Standard Prints in Projection

The standard release print was de-
signed to make threading up, synchro-
nizing, change-over and handling of
prints easier for the projectionist. Take
advantage of the new system as you
would an improvement on your machine.

Spend a half hour in rehearsing
change-over on the first standard print
that comes into your theatre in order
to determine the layout of your ma-
chines. As the leaders and cues on all
standard prints will be just the same
from then on, all changeovers will be
just the same.

1. Every standard print you receive
from the exchange will have the words
printed or stamped on the red band.

2. Do not mark or mutilate any foot-
age of leader ahead of the action or in
the run-out. Remember that the rea-
son the standard is a convenience to
you is because it is measured exactly.

3. The protective leader and the pro-
tective trailer are never to be less than
four feet, or more than six feet in
length when sent out by the exchange.

4. Any special instructions by the
producer of the picture will be found in
the two feet of leader immediately fol-
lowing the part title and the two feet
immediately following the end-of-part
title.

5. How to Find Your "Actual Change-
over Footage."

Fifteen or twenty minutes rehearsal
per machine will be necessary when
you receive your first picture made up
on the standard release print. Once
you know your speed you can change-
over between any two standard prints
from then on without any additional
cries or rehearsal.

The "actual change-over footage" is
the length of leader which must be left
to run through the incoming machine in
order to make a perfect change-over. In
other words, it represents the leader that
will run through the incoming machine
in eight seconds. (Eight seconds is re-
quired to complete the changeover, as
the start motor cue is 12 feet from the
end of the outgoing reel.)

The easiest way to determine your
"actual change-over footage" is to re-
hearse by placing the footage frame
numbered 11 in the aperture of the in-
coming machine. Then change-over ac-
cording to the cues, starting the motor
of your incoming machine the instant
you first see the start motor cue and
throwing the douser switch the instant
you see the change-over cue. If there
is a lapse between the two reels show-
ing on the screen, try it again by placing
the footage frame No. 10 in the ap-
erture of the incoming machine. Continue
this process with the same machine, try-
ing footage frame Nos. 9, 8, 7, and so on,
until you have found the foot and the
frame in the foot which when threaded
up at the aperture will give you the ex-
act change-over. This frame then marks
your exact change-over footage for that
machine. As all standard prints will be
of exactly the same leader footage, you
will be able to run down to the footage
frame number you have found to be
necessary for a perfect change-over and
this same frame number will always be
in your picture aperture when starting
the incoming machine. Repeat the tim-
ing process for the other machine or ma-
chines as there is often appreciable vari-
bation between the pickup speed of two
machines in the same projection room.

6. Threading for Movietone

In threading up for disc, set the
needle on the disc at the synchronizing
mark and thread the start mark frame
into the picture aperture of the pro-
jection machine. Then turn down the
machine until the proper footage nu-
meral appears in the picture aperture.
In this manner, changing over from the
signals on the outgoing reel will not be
successful.

When running down the machine
to the proper footage number note the
revolutions of the turn table. This will
simplify the process of threading.

7. Threading for Movietone

Once you have determined the actual
change-over footage which must be left
to run through the incoming machine, it
is simple to thread up each standard
leader so that the same footage frame
number will be at the aperture ready for
the start.

If you wish to test the length of your
loops to insure synchronism thread up so
that the start frame or any numbered
footage frame is the aperture. A dia-
mond mark will show at the sound gate
as the diamonds are placed twenty
frames ahead of the start frame and
change-over cue. Then turn down to have
the exact frame in the aperture for the change-over footage.

8. Change-over

When you see the motor cue start the
incoming machine. When you see the
change-over cue throw the douser switch.


The Motor cue is a circular opaque
mark with transparent outline printed
in the upper right hand corner of four
consecutive frames. The first of these
frames is exactly twelve feet from the
end of the picture. This distance, like
the length of the synchronizing leader,
was designed to accommodate the variety
of nichespeeds among machines in use.

The change-over cue is a mark like
the motor-cue on four consecutive
frames, the first of which is one foot
from the end of the picture. In placing
the change-over cue in this position it
was assumed that the average time lapse
occurring when an alert operator sees
the cue on the screen until he throws
the douser switch is half a second. It
is essential that the operator throw the
switch immediately the cue flashes on
the screen if the change-over is to be
perfect.

10. Counting Disc Revolutions.

When playing discs with standard re-
lease prints many projectionists prefer
to count the revolutions of the disc to
reach the proper turn down for perfect
change-over.

11. Change-over on RCA Machines.

Because of the almost instantaneous
pickup of RCA projectors, reels may
be threaded up at the start frame, or
these machines and the standard signals
at the end of the outgoing reel employed
for motor start and change-over. In this
case practically the same amount of
footage will be run through on the incoming
reel as on the outgoing reel.

12. Partial Exceptions to Standard
Prints.

It will naturally be some time before
the standard release print comes into
universal use throughout the country,
as past releases will continue in circulation.

The dubbing process of some produc-
ers releasing on disc necessitates the use
of more than 12 feet of leader between
the start frame and the action. These
prints will be standard in other respects
and as the footage will be numbered at
every foot up to the start frame the
projectionist can readily see the length
of his leader without measuring.

Handling Standard Prints in the
Exchange

1. Exchange Film Inspectors are ex-
pected to make sure that every print in-
sppected conforms to the measurement
outlined in the Standard Specifications.

2. Any cut-outs or mutilations in any
the leader or run-out will affect
the change-over. It is suggested in this
regard that a standard charge be made
for any mutilation of leader or run-out
and that any theatre returning a print
with a reel damaged in this manner be
charged for it, and that a complete new
leader or run-out be used each time
rather than making patches.

3. It is suggested that the nomen-
clature of the parts of a print be thor-
oughly understood and used by all ex-
change employees handling prints.

4. It is important that the exchange
stamp or print the words, "Standard
Print Make-up," on the band of every
reel which fulfills the standard specifi-
cations.

Makeup of Reels in the Studio

The standard print will be a distinct
convenience to the studio cutter and in
the handling of negatives through the
dubbing processes.

1. While each reel division in-
volved an individual problem in cutting it
is recommended that picture action start
and finish on fades wherever possible. Otherwise significant sound should be kept at least five feet from the start and finish of the picture. This extra footage insures steady down of the projector carrying the incoming reel before significant sound is reproduced and also allows a margin of safety on the change-over.

2. In the case of change-over on a fade, the fade itself is considered as "picture" in the terms of the specifications. The change-over cue will be put 12 feet, and the motor cue one foot from the end of the fade. The six feet of opaque run-out trailer is in addition to the fade.

3. The line across both the picture area and sound track twenty frames ahead of the start mark frame will serve as the base for all matching of sound track and picture in making up the original negative.

4. The protective leader and the protective trailer of course apply specifically to the release print. However these lengths of either transparent or raw stock can with advantage be carried through most of the studio operations.

5. The form of the part title is definitely specified. The part title is to occupy at least the first 32 frames of the Identification Leader. It may be extended to the entire four feet if desired. Otherwise the second 32 frames may be left blank or provide space for cues or other instructions as prescribed in the individual studio policy.

6. As the Synchronizing Leader is uniform for all prints, it is only necessary for the cutting department to specify it to the laboratory. If these leaders are applied by the cutting department to sample prints, care should be exercised to see that the synchronizing leader has been retained in its full length.

7. The visible signal will show as a black dot against light background and as a white circle against dark background. No special cutting is necessary on account of the signal.

**CHART**

**ACADEMY SPECIFICATIONS FOR 35-MM. RELEASE PRINTS**

For the guidance of studios, laboratories, exchanges, and theatres in the makeup and use of release print leaders, runouts and cues, to secure perfect exchange-over (see Report No. 5, Technicolor, Academy of Motion Picture Arts and Sciences).

**Nomenclature:**
- Sound print (film) — A print with a photographic sound record integral with the print.
- Sound print (disc) — A print with a disc sound record.
- Sound print (film and disc) — A print with a photographic sound record integral with the print and a record corresponding disc sound record, either of which may be used.
- Silent print — A print without a sound record.
- Leader — That part of the print from the beginning to the first frame of picture.
- Runout — That part of the print between the leader and the runout.

**October 25, 1930**
# THEATRE SUPPLY DEALERS
## A Directory of Concerns in the United States and Canada Supplying Motion Picture Equipment Over Restricted Territories

<table>
<thead>
<tr>
<th>State</th>
<th>Company Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>THE QUEEN FEATURE SERVICE, INC.</td>
<td>1915 1/2 Morris Avenue</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Birmingham</td>
</tr>
<tr>
<td>Arkansas</td>
<td>THE THEATRE SOUND EQUIPMENT COMPANY</td>
<td></td>
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<td></td>
<td></td>
<td>Hope</td>
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<tr>
<td>Arizona</td>
<td>ARIZONA FILM SUPPLY COMPANY</td>
<td>84 West Pennington Street</td>
</tr>
<tr>
<td></td>
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<td>Tucson</td>
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<tr>
<td>California</td>
<td>GENERAL ELECTRIC VAPOR LAMP COMPANY (Formerly Cooper-Hewitt Electric Company)</td>
<td>7830 Santa Monica Boulevard Hollywood</td>
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<td></td>
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</tr>
<tr>
<td></td>
<td>BRECK PHOTOPLAY SUPPLY COMPANY</td>
<td>1909 South Vermont Avenue</td>
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</tr>
<tr>
<td></td>
<td>EDUCATIONAL PROJECT-O-FILM COMPANY</td>
<td>214 American Bank Building</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Second and Spring Streets</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Los Angeles</td>
</tr>
<tr>
<td></td>
<td>PINEAU &amp; HOWSE STAGE LIGHTING EQUIPMENT COMPANY</td>
<td>1451 Venice Boulevard</td>
</tr>
<tr>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>J. SLIPPER &amp; COMPANY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>922 South Olive Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Los Angeles</td>
</tr>
<tr>
<td></td>
<td>AMERICAN STUDIOS, INC.</td>
<td>1060 Folom Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>San Francisco</td>
</tr>
<tr>
<td></td>
<td>WALTER C. BREDHEIM</td>
<td>187 Golden Gate Avenue</td>
</tr>
<tr>
<td></td>
<td></td>
<td>San Francisco</td>
</tr>
<tr>
<td></td>
<td>C. J. HOLZMUELLER THEATRICAL APPLIANCES</td>
<td>1108 Howard Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>San Francisco</td>
</tr>
<tr>
<td></td>
<td>THEATRE DRAPERY STUDIO</td>
<td>233 Golden Gate Avenue</td>
</tr>
<tr>
<td></td>
<td></td>
<td>San Francisco</td>
</tr>
<tr>
<td></td>
<td>THEATRE LIGHTING &amp; EQUIPMENT COMPANY</td>
<td>235 Golden Gate Avenue</td>
</tr>
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<td></td>
<td></td>
<td>San Francisco</td>
</tr>
<tr>
<td></td>
<td>WESTERN THEATRICAL EQUIPMENT COMPANY</td>
<td>146 Leavenworth Street</td>
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<td>Colorado</td>
<td>GRAHAM BROTHERS</td>
<td>546 Lincoln Street</td>
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<tr>
<td>Connecticut</td>
<td>HARISON HARDES</td>
<td>Rialto Theatre Building</td>
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<td>235 Franklin Avenue</td>
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<td>Hartford</td>
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<tr>
<td>Iowa</td>
<td>DES MOINES THEATRE SUPPLY COMPANY</td>
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<td>Des Moines</td>
</tr>
<tr>
<td>Kansas</td>
<td>SOUTHWEST THEATRE EQUIPMENT COMPANY</td>
<td>309 W. Douglas Avenue</td>
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<tr>
<td></td>
<td></td>
<td>Wichita</td>
</tr>
<tr>
<td>Kentucky</td>
<td>AMERICAN MOTION PICTURE COMPANY</td>
<td>Rex Theatre Building</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Louisville</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Blake Amusement Company</td>
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<tr>
<td></td>
<td></td>
<td>211 West Jefferson Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Louisville</td>
</tr>
<tr>
<td>Louisiana</td>
<td>HARCOI MOTION PICTURE INDUSTRIES, INC.</td>
<td>610-612 Baronne Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>New Orleans</td>
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<tr>
<td>Maine</td>
<td>MAINE THEATRE SUPPLY COMPANY</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>J. F. DUSMAN</td>
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<tr>
<td></td>
<td></td>
<td>213 Calvert Street</td>
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<tr>
<td></td>
<td></td>
<td>Baltimore</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>INDEPENDENT THEATRE ACCESSORIES SUPPLY COMPANY</td>
<td>1605 N. Milton Avenue</td>
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<tr>
<td></td>
<td></td>
<td>Baltimore</td>
</tr>
<tr>
<td>Michigan</td>
<td>CAPITOL MOTION PICTURE SUPPLY COMPANY</td>
<td>206 Piedmont Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Boston</td>
</tr>
<tr>
<td></td>
<td></td>
<td>INDEPENDENT THEATRE SUPPLY COMPANY, INC.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>47 Church Street</td>
</tr>
<tr>
<td></td>
<td></td>
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</tr>
<tr>
<td>Minnesota</td>
<td>NATIONAL EQUIPMENT COMPANY</td>
<td>409 W. Michigan Street</td>
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<td></td>
<td></td>
<td>Duluth</td>
</tr>
<tr>
<td></td>
<td>NORTHERN THEATRE SUPPLY COMPANY</td>
<td>19 Glenwood Avenue</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Minneapolis</td>
</tr>
<tr>
<td></td>
<td>NORTHERN THEATRE SUPPLY COMPANY</td>
<td>19 Glenwood Avenue</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Duluth</td>
</tr>
<tr>
<td></td>
<td>PORTER'S ELECTRIC SHOP</td>
<td>533 S. Seventh Street</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Minneapolis</td>
</tr>
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</table>
Better Theatres Section

October 25, 1930

**Missouri**

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. A. Electric Machinery Company, Inc.</td>
<td>1117 Cherry Street</td>
<td>Kansas City</td>
</tr>
<tr>
<td>EXHIBITORS FILM DELIVERY &amp; SERVICE COMPANY</td>
<td>111 West 18th Street</td>
<td>Kansas City</td>
</tr>
<tr>
<td>STEBBS THEATRE EQUIPMENT COMPANY</td>
<td>1504 Wyandotte Street</td>
<td>Kansas City</td>
</tr>
<tr>
<td>EKES BROS. OPTICAL COMPANY</td>
<td>610 Olive Street</td>
<td>St. Louis</td>
</tr>
<tr>
<td>VAN ASHE RADIO COMPANY</td>
<td>10th and Walnut Street</td>
<td>St. Louis</td>
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**Nebraska**

<table>
<thead>
<tr>
<th>Company Name</th>
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<tbody>
<tr>
<td>QUALITY THEATRE SUPPLY COMPANY</td>
<td>1618 Davenport Street</td>
<td>Omaha</td>
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<tr>
<td>THE SERVICE THEATRE SUPPLY COMPANY</td>
<td>305 N. 16th Street</td>
<td>Omaha</td>
</tr>
<tr>
<td>U. S. SCENIC STUDIOS, INC.</td>
<td>Film Exchange Building</td>
<td>Omaha</td>
</tr>
<tr>
<td>U. S. THEATRE SUPPLY COMPANY</td>
<td>Film Exchange Building</td>
<td>Omaha</td>
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**New Hampshire**

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
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<tbody>
<tr>
<td>G. K. WARBLEIGH</td>
<td>Hillsboro</td>
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**New Mexico**

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
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<tbody>
<tr>
<td>EASTERN NEW MEXICO THEATRE SUPPLY COMPANY</td>
<td>Box 548</td>
<td>Clovis</td>
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**New York**

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>City</th>
</tr>
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<tbody>
<tr>
<td>EMPIRE THEATRE SUPPLY COMPANY</td>
<td>42 Orange Street</td>
<td>Albany</td>
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<tr>
<td>HAUSER BOB</td>
<td>11 W. Tupper Street</td>
<td>Buffalo</td>
</tr>
<tr>
<td>UNITED PROJECTOR &amp; FILM CORPORATION</td>
<td>225 Franklin Street</td>
<td>Buffalo</td>
</tr>
<tr>
<td>WINEZAR PICTURES</td>
<td>265 Franklin Street</td>
<td>Buffalo</td>
</tr>
<tr>
<td>ACME EXCHANGE</td>
<td>345 E. 17th Street</td>
<td>New York</td>
</tr>
<tr>
<td>AMUSEMENT SUPPLY COMPANY, INC.</td>
<td>630 Ninth Avenue</td>
<td>New York</td>
</tr>
<tr>
<td>BEHREND M. P. SUPPLY HOUSE, INC.</td>
<td>630 Ninth Avenue</td>
<td>New York</td>
</tr>
<tr>
<td>CAPITOL MOTION PICTURE SUPPLY COMPANY</td>
<td>630 Ninth Ave.</td>
<td>New York</td>
</tr>
<tr>
<td>CONTINENTAL THEATRE ACCESSORIES, INC.</td>
<td>325 W. 44th Street</td>
<td>New York</td>
</tr>
<tr>
<td>CROWN MOTION PICTURE SUPPLIES</td>
<td>729 Seventh Ave.</td>
<td>New York</td>
</tr>
<tr>
<td>NATIONAL THEATRE SUPPLY COMPANY</td>
<td>92-96 Gold St.</td>
<td>New York</td>
</tr>
<tr>
<td>S. O. S. CORPORATION</td>
<td>1600 Broadway</td>
<td>New York</td>
</tr>
<tr>
<td>J. A. TANNENBAUM, INC.</td>
<td>1600 Broadway</td>
<td>New York</td>
</tr>
<tr>
<td>WILLOUGHIBS</td>
<td>110-114 W. 32nd St</td>
<td>New York</td>
</tr>
<tr>
<td>MOTION PICTURE EQUIPMENT SERVICE</td>
<td>325 Temple Street</td>
<td>Syracuse</td>
</tr>
<tr>
<td>QUEEN CITY SCENIC STUDIOS</td>
<td>145 High St.</td>
<td>New York City</td>
</tr>
<tr>
<td>CHARLES BESSELER</td>
<td>121 E. 28th St.</td>
<td>New York City</td>
</tr>
<tr>
<td>SERVICE-ON-SOUND CORPORATION</td>
<td>1600 Broadway</td>
<td>New York City</td>
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**North Carolina**

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
<th>City</th>
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</thead>
<tbody>
<tr>
<td>CAROLINA THEATRE SUPPLY COMPANY</td>
<td>206 S. Poplar St.</td>
<td>Charlotte</td>
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**North Dakota**

<table>
<thead>
<tr>
<th>Company Name</th>
<th>Address</th>
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<tbody>
<tr>
<td>MCCARTHY THEATRE SUPPLY COMPANY</td>
<td>64 Fifth St.</td>
<td>Fargo</td>
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**Ohio**

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<th>City</th>
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<tbody>
<tr>
<td>THE WILLIAM BECK &amp; SONS COMPANY</td>
<td>Highland &amp; Dorchester Avenues</td>
<td>Cincinnati</td>
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<tr>
<td>CINCINNATI MOTION PICTURE COMPANY</td>
<td>1434 Vine St.</td>
<td>Cincinnati</td>
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<tr>
<td>CLARENCE E. RUNYAN</td>
<td>1436 Vine St.</td>
<td>Cincinnati</td>
</tr>
<tr>
<td>THE ARKAY SIGN COMPANY, INC.</td>
<td>Film Exchange Building</td>
<td>Cleveland</td>
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<tr>
<td>ESCAR MOTION PICTURE SERVICE, INC.</td>
<td>10008 Carnegie Ave</td>
<td>Cleveland</td>
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<tr>
<td>OLIVER MOTION PICTURE SUPPLY</td>
<td>2209 Payne Ave.</td>
<td>Cleveland</td>
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<tr>
<td>TRI-STATE MOTION PICTURE COMPANY</td>
<td>2108 Payne Ave.</td>
<td>Cleveland</td>
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<tr>
<td>AMERICAN THEATRE SUPPLY COMPANY</td>
<td>165 N. High St.</td>
<td>Columbus</td>
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**Oregon**

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<thead>
<tr>
<th>Company Name</th>
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<tbody>
<tr>
<td>AMERICAN THEATRE SUPPLY COMPANY</td>
<td>310 St. Clair St.</td>
<td>Toledo</td>
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**Pennsylvania**

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<tr>
<th>Company Name</th>
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<th>City</th>
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<tbody>
<tr>
<td>CHARLES H. BENNETT</td>
<td>1324 Race St.</td>
<td>Philadelphia</td>
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<tr>
<td>INDEPENDENT THEATRE SUPPLY COMPANY</td>
<td>309 N. 13th St.</td>
<td>Philadelphia</td>
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<tr>
<td>LEWIS M. SWAAB &amp; SON</td>
<td>5058 Chestnut St.</td>
<td>Philadelphia</td>
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<tr>
<td>WILLIAMS, BROWN AND EALE, INC.</td>
<td>918 Chestnut St.</td>
<td>Philadelphia</td>
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<tr>
<td>MOTION PICTURE MACHINES COMPANY</td>
<td>607 Neville St.</td>
<td>Pittsburgh</td>
</tr>
<tr>
<td>PINNEN FILM SERVICE COMPANY</td>
<td>1028 Forbes St.</td>
<td>Pittsburgh</td>
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<tr>
<td>S. &amp; S. SALES COMPANY</td>
<td>1010 Forbes St.</td>
<td>Pittsburgh</td>
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<tr>
<td>SUPERIOR MOTION PICTURE SUPPLY COMPANY</td>
<td>86 Van Brum St.</td>
<td>Pittsburgh</td>
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<tr>
<td>PENN-YORK UTILITIES, INC.</td>
<td>126 Penn Ave.</td>
<td>Scranton</td>
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<tr>
<td>THEATRE EQUIPMENT COMPANY</td>
<td>940 Quincy Ave.</td>
<td>Scranton</td>
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**Rhode Island**

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<tbody>
<tr>
<td>RHODE ISLAND THEATRE SUPPLY COMPANY</td>
<td>27 Snow St.</td>
<td>Providence</td>
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<tr>
<td>Wright &amp; Macomber, Inc.</td>
<td>76 Dorsett St.</td>
<td>Providence</td>
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**South Carolina**

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<thead>
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<th>Company Name</th>
<th>Address</th>
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<tbody>
<tr>
<td>IMPERIAL FILM SERVICE, INC.</td>
<td>N. Main St.</td>
<td>Greenville</td>
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<tr>
<td>INDEPENDENT THEATRE SUPPLY COMPANY</td>
<td>22 W. North St.</td>
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<tr>
<td>TRIO AMUSEMENT COMPANY, INC.</td>
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<td>Greenville</td>
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**South Dakota**

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<th>Company Name</th>
<th>Address</th>
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<tr>
<td>AMERICAN THEATRE SUPPLY COMPANY</td>
<td>320-322 S. Phillips Ave</td>
<td>Sioux Falls</td>
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<tr>
<td>SIoux FALLS THEATRE SUPPLY COMPANY</td>
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**Tennessee**

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<th>Company Name</th>
<th>Address</th>
<th>City</th>
</tr>
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<tbody>
<tr>
<td>WHITE THEATRE EQUIPMENT</td>
<td>24 Sixth St.</td>
<td>Bristol</td>
</tr>
</tbody>
</table>
The Modern Use of Light in the Theatre

(Continued from page 22)

out of the line of vision of any seat in the house. Each individual reflector is aimed at the cove surface directly opposite, the beam covering an area from the center down to the far edge. Reflectors having a fairly wide distribution of light are necessary for such service. A mirrored glass, polished metallic, or semi-mat surfaced reflector of a contour that gives a light distribution curve that is flat at the top (or having nearly the same candlepower over 15 to 25 degrees on either side of the center of the beam) is desirable. The reflector should be rippled, or striped, or a rippled or stippled glass roundel or cove plate should be used to smooth out filament images, streaks and striations.

In flat shallow coves where there is a great distance to the opposite side, a more concentrating reflector should be used. The individual units are mounted as described above but aimed at the center of the dome, so that the reflector lights the surface adjacent and above instead of at the opposite side of the dome.

With all four colors—green, red, blue, and amber or white—maximum lighting flexibility is obtained. This number of colors makes it imperative that reflectors be placed close together to avoid a scalloped lighting effect. In general, reflectors producing a particular color should be no farther apart than four times their diameter. Colored glass roundels or plates have been found satisfactory color media, since they ensure permanent and uniform results.

If the surface is small, and where the area to be lighted is not more than three or four feet from the light source, bare lamps may be used. As in the colorama installations, natural-colored lamps can supply the colored light but are expensive over a long period of time. Moreover, they are apt to lack uniformity in color, due to variations in the thickness of the glass, and they will have to be thoroughly inspected in a selection box (Figure 2) before they are installed. Color hoods have the advantage over natural-colored lamps in that they need be selected only once, and they are otherwise less costly in the long run.

Unless a spotty lighting effect is intentionally desired, a smooth or polished surface for the cove should be avoided. Rough white plaster or some such material provides the ideal diffuse surface.
THEATRE ARCHITECTS
A Directory of Leading Designers of Motion Picture Theatres and (for Those Giving the Data) the Principal Houses Designed

A


Principal Theatres Designed

B


Principal Theatres Designed

Charles Bacon, 1104 I. O. O. F. Building, Indianapolis, Ind.

Leonard H. Bailey, 1317 Cordell Building, Oklahoma City, Okla.

Principal Theatres Designed


Elmer F. Behrens, 605 N. Michigan Avenue, Room 302, Chicago, Ill.

Principal Theatres Designed

Berger & Kelley, Lincoln Building, champagne, Ill.

Bescek & DeFeo, 114 W. Tenth Street, Kansas City, Mo.

William B. Estes, 32 W. Randolph Street, Chicago, Ill.

Principal Theatres Designed

Fred A. Bishop, 908 Electric Building, Richmond, Va.

Principal Theatres Designed

W. S. Bittner, 4902 Forsythe Street, East Chicago, Ind.

Boller Brothers, 114 W. Tenth Street, Kansas City, Mo., Douglas Building, Los Angeles, Cal.


Principal Theatres Designed

Associate: J. H. Ladehoff.

Principal Theatres Designed
Capitol, Morivion, Ill., Italian, 400 seats. H. A. Brandt, 1319 F Street, N. W., Washington, D. C.

B. A. Branssion, 1502 W. 20th Street, Indianapolis, Ind.

Finley Brooke, Conway Avenue, Cincinnati, O.

Murray Brown, Confederation Life Building, Toronto, Canada.

Brussel, Black & Vittert, 1630 Arcade Building, St. Louis, Mo.

A. O. Buinwa, 200 W. 57th Street, New York City.

Building Service Bureau, 301 Broadway, Market Building, Detroit, Mich.

Clarence Cornett, 227 Construction Industry Building, Dallas, Tex.

L. E. Burkett, 244 Farmers Trust Building, Fort Wayne, Ind.

Brosith Brothers, Fairbury, Neb.

C

G. R. Callis, Hoerst Tower Building, Baltimore, Md.

Cannon & Felzer, 506 Templeton Building, Salt Lake City, Utah.

Frank B. Carpenter, Brown Building, Rockford, Ill.

Swan A. Clausen, 701 Millkin Building, Decatur, Ill.

J. W. Clyde, Proctor Building, Mt. Vernon, N. Y.

Clyde B. Cook, Ashbury Park Trust Building, Asbury Park, N. J.

Arthur Cottrell, 527 Bangs Avenue, Ashbury Park, N. J.

S. A. Craig, 103 S. Capitol Avenue, Indianapolis, Ind.

C. Howard Crane, 1001 Fox Building, Detroit, Mich.


W. Holmes Crosby & Company, 31-32-33 Boer Building, Oil City, Pa.

Perry E. Crozier, 916 New York Life Building, Minneapolis, Minn.

SAMUEL N. CROWAN COMPANY, 2 W. Monroe Street, Chicago, Ill.

R. H. CUTTING, 1842 E. 81st Street, Cleveland, O.

D

Daves & Wilson, 525 S. 13th Street, Lincoln, Neb.


Principal Theatres Designed
Stuart, Peoria, Ill., 2,000 seats.

L. A. Desjardins, 101 Bank Block, Denver, Col., and 914 N. Dewey, Oklahoma City, Okla.


Associate: J. J. Huddart, 409 Bank Building, Denver, Col.

Dick & Baker, Inc., 208 Third Street, Milwaukee, Wis.

Members of Firm: Gustave A. Dick, Alex H. Bauer, Harvey M. Risserou.

Principal Theatres Designed

CLARI W. DITCHY, 415 Brainard Street, Detroit, Mich.

J. A. DEMPSEY, Cassett Building, York, Pa.

H. B. DOX, 502 Lehmann Building, Peoria, Ill.

S. T. DURTIKNI, 161 Main Street, Fall River, Mass.

W. SCOTT DUNNE, Melba Building, Dallas, Tex.

Principal Theatres Designed
Howell, Coleman, Tex., Italian, 1,500 seats. Ritz, Big Spring, Tex., Spanish, 1,000 seats. Texas, San Angelo, Tex., Spanish, 1,800 seats. Ritz, Corpus Christi, Tex., Spanish, 1,600 seats. Plaza, El Paso, Tex., Spanish, 1,700 seats. Arcadia, Dallas, Tex., Italian, 1,600 seats. Dallas, The Master Builder, Commerce Building, Erie, Pa., accessible for both financing and contracting.

E

EBERSON & EBERSON, INC., 370 Lexington Avenue, New York City. Members of Firm: John Eberon, Presidcnt.

Principal Theatres Designed


Associate: R. C. Stevens, O. H. Horton. (This firm, which specializes in standard designs for theatre work from 250 to 3,000, is represented by a number of structures in Eastern and Southern United States, in general of Renaissance style. A publisher, The Master Builder, Commerce Building, Erie, Pa., is accessible for both financing and contracting.)
PRINCIPAL THEATRES

EISENBERG & FEER, 11 Beacon Street, Boston, Mass.
Members of Firm: S. S. Eisenberg, H. L. Feer

Principal Theatres Designed

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HOOPER & JANUSCH, INC., 879 N. State Street, Chicago, Ill.

THE E. C. HOOPER SONS, 1476 Broadway, New York, N. Y.

Members of Firm: Charles T. Horn, Stephen W. Horn

Principal Theatres Designed

State, Waterbury, Conn., 15th Century Italian, 1,500 seats.

Strand, New Britain, Conn., Italian Renaissance, 2,500 seats.

State, Harrisburg, Pa., Italian Renaissance and Spanish, 2,500 seats.

HOUGH & SMENNER, 108 E. Washington Street, Muncie, Ind.

C. G. HOWELL, Robert Fulton Hotel, Atlanta, Ga.

PETER M. HULSKE, 506 Savings Building, Lima, O.

Associate: Lynn T. Strong

Principal Theatres Designed

Schene's Ohio, Lima, O., Italian Renaissance, 2,500 seats.

Schene's State, Sandusky, O., Spanish, 1,800 seats.

Ritz, Tiffin, O., Italian Renaissance, 1,400 seats.

Schene's Ohio, Canton, O., Spanish, 1,200 seats.

Sherman, Chillicothe, O., Spanish, 1,600 seats.

JENS J. JENSEN, 1105 Lawrence Avenue, Chicago, Ill.

JOHNSON & BRANSON, Lynchburg, Va.

BEYCHOK, An American, A. C., 1,000 National Bank Building, Sheboygan, Wis.

Principal Theatres Designed

Empire, Manhattan, Wis., Classic, 1,000 to 2,500 seats.

Bowler, Sheboygan, Wis., Classic, 1,000 seats.

ALEBERT KAIN, INC., 1000 Marquette Building, Detroit, Mich.

LOUIS S. KAPLAN, Michigan Central, Buffalo, N. Y.

JOHN EDMOND KELLY, 38 Chauncey Street, Boston, Mass.

KELSEY & SIMPSON, 1,006 Land Bank Building, Kansas City, Mo.

MELVIN L. KING, 300 Dennison Building, Syracuse, N. Y.

ERNEST KINN, 1020 Wilshire Blvd., Los Angeles, Cal.

W. H. KING, Magee Building, Pittsburgh, Pa.

FLOYD E. KINGS, 201 Lauriston Avenue, Lake Worth, Fla.

BROOKS & MITCHELL, S. D. Associates: G. W. Hutchinson, C. S. Weller

Principal Theatres Designed

Oakley, Lake Worth, Fla., 600 seats.

Show Boat, West Palm Beach, Fla., Spanish, 1,100 seats.

KIRCHOFF & ROSS, 1300-13 Empire Building, Milwaukee, Wis.

WADE H. KLAMBERG & COMPANY, 317 N. 11th Street, St. Louis, Mo.

A. J. KLINKHART, Kohler Building, Hagerstown, Md.

CHARLES E. KOUNTZ, 115 Young Building, Hagerstown, Md.

H. K. KRAPP, 1 W. 47th Street, New York, N. Y.

E. D. KRENN & H. BUDLER, 362 N. Michigan Avenue, Chicago, Ill.

KROKY, BROWNES & ROSENSTEIN, 223 Devonshire Street, Boston, Mass.

Members of Firm: Ambrose A. Brown, J. Frederick Kroky, Arthur Rosenzweig

Principal Theatres Designed

Seville, East Boston, Mass., 1,750 seats.

Colindale, North Attleboro, Mass., 1,250 seats.

Strand, South Boston, Mass., 1,100 seats.

Noody Street, Watertown, Mass.

Humboldt Avenue, Roxbury, Mass., 1,100 seats.

THOMAS W. LAMB, 648 Eighth Street, New York, N. Y.

C. W. LAMPE, 155 N. Clark Street, Chicago, Ill.

W. J. LAWES & COMPANY, 1018 Hales Building, Oklahoma City, Okla.

PRINCIPAL THEATRES DESIGNED

Circle C, Oklahoma City, Okla., 1,000 seats.

Carnegie, Oregon, Ore., Movie Theatre Company, 1,000 seats.


Associate: Armand D. Carroll

PRINCIPAL THEATRES DESIGNED

Astor, Reading, Pa., Modernistic, 2,500 seats.

Seligcliff, Philadelphia, Pa., Modernistic, 2,000 seats.

Dorado, Gill City, Pa., Modernistic, 2,000 seats.


Emagee, Pa., Modernistic, 1,500 seats.

Harriss, Harriton, Pa., Modernistic, 2,500 seats.

Carnival, Panoramic, Philadelphia, Pa., Modernistic, 2,500 seats.

LEON M. LEMPERT & SON, 1058 Mercantile Building, Rochester, N. Y.

S. P. LEWIS & CAPRON, 409 S. Dearborn Street, Chicago, Ill.

LEWIS & DAUGHERTY, Adams Building, Danville, Ill.

C. W. LINSLEY, Lamar Building, Jackson, Miss.

H. C. Loomis, 7016 Euclid Avenue, Cleveland, O.

J. HAL LYNCH & SON, 625 Locust Street, St. Louis, Mo.
A design for a fountain feature in a foyer, created by C. W. & George L. Rapp, Architects.
QUESTION: We are a constant reader of the Herald-World, both the regular magazine and the Better Theatres section, and now we have a problem that we would like you to help us solve.

Our present theatre is 24 feet by 120 feet, and we have an option on the adjoining lot, making a full 48 foot front, and we are going to build a theatre on this site. We have talked with a number of architects, and as they always want to know just the kind of a theatre we want, but though we want one that will be built for sound, we are at a loss to tell them. Have noted the plans and pictures in your magazine but most are far more elaborate than we want.

The theatre we have in mind would seat 600 to 650 and be very plain inside, with two exits at rear, small stage to take care of horns, two rest rooms, with porch, sign and a pleasing front and foyer.

If you have any sketches or plans that would come close to the above or any advice you may be able to give us in regard to building a theatre in a small town, it would be greatly appreciated.

W. W. B.

ANSWER: Your problem should be one of the easiest ones to be solved. The way I understand it, you want to build your theatre as economically as you possibly can, and I believe that you are very wise, as you state your town is rather small. You would suggest that you bank an enormous amount of money on ornamental plaster to procure the effect of a comfortable, nicely designed house. The careful selection of electric light fixtures, drapes and a harmoniously decorative scheme will be a great deal govern the effects of good taste and harmony.

You did not state, with your lot dimensions, whether you had an alley in the rear of the theatre, but I presume you have. Your over-all dimensions of the width of the house are 48 feet. Figuring on 13-inch walls, you would have about 45 feet, 10 inches for seats in the width. I would suggest that you bank your seats 12 in a row in the center of your house, with an aisle on each side, leaving five seats on each side between and walls, and these aisles would be approximately four feet wide. This would give you the maximum seating capacity. This would give you the maximum seating capacity in the width of the house of 22 seats in a row. Six hundred and fifty seats will be about 30 rows (or, better, figure 31 rows, as you lose some seats on the flare walls; 31 rows equal 77 feet, six inches).

I would eliminate the stage and build an apron about 10 feet wide. This would eliminate rigging loft and ventilator over the stage and cut down your cost immensely. Still you could design it in such a way that the appearance would be like a prosценium arch. Of course this would be only a picture house. If you figure on vaudeville, you will have to have a larger stage and have to have all the rigging facilities. I suggest you make the prosценium arch about 35 feet wide and then build flare walls from the side of the prosценium to the side walls. In these flares you could put in your exit openings to the alley in the rear, and also ducts for your heating and ventilating system. These flare walls will improve your sound. Having 22 seats in a row and obtaining 650 seating capacity, the amount of space for stage, pit and seats require a total length of 97 feet, leaving 23 feet for lobby and foyer. You should plan for a foyer at least 10 feet wide. This would leave about a 12-foot lobby. There should be two exits from your foyer to the street. There will be ample space left for women's and men's rest rooms and a manager's office.

We are working on plans for a new theatre. Through existing friendly relations, I engaged a local architect. He is a splendid architect of very good reputation, but unfortunately he has never designed any theatres. We are disagreeing on certain construction details, and while I have the utmost confidence in my architect that he will and can design a beautiful theatre, I want to be absolutely sure in my mind that some of the details are correct, as in my opinion they cannot be remedied after the building is completed should they be wrong. I therefore wish you would be kind enough to give me the following information, as these are the items on which we disagree:

What pitch would you recommend for the auditorium floor? How high should the person in the last row of the auditorium be able to see on the curtain and how high should the steps in the balcony be?

I dislike to bother you about these questions but I would like to have them answered so that I can feel sure that I have my theatre designed without any flaws or mistakes. Thanking you for this information and assuring you that my architect will not take any offense should he be wrong—F. W. H.

ANSWER: I see that you are in a predicament like that so many find themselves in. Friendship should be reciprocated and therefore you decided to employ the architect of your choice. I must commend your architect for being so frank with you by stating that he never had designed any theatres. This example should be followed. While I believe your architect may be one of the best designers and a most efficient and ethical man, no matter how much he has studied theatre architecture, I would find the most successful houses are the result of past experience. I may suggest that your architect call in a consulting theatre architect, even if you have to increase his commission, so that all the details can be carefully checked. It is a very costly matter and sometimes it is impossible to change conditions after the building is completed. Or in a case like this, you may send your preliminary plans to this department and they will be checked without cost to you or your architect.

The general rule for sloping the auditorium floor, as it all depends on the length of the auditorium. The majority of state building codes will not allow
the slope to exceed a rise of one foot to a run of five feet, and they are right, as that slope is entirely too steep. There is a rule which is often practiced but which I do not think is entirely accurate. This is to use a rise of one-quarter of an inch per foot for the first 16 feet, then one-half an inch per foot for the next 16 feet, one inch per foot for the next 16 feet and then doubling the rise for each 16 feet. Of course the rise will have to be balanced according to your conditions. Other rules are to make the first six or eight rows level, give the next ten rows each a two-inch rise, the next ten rows each a three-inch rise, and the balance each a four-inch rise. But this might have its shortcomings, too. If both rules are carefully taken into consideration and adapted to the condition, you might obtain a very well laid out house. Be sure to eliminate any kind of a step in the aisles of the auditorium floor.

The persons in the last row of seats of the auditorium should be able to see the entire proscenium arch (especially on account of the expected wide screen). In the old days it was sufficient to see 16 feet high, or the last drop of the stage, but that is entirely passe now. The height of the steps in the balcony also depends on the length of the auditorium. If the house warrants it, it is a good rule to make the rise not less than 12, or more than 14 inches, as then the intermediate steps in the aisle in front of the rows will be easily ascended.

There is a rule that is used a great deal. This is to take a point four feet below the curtain line and draw a line through the first row of the balcony and let all the farther rows come to that line. This, however, is not always practical, as when cross aisles are used this changes the whole situation.

I feel that the best results are obtained by laying out every eye, or vision line on the section and draw your lines to the points of your stage, or to that point of the orchestra pit that you deem should be seen, and if they are free of obstructions and have from three to four inches of space between them, you may rest assured of obtaining results.

Be absolutely sure that your projection room is high enough so that no light beams will strike any person who might stand up in the balcony. If a clearance of about six feet, six inches is adopted, there will be no danger of interference with the projection beams.

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Copyrighted Radio Music in Theatres

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was contested. During the trial evidence was introduced to show some 60 possible uses for which a stadium could be utilized. Among them are historical pageants, patriotic celebrations, playground festivals, all-nations carnivals, civic demonstrations, school pageants, mass dramas and dramatic and folk festivals, outdoor opera, band concerts, musical festivals, caenferfests, receptions to famous visitors, mass meetings, community Christmas celebrations, Americanization ceremonies, expositions, and baseball, football, boxing, wrestling and other athletic contests. In holding that the city may legally construct the stadium, the court stated the following important law:

"It has been uniformly held that a municipality has power to construct a public auditorium. . . . It is difficult to see the difference, from a legal standpoint, between the erection of a stadium and erection of an auditorium, except that one provides for performances and gatherings within doors and the other outdoors. If an auditorium is designed to promote the education, amusement and inspiration of the public, we cannot see why an appropriate building erected for such purposes out of doors, where the assembled multitude may enjoy and breathe the fresh air, may not be more conducive to the public welfare than the auditorium, as it in addition promotes the public health. . . . It is obvious these purposes promote the public welfare and afford recreation, entertainment and education to the public quite as much as those activities which may be carried on within a public auditorium."

Liability in Fires

Generally speaking, any failure on the part of a theatre owner to provide

means reasonably necessary to safeguard patrons against injury may result in liability. This held the highest court in Morton v. Stack (170 N. E. 869).

In this case it was disclosed that a fire occurred, and a person, after having unsuccessfully attempted to escape by an inside stairway, was obliged to remain there for fifteen to twenty minutes before he could secure and erect a ladder and assist him from the building. He thereafter, during a period of some weeks, was nervous, would shake, and cry out in his sleep, and apparently live over again the occasion of the fire, and a year and a half thereafter this complaint was filed. He sued to recover damages and in holding the owner of the building liable, the court said:

"The facts would support a reasonable inference that the coughing and subsequent abnormal condition of the defendant in error were attributable to the smoke inhaled during the fifteen minutes, and would tend to prove that the delayed escape was attributable to the absence of the fire escape, which would have afforded an immediate avenue of escape."

Sunday Closing Law

It is well settled that a municipal corporation cannot enact a valid ordinance for the punishment of an act which constitutes an offense against a penal statute of the state. It follows therefore from this principle that if on the trial of one charged with the violation of a municipal ordinance, it appears from the evidence that the accused has committed no act save that which would constitute a violation of a penal statute of the state, a decision finding the accused guilty, and imposing a punishment for the alleged crime, is contrary to law. For example, in City of Crawfordsville v. Jackson (170 N. E. 850), the court reviewed a city ordinance, which provided:

"It shall hereafter be unlawful for any person, persons, firm or corporation to exhibit or participate in exhibiting or maintaining, or open or operate in any way any theatrical performance, moving picture show, or other show, in the City of Crawfordsville, Indiana, on the first day of the week, commonly called Sunday, for which such person, persons, firm or corporation so exhibiting, operating or maintaining the same, either receives or demands from the person or persons admitted to such performance or performances anything of value."

Also, there is in force in this state a statute, as follows:

"Whoever, being over 14 years of age, is found on the first day of the week, commonly called Sunday, by the Court of Appeals or the Supreme Court on the contention that the city ordinance was void because it contradicted the state statute. In reversing the lower court's conviction, the higher court said:

"The test to be applied in determining whether or not the state law and the municipal ordinance cover the identical offense is whether the one can be violated without violating the other. . . . It is well settled in this jurisdiction, not only by statute but also by the decisions of this court, that an act punishable under the criminal law of this state cannot also be punished by a municipal ordinance."
The Unconventional Punch and Judy

(Continued from page 36)

... and grand uses made every theatre seating outside Hamadan, Meshed, other Pahlavi, Kermanshah, Sultanabad, and Meshed reported America's 'Civic' Company, in the opening of the Wardman Park hotel theatre in Washington, D. C., in 1926. Similar theatres followed in New York, Baltimore, Philadelphia, Rochester and Chicago, with still others projected. Shortly after the Punch and Judy was opened, Machat said to me, "It is high time for the motion picture industry to take cognizance of the fact that the whole population of the United States does not care for gilded walls. If we must exist, we must go along with the times. Our theatres should in every way reflect those times. There is a lot of room in America for some native theatrical architecture. I have always sponsored and will keep up the fight for something original as long as I am in the theatrical business."

The Market for American Motion Picture Equipment in the Far East

[The following is a compilation of reports on the markets in Asia for American motion picture equipment, following a survey conducted by the U. S. Department of Commerce. The reports began in the August 21 issue. The survey also included the markets of Africa and Oceania. This material on the Asiatic and African continent will complete presentation begun in BETTER THEATRES over a year ago, when government reports on similar markets in Europe and South America were published. The compilation of the reports is by Nathan D. Golden, assistant chief of the motion picture division of the Department of Commerce.]

PERSIA (Continued)

Whereas a year ago Tabriz, Resht, Pahlavi, Isfahan, and Meshed were the only other towns in Persia to boast of a motion picture theatre, the first three cities now have two each, and Kerman- shah, which had none, now also has two. Other cities which in 1929 saw the installation of theatres for the first time were Kazvin, Barfurush, Bandar Gaz, Sultanabad, Hamadan and Ahwas. It is reported that in Bushire, Seistan, and one or two other places motion picture theatres have also been opened, but details are as yet lacking.

The theatres known to be in operation outside of Teheran, together with their seating capacity, are described as follows:

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Seating Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tabriz</td>
<td>600</td>
</tr>
<tr>
<td>Resht</td>
<td>450</td>
</tr>
<tr>
<td>Pahlavi</td>
<td>420</td>
</tr>
<tr>
<td>Isfahan</td>
<td>360</td>
</tr>
<tr>
<td>Kerman- shah</td>
<td>380</td>
</tr>
<tr>
<td>Meshed</td>
<td>350</td>
</tr>
<tr>
<td>Kazvin</td>
<td>380</td>
</tr>
<tr>
<td>Hamadan</td>
<td>375</td>
</tr>
<tr>
<td>Barfurush</td>
<td>285</td>
</tr>
<tr>
<td>Bandar Gaz</td>
<td>250</td>
</tr>
<tr>
<td>Ahwas</td>
<td>250</td>
</tr>
</tbody>
</table>

This gives a total of 6,110 seats, but with the addition of small local halls temporarily used for exhibition purposes and a number of theatres probably unreported, the actual figure is no doubt greater. Perhaps a grand total of 13,600 seats is a fairly accurate estimate for the entire country, with the likelihood that this will increase steadily from now on.

The range of admission prices in Teheran is from one to five krans (10 to 50 cents), with loge and box seats at ten krans (approximately $1). One theatre restricts its prices to six krans and eight krans, and another has loge seats at 20 krans as well as at ten krans.

In the provinces, the average price of admission is three krans.

Most of the motion picture theatres in Persia are large rectangular halls equipped with benches and with chairs held together in rows by means of boards. Many of the halls have been converted from other uses and are not especially adapted to the exhibition of motion pictures. The lowest-priced seats are near the screen, while the rest of the chairs, either of hardwood or cane, afford a scale of prices depending on how far they are removed from the stage. Since there is no slope to the aisles, the best seats are in the loges, which are at the rear of the hall and raised above the level of the floor. Some of the theatres have small balconies.

There is usually an orchestra of two, three or four pieces, stationed behind a screen as a corner of the stage. A few of the larger theatres advertise seven or eight piece orchestras but a full roll call of the members is unusual. The music generally consists of a piano, violin and drums. Pipe organs are unknown.

Heating of the theatres is effected by means of tin stoves, but in the winter it is generally cold notwithstanding, and most of the audience keep on their overcoats during the performance.

PROJECTORS.—Nearly all projectors in use in Persia are Pathé machines. No theatre has more than one projector, but those employed are all fairly recent models. The reputation of the Pathé firm, coupled with the fact that an able demonstrator installed the machines when purchased, has probably been the factor in determining the theatre owners in their choice of French equipment. No American projectors are in use. In Teheran the 220-volt alternating current of the municipal electric-light plant, used with a transformer provides the power for most machines. Since few other municipalities have electric equipment, projectors elsewhere take a 110-volt current generated by their own power plants.

Two firms in Teheran have expressed interest in handling American motion picture projectors. They would confine themselves to the theatrical type of projector, since the electric current in Teheran is inadequate to permit the general use of projectors.

GENERATORS.—Generator sets are used only in industries where the cost of power is a negligible factor. The motion picture theatres are not exceedingly prosperous and consequently are satisfied with buying their current from municipal or private suppliers. The fact that the current often falls in the middle of a reel does not seem to increase their desire for battery generating sets. Such sets are practically unknown in Persia, and none are in use as far as is able to ascertain.

Where the public current is not used in the Teheran motion picture theatres, a rectifier is sometimes used. Three such devices are in use in Teheran, and it is estimated that two other theatres employ it. They are of French make and cost.

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approximately a sum equivalent to $12. It would appear that the sale in Persia of American generators depends upon the general development of not only the motion picture industry, but also of the use of electricity and electric equipment. Arc lamps and screens.—High-intensity reflector arc lamps are in use in the motion picture theatres in Teheran. Both horizontal and vertical lamps are installed. They are all Pathé equipment. Each theatre is equipped with one arc lamp. Plain linen screens are used.

Visual education.—There is at present no possibility for the sale of motion picture material, nor is there a Ministry of Education in Persia. The Ministry of Education, which has all matters pertaining to education under its supervision, has made no move toward adopting the visual method of instruction. No budgeting provisions are made for the purchase of projectors or films, and from the general position of education in Persia the guess may be hazarded that no such provision will be made for some time to come.

TABRIZ

From report by Augustin W. Ferrin

Projectors.—There are but two motion picture theatres in the Tabriz consular district and the operation of one of them is irregular.

The projectors used are Pathé and Goerz, for which $200 and $300 was paid. The principal reason for preference for those machines was the price.

There are no motion picture equipment dealers in Tabriz, but the company operating the main theatre, Ostfilm, with theatres also in Teheran, Pehlevi, and Resht, would be interested in receiving information about American equipment, as no American projectors are in use.

Neither of the two theatres has a second projector. The single projector is, in each theatre, of the latest model.

Generators.—No equipment is required for converting alternating into direct current, as the two theatre of motion picture current created by their own Dutch generators.

ArC lamps and screens.—Mirror-reflector arc lamps are used, of Zeiss make. Screens are not employed in projecting pictures, which are thrown onto a wall plastered with white gypsum.

Visual education.—Visual education has not yet been attempted in purely Persian schools, but the American Presbyterian schools and the Seventh Day Adventist mission use magic lanterns for certain purposes. Recently, also, one of the American missionaries has imported personally a small American motion picture machine which she uses somewhat educationally.

ARAria

From report by Clove K. Huston, Aden

The motion picture industry in Arabia has not yet become very highly developed; in fact, there is only one public motion picture theatre in the whole of Arabia. The one projector there is a fairly recent model Pathé, which was purchased second-hand in India at an undisclosed price. It is presumed that the machine was not selected because of any peculiar features or superior qualities, but because it was available at a greatly reduced price.

Two other projectors are in private use in Aden, being employed for weekly showings to exclusive groups of foreign residents. Definite information concerning the projectors used is difficult to obtain, but they are understood to be larger than the Pathé projector. In any case, none of these machines has been subjected to critical demands, they have all proved satisfactory.

As may be surmised, only the crudest arrangements and equipment are used in local showings of motion pictures. Only one projector is used, high-intensity and mirror-reflector arc lamps are not known, and there are no sound films. The simple plastered walls, which are occasionally given a coating of whitewash. Generator sets naturally would find no sale at present.

In the field of visual education nothing at all has been done in Arabia. Education throughout the peninsula is either nonexistent or in the most elementary stages, the small percentage of those who are literate confining their studies in most cases to reading and writing Arabic and to the Koran. It seems reasonable to say that visual education by means of motion pictures in Arabia belongs to a rather distant future.

Future prospects, rather than the present state of the motion picture industry in Arabia, might be of interest to American projector manufacturers. The Arabian peninsula is a vast area containing roughly 5,000,000 inhabitants, an area into which western manufacturers, modern conveniences, and new ideas are just now beginning to penetrate. The process of change and development is slow, innovations having a bitter and often a tedious struggle with custom, tradition, and long-established habits of life. It seems probable, however, that with continued development and the gradual opening up of the territory to western commerce, even the cinema will find a place in Arab life.

As a distributing center for much of Arabia, as well as for the African Somali-lands, Aden is the key to the market. At present there are no dealers in motion picture equipment there.

IRAQ

From report by John Randolph, Baghdad

Iraq is a country with an estimated population of 3,000,000, of whom nearly 2,000,000 are Bedouins pasturing their flocks in the deserts or cultivators living along the river banks. Baghdad has three motion picture theatres, Basrah, two, and Mosul and Hinaidi one each. Hinaidi is a British military cantonment and its theatre offers two shows a week only. The theatres in Basrah were closed for over a year because of lack of patronage, but reopened early in the fall of 1929. The theatre in Mosul closes five months during the summer, there being no patronage, and the three theatres in Baghdad are planned to very poor houses and sometimes to empty ones.

Projectors.—There are three different makes of projectors in use in Iraq. The Central Cinema and the Iraq Cinema of Baghdad and the Depot Cinema of Hinaidi cantonment are all equipped with Gaumont projectors; the National Cinema of Baghdad, the Basrah Cinema of Basrah City, and the Royal Cinema of Ashar, Basrah, are all equipped with Pathé projectors; while the National Cinema of Mosul is equipped with an American projector.

It has been impossible to ascertain the cost price of these different projectors, as all of them are comparatively very old models. The Gaumont projector of the Central Cinema cost, it is understood, in the neighborhood of $725 several years ago. Also, it is understood the owners of the National Cinema in Mosul actually paid for their American projector about $545, but it was purchased second-hand from someone else who had imported it with the idea of opening a motion picture theatre and then abandoned the idea and sold the projector.

It is difficult to say what special features made the three above-mentioned projectors appeal to the parties who imported them. The appeal of the American machine was undoubtedly its low price and immediate availability. The appeal of the Gaumont, it is understood, was its durability and service.

There are no equipment dealers who might be interested in handling American motion picture projectors, as there is no demand for projectors for theatrical uses, nor is there a demand as yet for projectors for non-theatrical uses. Perhaps the demand for projectors for theatre purposes will develop as educational methods develop and school equipment is improved.

The different theatres in Iraq are each equipped with one projector only. The projectors in use in this country, as mentioned previously, are all old models. The Gaumont projector of the Central Cinema is about 5 years old, but was rebuilt two years ago. The Gaumont was added. The Gaumont projector of the Iraq Cinema is about 4 years old and was also rebuilt two years ago, and a new arc lamp added. The Gaumont projector of the Depot Cinema at Hinaidi is an old projector rebuilt quite recently.

The Pathé projector of the National Cinema of Baghdad is about six years old, and those of the Basrah Cinema and the Royal Cinema of Ashar, Basrah, are still older.

The American projector of the National Cinema in Mosul is seven years old, but was rebuilt two years ago and a new arc lamp added.

[Continued in next Better Theatre]
FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on October 21. The list also includes remodeling projects and contracts awarded. An asterisk before the item indicates that additional information has been received since a previous report.

THEATRES PLANNED

California

SANTA MONICA.—The Independent Theatres, Inc., plans the erection of two houses, to be known as the Newport and Wilshire.


AURORA.—Publix-Rahman & Katz Company, 175 North State street, Chicago, for a brick and reinforced concrete theatre, with seating capacity of 1,500. Estimated cost, $200,000.

CHICAGO.—Publix-Rahman & Katz Company, 175 North State street, has plans by Rapp & Rapp, 190 North State street, Chicago, for brick and reinforced concrete theatre. Estimated cost, $1,000,000.

EVANSVILLE.—Three Brothers have plans by A. E. Nealey, Old National Bank Building, for a two-story brick theatre, 83 by 113 feet, to be located on Washington Avenue. Estimated cost, $150,000.

GRAND RAPIDS.—C. Ferriso plans to erect a fireproof moving picture theatre and store building, with seating capacity of 600. Estimated cost, $40,000.

GRAND RAPIDS.—Jose Madison, of Kewanee, Min., owner of the new Grand Theatre, plans shortly to erect another house.

MICHIGAN

EVANSVILLE.—Eakin Brothers plan the erection of a fireproof moving picture theatre and store building. Theatre will have seating capacity of 1,000. Estimated cost, $50,000.

EXPERIMENT.—The United Theatres, Inc., 122 E. State street, Philadelphia, has plans by Hoffman & Hill, 180 South Fifteenth street, Philadelphia, for a seven-storey house and apartment building. 165 by 260 feet, to be located at 143-55 Main street.

TEXAS

Pampa.—Griffith Brothers are reported planning the erection of a new theatre. Estimated cost, $25,000.

Newport News, Va.—An old house has been purchased and redorsed, under the management of A. H. Abrams with an all-audience policy.

LA GRANDE, Ore.—The Liberty theatre, formerly known as the Arrowhead, will be remodeled and redecorated.

TENNESSEE

MEMPHIS.—Warner Brothers’ Pictures, Inc., 321 West Forty-fourth street, New York, plans to expended $70,000 for improvements to its theatre.

SAN ANTONIO.—The Bijou theatre will be modelled.

WASHINGTON

SPOKANE.—RKO Orpheum theatre will be extensively improved, including a new type of leather seats, specially constructed to clarify sound projection.

West Virginia

PARKERSBURG.—The Strand theatre is to be remodelled and redecorated.

CONTRACTS AWARDED

California


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*TALULAH.—M. M. Bloom has awarded the contract for the new Bijou theatre, 133 South 300 North, to E. Y. Wark, Salt Lake City. Estimated cost, $150,000.

LOUISIANA

CAMBRIDGE.—O’Leary’s Inn Square theatre, is to be renovated, and the old Bijou has been redecorated, and reopened as the Strand.

Missouri

Theatre	in	Kansas City, to be renovated and redecorated.

MICHIGAN

BAY CITY.—The old Orpheum theatre has been completely rebuilt. Theatre now has seating capacity of about 1,200. It has been renamed the Bay Theatre.

DETROIT.—The Strand theatre is being remodelled. Interior changes include complete redecoration and. seating arrangement.

DETROIT.—Improvements to the RKO Temple theatre includes an attractive new front and lobby.

DETROIT.—Improvements to the Astor theatre includes reconstruction of the front.

Missouri

KANSAS CITY.—Midland Theatre and Realty Company, R. S. Sheahan, vice president, Midland Building, plans the remodelling and enlarging of the Apollo theatre at 3227 Troost avenue.

MARYLAND

HUBERT.—The Star theatre has been remodelled, acoustics improved and a new screen, etc., has been installed.

New York

BATH.—The RKO theatre is to be extensively improved, including up-to-date acoustics, larger screens, changes in the auditorium, new carpets and furniture.

BINGHAMTON.—The Lack theatre has been remodeled.

ITTACA.—The Olympic theatre has been remodelled, including new electrical effects, new color schemes, new screen, etc. House reopen on Friday night.

Ohio

CANTON.—The Mozart theatre has been redecorated and reopened under the management of A. H. Abrams with an all-audience policy.

PARKERSBURG.—The Strand theatre is to be remodelled and redecorated.

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The Oak Cliff in Dallas

The Oak Cliff theatre is a new R & R project in Dallas, Tex., for which R. Scott Dunne, Dallas architect, has prepared the plans. This house, the architect’s per- vision of which is reproduced here, will be of a design of Venetian motifs and will seat 2,000, partly in a balcony. The auditorium treatment will be atmospheric. Provision has been made for installation of a full-sized stage when and if required. Construction will be entirely fire-proof. The structure will cover a site measuring 175'x138 feet. The theatre is L-shaped, with six stores adjoin the entrance. The opening is scheduled for about April 1.
New Inventions. Illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U.S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D.C.

1. In a sound amplifier, a cabinet of rectangular shape open at the front, and a horn within said cabinet constructed of panels connected at the side edge portions to form a chamber having a sound emitting opening of rectangular shape to conform to and at the open front of the cabinet, and a pair of panels extending at a right angle to each other and parallel to the bottom and a side of the cabinet and the connection of said pair of panels extending parallel to the bottom of the cabinet formed by said side and bottom of the cabinet, and the connected edges of the other panels inclining from the front toward the back of the cabinet and converging in a direction toward the corner formed by the one side and bottom of the cabinet, and having a sound wave receiving opening at the terminus of said converging corners and the corner of the panels arranged at a right angle.

2. A fastener for a film wound on a reel, said fastener including means to engage the end of a film, and means including a pair of members to detachably engage the sides of the reel, said means being resilient to actuate said members into engagement with the reel.

3. A method of producing multi-colored cinematographic film positives upon double width transparent material of half standard thickness consisting in simultaneously exposing, or applying width of the double width material with a sensitized colloid containing dye of one color, and the other half width with a sensitized colloid containing dye of a different color, photographically printing on each half width a partial image, washing off the surplus colored colloid, repeating each half width of the support with a differently colored sensitized colloid which also differs in color from the colors in the first coating, printing on each half with a second partial image in the same picture space as the first partial image, washing off the surplus colloid, dividing the strips with their partial images in register and cementing them together to produce a complete picture in four colors in a single picture area.

4. A sound reproducing device comprising a flexibly supported sounding board, a motor for actuating said sounding board and a flexible half for regulating the mechanism of air produced by the actuation of said sounding board and setting as the support for the sounding board.

5. The combination with a standard motion picture camera and a sound recording attachment therefor, having a casing in communication with said camera through an opening, of means for passing the film from said camera through the opening into the sound recording attachment and back into the camera.

6. The combination, with a light projecting mechanism, of a glass disk having near its periphery prismatic characters, means for rotating said disk, and a lens between said disk and the screen said lens having inscribed thereon another inscription which is thrown upon the screen within the path which is traversed by the inscription upon said glass disk when the latter is rotated, the latter inscription being projected through said lens.
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October 25, 1930

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**BETTER THEATRES CATALOG BUREAU**

"Better Theatres" offers on this page an individual service to its readers. Detailed and authentic catalogs are arranged and presented here with a selection of the most forthcoming products by this Bureau. For full information, and to purchase any of the products listed by this Bureau, visit Exhibitors Herald-World. Read on and enjoy the variety of products available to you.

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A Tribute to a Great Inventive Genius

TRIBUTE of inspiring grandeur was paid October 6, to one of America's earliest inventive geniuses whose works directly and indirectly contributed importantly to the motion picture. On that day leaders in industry, business and science gathered at Schenley Park in Pittsburgh to attend the unveiling of a magnificent memorial to George Westinghouse.

Assembled in a setting of unusual beauty, they observed the unveiling of the monument erected by the Westinghouse Memorial Association, composed of 54,251 members, mostly Westinghouse employees, who, with the assistance of subscriptions made by the Westinghouse Electric & Manufacturing Company and the Westinghouse Air Brake Company, financed the undertaking.

The dedicatory ceremony, which began at 2 o'clock, was presided over by E. M. Herr, vice chairman of the board of directors of the Westinghouse Electric & Manufacturing Company. The program included addresses by A. L. Humphrey, president of the Westinghouse Air Brake Company and one of the leaders in the movement for providing the memorial; James Francis Burke, former congressman and now general counsel of the Republican national committee; and Bishop Alexander Mann of the Pittsburgh Episcopal diocese.

Following these addresses, George Mann, representing the Westinghouse Veterans, presented the memorial. The monument was unveiled. Then Mayor Charles H. Kline of Pittsburgh, made the speech of acceptance in behalf of the city.

The program was interspersed with music numbers by the Westinghouse Employees' Band and the Westinghouse Employees' chorus.

In the evening the guests attended a banquet at the William Penn Hotel, where a program of music and speeches was presented. Dr. E. J. Van Etten delivered the invocation, and after the dinner, the toastmaster, A. W. Robertson, chairman of the board of directors of the Westinghouse Electric & Manufacturing Company, was introduced by Mr. Humphrey. Addresses by Congressman James M. Beek of Philadelphia, former solicitor general of the United States, and Right Hon. Balfour, G.C.B., prominent industrialist of England, followed. The program was concluded by an address, "George Westinghouse—An Appreciation," by John F. Miller, vice chairman of the board of directors of the Westinghouse Air Brake Company.

Both the afternoon and evening programs were broadcast by Westinghouse Electric Radio Station KDKA. Scales were being largely maintained, although even here there is reason to believe that in many instances men are being obtained well below the scale. In the smaller cities and towns, wages in the building trades are frankly well below the level of two or three years ago. Again, this is a condition likely to be radically changed with the increase of general business activity.

In connection with labor costs, the greater effectiveness of labor at the present time should not be overlooked as a factor in reducing the total cost of any construction project. Men working at a time when a job is important may be expected to be more efficient, and of course speed, a highly important consideration in construction costs, is a natural concomitant of efficiency.

Available money is at the present time abundant, awaiting an outlet on some what more favorable terms than are offered by the low returns on current loanings, etc. While a number of real estate loans have fallen into disfavor, the proven stability of the motion picture business and the excellent security afforded by the buildings, make the theatre, undoubtedly the place such enterprises among those favored by the banking institutions seeking profitable investment channels.

The Lowering of Theatre Building Costs

(Continued from page 23)

90 per cent of the wage earners with approximately their normal income. It is precisely for the acceleration of recovery that the lessons learned in financing and management during the last year and a half be applied toward the prevention, so far as possible, of the conditions that gave rise to the present recession.

In this connection, it is interesting to note the thesis asserting a greater share in prosperity of a greater number of individuals in the future. Statistics recently published as to the increasing share of labor in the total national income realized by manufacturers, property owners and workers, show that during the period from 1909 to 1928, inclusive, the proportion of the total income received by the property-owning group declined from 49.05 per cent to 42.63 per cent. A continuation of this increasing percentage to labor is indicated for the future, a factor that is being carefully watched by every business man whose own revenues are dependent upon the increased purchasing power of the general public.

Even more interesting, perhaps, as showing the growth in the purchasing power of the nation as a whole during this same period, are the absolute figures that show an increase in income from $14,515,000,000 to $38,296,000,000 for the property owners and entrepreneurs, and from $15,990,000,000 to $36,053,900,000 for labor.

Factual signs are noticeable that the general business recession is approaching an end and that increasing activity will gradually manifest itself more and more in a large number of lines, increasing the purchasing power of a considerable part of that relatively small number of consumers whose buying is nevertheless so effective as to provide the marginal factor between prosperity and depression.

It is generally agreed that the liquidation of raw material inventories throughout the world, and a stabilization of commodity prices is a necessary prerequisite for the return of normal business activity. Lacking assurance that prices may not fall lower, manufacturers and retailers both refuse to purchase for future needs. Raw material prices throughout the world are in many instances, however, at the lowest point in decades, and inventories of many commodities in this group are at lower levels than have been seen for many years, a large part of this having been effected as the result of underproduction and liquidation the last year.

The over-production of a year and a half and two years ago formed an inventory problem that, while not always apparent, has been nevertheless present. This is being overcome, retailers figures show, more and more each day, at least partly, to meet demand for commodities which at last are wearing out. Making continuation of such rigid economy as has been obtaining, no longer possible.

To return to theatre construction itself, it should be remembered that as general business conditions improve, the ensuing activity is likely to result in an increase in the cost of materials, labor and also money. The cost of building materials at the present time, according to the F. W. Dodge Corporation, is the lowest since 1917, and at least a good share of this decline can be attributed to a decline in demand.

The lowered cost of labor in construction at present are of two kinds, direct and indirect. In the larger cities, union scales have been largely maintained, although even here there is reason to believe that in many instances men are being obtained well below the scale. In the smaller cities and towns, wages in the building trades are frankly well below the level of two or three years ago. Again, this is a condition likely to be radically changed with the increase of general business activity.

In connection with labor costs, the greater effectiveness of labor at the present time should not be overlooked as a factor in reducing the total cost of any construction project. Men working at a time when a job is important may be expected to be more efficient, and of course speed, a highly important consideration in construction costs, is a natural concomitant of efficiency.
SIMPLEX REAR SHUTTER
A REVOLUTIONARY IMPROVEMENT

Illumination Increased 35 to 48%
Heat Reduced 50 to 75%

Every Owner, Manager and Projectionist Should Send for Information Regarding

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AND THE

NEW REAR SHUTTER ATTACHMENT

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PROJECTOR

SIMPLEX REAR SHUTTER PREVENTS BUCKLING

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NEW YORK
THE ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph St., Chicago, Ill.

"MOTIOGRAPH" QUALITY FROM PROJECTOR TO SPEAKER BACKED BY 30 YEARS OF SUCCESSFUL MANUFACTURING AND PROJECTOR BUILDING EXPERIENCE.

MATCHED, UNIT BUILT!

NO ATTACHMENTS!

"MOTIOGRAPH" MODEL "C" SOUND EQUIPMENT
FOR SOUND ON FILM ONLY

"MOTIOGRAPH" MODEL "F" SOUND EQUIPMENT
FOR SOUND ON FILM

"MOTIOGRAPH" COMPLETE SOUND EQUIPMENT
FOR SOUND ON FILM AND SOUND ON DISC

YOU TAKE NO CHANCES WITH THIS GUARANTEED SOUND EQUIPMENT!

WHEN YOU BUY IT - YOU OWN IT!!

THE ENTERPRISE OPTICAL MFG. CO., 564 W. Randolph St., Chicago, Ill.
Three stories in one issue of Variety

"Laughter" Surprises H. O.

Finished and sent to Paramount's home office, a tumult started at the first projection room showing of "Laughter". The Paramount people asked each other why no one had said anything about the picture before.

The oldest Paramount staff man could not recall of a studio turning out a big picture and keeping it a secret.

"LAUGHTER"

It's a screen success before released. Which means a real grosser. There aren't many "Laughters" on stage or screen.

Nancy Carroll plays well. If he can duplicate his work in "Laughter", Fredric March is a star. He is a merged breeze of all breezes.

Hugely enjoyable entertainment. The sort the flaps like. They'll talk about "Laughter" for a long time.

"Laughter" Wins Against Gold in New Par Film

Nancy Carroll, put to the test, comes off with high honors. Fredric March is a knockout feminine spectators will adore.

After Wise Showmen See It, They're Saying:

PARAMOUNT'S
"LAUGHTER" IS THE MOST IMPORTANT PICTURE MADE SO FAR THIS YEAR!

Directed by H. D'Aubuis D'Irnest

"Paramount has turned out one of the best pictures of the year, and one that should stand as such in the opinion of any audience."

—Hollywood Reporter
On the Level, the Critics All Say It’s So Funny It’s Simply NUTS! "She Got What She Wanted"

Mad, glad, hot, crazy, hilarious — that’s James Cruze’s first Tiffany hit this season. You just must have it!

M. P. NEWS — “A laugh from start to finish. Swell!”

EX. DAILY REVIEW — “Rolled them in the aisles!”

EXHIB. HERALD-WORLD — “There isn’t a let-up!”

HOLLYWOOD FILMOGRAPH — “Greatest laugh producer we have previewed in many months!”

HOLLYWOOD REPORTER — “One of the most delightful absurdities ever to reach the screen!”

Year’s prime comedy performances are given by Betty Compson, Lee Tracy, Alan Hale, Gaston Glass, Fred Kelsey, and Dorothy Christy... It’s an outstanding nut picture — a howl. “She Got What She Wanted” — and man, oh man, what she wanted!

Directed by JAMES CRUZE • Produced by SAMUEL ZIERLER

Author GEORGE ROSENER • with notable cast given above

A JAMES CRUZE PRODUCTION

Tiffany tidings are just scrumptious! “The Third Alarm” coming as the thrill-epic of the year. “Extravagance” sweeping the first-runs. Tiffany Chimps in the money everywhere. And now the comedy sensation of the season, “She Got What She Wanted!”
Mr. C. A. Smith,
Paramount Publix Corporation,
1214 Central Parkway,
Cincinnati, Ohio.

Friend Smith:

Paramount has given complete satisfaction.

I opened with "LET'S GO NATIVE", "PARAMOUNT SOUND NEWS" and a "PARAMOUNT COMEDY SHORT." I made no mistake there. Then I came along with "ANYBODY'S WAR." Results were much more than I expected.

I followed with "--------------", that "-------------" picture that they bragged so much about and the receipts were far under "ANYBODY'S WAR." Hurry for Paramount! It's grand you said you would stick to me. Your selection has been wonderful.

Yesterday I opened with "MANSLAUGHTER." To say the business surprised me would not express it. I did something that I have not done for a long time - turned them away! Considering what business has been, it seems almost impossible.

I put up all my money and borrowed all I could stand to complete my new house. It's wonderful how Paramount has helped me out. All of my patrons praise your pictures. The opposition house was almost empty Sunday. To say I'm pleased isn't half enough. Hurry for Paramount!

A Booster for Paramount,
J. B. RUSSELL

THE BEST ARE STILL TO COME, MR. RUSSELL!

Wait till you play "FEET FIRST", "ANYBODY'S WOMAN", "ANIMAL CRACKERS", "MONTE CARLO", "PLAYBOY OF PARIS", "LAUGHTER", "MOROCCO", "TOM SAWYER", "FIGHTING CARAVANS" and the unending stream of other big money-makers in Paramount's 1930-31 program. You'll agree more than ever that there's no other company like Paramount in sight or sound!

Thousands of Exhibitors Are Thankful They Bought Paramount's Greater New Show World
LEW AYRES
star of
"All Quiet on the Western Front" and "Common Clay"—in his greatest role!

coming
\*VIENNESE NIGHTS*
The Greatest Love Story Ever Told
WARNER BROS.
Present

THE DOORWAY TO HELL

Story by George Rosener
Directed by Archie Mayo

A BABY-FACED KILLER!

Wanted by the police, marked by the gang, betrayed by the woman he loved!

This inside story of underworld vengeance is a box-office natural that ties in with the biggest front page news of the year!

Record-smashing business at the Earle in Washington and the Stanley in Philadelphia. Opens this week at the New York Strand. AVAILABLE TO YOU DAY-AND-DATE WITH BROADWAY!
Swift Messages...
that leave an Accurate, Printed Record

An exhibitor in Iowa wants to know what's happened to the picture scheduled for tonight's show...

A producer on the Coast asks its publicity department to release stories on a new film...

An exchange in Indiana requests a new print to replace one damaged in transit...

Urgent messages between the nerve centers of the motion picture industry. Speed is essential...accuracy vital...a printed record of the transaction necessary.

* * *

Orders... confirmations... inquiries... reports... an ever-increasing stream of communications flashes across the vast network of Postal Telegraph wires—reaching over 70,000 points in the United States, 8,000 in Canada.

Executives appreciate the reliability and convenience of Postal Telegraph service.

The alert messengers... the highly trained operators... the second-splitting equipment... the sense of responsibility evident in every transaction—all contribute to make Postal Telegraph as efficient as the industries it serves. Postal Telegraph is the only American telegraph company offering a world-wide service of coordinated record communications. Through affiliation in the International System, Postal Telegraph goes to Europe, Asia and the Orient over Commercial Cables; to the West Indies, Central and South America over All America Cables; to ships at sea via Mackay Radio.

Postal Telegraph

ALL AMERICA CABLES

MACKAY RADIO

COMMERCIAL CABLES
ACES all aces!

Here's your winning hand of hits—the top of every entertainment suit, 4 of a big box office kind.

With these money attractions, you can count on 4 sure tricks. Fox has the product, and Fox movie-tone bids are game bids every time.

Four great pictures with all the honors—production, story, cast, and box office.

THE BIG TRAIL — Raoul Walsh's masterpiece—all the thrills, glamor and epic romance of the West—ace production of the screen, with John Wayne, Marguerite Churchill.


JUST IMAGINE—DeSylva, Brown and Henderson's successor to "Sunny Side Up"—a musical romance of 1930 with all-name cast topped by El Brendel. Directed by David Butler.

LIGHTNIN'—Will Rogers—diamond in the rough with more sparkle than the British crown jewels—starring in a great comedy from John Golden's stage success. A Henry King production.
Whole Nation in the Grip of Amos 'N' Andy Hysteria . . .
Hold-overs Everywhere Already Announced to Accommodate Clamoring Multitudes . . . All America Stampedes to Bursting Box-offices as Twin Meteors Thunder to Titan Triumph!

WIRES THROB WITH DRAMATIC

WM. SINGER, STATE LAKE THEATRE, CHICAGO:
"Attendance and receipts surpassing all existing records by thousands of dollars stop. Showed to nearly twenty thousand paid admissions on opening day."

CURT BECK, MGR., MAJESTIC THEATRE, DALLAS:
"Amos 'N Andy turned Dallas inside out with laughter today with their Check and Double Check greatest picture ever screened!"

MARK GATES, LOWELL:
"Every house record smashed as crowd stood in torrential rains awaiting seats."

A. D. POPEL, ORPHEUM, LOS ANGELES:
"Started performance two hours earlier than usual with crowds lined up for two blocks at seven a. m. clamoring for admittance stop Check and Double Check positive sensation."

G. WM. WOLF, ORPHEUM, SAN FRANCISCO:
"My opinion we have greatest box-office picture in show history stop San Francisco is checked and double checked from every angle."

LOUIS HELBORN, ST. LOUIS:
"Never in history has any attraction ever stampeded St. Louis like Amos 'N Andy in radios Check and Double Check stop. A sensation from every angle breaking all records stop. Compelled to run extra shows to accommodate enthusiastic crowds."

ARTHUR FRUDENFELD, DOWNT'N TH. DETROIT:
"Hold outs hour after hour stop. Played to enormous number of children and in this age of sex how wonderful it is to have an attraction that brings out every member of the family from Willie age six to Grandma age seventy-six."

THOS. D. SORIERO, ST. LOUIS:
"St. Louis wild with enthusiasm stop. Have never seen its equal since I have been in show business."

R. C. CONNOR, R K O KEITHS, BOSTON:
"Glorious Amos 'N Andy opening despite good old fashioned New England northeaster with rain sleet and wind stop. Bostons enthusiasm over Check and Double Check unparalleled and theatre jammed from opening to close."

STORY OF TERRIFIC GROSSES!

LEN. S. BROWN, EMBROYD FT. WAYNE, IND:
"Amos 'n' Andy in Check and Double Check opened here today to biggest business ever achieved by any picture in history of Fort Wayne."

G. ALAN DUNNING, PALACE, CINCINNATI:
"Audience reaction proves Radio Pictures Check and Double Check a sensation and will sweep the country."

HOMER GILL, SEATTLE:
"This attraction will do for the theatre industry what Lincoln did for slaves stop Positive revelation."

EMIL R. FRANKE, ORPHEUM, MINNEAPOLIS:
"Never have I seen a picture receive such response from an audience stop Picture will prove to be greatest sensation to be had in a good many seasons."

P. C. TAYLOR, TORONTO:
"Amos and Andy opened here last Friday Tivoli Theatre Paramounts ace house to tremendous business stop Marvelous drawing power of picture best illustrated by fact that gross receipts for Friday and Saturday were largest house has had for one year."

VERNON REAVER, MGR., BIRMINGHAM:
"If any picture producers ever brought out a natural RKO has done this with Amos 'n' Andy."

JESS DAY, DES MOINES:
"Have never seen in all my career audiences so enthusiastic and as many laughs as in Check and Double Check."

RAY O'CONNEL, ST. PAUL, MINN:
"Even with five shows today house is not big enough to hold the crowd stop Undoubtedly the picture smash of the century."

E. J. SPARKS, JACKSONVILLE:
"I have seen landslides on mountain sides and avalanches in volcano pits but none of these equal crash at Palace gate this morning at nine o'clock. "What a gold mine in store for distributor and exhibitor on Amos and Andy congratulations and best wishes."
No Greater Compliment—

to a reference book such as the Motion Picture Almanac could be expected than the following letter from

Frederic J. Haskin

"It is impossible for me to express the appreciation I feel regarding the two volumes, the 1929 and 1930 editions of the 'Motion Picture Almanac' which you so kindly sent us. In the few days that I have had these books on my desk I found occasion to refer to them many times and have also found the information desired complete in every detail.

"I wish to thank you again for your prompt attention to my request for them."

The 1931 Motion Picture Almanac to be issued early in 1931 is now in preparation

Advance Subscriptions

FROM people within the motion picture industry now being accepted at $1. Price upon publication will be $2.

Advertisements

ARE now being accepted from all branches of the industry. Write or telephone Exhibitors Herald-World for rates.

Published by
Quigley Publishing Company
New York
CHICAGO
Los Angeles
Box-Office Strength

WELDED BY UNEXCELLED UNBREAKABLE UNBEATABLE PRODUCTION ACCOMPLISHMENTS


FIRST NATIONAL'S CHAIN OF HITS IS HOLDING THE LINES IN FRONT OF THE WORLD'S BUSIEST BOX-OFFICES!
Story Strength
plus STAR
STRENGTH
guarantee your box-
office strength

Football Special!
COLLEGE
LOVERS
The Sensation
of all Times!

MOTHERS
CRY

Paste THIS in your Hat!

"First National—has sold every impor-
tant circuit in the world—F. N. has
sold twice as many independents as
ever before...78% of the First National
product is completed, ready for inspec-
tion...F. N. has already delivered more
hits this season than ever before...

and the best are still
to come!"

More than ever before
FIRST NATIONAL
UNIVERSAL IS MAKING THE BEST SHORTS IN THE WORLD!

(No. 702 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

The new Universal two-reelers and one-reelers are turning the short product market upside down and inside out.

You're positively behind the times if you don't know about them.

All past efforts of the whole industry are forgotten. This is a new day for shorts and Universal is the new leader of the band!

Ten "Leather Pushers," made from the famous stories of Harry C. Witwer, are being booked sensationallly fast by the best theatres in the world. You can't possibly realize how much can be packed into two reels of sound pictures until you see these.

Ten Slim Summerville two-reel comedies will turn your house into a real riot. If you have not seen and heard "Parlez Vous" and "We We Marie," you cannot know what's newest and best in comedies.

Ten Sidney-Murray comedies (two-reelers) are proving to be far the funniest work ever done by George Sidney and Charlie Murray. Rapid fire dialogue and gags that steal the show from the average feature.

Thirteen "Strange As It Seems" one-reel each. Have you seen any of these? They are in full color and they give a terrific boost to the variety of your program. See one and you'll beg for the whole lot.

Twenty-six "Oswald the Lucky Rabbit" . . . the one-reel cartoon that is setting the pace in cartoon-in-sound comedy. At the very first flash of the main title, the audience shows its delight. Every one a corker!

Four serials so totally different and fine that houses which never ran a serial in their history are booking and featuring them! Led off by "The Indians are Coming" and "The Spell of the Circus."

And every week two issues of the Universal's talking newsreel, featuring Graham McNamee . . . the combination everybody is trying to copy . . . but simply cannot!

If you really want the best shorts, you've got to see Old Man Universal!
EXHIBITORS

HERALD WORLD

In This Issue—

ARBITRATION

OPINION PREVAILS IN HIGH CIRCLES THAT COMING ARBITRATION DECISION BY UNITED STATES SUPREME COURT WILL BE OF LITTLE OR NO CONSEQUENCE BECAUSE EVERY EFFORT WAS MADE IN DRAWING UP NEW CONTRACT AND ARBITRATION CLAUSES TO CONFORM WITH PRACTICES ACCEPTED BY FEDERAL AGENCIES.

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Warner Brothers helps solve unemployment problem by big construction program—Twelve more model exchanges only one phase of expansion.

Twin premiere gives Broadway RKO Mayfair theatre and Amos 'n' Andy picture—60 theatres ask permission to hold over film for second week.

First came a trailer, next a newspaper ad, and the fun began—Patent and capital tieups brought by vacuum tube, says Dr. Irby.

What to do? Ten Warner and First National specials ready but nine must wait for theatre—First runs are given 42 days protection in Cincinnati plan.

FEATURES

WARNS OFFICERS OF ALLIED STATES ASSOCIATION THAT IT IS HELPING TO CRUSH HOUSTON INDEPENDENTS—DENIED FLOOR AT DALLAS, F. D. WILKE APPEALS TO EXHIBITORS HERALD-WORLD FOR HEARING—CHARGES HORWITZ HAS UNFAIR ADVANTAGE WHICH COULD BE CORRECTED BY PROPOSED ZONING PLAN.

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MUSIC AND TALENT—Kae Studios, Dick Betts, Art Thompson, Remick Music Corporation, Don Galvan, Leo Feist, Inc., Julia Dawn, Brooks Costumes.
Mr. Hughes

WHEN "Hell's Angels" was brought to Broadway last Summer, and two theatres were rented, presumably because one theatre would not be large enough to hold the crowds that would flock to see it, many of the experts along New York's Main Street hailed the production as the greatest attraction of the day. The experts, in all of their wisdom, apparently were greatly impressed with the two-theatre ballyhoo, together with the grossest example of dollar publicity in the history of the business. The picture, they seemed to reason, cost four million dollars so it must be great.

The writer of these lines found himself in sharp disagreement with these so-called experts. To us the picture was a four million dollar shot in the dark and we took about two columns in this publication to make our opinion perfectly clear. Having a pitifully weak story, some very bad actors and acting, some fine airplane stuff which did not mean very much on the screen and a liberal helping of inexcusable filth, we could not quite see where and how "Hell's Angels" was destined to rock the amusement world.

And the fact is, it has in no way rocked the amusement world. It has, however, very closely lived up to Mr. James R. Quirk's estimate in "Photoplay" when he characterized it as "a four million dollar flop."

We are assuming no I-told-you-so attitude. Neither in this case nor in any other case do we lay claim to being able to prophesy what shall be the public's reaction toward a motion picture. We leave this illusionary claim to those who are willing to appear ridiculous in the eyes of all sensible people. But there was so little in "Hell's Angels." stripped of its ballyhoo, upon which to predicate a great success that we are a little surprised that even the "experts" had to add this one to their long list of mistakes.

The results of this expensive experiment would under ordinary circumstances sharply and definitely cut short the producer's activities in motion picture production. Mr. Howard Hughes, the producer of "Hell's Angels," however, is reputed to be a very rich young man to whom the loss of the greater part of four million dollars may be an unpleasant incident but not a disaster. Hence, the motion picture industry may contemplate the prospect of further efforts from Mr. Hughes. Such a prospect is somewhat strengthened by assurances from Mr. Hughes that he intends to carry on in motion picture production. In fact, his press department has frequently announced that a motion picture is to be made of a scandalous story of Hollywood and its people entitled, "Quer People." We have met with no denial of this announcement from Mr. Hughes.

So with what we have seen from Mr. Hughes in "Hell's Angels" and what we may expect in "Quer People" the case of Mr. Hughes presents a perplexing problem.

In the instance of "Hell's Angels" Mr. Hughes set a stern face against all of the proposed measures of prophylaxis indicated by the presence of the filth above noted. Mr. Hughes and his agents have fought with the censor boards and other cleansing agencies for the retention of some of his prized scenes and lines with the zealously of a crusader. In his inexperience he seems to have gauged the tastes of the picture-going public with about the accuracy that would be expected from an Eskimo.

If there is another picture from Mr. Hughes—and the circumstances seem to warrant expecting the worst—the industry is likely to find itself laboring under another unpleasant and unprofitable burden. If the subject of his selection is "Quer People" the industry is certain to be confronted with such a burden.

Aid from Exhibitors

AS everyone knows, the only great problem confronting the motion picture business is the question of product—the quality of the product. There is hardly a theatre anywhere which cannot operate profitably, or very profitably, at such times as it is presenting pictures of an outstanding character.

The quality of the product is primarily the concern of the producer but only in a barely secondary way is it the problem of every branch and every factor of the industry. Every branch and factor in the industry should and must eventually cooperate to its fullest in improving the popular appeal of motion pictures.

The theatre branch of the business, in its immediate contact with the public, learns a great deal about product requirements which has never yet been passed on systematically to the producer. The exhibitor obviously is able to assist tremendously on the product problem, yet no adequate arrangements have ever yet been set up to make such assistance available at the studios.

Leading executives of the principal chains are, of course, available for consultation with the theatre departments of their organization and this arrangement is unquestionably an important aid in the improvement of product. Yet these executives are not out in the theatre field; their information comes to them largely through reports of subordinates. Although these men are operating the large chains, their work is in the offices and not immediately in the theatres. They have before them a close-up picture of no theatres except the Broadway houses.

It seems to us that an exceedingly promising arrangement would be the establishment of a rotating committee of exhibitors at Hollywood, available for consultation with producers. Such a committee would, we believe, be an important force for the betterment of pictures.
Declare Arbitration Decision Of No Consequence to Trade

Say New Contract Conforms to Practices Approved by U.S.

Final Rulings by Supreme Court on Credit Committee And Arbitration Expected Within Month

(November 3, 1930)

BERLIN, Oct. 24.—[By Mail]—

An uproar in the Ufa theatre, Universum, occurred at the premiere of a Max Gloria Terra production, with Michael Bohner, the well known singer, in the leading role, when the audience became irritated by the scratching noises. The patrons stamped their feet, shouted and whistled, and when the hero on the screen had to exclaim, "I wish I had stayed at home!" laughter thundered through the house.

WIN to Install Own Wide Film System In All Its Theatres

(November 3, 1930)

NEW YORK, Oct. 30.—Vitascope, the wide film development of Warner Brothers, involving the use of a 63 millimeter film, is to be installed in the complete circuit of Warner houses.

Installation of the necessary apparatus, which is said can be put into operation in a half hour, will commence immediately. A new projector head, in which either 35 or 63 millimeter film can be used, is owned by Warner Brothers, and has been manufactured at the Brunswick plant in Muskegon in sufficient quantity to supply all theatres on the circuit.

It is possible that the new type projector head, which will be distributed through the Continental Theatres Accessories Company, will in time be sold to theatres outside the Warner circuit.

 Clarke, Grainger See "Big Trail" at Chicago Opening

(November 3, 1930)

Harley L. Clarke, president of Fox, and J. R. Grainger, general sales manager, were among those who attended the popular preview of "The Big Trail" when the Fox picture opened at McVicker's in Chicago Tuesday night.

Others who attended were John Wayne, a star of the film, and Paul Whiteman.

So great has been the public interest in the picture that morning matinees are being shown every day at 9 o'clock.

deny RKO Plans Using RCA Studio in N. Y. with Trans-Lux Operating It

(November 3, 1930)

NEW YORK, Oct. 30.—A report to the effect that RKO plans to utilize the RCA studio on 24th street for production, to be operated by the Trans-Lux Corporation, and under the supervision of Courtland Smith, was officially denied at the office of the latter by Jack Connolly of Smith's staff.

RKO Shows Nearly 100% Increase in Net Earnings for First Nine Months of 1930

(November 3, 1930)

NEW YORK, Oct. 30.—Radio-Keith-Orpheum Corporation's net profits for the first nine months of this year, ended September 30, showed an increase of almost 100 per cent over the corresponding period of last year.

For the nine month period net profits, after federal taxes, was $3,052,571, compared to $1,637,899 for the corresponding period last year.

A report of earnings has just been made by Herman Zobell, treasurer.

Operating profits for the third quarter totaled $1,006,437.62, and net of $976,437.62, as against net of $410,230.36 in the previous quarter.

The net for the first three-quarters is equal to $1.27 a share on the Class A stock outstanding, as compared to 69 cents a share on the same share basis last year.

Working on Film of New Orleans

NEW ORLEANS.—The Harcol Film company is now working on an educational picture of the city of New Orleans which is to be released by the state department of conservation.

 Paramount Tries 65 mm. Magnafilm On Short Features

(November 3, 1930)

NEW YORK, Oct. 30.—Although Paramount will make no definite plans for wide film production until the width has been standardized, the company is now experimenting with production of short features on 65 mm. stock at the Long Island studio.

Paramount's method is called Magnafilm.
EXHIBITORS HERALD-WORLD  November 1, 1930

BROADWAY

WITH the new fall picture season now in full blast the advertising and publicity men along the Rialto are earning their bread and have little worry over the unemployment situation. And dito the reviewers.

The week of October 27 bore down heavily on several of the publicists, and those whose shoulders are a bit more stooped and whose hair is a bit more gray are: Hy Daub of Radio Pictures, Mark Luescher of RKO, A. M. Botsford of Publix, A. P. Waxman of Warner Brothers, Charles Einfeld of First National, and Bruce Gallup of United Artists.

Each had an extended run picture or a new theatre opening either Thursday or Friday. Two nights of "soup and fish."

Marian Nixon was a charming hostess to the press at her suite in the Savoy Plaza. She related a recent experience while on location. Her husband, scion of a rich Chicago family, drove up in one of Henry Ford's best known makes. The star's maid rushed to him and said excitedly: "Mr. Nixon, you will find Miss Nixon right over there."

Walter Eberhardt of the advertising and publicity department of Western Electric, departs shortly for Sunny Italy, Gay Paree and Foggy London. Vacation, yes, but like a cocktail, it's mixed—a little business, also.

Leo Brecher is one of the livest of the independent theatre owners in the Metropolitan area. He has just installed in his elite Plaza in 59th street sets of theatrepines for the hard of hearing. And he adds; "No additional charge is made for the service at the Plaza."

Eddie Horn, head of the print department of Radio Pictures, is just crawling out from under one of his biggest assignments—the preparation of prints on the Amos 'n' Andy picture for the premiere of "Check and Double Check" (Sam Warshawsky says it's knocking 'em cold everywhere) in more than 300 cities. A slip somewhere and a million anxious fans would have been disappointed, but Eddie knows his prints, so disappointment there was none. Eddie is using a German preparation to extend the life of prints, and on "Rito Rita" alone several thousand dollars in additional gross were checked up on the original prints.

Cliff Lewis, Al Adams, Bob Moriarity, Len Daly and Carl Harrison have done an excellent piece of work on the 24-page press book for the new Harold Lloyd picture, "Feet First," Prominent showmen (and women) of the Publix circuit contributed suggestions, making the book one of practical ideas. Madeline Woods of Chicago received the first award of $100 for the best exploitation stunt to be incorporated in the campaign sheet.

E. S. Gregg, managing director of Western Electric, Ltd., met several members of the trade press at a luncheon at the Park Central just prior to his departure for London on the Berengaria.

Don Hancock and his white carnation—they are as inseparable as Tammany and New York politics. Don, who has resigned from Van Beuren, has interesting plans for the future, it is understood.

JAY M. SHRECK.

"Divorced Sweethearts"

There certainly doesn't seem to be any indication that a "divorce" is imminent in the first picture shown below. Instead, one would say that it's plain out and out adoration. Doesn't it look real, though? But in the scene at bottom, the adoration element seems to be lacking. However, there is positive indication that someone is all "hot and bothered." Both are scenes from the Educational-Mack Sennett comedy, "Divorced Sweethearts."
Warns Allied It Is Helping to Crush Houston Independents

Denied Floor at Dallas, Wilke Appeals to ‘Herald’ for Hearing

Charges Horwitz Has Unfair Advantage Which Could Be Corrected by Proposed Zoning Plan

Allied States Opens
New Cincinnati Unit;
3 States Included

(Special to the Herald-World)

CINCINNATI, Oct. 30.—A new Allied States unit, to be known as the Allied Theatre Owners, in southern Ohio, Kentucky and West Virginia, has been organized here. Offices will be in the Film Mart building, 1637 Central Parkway. Fred Stribe is acting as business manager.

A meeting has been called for November 12 to discuss plans.

Those who organized the organization were: Henry Levy, Elmer Shard, Phil Miller, Charles Fine, Mrs. A. Schwenker, Andy Hirsheimer, Doris Orchard, and Carl Brown, all of Cincinnati; John Kaiser and Earl Myers of Chillicothe, Ohio; Harry Silver and Nat Burbank of Hamilton, Ohio; Ed Keene, Oxford, Ohio; Fred Rowlands, Real Neth, William Pullin, L. Goldsoll, all of Columbus; Theodore Chifas, Middletown, Ohio; Mr. W. Va.; P. Barrett, Parkersburg, W. Va.; Charles Brown, Middleborough, Ky.: J. Guilfoil, Wellston, Ohio.

Denies Reduction
Of Dues in Order To Combat Allied

(Special to the Herald-World)

KANSAS CITY, Oct. 30.—E. Van Hynng, president of the Motion Picture Theatre Owners of Kansas and Western Missouri, in a letter to The Allied Exhibitor, monthly Allied publication, denies that his organization reduced dues to combat Allied competition in this territory. An article in The Allied Exhibitor, October issue, stated that the Kansas and Western Missouri association, unit of M. P. T. O., A., had lowered the membership fees in order to discourage Allied sentiment.

Although the organization here reduced its dues recently, this was done in order to make it possible for the smaller exhibitors to join the association, according to Mr. Hynng. At the time the fee was reduced, the possibility of an Allied invasion was not considered, they say. Van Hynng admits that his organization is aided financially by affiliated theatres, but he also declares that Allied is supported in a similar manner.

New Unit of Allied at St. Louis Opens Office

(Special to the Herald-World)

ST. LOUIS, Oct. 30.—Allied States has opened offices at 3200-A Olive street here to handle business of the recently formed local unit. Arthur Elliott, formerly K.F.O. exchange manager in Detroit, will be in charge.

Bradley King Marries

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Bradley King, married George Boyd, a contractor and builder, yesterday.

Detroit Allied Houses
Donate Funds for Jobless

(Special to the Herald-World)

DETROIT, Oct. 30—Exhibitors who are members of Allied States here have devised their own method of handling the unemployment situation. One night each week they will deduct 10 per cent from their receipts for use by the city in helping the jobless.

Announcement of the plan will be made on red, blue and white posters, on which the name “Allied” will be featured.

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The requirements and regulations prescribed by the proposed Uniform Zoning Plan are valid and unobjectionable to Mr. Horwitz in comparison to the oppression and rank injustice he has imposed on the independent exhibitors in the city of Houston.

Continued on next page
What to Do? 10 Specials Ready But 9 Must Wait for Theatre

Warner and First National Open "Kismet" Only by Transferring "Outward Bound"—Find It Necessary to Withdraw "The Office Wife" Despite $28,000 a Week

NEW YORK, Oct. 30.—Warner Brothers and First National executives have puzzled looks on their faces these days. The reason is too few Broadway theatres for the showing of their ten specialties which are resting uncomfortably on the shelves. Tonight will see the premiere of one of these, First National's "Kismet," but the other nine must wait a while longer.

Ready for the showing are: First National—"Kismet," "Illicit," "Sunny," "Why Do Mothers Cry?" and "Woman Hungry?"; Warner Brothers—"Barber John's Boy," "Doorway to Hell," "Viennese Nights" and "Captain Thunder."

"Outward Bound" Transferred
In order at this time to open "Kismet," starring Ronald Colman and Greta Garbo, "Outward Bound" will be transferred from the Hollywood to the Warner theatre, where it will replace "Old English," which has had a ten weeks run.

It has been found necessary also to pull "The Office Wife" despite the fact that it has been drawing in other theatres to the tune of $28,000 a week. Although the end of the run was not in sight, executive officials decided to get "Life of the Party" on Broadway as early as possible, so next week will see "The Office Wife" disappear from the screen of the Winter Garden.

Joe Leo and Franklin Reported Planning New Theatre Circuit

NEW YORK, Oct. 30.—Various reports have said what to do with Leo, still under contract to Fox, and formerly head of the Fox theatres in the East, is about to head a new circuit of theatres in the East, and that he is planning a circuit in cooperation with Harold B. Franklin.

It has been understood that a nationwide chain was to be developed, with Leo as chief executive, in the East and Franklin handling the outfit in the West.

Leo, in commenting on the situation, said that this circuit proposition is but one of a number of such offers he has had and which he is considering, but that all are subject to the approval of his present employers. His plans, he said, depend entirely upon the outcome of a contract settlement with Fox, now of us in negotiations. If one definite word on the situation last week, but up to the present, no settlement has been reached.

Philo Meyer Directs N. Y. Columbia Exchange

NEW YORK, Oct. 30.—With jurisdiction over Metropolitan New York, Northern New Jersey and part of Southern New York state, Phil Meyers has been appointed manager of Columbia Pictures New York exchange. He was formerly Metropolitan divisional manager for Tiffany, and replaces Jack Bellman, resigned in his new position. Meyers has held managerial positions with Pathé, Associated Exhibitors and Tiffany in the New York area.

warns Allied Is Helping to Crush Houston Independents

(Continued from preceding page)

Mr. Horwitz is getting only a mild dose of the same medicine he has been giving to us for nearly ten years.

"Now what does this proposed Uniform Zone Plan propose to do in Houston. In the first place it proposes to take away from Mr. Horwitz his proposed life long monopoly of showing pictures second and third run in Houston to him. If any first run theatres before any independent exhibitor regardless of what class theatre that exhibitor is, and the Uniform Zone Plan, as I understand it, would make pictures available in Mr. Horwitz's Texan theatre, which charges 25 cents, from 46 to 60 days after first run and if he decides to raise the price of his Iris, which is another second run theatre, from 15 cents to 25 cents it can get service from 45 to 60 days after first run and this is about 15 days quicker than he himself ever got service after the big deluxe theatres in Houston.

"After Mr. Horwitz, fellows like myself running suburban theatres charging 25 cents admission, and there are three of us running suburban, can get service 60 to 75 days after first run while which is 30 to 60 days quicker than we have ever been able to get in the past.

"And this isn't all the story from the opposed independent exhibitors in Houston, there are four confer day theatres in Houston and all of which are run by white men except one. The only white theatre in Houston that advertises color is the Majestic theatre owned by RKO but in the past years Mr. Horwitz has bought his film service in such a way that these color theatres are showing 25 cents adult admission and one of them charging 30 cents admission, have had to wait until after Mr. Horwitz runs the pictures second run in his Texan or Iris and in many cases have had to wait until he ran them in his Ritz third run and this was anywhere from 60 to 90 days after the competition.

"The proposed zoning plan makes pictures available to first run coloured theatres 30 days after the second run showing instead of waiting 60 to 90 days after the first run white showing.

Says Independents Drive Out
"One more independent exhibitor in Houston is to be considered and that is Mr. Bridges, running a theatre, which is a silent house charging 15 cents. Mr. Bridges enjoys the distinction of being the only independent subsequent run exhibitor in downtown Houston. Mr. Horwitz's arrangement has broken and run out of business every other independent that has tried and if the fellows are as familiar with Houston you know that only a few years ago there were lots of them. Due to Mr. Horwitz's arrangement, Mr. Bridges is forced to run a theatre of the very lowest exhibition type.

"I want to close by saying just two things. That it seems to me Mr. Horwitz is trying to hoodwink you fellows into believing he is going to be damaged by this zoning plan the same as he is trying to convince the public in Houston that the movie trust hog is trying to put him out of business. I tell you Mr. Horwitz has damn near put us little fellows out of business already. And the other thing is: That if the Allied Theatre Owners of Texas is an organization of independent exhibitors organized for the benefit and welfare of the majority of independent exhibitors that you fellows ought to get behind the zoning plan and insist on its adoption and application."

Big 4 Bookings Jump 100% in Sept.; Look for More Gain This Month

NEW YORK, Oct. 30.—A 100 per cent gain in sales for the four weeks ended September 30 over the previous four weeks is reported by Big 4 Film Corporation and, according to executives, October will top September. Big 4 officials take this as an indication that the independent market is on the upswing trend, especially for talking pictures of the outdoor type.

The company thus far has released a series of six action Westerns, and has launched production on another series starring Wallace Beery, the initial release will be "Breed of the West," and the date November 12. In the initial series were "Beyond the Rio Grande," "Ridin' Law," "Firebrand of Montana," "Postman Brings the News," "Ridin' the Range," and "Canyon Hawks," "Trails of Danger."

Phil Meyer Directs N. Y. Columbia Exchange

NEW YORK, Oct. 30.—With jurisdiction over Metropolitan New York, Northern New Jersey and part of Southern New York state, Phil Meyers has been appointed manager of Columbia Pictures New York exchange. He was formerly Metropolitan divisional manager for Tiffany, and replaces Jack Bellman, resigned in his new position. Meyers has held managerial positions with Pathé, Associated Exhibitors and Tiffany in the New York area.

Six Film Concerns by Theatre Owner

INDIANAPOLIS, Oct. 30.—Damages of $1,800,000 are asked of six motion picture producers and distributors and a talking picture equipment company in a suit filed in Federal court by Harry Muller, theatre operator of Anderson, Ind. Defendants are Daily Films Corporation, Universal Film Exchange, Inc., United Artists Corporation, Pathe Exchanges, Inc., R.K.O. Distributing Corporation, Tiffany Productions, Inc., and the Electrical Research Products, Inc.

The suit alleges that a co-operative setup of motion picture distributors exists, whereby Muller was blacklisted and that service by motion picture distributors in the country, except perhaps one, was refused to him to put him out of business.

Sue for $1,800,000 Filed Against Six Film Concerns by Theatre Owner

(Continued from the Herald-World)
Warners Help Solve Job Issue By Big Construction Program

Twelve More Model Exchanges Only One Phase of Expansion

Harry Lorch Heads Western Division Of Universal Sales
(Special to the Herald-World)

NEW YORK, Oct. 30.—Harry Lorch, recently assigned Midwestern division sales manager for Pathe, has been named Western division sales manager of Universal by Phil Reisman, general sales manager.

Lorch succeeds Harry Taylor, who has been relieved to handle other duties. Several additional offices have been put under the supervision of Lorch, including Detroit, Dallas, Oklahoma City, and Atlanta. He will maintain offices both in New York and Chicago.

Negotiations Under Way for Merger of Two "Air" Concerns
(Special to the Herald-World)

NEW YORK, Oct. 30.—The merger of the Carrier Engineering corporation of Newark, N. J., and the Brunswick-Kroe schell company of New Brunswick and Chicago is at the present time being negotiated. It has been announced. When consummated, the merger will join two companies that pioneered in the development of air conditioning installations in American theatres.

Between them, the two concerns are said by those interested in the merger to have made more than 60 per cent of the air conditioning installations in the American theatres. Included in the consolidation is the York Heating and Ventilating corporation of Philadelphia, and with their subsidiaries, the three firms will bring together a total of 15 companies, with total assets of $15,000,000. The parent company is to be known as the Carrier corporation.

Warner Club to Meet At New York Nov. 6; Executives to Attend
(Special to the Herald-World)

NEW YORK, Oct. 30.—The Warner Club will enliven its first general meeting at the Hotel New Yorker on Thursday, November 6, with a buffet supper and entertainment.

H. M. Warner, Herman Starr, Sam Morris and other executives of the organization are expected to attend. Mr. Nichols, newly elected president, will preside.

Five Listed on M P T O's Convention Committee Not Going, Says Allied
(Special to the Herald-World)

WASHINGTON, Oct. 30.—Seven men listed on the convention committee of the MPTOA are Allied members who have stated they do not intend to attend the MPTOA convention, says an announcement from headquarters of Allied States.

Five of the seven were named as Ernest H. Horstmann, L. L. Baird, Harry Nolan, A. C. Zaring and Merle Davis.

In the construction of these buildings every effort was made to obtain greater efficiency and more rapid distribution of the company's products. They were built only after an exhaustive study by experts and engineers thoroughly familiar with the requirements of the film business.

So well have these requirements been met, it is said, that the new film theaters have become known as the Warner model-type exchanges. These centers were built not only to house Warner staffs, but those of First National, Vitaphone and all other subsidiaries. Every time-saving device to increase efficiency was implemented.

The arrangement of the screening room, it is said, has resulted in a 40 per cent increase in efficiency and speed. It is said that other companies have patterned the poster and shipping rooms in their exchanges after those of the Warners.

The betterment in other departments of the exchanges has been equally great and in the matter of comfort, proper lighting and heating, with a maximum amount of sun light, all they surpass anything known to the old exchanges. Projection rooms have been laid out by sound engineers and the highest quality of the latest projectors installed.

Arrangements were made for conference rooms where exhibitors may meet. Further, a new system has been installed for the rapid and safe handling of exchanges.

Cities Picked for New Exchanges

The exchanges, built during the last two years, have proved so efficient and serviceable that the decision was reached by executives to erect additional exchanges all over the country.

The cities selected by the company for the new film centers are Detroit, Los Angeles, San Francisco, Omaha, Cincinnati, Atlanta, Seattle, Portland, Milwaukee, St. Louis, Pittsburgh and Indianapolis.

Direct telephonic communication with the home office will be made possible. One of the features of the new exchanges will be the provision for the storage of film and discs. Others will be the matter of convenience for the exhibitor in both the screening of new pictures and the display of prints and accessories, and the installation of screens capable of taking the new 65-mm film, as well as the 35-mm.

The entire equipment of each building will be provided by the Warner subsidiary, Continental Theatre Accessories, Inc.

In addition to the building of these new exchanges, Warner and brothers also is planning elaborate expansion work at the Brooklyn studio of the Vitaphone Corporation.
First There Was a Trailer, and Then Came a Little Newspaper Ad
And So Balaban & Katz and RKO Ad Departments Do Some Jousting in the Public Prints Over Stage Programs

THE Chicago theatre of Balaban & Katz ran a trailer. Nothing unusual about running a trailer. But this trailer stated that “competitive theatres found themselves far behind us again and again, so far behind that they have dropped out altogether.” And that’s where the fun began, with RKO taking vigorous and emphatic exception to B & K’s stage show claims, as shown in the reproduced ad in an adjoining column.

RKO termed the wording of the B & K trailers misleading, citing the Palace theatre as having a combination of vaudeville and pictures.

RKO Presents Two Exhibits
Another RKO house in Chicago, the State and Lake theatre, recently changed its policy from picture-vaudeville entertainment to straight pictures, leaving the Palace theatre the only RKO house to have a combination policy. The two houses, the State and Lake and B & K’s Chicago are directly opposite each other on State street.

RKO, in presenting its case, submitted two exhibits. Exhibit A, the B & K trailer at the Oriental, is given here-with. Exhibit B, the trailer at the Chicago theatre, was virtually the same as Exhibit A.

Exhibit A
“A word about Publix-Balaban & Katz modern stage shows: “Back in 1919 we introduced stage entertainment in motion picture theatres. We popularized it and continually improved it. Others tried to imitate. When they reached what appeared to be our standards . . . we had the last word! On to newer and more modern ideas.

“Competitive theatres round themselves far behind us again and again, so far behind that they have dropped out altogether. Today we are alone in the field of modern stage entertainment in duplicate motion picture theatres. We have succeeded where others have failed because of our policy of greater value and originality.

“Theatre through our theatres, is the birthplace of the modern stage shows. Our production department and unlimited resources are the cause of the continuance of the best in stage talent and stage presentations, and it will continue to be the scene of its greater advancement for your enjoyment.”

While all is fairly quiet on the Midwestern front for the moment, interested fans are awaiting the next outrush of the inspired ad men of the rival theatres.

Bechtel Dies, Called First “Legit” Player in Pictures
LOS ANGELES, Oct. 30—William A. Bechtel, 63 years old, said to have been the first screen player recruited from the legitimate stage, died here this week.

Bechtel deserted the footlights in 1907 to join the old Edison Company. He was at one time the leading man for Lillian Russell.

Famous Players Makes Harry Dahn Division Head
MONTREAL, Oct. 30.—Harry S. Dahn, manager of the Capitol theatre here for the past six years, has been appointed division manager of Famous Players Canadian Corporation, with headquarters at Toronto. Mr. Dahn is a veteran showman, having been with road shows and managed tours of opera stars in the United States for years before becoming a theatre manager. He has been with Famous Players for the past eight years. Gordon Dahn, his son, is manager of the Seattle theatre here, owned by United Amusements, Ltd.

Hays Will Address Film Academy on Nov. 5 in Hollywood
(Special to the Herald-World)
NEW YORK, Oct. 30.—The guest speaker at the third annual dinner of the Academy of Motion Picture Arts and Sciences, to be held in Hollywood on November 5, will be Will H. Hays, president M P P D A. Hays has accepted the invitation and will make a special trip to the Coast for the occasion, which will be featured by the presentation of merit awards for distinguished achievements in motion pictures.

Thomas A. Edison will appear at the dinner via the talking screen, and make a brief address to the members of the Academy and their guests. Formal announcement will be made of the acceptance by Edison and George Eastman of honorary membership in the Academy.

Paramount Seeking Four London Houses
IN CHAIN, IS REPORT
(Special to the Herald-World)
LONDON, Oct. 30.—It is reported here that Paramount has placed an offer for the purchase of four London houses.

Involved in the deal, it is said, are four of the newest and largest theatres in the city, including the Astoria, on Kingsway, with a seating capacity of 3,000. The remaining three are in outlying districts.

More than $5,000,000 is said to be the figure for the purchase. This represents the first concerted effort on the part of an American company to establish a cinema circuit in Great Britain.

Audible Filmcraft Will Make Sound Editions of British News Films
(Special to the Herald-World)
LONDON, Oct. 30.—Sound editions of both British Screen News and British Screen Talk will shortly be issued, according to an announcement from Audible Filmcraft, Ltd., owners of these two features.

The recording plant is at present being installed in the company’s studios for the purpose, and the first edition of the Screen Talk (expanding into a programme on December 1, in addition to the regular silent version.

DON’T BE MISLED—THE R-K-O PALACE THEATRE IS THE ONLY LOOP THEATRE WITH R-K-O VAUDEVILLE
Certain loop theatrical interests have caused a message to be placed upon the screens of their theatres worded as to lead the public to believe they are playing R-K-O vaudeville and that no other loop theatre is presenting flash and blood entertainment.

THIS IS UNTRUE. Hundreds of thousands of Chicagoans know that the Palace theatre is bringing week after week mighty stars in person who are unobtainable. THE FOUR MARX BROTHERS, GUS VAN (OF VAN AND SCHENCK), JACK PEARL, TOM PATRICI- O & MACK, and the WEATHER BROTHERS AND ELYVRE are among those who will appear in the near future. These celebrities appear in a FULL ACT; not in "presentations" with "boop-a-doo" girls, the same old scenery, and a master of ceremonies. This obsolete form of amusement is rapidly disappearing from Chicago, having been eliminated from the North Side months ago, and from the West Side two days ago.

THE PALACE THEATRE THIS WEEK HAS THE FINEST STAGE ENTERTAINMENT THAT R-K-O OR ANYBODY ELSE EVER BROUGHT TO THE PUBLIC. IT IS HEREBY GUARANTEED AS SUCH BY R-K-O, THE LARGEST THEATRICAL ORGANIZATION IN THE WORLD, WITH REPRESENTA-

TION FROM COAST TO COAST.

DON’T MISS THE PALACE SHOW THIS WEEK!

This ad was run in the Chicago Tribune by the RKO interests in Chicago upon the appearance of trailers shown at the Publix-B & K houses, the Chicago and Oriental.

MPTO of Ohio to Hold Convention November 18-19
(Special to the Herald-World)
COLUMBUS, Oct. 30.—The tenth annual gathering of the MPTO of Ohio will be held at Columbus on November 18 and 19, according to an announcement sent out by P. J. Wood, business manager of the organization.

Among the questions that will come up are score charges, excessive sound equipment charges, the new standard uniform contract and zoning and city protection.

Members are asked to bring their wives, as there will be a banquet followed by dancing.

Boston Suburb, Years Without Shows, Votes To See If It Wants Them
(Special to the Herald-World)
BROOKLINE, MASS., Oct. 30.—The question, "Do you want motion picture theatres in Brookline?" was to be placed before the voters of this city November 4. It is the first time the public had been asked to act upon the question since 1923.

This city, with more than 20,000 of voting age, is a suburb of Boston. For years it has been the dream of citizens since citizens are only a few minutes’ ride from Boston showhouses.
Twin Premiere Gives Broadway
RKO Mayfair, Amos 'n' Andy

60 Houses Ask Permission to Hold Picture for Second Week

Dedication and New York Opening Climax Showings in 300 Theatres After Tremendous Campaign
(Special to the Herald-World)

NEW YORK, Oct. 30.—Broadway was to experience a double-barrelled premiere tonight—the opening of the new RKO Mayfair theatre and of the Radio Picture special, Amos 'n' Andy in “Check and Double Check.”

The famous radio team in person was to christen this newest of the cinema palaces on New York’s Rialto.

Dedication of the 2,300 seat theatre and the opening of “Check and Double Check” have been preceded by one of the most comprehensive advertising and exploitation campaigns ever conducted for a similar affair.

Mr. Diah has directed the picture exploitation and Mark Laescher advance drive for the theatre.

Climaxes 300 Theatre Openings

Amos 'n' Andy’s opening in New York climaxes premieres of the feature, according to Radio officials, in approximately 300 theatres of the country this week.

So immediate was the public’s reaction to this popular radio team that on the second day of the nationwide day-and-date showing 60 theatres had wired the home office of Radio Pictures asking permission to hold over the picture for a second week.

From theatres showing the attraction (picture) come reports such as the following:

“Previous opening day record was doubled.”

“The audience went wild on comedy situation.”

“Amos 'n' Andy are breaking all records on the opening with audiences positively eating it up.”

“Lines formed hours before the opening time.”

“Enthusiastic surging crowd attended Amos 'n' Andy opening.”

“The reception was electric with anticipation.”

Such are the comments from theatres throughout the country, many telegrams stating that it has been necessary to open houses two and three hours early so that additional showings may be given.

Among the cities having day-and-date showings are:

- Detroit
- New Orleans
- St. Louis
- San Francisco
- Atlanta
- New Haven
- Houston
- Buffalo
- Springfield, Mass.
- Portland, Me.
- Sioux City, Ia.
- Salt Lake City
- Albany, N. Y.
- Memphis
- Providence, R. I.
- Syracuse
- Lowell, Mass.
- Tulsa, Okla.
- Cedar Rapids, Ia.
- St. Paul, Minn.

Amos 'n' Andy (Gosden and Correll) are scheduled to appear in person at the premiere here tomorrow night, when two showings will be given, the first at 8:30, which will be an invitation affair, and the second at 11, which will be the first performance of the grind run.

Winfield Sheehan is Chosen President of Film Social Group

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Winfield Sheehan, Fox film executive, was named president of the Mayfair Club, exclusive motion picture social organization, at a meeting yesterday of the board of directors at First National studios. Fred Niblo is the retiring president.

Other elections were Conrad Nagel, vice president; Irving Thalberg, secretary; M. C. Levee, treasurer; Margaret Ettinger, assistant secretary, and Jack L. Warner, Fred Niblo, B. F. Schulberg and Sid Grauman, directors to serve with the officers as board of directors.

"Big Fight" to Play All of Publix in Pennsylvania

(Special to the Herald-World)

NEW YORK, Oct. 30.—"The Big Fight." Sono Art-World Wide special made by James Cruze, has been booked to play the entire Publix circuit in Pennsylvania.

3 More Dailies Affiliated With U Newsreel; Total Of 68 Are Now in Chain

(Special to the Herald-World)

NEW YORK, Oct. 30.—With the addition of the Duluth News-Tribune to the nationwide list of dailies affiliated with the Universal talking newsreel, the total of newspapers in the alliance has been brought to 68. This is said to be the greatest number of dailies ever associated with a regular motion picture release.

Two other papers were added just prior to the signing of the News Tribune. These were the Palm Beach Post of West Palm Beach, Fla., and the Key West (Florida) Sun.

Manager is Transferred

(Special to the Herald-World)

BALTIMORE, Oct. 30.—Everett Stein-

buck, former manager of the Paradise theatre in New York City has been trans-

ferred to Loew’s Stanley theatre, here in the same capacity.

The McNunn twins, born the night "Check and Double Check" opened at the Orpheum theatre in Omaha, were named Amos and Andy. L. R. Pierce, manager, made the most of the occasion to boost the RKO picture.
**Patent and Capital Tieups Brought by Vacuum Tube, Declares Dr. Irby**

Associate Editor of Electronics Says Almost Continuous Litigation of 20 Years of Industry Was Followed by One of Free Expansion

**NEW YORK, Oct. 30.—Advent of the vacuum tube in the motion picture industry has led to development of a very complex structure, which has resulted in interlocking patent agreements and capital tieups, both here and abroad, says Dr. Franklin S. Irby, associate editor of Electronics. Dr. Irby discussed "International Relations in the Sound Picture Field," in a paper read before the Society of Motion Picture Engineers on October 20.

**ELABORATING on the background of the situation as it exists today, Dr. Irby considers that the motion picture industry has passed through three decades of growth, the first 20 years having been a period of almost continuous litigation over patent rights and licensing agreements. The following 10 years, including the advent of sound pictures, was a period of enormous expansion and rapid growth quite free from legal obstacles.

**Fields Brought Closer Together**

Certain capital affiliations were in existence previous to the introduction of sound films, but the present situation economically has brought into closer relation the fields of electronics, such as disk manufacture for phonographs, talking machine production, radio and the sound picture industry.

The procedure relative to the unification of hundreds of patents following the production of sound pictures was similar to the earlier stages of radio development in the United States, which resulted in the organization of RCA. These numerous patents represented the development of several different systems. The building up of Klangfilm, Tobis, Kuechenmeister and other European groups has come about as the result of various patent pooling arrangements made with the holders of the different patents. The earliest patent pools in connection with the use of the vacuum tubes were completed in 1919-1921, known as the "Radio-Audio Agreement," and included the A T & T Company, General Electric, RCA, Westinghouse and other interests.

These agreements were made, however, long before the approach of the sound picture. Dr. Irby pointed out that licensing and patent pools are not new to the industry, since the old Patents Corporation which came into existence in 1907 held a formidable position for almost ten years in licensing producers and exhibitors.

He notes as particularly significant that Edison, in his early experiments with the phonograph, attempted to synchronize sound with the first projector. Thirty years later occurred the first successful recording of phonograph records, which was a definite step in the making of sound pictures as they exist today. Litigation in the early days of the motion picture, beginning with Edison's court action in 1897 led to the first patent pooling agreements.

**Patents Corporation—More Litigation**

Following a decision by the courts in 1907 that the cameras used at the time by Selig were infringements on the Edison patents, an agreement was made whereby Kalem, Vitagraph, Lubin, Selig, Essanay, Melies and Pathe were licensed under the Edison patent, with participation in royalty payments. Biograph did not join the pool, demanding recognition on a par with the Edison group, but finally succumbed to the pressure of organization after a year of contention.

Thus was organized the Motion Picture Patent Company, known as the Motion Picture Patents Corporation, one of the most powerful concerns in the history of the industry. Independent companies, among them Actophone, Rex, Yankee, Powers, IMP, were later initiated, and litigation continued. In 1910 the Patents Corporation formed the General Film Company for the purpose of acquiring the principal exchanges throughout the country, thus controlling the output of films from the production to the exhibitor. It succeeded in getting control of every licensed exchange except that of William Fox. An injunction by the latter against this resolution suit which, after dragging on in the courts for years, finally resulted in a decision against the trust, which stood its ground in April, 1917, when the United States Supreme Court held that the Corporation could not enforce the use of licensed film on patented projectors in similar theatres.

There followed thereafter a period of ten years singularly free from litigation. The taking over of the industry by the Motion Picture Patents Corporation was followed by one of the most complex corporate machines in the world, according to Dr. Irby, and in the course of simple contract agreements, there exists today a great international network of inter-connected patent agreements extending in influence over 57,000 theatres serving hundreds of millions of persons throughout the world.
Films' Morals Far Higher Than Stage and Novel: Cardinal Hayes

Producers Are Striving to Maintain High Standard of Decency
Under Guidance of Will Hays, Says His Eminence—
Opposes Censorship by Legislation

By JOSEPH JEFFERSON O'NEILL

HOLLYWOOD, Oct. 30.—"Motion pictures today are on a far higher moral plane than the average novel, the average stage play, offered for the entertainment of the public."

Cardinal Hayes of New York—one of the three Princes of the Roman Catholic Church in America—made this highly important statement to me as we sat together on the edge of Filmland, within almost a stone's throw of the RKO, Paramount, Warner and Fox studios.

"Motion pictures do not—as novels and soaps and stage plays—do not deal with the elements of foulness, carnality, sensuality," Cardinal Hayes said.

"They are not perfect. Few things of the world are perfect. But those who produce them are striving. I believe, to maintain a high standard of decency, under the guidance of J. H. Hays."

"I have great hopes for motion pictures with Mr. Hays at the head of the industry."

Says What He Thinks

No matter who used these words, they would mean much to those who make pictures and those who watch them. But coming as they did from an outstanding American personality—a man who has the spiritual qualities necessary to his charge—they are, it seems to me, most vital.

His Eminence—a real American, brought up on the sidewalks of New York, honored by his great Church—was talking for publication and was saying exactly what he thought. As a journalist who had written several motion pictures and had always maintained the deepest interest in the industry, I thought that every writer, player, director, producer and exhibitor should know these words of Patrick Cardinal Hayes and should keep them in mind.

Our interview did not, primarily, concern motion pictures. It was a general talk on world conditions for the Los Angeles and Espanola, New Mexico, Princes of the Church, and one who has the ear of the State. I brought up the subject. We had been, at the moment, talking about prohibition, to which His Eminence, incidentally, is firmly opposed.

He voiced his disbelief in the possibility of regulating certain phases of human conduct by laws and ordinances that are man-made, rather than by the God-given commandment that came from Mount Sinai.

Cardinal Hayes is against censorship—of motion pictures, of speech or of press. "Conscience," from within, is the requisite regulatory measure, he told me, to keep pictures, drinking or anything else.

"Censorship through legislation is not the best method of determining what standards motion pictures should hold to," His Eminence said. "Those who make them and show them have their own personal reverence and respect for others."

"I think the producers, under Hays, are honestly trying to do what is right."

Stage and Novel at Low Ebb

The stage and the novel have reached a very low point in decadence, according to Cardinal Hayes. They are catering—to a very appreciable extent—to the basest instincts of those who patronize them.

"I do not believe or say that every novel, every play, should primarily be written with the idea of teaching a moral—I mean, there is no conscience on duty here—just the opposite."

But I certainly am opposed, as a man as well as a priest, to the utter foulness, the sensuality and carnality that is being offered to the public by these forms of entertainment. The motion pictures have not descended to these forms of appeal, and I hope they never will."

We talked of the educational possibilities of pictures. The Cardinal revealed to me—maybe this is news and maybe it isn't, because no one has more or less recently made—or, rather, been the subject of—a talking picture. Somehow I got switched off and haven't had an opportunity to ask him about what it was. But it must be good.

His Eminence has a clear, pleasing voice. He is quite erect in person and slender, with a straight-gazing gray eye, he looks altogether the man, as well as the churchman.

Sees Unlimited Possibilities

He doesn't know—nor do those who are professionally educators—in just which manner the motion picture may be used in teaching; whether it might serve by itself or might be more advantageously used in conjunction with oral instruction by teachers, plus the reading of text-books.

"But the picture—especially the talking picture—has unlimited possibilities," he said. "The development is in the hands of the picture-makers and the educators of the world. They realize, I am sure, their opportunities and responsibilities."

Cardinal Hayes was the guest here of Bishop John J. Cantwell, a fine, upstanding prelate who governs the diocese of Los Angeles and San Diego.

The Cardinal did not visit any studios. But he made it very plain that he knows about pictures, realizes their importance, and—best of all—is sympathetic with their producers and exhibitors.

(A talking motion picture subject, consisting of an address on Catholic Education by Cardinal Hayes was produced last summer by E.R.P.I.)

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French Seeking Tie With German Trade Despite U. S. Pact

PARIS Money in Emelka Seen as Further Link as Reich Sells Its Holdings

[By Special Correspondent to the Herald-World]

BERLIN, Oct. 20.—[By Mail]—Efforts to place in effect the reciprocity agreement of last August between French and German producers and distributors are vigorously being made by French film interests. Enforcement of the agreement so far has been held up by the protests of American distributors in Paris, who say that the pact nullifies their agreement with the French trade. Conferences have begun under the auspices of the French commission of control and presided over by an official of the Ministry of Fine Arts.

The possibility of French interests becoming further allied with the German trade was realized when the Reich ceded its option to issue of Emelka shares to a German-French group. The Reich waived all its claims arising out of the old Phoebus deal and did not recover the half-million marles in interest paid.

The government declares that national interests are safeguarded. The new Emelka will have to sell 80 per cent of its domestic productions, and the Reich exercises a control over the Emelka newsreel. A renting arrangement with Ufa is under discussion.

The other major exhibitor, Emelka have participated in the trade talk concerning that company. E. A. Dupont, production manager of Ufa, was the publicity manager with the same fate. It is regarded as probable that Dupont will return to British International.

Barring of "Big House" A Political Move, Ohio Democratic Organ Says

(Special to the Herald-World)

COLUMBUS, Oct. 30.—The extent to which the recent barring of "The Big House" has been used as a political issue is demonstrated in an article in the Ballot Box, Democratic campaign organ, which charges that the ban on the film was merely a political move.

Statements in the campaign organ are quoted in part as follows: "Power to determine what picture theatregoers shall be permitted to see or shall be forbidden to see rests now in a Board of Political Strategy at Columbus rather than in the legally authorized Board of Motion Picture Censorship. ... After Democratic state headquarters exposed the misuse of censorship powers, a storm of protest followed in newspapers which objected to the suppression of public discussion of overcrowding and other prison evils depicted in the picture."

"The strategy board directing the campaign of the present governor feared the possible political effect of exhibition of the motion picture, 'The Big House,' recalling as it does, conditions incident to the Ohio penitentiary fire in which 321 lives were lost."

Lift Ban on Children

(Special to the Herald-World)

WICHITA, KAN., Oct. 30.—A four-weeks' ban, prohibiting children from attending theatres because of an infantile paralysis epidemic, has been lifted.

CHILDREN SWELL N. Y. THEATRE ATTENDANCE

NEW YORK, Oct. 30.—Large increase in theatre attendance during the month of October has been attributed to the number of children which have been found among the audiences in motion picture houses throughout the country. In downtown theatres here, child attendance is still somewhat limited, but in neighborhood and suburban theatres the young patron seems to be a fairly picture-minded. The policy of clean and comical shows in both vaudeville and talking pictures, is a factor.


25
Officials Deny Offering Free Wiring to Theatres of Paris

Producers Silent on Proposal Voiced by Exhibitor in Letter to Herald-World That They Might Have to Equip Smaller Houses Without Charge to Get Maximum Distribution

(Special to the Herald-World)

NEW YORK, Oct. 30.—Reports have been received from Paris that an American talking picture equipment company has offered to wire gratis theatres and music halls of that city.

Inquiry here has not revealed the identity of the company.

P. L. Palmerton, foreign manager of Electrical Research Products, Inc., said emphatically that the offer was not made by his company, and that ERP had no intention of adopting a policy of free installation.

Other Companies Explain

RCA Photophone executives explained that their equipment is sold outright to Pathé Cinema, which owns theatres in France. What the French company was doing they did not know, they said, and it was of no interest to them.

An official at General Talking Pictures, which is the DeForest Phonofilm, said that the product of his company is handled by Associated Sound Industries in Paris and that he had not been informed of the procedure of this concern.

In the "Voice of the Industry" department of the Herald-World there was published recently a letter from an exhibitor who expressed the opinion that producers eventually might find it necessary to install equipment free of cost in the smaller houses in order to get maximum distribution for their product. Producers, however, have remained silent on the proposal.

Chiefly to "Legit" and Variety Houses

The Paris report indicates that the offer was made primarily to the "legitimate" and variety houses, the idea being to show films in the afternoons and play or variety shows at night.

Although it appears that the theatre men have shown a decided interest in the proposal, the authors' league is opposing it, expressing the fear that the films might eventually supplant the stage play altogether.

The authors say further that under the terms of their contracts they have the right to refuse the screening of pictures in a number of theatres.

Hughes Assured of Distribution By His Buying In

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Following repeated denials, Howard Hughes, producer of "Hell's Angels" and other pictures, this week became associated with Joseph M. Schenck, president and chairman of the board of directors of United Artists. Hughes closed the deal by purchase of stock in the Art Finance Corporation, which Schenck also heads. The exact amount of money involved is not disclosed.

The deal is said to represent a virtual merger of the Schenck-Hughes holdings.

Release Through United Artists

"Mr. Hughes will become associated with me in all my production activities and all of the pictures will be made at United Artists studio and will be released by the United Artists Distributing Corporation," Schenck said.

At the same time Schenck denied that Hughes had purchased the stock in the finance corporation owned by Mary Pickford and Douglas Fairbanks. He is reported to have purchased stock owned by a number of persons. The corporation into which he bought is a closed one.

Hughes is reported moving his offices from Metropolitan Studios to United Artists.

Release on All Hughes Films

The Art Finance Corporation finances and produces all pictures made by Feature Productions, Inc. Schenck also heads the latter company. All feature productions are distributed by United Artists. The distributing corporation is owned jointly by Schenck, the Art Finance Company, Gloria Swanson, Samuel Goldwyn, D. W. Griffith, Douglas Fairbanks, Mary Pickford and Charles Chaplin.

By his purchase of stock in the finance company and his association in the production activities of Schenck, Hughes obtains a release on all his forthcoming pictures. Hereafter he released through a picture-to-picture agreement with United Artists.

SEcurities PRICE RANGE

Week Ending October 29

(Special to the Herald-World)

NEW YORK, Oct. 30.—Following a weekend in which stocks in general showed some strength, with gains, the trading on Tuesday showed mixed results in amusement shares. A T & T advanced 1%; Loew's, Inc., 1½; but Eastman Kodak dropped 8 points, General Electric ¾, Radio ¾, Warner Brothers ¾. Wednesday brought further losses. Following is the summary of sales of amusement shares for the week:

<table>
<thead>
<tr>
<th>NEW YORK STOCK MARKET</th>
<th>Sales</th>
<th>High</th>
<th>Low</th>
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<tr>
<td>American Lighting</td>
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<td>Brunswick-Bailey-Cellender</td>
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<td>Do pfd.</td>
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<td>Metrol-Goldwyn-Mayer, pfd.</td>
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<td>Paramount</td>
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<td>Radio Corporation</td>
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<td>7</td>
<td>7</td>
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<td>Morgan Litho</td>
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<td>6%</td>
<td>6%</td>
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<td>Columbia Pictures, etc.</td>
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<td>25%</td>
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<td>Fox Theatres</td>
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<td>7%</td>
<td>7%</td>
<td>7%</td>
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<tr>
<td>Do, &quot;B&quot;</td>
<td>1,000</td>
<td>5%</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>Do, &quot;C&quot;</td>
<td>1,000</td>
<td>5%</td>
<td>5%</td>
<td>5%</td>
</tr>
<tr>
<td>National Safety</td>
<td>1,000</td>
<td>1%</td>
<td>1%</td>
<td>1%</td>
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<tr>
<td>Sentry Safety</td>
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<tr>
<td>Telefunken, Inc.</td>
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<td>12%</td>
<td>12%</td>
<td>12%</td>
</tr>
<tr>
<td>Trans-Lux</td>
<td>500</td>
<td>7%</td>
<td>7%</td>
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Lupita Tovar, beautiful Latin girl, who has been awarded a five-year contract by Universal to appear solely in Spanish productions, of which the Spanish version of "The Cat Creeps" is her first. She is a native of Tejuantepec, Mexico.

We can hardly imagine this being a conclave of barristers. It looks more like an admiration party to us, that is, on the part of the four rather charming gentlemen ranged about this very lovely secretary (we're not sure that she is) but—here we have Louis Bartels, Kenneth MacKenna, Basil Rathbone, John Roche and Constance Bennett, all of whom appear in Pathé's "Sin Takes a Holiday."

From the way the poor man looks as he rests against the base of the tree, it doesn't seem as though the money that is being offered him by the young senor would be of much avail. The setting would lead one to imagine many dangers, any one of which may have befallen him. This is a scene from the First National picture, entitled "Adios," in which Richard Barthelmess plays the leading role.

Well, well, look what's here! We'll bet they're too young to realize what lucky dogs they are to drowse sleepily in the arms of lovely Edwina Booth, MGM featured player who played the leading feminine role in the film version of "Trader Horn."
Just another idea of the arrangements that are made to film pictures. This camera battery looks as though it were all set, firmly, for some rapid action, and Regis Toomey and Grant Withers appear to be set too. According to the testimony of both, railroading has nothing to do with eating cake and wielding a teacup. This film in which they appear is "The Steel Highway," a Warner Brothers picture.

Charming Lupe Velez, star of Universal's recent picture, "East Is East," spends a great deal of time at her home in Beverly Hills. Her next picture will be "Resurrection," in which she will be co-starred with John Boles. Edwin Carewe directs.

Two "much traveled" gentlemen meet, and talk over some of the "out-of-the-way" places that it has been their pleasure to visit. Burton Holmes is making a series of shorts for M.G.M, while Charles Bickford is busy on "The Passion Flower."

One of the first contingents of foreign actresses to invade Hollywood for foreign versions of American pictures. First National is responsible for their arrival. They are Jeanne Helbling and Susy Vernon of France and Lisa Arna and Carla Bartheel of Germany. The first picture in which they will be cast is "Those Who Dance," which will be made in both German and French.
These two gentlemen are tickled to death, evidently, to see each other. Whether they have just met or are old acquaintances is a question, but from the look on the face of the man with the derby, it's a puzzle. A scene from the first James Cruze special for Tiffany, which has just been completed, entitled "She Got What She Wanted." The players are Lee Tracy, Betty Compson, Gaston Glass and Alan Hale.

Over the bounding main, away on the briny deep goes this fearless "captain." And we'll rather wager that she can guide the ship to the port to which she wishes to go. Marie Dressler, attired for one of her inimitable characterizations, which this time is "Min" in the M G M film, "Min and Jim," which is now the title for the picture formerly entitled "Dark Star." George Hill was the director.

Oh, Oh! We don't know what's bothering Harry Gribbon, but it looks as though he'd have plenty to think about very shortly. This is one of the amusing scenes from the picturization of the play, "The Gorilla," by First National.
Views of New Warner Structures

Typical storage and file room for discs in a model Warner Brothers exchange.

New Warner music building in New York.

Excavating for a ten-story addition to the home office in New York.

The shipping room, showing the vaults, in the Cleveland exchange.

Main office of the Chicago exchange.

Front exterior view of the exchange building in Chicago.
Exterior of the Warner exchange in Dallas.
The office of the manager of the Dallas exchange.

View of the exterior of the Kansas City exchange building.
The main office of the Kansas City exchange.

Exterior, Philadelphia exchange.
Exterior, Minneapolis exchange.
Enterance, Minneapolis exchange.
Need of Amazing Versatility Met by Industry’s Leaders, Says Hays

Tells Millions of Radio Listeners He Knows of No Other Field Demanding More Ability or Greater Responsibility

(New to the Herald-World)

NEW YORK, Oct. 30.—Amazing versatility in leadership was the foremost requirement for the development of the motion picture industry and those requirements have been fulfilled, Will H. Hays, president of the M. P. D. A., told millions of Americans over the Columbia Broadcasting system.

‘In no other industry,’ he said, ‘need business leaders be at one and the same time technicians, artists, dramatists, showmen, sociologists, financiers and business operators. In no other industry must leaders combine such depth of human interest, such insight into the human heart, such tremendous human sympathy with the foresight, tenacity, sound judgment and other qualities needed in business.’

Hays deputed long enough in his discussion of the film industry to comment upon general conditions.

“It would be absurd, he declared, “to underrate the difficulties and distress of the deflation period from which we are now passing. But it would be equally absurd to give way to unfounded pessimism. Our whole history proves that we have the courage to face conditions, and that we have the means to correct them when necessary. We have been suffering from the financial distemper that came after the catastrophe of a World war, but I believe we are gathering momentum for an upward swing that will lead world recovery.”

Pays Tribute to Pioneers

“American prosperity will arise, not pale and wan, from the sickbed of wasteful remedies. It will return strong and vigorous. I am confident, without a record of doles, without pauperization, and without onerous taxation.”

Hays’ subject was “Forging an Industry Out of Shadows and Sound,” and in his talk he paid tribute to the courage, the genius and the enterprise of the pioneers who had led and were still leading in the develop-

44 State Legislatures to Tackle Bills Affecting Theatres Early in 1931

(Special to the Herald-World)

NEW YORK, Oct. 30.—Legislation affecting motion picture theatres is expected to be considered by legislatures in 44 states at sessions beginning just after New Year. Taxation will be the principal objective of the solons.

Serkovich Resigns as Editor of Publix Organ

(Special to the Herald-World)

NEW YORK, Oct. 30.—Ben Serkovich, one of the lives exploitation men in motion pictures, has resigned as editor of Publix Opinion, the Publix theatre house organ, to devote himself to another enterprise. His new connection will be announced soon.

Delayed Strike Is Certain If Parleys Fail, Union States

Five Circuits Involved in New York Dispute Over Number of Musicians Employed

(Special to the Herald-World)

NEWARK, Oct. 30.—Operators and stage hands in theatres here who were supposed to have walked out last Tuesday in sympathy with musicians, will definitely take such action November 2, if settlement of the controversy is not reached by that date.

It is understood that the New York union headquarters suggested the delay because of negotiations now in progress. An official of the Newark musicians’ local No. 16, however, stated that officers of his organization have not been called into conference by the theatre operators.

Circuits involved are Warner Brothers, Loew, RKO, Fox and Independent Newark Theatres. With 26 houses in the city and is attempting to employ only 15 musicians in all houses. The union insists on the continuance of last year’s agreement, which provided for the employment of 109 musicians in the houses of all circuits involved. Union officials state walkout by operators and stage hands, if carried through, should bring about settlement of the strike situation within a short time.

Louisiana Buys Film

NEW ORLEANS.—A duplicate of the film on Louisiana’s wild life, produced last summer by Alfred M. Buxey and other members of the Chicago Academy of Science expedition, has been purchased by the state conservation department and will be released as part of its educational program.

2 Men to Face Charges In $1800 Alamo Robbery

(Special to the Herald-World)

INDIANAPOLIS, Oct. 30.—Roy Bartlett, 40 years old, and Henry Maddux, 22, alleged confessed bandits, have been returned here from St. Louis to face robbery charges in connection with the $1,800 hold-up of the Alamo theatre here.

The men admit, according to Detective Tutt, of kidnapping Maurice Magers, manager of the Alamo, forcing him to open the theatre and gaged in a room on the second floor of the theatre.
**MPTOA Convention Predicted as Best Since It Was Started**

Every Division of Industry Is Expected to Be Represented at Philadelphia

(Special to the Herald-World)

NEW YORK, Oct. 30.—Indications are that the coming convention of the MPTOA in Philadelphia will be one of the largest yet held by exhibitors and others in the industry since the inception of the organization. Sessions will be held at the Benjamin Franklin hotel, November 10, 11, and 12.

Every division of the industry will be represented. Higher executives of most producing companies will be present to speak at the convention or the dinner. They have promised a message of great business value to exhibitors.

Woodhull Return Seen

It was learned today also that R. F. Woodhull, absent for some time from exhibitor-organization circles, may again become active at the Philadelphia convention. It is understood that pressure is being brought to bear to assure his attendance.

Sidney R. Kent will address the convention on the contract conferences and other important subjects. The exhibitor report on the Atlantic City conference will be made by President M. A. Lightman.

M. E. Comerford, member of the board, has an important statement to make in furtherance of the service work of the MPTOA. His plan, it is understood, involves definite lines of activity which has well thought out and arranged in conjunction with other exhibitors and public officials.

**Banquet Speakers Chosen**

At the banquet on Armistice Night the principal speakers will be Congressman William P. Connery, Jr., of Massachusetts, Major-General Smedley Butler of the Marines, David Sterr, publisher of the Philadelphia Record, Governor John S. Fisher of Pennsylvania, Mayor Harry A. Mackey of Philadelphia and others.

Charles L. O'Reilly of the TOCC, New York, will head a delegation from this city.

**Theatre Owners Not Members of the MPTOA**

Theatre owners not members of the MPTOA and other exhibitors in any way identified with or interested in the motion-picture business are welcome to attend and listen to the discussions and business of the convention, the leaders announce. They also are invited to the convention banquet.

**First-Runs Are Given 42 Days Protection in Cincinnati Plan**

System Finally Worked Out and Submitted to Distributor Executives for Action—Approval Regarded as Certain—Seven Days Added for Each Outlying Group

(Cincinnati, Oct. 30.—The zoning plan for Cincinnati finally has been settled upon, after a series of meetings in various parts of the territory, proposals and counterproposals seeking settlement of the issues involved.

The plan now awaits the approval of the distributor executives in New York.

Under the terms of the plan as it is now drawn up, first-run houses are given 42 days protection. Any second-run pictures, however, in the theatres of the downtown districts are to be shown during that period.

**Groups Outlying Theatres**

The theatres in the immediate outlying districts are divided by the plan into five groups, with that arrangement being according to location and with a certain number of houses in each group.

Protection in these neighborhood theatres is determined on the basis of the 42 days plus seven days more, for the first group (that containing those theatres located closest to the first-run district). In this manner seven days is added for each group, making the first-run clearances increase from 42 days to 49 days to 56 days, and so on.

**Approval Called Certain**

A zone outside the city extends 25 miles out from the city, and in this district the protection period under the plan is 14 days, beginning from the closing of the first-run in Cincinnati.

It is not expected here that many, if any, changes will be introduced by the New York executives, and acceptance is regarded as certain.

**Lightman Gets Ready For MPTOA Convention By Opening New House**

NORTH LITTLE ROCK, ARK., Oct. 30.—M. A. Lightman, president of the MPTOA, opened a new theatre here this week, which will be known as the Rialto. The official opening and dedication took place Monday evening, October 27. The house is the newest in the circuit of Malco Theatres, owned by Lightman.

Lightman’s exhibitor friends are pointing out that he opened his new theatre at a strategic moment, for he will now have factual evidence to prove that there is nothing wrong with business conditions when he goes to Philadelphia to preside at the annual convention of the MPTOA November 10-12.

Lightman was formerly president of the MPTO of the South.

**Indiana Exhibitors Join Fight on “Monopolistic Business Conditions”**

(Indianapolis, Oct. 30.—Organization has been completed here of the Association Against Business Monopoly, Inc., and the statement is made that its purpose is “to assist theatre owners, shopkeepers and store operators in their fight against monopolistic conditions in their business.”

Articles of incorporation have been filed. Two theatre men are named among the incorporators. They are Theodore H. Jefries of this city and Frank J. Rembusch, a theatre operator of Shelbyville.

The commercial conditions which the organization will fight are similar, it is explained, to “those existing in the motion-picture industry, where the large operators compel operators of individual theatres to sign contracts agreeing to take films that are sent to them.”

**Ask Receiver for House**

(Kingston, N. Y., Oct. 30.—The Supreme Court has been requested to appoint a receiver, in the mortgage foreclosure action against the Kingston Theatre Corporation, operators of the Broadway Theatre in this city. The Kingston Trust Company is owner of the mortgage.
Technicolor Profitable, Say Theatre Managers in Survey


NEW YORK, Oct. 30.—A survey, partially completed, which is being conducted on behalf of Technicolor to ascertain the popular appeal of natural color productions, reveals that theatre managers, finding it profitable to advertise features filmed in color, are desirous of obtaining more of this type production. Managers of news-features offices located in Boston, Bridgeport, Danbury, Providence and East Orange, New Jersey, answered the inquiry, conducted for the most part by personal interview.

Following the results of the preliminary investigation, Technicolor executives are planning a more comprehensive survey.

Here are excerpts from some of the interviews:

Manager of theatre in Danbury, Conn.: "I mention Technicolor in every newspaper ad we use every time we have a Technicolor picture (even though our local newspaper man says it doesn't mean a thing and might as well be left out). If a producer of news-features films asks us to use Technicolor, we will use it. And when other Technicolor pictures are coming, and of course, we don't know. The short subject in color seems to be popular.

Theatre manager in Bridgeport, Conn.: "When we get a Technicolor picture we mention it in our advertising. Technicolor always draws a good crowd but there aren't not many of them made."

Will All Be In Color

Theatre manager in Boston: "I think all pictures eventually will be in Technicolor. People are a little tired of the musical comedy type of picture and more features such as follow, "How do you like this story?" If the picture is a good one, it certainly helps to say it's Technicolor. We believe in taking advantage of what Technicolor advertising is being done—it helps our business."

Theatre manager in Boston: "We hear the public say a lot about how beautiful, etc., and the name Technicolor is undoubtedly a coming thing. Musical comedies are out and now it's the show that counts. Technicolor needs the large screen to put it over."

Theatre manager in Providence: "Personally I don't like Technicolor, but the public does—that's because the pictures have been fine and popular. We haven't had a Technicolor in about eight weeks but next week have Dixie's Companions and announcing Technicolor does help because Technicolor is popular with the public—no question about it."

Confined to Feature

Theatre manager in Providence: "Technicolor seems to be popular with the public—though we have very little of it. I think Technicolor should confine itself to big features. I think it will continue to stand out and not become commonplace."

Theatre manager in Providence: "All that advertising (to the public) is confusing. You would be surprised to see how quick people are to catch on to new things that are advertised. And they know too that we have a Western Electric Sound System. We take advantage of national publicity whenever we can. We announce Technicolor out front and in our newspaper ads. It helps.

"Don't kid yourself. The public is becoming more discriminating all the time and they want to know exactly what they are going to get in the way of entertainment—just as with a can of peas—it used to be anyone would do anything for Technicolor, now everybody want to know who made it and all about it. That's the way they are about movie entertainment, too."

Theatre manager in East Orange, New Jersey: "Technicolor is helping business. I should say it was past its primary stage and was susceptible of further improvement. I try to take full advantage of the fact that Technicolor is being advertised. We had a beautiful Technicolor picture here recently. 'Under a Texas Moon,' in which Frank Fay played the leading role. In the electric lights out front we didn't mention him or say anything about the all-star supporting cast, but simply announced—'Under a Texas Moon'-All Technicolor. We did a very fine business on that picture."

Sono Art Adds to Sales

Staffs in Denver, Omaha

(Denver, Oct. 30.—Syd Weisbaum, formerly with Columbia in Omaha, has been added to the Sono Art-World Wide sales staff here.

(Special to the Herald-World)

OMAHA, Oct. 30.—W. C. Wallace, at one time RKO branch manager in Denver and more recently employed by Pathe, will work out of the Sono Art-World Wide sales office here.

Sam Kaplan Honored by New York Projectionists

NEW YORK, Oct. 30.—Sam Kaplan was to be guest at a testimonial dinner and dance by the Kaplan Projection Society in the grand ball room of the Hotel Commodore on Saturday, November 1.

The society is an organization made up of members of Local 306 of the Moving Picture Machine Operators Union of the United States and Canada. Station WMCA arranged to broadcast the evening's proceedings.

Fox New York to Show Pathé in 25 Theatres

(Special to the Herald-World)

NEW YORK, Oct. 30.—Through the terms of an agreement just concluded, Fox New York circuit will show all the 1930-31 Pathé features in 25 or more theatres in the Metropolitan district.

The deal was closed by Robert Wolff, Pathé branch manager in New York. Most of the theatres involved are in Brooklyn and Long Island.

“CHIC” CHATS

NEW YORK

When Army scored that touchdown against Yale on October 25 in the Yale Bowl, three of the Cadet-Captains and Yale men thought of a lot of things to say but didn't say them. Down on the sidelines, however, was the best evidence of all, a moving picture camera. Yale officials, after viewing the film of the game at a private showing, came to the conclusion that the screen is in good hands in a not altogether legal manner, according to the rules of the game.

When newspapering the ball is not supposed to receive aid from a teammate. The film showed, though, that when the Army ball was deadlocked, the Cadets with one yard to go for a touchdown, he was hauled back after hitting the Yale line. Another Army man, charging hard, hit him in the back and boosted him over the line, for the score that caused the game to end in a tie. Yale authorities have no intention of appealing from this decision, which is good sportsmanship, and Army athletic leaders are not commenting, which is sensible. We merely tell the story to indicate that the motion picture camera can be used for other purposes than to provide amusing and entertaining populace.

When television is sufficiently perfected, it may be possible to sit in the old east chair by the fire (or radiator), and see the great games as they go on, on the year of the gridiron, without the necessity of catching special trains, paying two bucks to park or standing under a load of robes and blankets, which they used to fasten on the backs of pack horses in the old days of '49.

Broadway was treated to a sight of the Amos ’n Andy Fresh Air Taxicab Company incorporated the other day, when an RCA sound truck ran up and down the street playing various songs, followed by two boys in black face in an excellent representation of all that the famous taxicab driver is supposed to look like, even to the name of the "corporation" painted on the side. It seemed to be a hit with the folks on the street, and should bring at least a few of them into the new Mayfair.

Here's a story straight from a New York City courtroom, which happens to be true whether anybody believes it or not. It was one of those newspaper cases which help to keep the court calendar some three years behind. A little girl, 3½ years old at the time, fell down a flight of stairs into a cellar while out walking with her mother. The owner of the property was being sued for damages, in quite the usual way.

The defense attorney asked the 6-year-old child to take the stand, to the surprise of the jury (those who were awake) and the annoyance of the judge. At first he refused to permit the small girl to give testimony but finally consented after pleading by the attorney. His Honor began to question the child about her school work and such like things, and the following resulted:

H. H.—Do you know what an oath is?

6-Year-Old.—No, sir.

H. H.—Did you know what this place is?

6-Year-Old.—A court.

H. H.—Have you ever seen a court before?

6-Year-Old.—Yes, sir.

H. H.—Where?

6-Year-Old.—In the movies.
In one short year Technicolor has risen to the top. Made records—and broken 'em. And made 'em again! There's just one answer. Color keeps the B. O. busy. The tremendous increase in Technicolor business brought its problems, too. Print orders increasing way out of proportion to original plans. Last minute orders coming in all the time. But now, in addition to our Boston plant which is running overtime, there is also a big, new Hollywood plant, now going full tilt, to meet the ever-increasing demand for color. Technicolor is preparing itself in every way to serve a motion-picture future bright with color.

TECHNICOLOR
IS A BOX-OFFICE NAME. ADVERTISE IT!
And now it is Bebe Daniels who sweeps into this new light of the motion-picture day ... another in the long list of stars who shine brighter than ever in the living, vital reality that is Technicolor! Not a picture to be missed is Radio's latest—"Dixiana" ... nor a picture, even, to be billed with the usual enthusiasm due a current hit. "Dixiana" is dynamic—warm as its southern setting—swift and sure as its star. And as lovely and real as Technicolor—at its best—can make it. No mistaking this one. It's out to pull—capacity!
WARNER BROTHERS'
VIENNESE NIGHTS

Gray...Segal...Hersholt...
Pidgeon...Technicolor! Such is Warner Bros. 5-star line-up in the musical romance, "Viennese Nights." Stars all—at their brightest—in a rollicking new story of love with its "old Vienna customs."

And is it tunefully seasoned...?

"Viennese Nights" is one of the best night's entertainments ever out of the Warner fold of S.R.O's! One of the finest Technicolor pictures.

Get behind it. Feature it. Advertise it!

SAMUEL GOLDWYN'S
WHOOPEE

EDDIE CANTOR, GEORGE OLSEN and his band, and ZIEGFELD BEAUTIES
make Samuel Goldwyn's ALL-Technicolor presentation of Ziegfeld's comedy,
"Whoopee," one of the most lavish productions ever screened.

OTHER TECHNICOLOR PRODUCTIONS

BRIDE OF THE REGIMENT, with Vivienne Segal and Walter Pidgeon
(First National); BRIGHT LIGHTS, with Dorothy Mackaill (First
National); DIXIANS, with Bebe Daniels and Everett Marshall
(Radio Pictures), Technicolor Sequences; FIFTY MILLION FRENCH-
MEN, all-star cast (Warner Bros.); FOLLOW THRU, with Charles
Rogers and Nancy Carroll (Paramount Pictures); GOLDEN DAWN,
with Walter Woolf, Vivienne Segal and Noah Beery (Warner Bros.);
HELL'S ANGELS, with Ben Lyon, James Hall and Jean Harlow
(Caddo), Technicolor Sequences; LEATHERNECKING, with Eddie
Foy, Jr. and Irene Dunne (Radio), Technicolor Sequences; LOTTERY
BRIDE, with Jeanette MacDonald (United Artists), Technicolor Se-
quences; MAMBA, with Eleanor Boardman, Jean Hersholt and Ralph
Forbes (Tiffany); SWEET KITTY BELLAIRS, with Claudia Dell and
Perry Askan (Warner Bros.); THE LIFE OF THE PARTY, with Winnie
Lightner and Joe E. Brown (Warner Bros.); THE MARCH OF TIME,
all-star cast (Metro-Goldwyn-Mayer), Technicolor Sequences; THE
ROGUE SONG, with Lawrence Tibbett and Catherine Dale Owen
(Metro-Goldwyn-Mayer); THE SINGER OF SEVILLE, starring Ramon
Novarro (Metro-Goldwyn-Mayer); Technicolor Sequences; THE
TOAST OF THE LEGION, with Bernice Claire, Walter Pidgeon and
Edward Everett Horton (First National), VIENNESE NIGHTS, with
Vivienne Segal and Alexander Gray (Warner Bros.); WHOOPPEE,
starring Eddie Cantor (Florenz Ziegfeld-Samuel Goldwyn); WOMAN
HUNGRY, with Sidney Blackmer and Lila Lee (First National).

TECHNICOLOR
IS A BOX-OFFICE NAME - ADVERTISE IT!
Final Showdown Is Reached in Strike of St. Louis Musicians

And So Sympathetic Walkout Again Is Delayed by Projectionists
And Stage Hands Though Leader Says It's Last Time—
Eight Indicted in California Bombings

(ST. LOUIS, Oct. 30.—A final showdown conference was in progress in New York today in a strenuous effort to settle the two-months strike of musicians in St. Louis. A new proposal by the American Federation of Musicians was being considered by a joint committee of the projectionists, stagehands and musicians, at meetings with executives of Publix, Warner Brothers, RKO, Loew's, and Fox.

In the meantime the projectionists and stagehands once more have postponed the sympathetic strike which has been hanging fire for weeks during the negotiations.

John P. Nick, international vice president of the stagehands, did not reveal the details of the new proposal by the musicians. The decision to continue the negotiations was made after the St. Louis labor committee was in communication with New York by telephone.

The final conferences in New York are necessary because the local managers of the various St. Louis theatres are without authority to sanction any agreement with the labor organizations.

Nick stated the new conference would be absolutely the last and that if the differences with the musicians are not settled at the new meeting the walkout of the stagehands and projectionists will be called.

In the last peace offering by the theatre owners to the Fox, the Embassy and the Granada theatres would have hired 21 musicians each, the St. Louis 12 musicians and an organist and the Granada theatre 15 musicians. This plan would have eliminated the pit orchestra at the Missouri theatre and at all other motion picture houses in St. Louis. It was rejected.

Eight Indicted in Bombings

(Special to the Herald-World)

SAN FRANCISCO, Oct. 30.—Developments in the fight in which theatre owners, projectionists and musicians in San Francisco, Oakland, Sacramento, Stockton, Fresno, San Bernando and other northern California cities are involved, have come thick and fast during the past week, with further outrages and arrests. Petty smears have given way to bombings and slugging, and incensed communities are demanding that the outrages be stopped.

Following the placing of a dynamite bomb in the Mission theatre, Sacramento, the grand jury there returned indictments against eight men, naming Floyd M. Billingsley of San Francisco, business agent of the Motion Picture Operators Union, as director general of an organized gang. Others in the indictment are Walter Federoff, business agent of the Sacramento Motion Picture Operators Union; Hiram W. Reynolds, Leo Smith, H. M. Addie, Joe Gerbert and "John Doe" Walker, all operators.

The trouble at Sacramento dates from September 13, when theatre owners specified that operators and musicians would be employed in the projection rooms of the Mission, California, Sequoia, Del Paso, New Roseville and Liberty theatres.

The Industrial Association has offered a reward of $1,000 for the arrest of those responsible for the planting of a bomb in the lobby of the Alhambra last week.

Second Portland Bombing

(Portland, Ore., Oct. 30.—For the second time this week a Portland theatre was the victim of stench bombs when evil-smelling chemicals were released in the Fox Broadway theatre. Two hundred patrons left, with a refund of 60 cents each, though most of the audience remained because of the large air space and ventilating system. A similar outrage was perpetrated on the Capitol theatre earlier in the week.

Klein Firm to Distribute
12 Audio Cinema Shorts

(NY, Oct. 30.—Edward L. Klein, president of the Edward L. Klein Corporation, will be in charge of distributing 12 new short films for two-reel all-dialog plays to be produced at the Audio Cinema studios.

Production will begin when the studios have finished "Her Story," a feature being directed by Raymond Friedgen for Audio Cinema. The 12 two-reelers will be adaptations from stage successes.

Silvan Harris Named
To Edit S M P E Journal

(NY, Oct. 30.—Silvan Harris, formerly with the Fada Radio Corporation, has been appointed editor-manager of the SMPJE by the board of governors.

A member of the Radio Institute of Engineers and several other societies, Harris will edit the monthly Journal published by the organization and carry on the regular duties of the secretary and treasurer.

Sam Wood Hunts Homely
Women for MGM Picture

(NY, Oct. 30.—Sam Wood, who is filming "Within the Law" for MGM, is on another hunt for homely women. He wants to use them in the penitentiary scenes.
NEW PRODUCT

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

GIRL OF THE GOLDEN WEST
ANN HARDING SCORES AGAIN!

Ann Harding, as the girl who cheats in a poker deal in order to save the life of her highwayman lover, does as admirable and sincere a piece of work in this screen adaptation of the old Belasco stage success as could be desired. This despite the fact that the story itself is highly melodramatic in the Wild West fashion of the earliest silent pictures.

James Rennie in the featured role opposite Ann Harding does more than a little in the manner in which he renders his lines to further the melodramatic atmosphere; as a matter of fact the dialog itself is decidedly that character. In certain sequences he appeared to handle himself in a somewhat stilted way which did not fit very perfectly with Ann Harding's masterly interpretation of her part.

The film seemed a bit unreal, partly because of the nature of the story, partly by reason of the dialog, and to a certain extent because of the settings. Most of the picture is photographed in the interior of the saloon which the girl has run since the death of her father.

There is, however, the fine performance of Ann Harding, who falls in love with a robber, not knowing his identity, then sticks by him after it is revealed to her that he is a notorious holdup man for whom the sheriff is searching. Jack Rennie, played extremely well by Harry Bannister, is the gambler sheriff who has been refused by Ann and bears an added grudge against the robber for that reason.

The high spot in the film appears when, after the sheriff has tracked Johnson, the highwayman, to Ann's cabin, she offers to stake herself and her lover against the result in two out of three hands in a poker deal. When about to lose on the third hand, she cheats and wins. Later, when Johnson attempts to make his escape, he is captured, but is freed at the intervention of the girl in the true melodrama style.

Direction is fortunate in that it gives Miss Harding every opportunity to take the center of the picture, particularly in several soliloquies, which she renders exceptionally well, despite their rather sentimental nature. A good closeup of Ann Harding, as an indication of the way individual characteristics may be delineated by facial expression, merits a viewing of any motion picture in which she is starred.

HEROINE OF THE WEEK

In this film her part calls for a girl both wise and ingenuous, and her acting portrays both.

The cast in general is at least capable, but the picture is purely an Ann Harding vehicle, and as such scores well. — Charles S. Aaronson, New York City.

A WIDOW FROM CHICAGO

One hour of good program entertainment is provided in this light comedy of gangster operations, featuring Alice White. An exceptionally good cast keeps the film moving with lots of funny smart-cracks and situations. Against a background of Chicago dance halls, Alice White turns in a clever comedy performance with the assistance of Frank McHugh.

Direction is not only clever, but a plot that has been overlooked in the handling of the situations and the dialog. On the stage dialog can be on the borderline, but not on the screen, for the motion picture is not confined to metropolitan audiences. More
If you remember Robert McGowan's famous combination of Mickey Daniels and Mary Kornman in Our Gang shows not so long ago the news that the director-producer has brought out another comedy featuring them is probably welcome enough news.

While those two are featured he also goes further and centers the story on Miss Todd and the new line of comedians. She is again in a role of half vampire and half clown. Her reading of lines is himself the best of most of the other players who have transferred their talents to the recording devices.

It is fare-harvest straight through. Not much slipstick, but enough.

Three youthful couples who have typically adolescent grievances resolve that "love is bunk," and consequently the young men in turn find themselves in the restful and enchanting lair of Miss Todd, an actress. Each in turn decides to marry her.

This and that happens to bring the seven players to a high point of excitement that is extremely good comedy—*Doughes Hodges, Hollywood*.

### Murder


T HIS British International film, adapted most expertly by Alma Reville from Clemence Dane's stage play, "Enter Sir John," is as good a mystery thriller picture as they come. As seems to have been the case with the rest of the Elstree studios in England, the cast is exceptionally fine, from the lead of Herbert Marshall as Sir John, actor and amateur detective, to the supporting cast.

Marshall gives an excellent exhibition of self confidence in his role, and handles his lines with a restrained and perfect delivery of dialect which is seldom bettered on the talking screen. Norah Baring plays opposite in the feminine lead and does her part as well. The story is the work of Herbert Marshall's own, in which he and his company, in whose lodging house room another girl, also a member of the company, is found dead from the blow of a poker. Norah is found sitting against the most innocent body.

At the trial her only defense in support of a plea of not guilty is that she cannot remember when she lost her senses after a certain moment. Sir John is the only individual on the jury who holds out for acquittal, but despite the coldly reasoned efforts of the prosecutor, he is overwhelmed by the arguments of the others. The actress is sentenced to be hanged.

Sir John embarks on a little amateur sleuthing and discovers the real murderer, another member of the company, in time to save the girl from paying the penalty for a crime she did not commit. In which Sir John traps the suspect into betraying his guilt, and the odd way in which the murderer beats the law in the end provide an unusual combination of mystery and action in a mystery thriller which is novel for its new angle.

The direction of Alfred Hitchcock is all that anyone could ask. Every motion and speech is pointed toward the climax, with little or no time wasted on unnecessary incidents. Photographic beauty is good throughout, as the peculiar scenes easily rating a grade better than good.

Norah Baring does fully as able work as Herbert Marshall. Her part calls for a quiet, almost dazed, and the rapid events which have swept her around, and she performs admirably in the role. Her voice is low but very expressive which adds just that much to her performance.

An able cast, and fine adaptation and direction of a story which has at least one or two unusual twists, make this film one of the most entertaining British International has sent over. There can be little doubt that it will win a world-wide success and bring another real kick out of it.—*Charles S. Ansonson, New York City*.

### South Seas

**FASCINATING TRAVEL:—A Talking Picture Epic Production presenting Mr. and Mrs. Hitchcock and their son "Gifty" in an informal account of their cruise to the South Seas. Length, 5899 feet. Release date, September, 1930.**

O NE of the most interesting and most beautifully photographed adventure films ever produced is made in "South Seas," as it is in the camera and microphone account of a trip made by Mr. and Mrs. Gifford Pinchot and their young son, Gifty, in their own schooner to the scenic wonders of the islands in the South Seas.

Rare species of bird and fish, native dancers, pearl divers and gardens of coral are a few of the interesting scenes photographically graphed. There are no offensive canibals or filthy appearing natives in "South Seas." The camera's eye caught only that which was beautiful and merited attention. These scenes are carefully timed and last just long enough.

Gifford Pinchot's synchronized voice, heard in the background describing the various queer nature specimens, is strong and clear. He is heard only when it is necessary to explain scenes. As an orchestra is on during his absence.

Much of the success of this film depended upon its camera work. It was an artist who cranked his camera all over the country and obtained seemingly impossible closeups of wild birds; he submerged his equipment for underwater shots of coral gardens and pearl divers. The picture is wholesome, beautiful and tremendously interesting.—*Tom Hacker, Hollywood*.

### The Virtuous Sin


uagh, Eric Kallirath, Oscar Apfel, Gordon Mcllartin, Joyce Troubetzky and Victor Potel.**

I LF Walter Huston is as thoroughly capable in his other parts as in the Great Plattei I've missed some excellent acting.

He avails himself of an opportunity to display his skill in "The Virtuous Sin," because Laxos Zilhny, the Hungarian novelist, wrote a strong part for him. Martin Brown and Louise Long gave him excellent dialog. And he had Kay Francis to make love to, which is inspiration for any man.

Second honor's go to Miss Francis and third to Kenneth McKenna. The latter has a difficult role, and does it well. J ohnyu Howland, as the propriestress of a Russian night club, is very good, excelling the natural crudeness for which her role called with alleged royal manners, to the delight of the audience.

The four protagonists are perfectly cast and credit is due to the directors.

Louis Gascier and George Cukor gave all four ample opportunity to demonstrate their ability.

The story involves a Russian chemist who is attempting to discover a serum to cure tuberculosis. The chemist is played by Kay Francis and Kenneth McKenna. Kay Francis is the wife who has married him platonically and is very fond of him but does not love him, and Huston is the Russian general who condemns the chemist to die.

Miss Francis starts out to give herself to the general to save her husband's life, but falls in love with him. The chemist is saved and Miss Francis and Huston reach an understanding.

The photography is splendidly handled, particularly a shot of Miss Francis eating cherries. This scene, if done in oils, would not be out of place in a mansion. There are, however, two scenes where the lighting looks a little flat. Dramatic situations, delicate love-making, tense moments and laughable incidents follow one upon the other.

An important part of the story is the religious conflict which is brought up, and is handled throughout—*Edward Churchhill, Hollywood*.

### The Sin Ship

**DON JUAN WOLHEIM! Produced and distributed by Radio. Directed by Louis Wolheim, Story by Agnes Brand Leech and Kenneth McKenna. Photographed by Nick Musarouca. Adaptation and dialog by Hugh Herbert. With Louis Wolheim, Mary Astor, Hugh Hep

bert, Jan Keith, Russ Powell, Alan Roscoe.**

F ACED with the task of both acting and directing—the latter a new role for him—Louis Wolheim works overtime in making this story by Thompson and Agnes Brand Leech a fair entertainment. "The Sin Ship" is filled with blood and thunder, tough sea salts and stark drama.

As the captain of a tramp schooner, Wolheim falls in love with the wife of a pseudo minister to whom he has given passage. The last word she hears is "demons" from him. The wife, who has an alias, "Frisco Kate," resents his attentions, and, to ward them off, turns Wolheim's attentions to religion.

The ship docks, detects shoot the pseudo minister, who is wanted for a crime, and all ends well.

Wolheim, apparently, essayed too difficult a schedule for himself, paying more attention to direction than of his work as an actor. He is far better as a swashbuckler than as a romantic lover.

An excellent performance is given by Hugh Herbert, who plays comedy to lightening Wolheim's work. Herbert also wrote the dialog for the picture, this being the second person of the cast to double up on assignments. Ian Keith takes his part playfully. Mary Astor, as usual, is beautiful.—*Tom Hacker, Hollywood*.

### A Devil with the Women

**BUT A BETTER SOLDIER. Produced and distributed by Fox. Director, Richard Cummings. Associate producer, Henry M. Johnson. Dialog by the adap
tors, Editor, Jack Murray. Photog


VICTOR McLAUGHLIN is the "whole show." He has always registered prominently in former pictures but in this, he completely dominates.
**HERO OF THE WEEK**

**VAGABOND ADVENTURE SERIES**

**Pathe—Talking**

Tom Terris, the vagabond director, takes us to Guatemala, with its ancient temples, palaces and market places for this number of the Vagabond series. Usually interesting, this is no less so than the others. Featuring people, buildings, and manners totally unfamiliar to the inhabitants of North America, the picturegoer of these parts should be fascinated by the majesty of the ancient and crumbling temples which date from the day of Cortez, the explorer of Spain's great age of discovery. Close shots of the market place, illustrating the headgear and general appearance of the women, and the tremendous loads borne by the tradesmen who set up their wares in the square, all heighten the interest of this short subject. Numerous excellent scenic effects are achieved with volcanic mountains as the background. Perhaps the most unusual portion of the film shows the cathedral of San Francisco, oldest church in America, where the natives worship after losing their lives in the town of that name. This presentation of Tom Terris again clear and comprehensive. Running time, 10 minutes.

**THE EBBONY SHRINE**

**VAGABOND ADVENTURE SERIES**

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Tom Terris, the vagabond director, takes us to Guatemala, with its ancient temples, palaces and market places for this number of the Vagabond series. Usually interesting, this is no less so than the others. Featuring people, buildings, and manners totally unfamiliar to the inhabitants of North America, the picturegoer of these parts should be fascinated by the majesty of the ancient and crumbling temples which date from the day of Cortez, the explorer of Spain's great age of discovery. Close shots of the market place, illustrating the headgear and general appearance of the women, and the tremendous loads borne by the tradesmen who set up their wares in the square, all heighten the interest of this short subject. Numerous excellent scenic effects are achieved with volcanic mountains as the background. Perhaps the most unusual portion of the film shows the cathedral of San Francisco, oldest church in America, where the natives worship after losing their lives in the town of that name. This presentation of Tom Terris again clear and comprehensive. Running time, 10 minutes.

**KID THE KIDDER**

**A CAMPUS COMEDY**

**Pathe—Talking**

There is a slightly new and rather humorous twist to this number of the series of college boy antics, featuring Vera Marsh, Ray Cooke as the stupid freshman, Monroe Owsley and Jasemson Tracy. The boys attempt to take down the swelled head of the new football star by inviting him to an impromptu home of "birds" who doesn't exist. This is apparently an old knack trick. He is supposed to bring sandwiches and cold drinks to the "date," and when he appears for the second time, the "date" is supposed to be the one who has been turned up. The boy starts packing up the house and the unwitting fresh- man makes a few more drinks and then, with the air so light, said freshman stages a fake suicide act in his room with the help of the police and an ambulance, and the boy and girl have the last laugh. This comedy moves rapidly, the situations are amusing, particularly to the youthful, and the cast better than the average. Running time, 21 minutes.

**AUDIO REVIEW—No. 39**

**Pathe—Sound**

Women will appreciate the number of this review which goes into detail on the best manner of applying facial makeup, from powder to eyebrow pencil. Grace Lawrence describes the method as the works on a subject. "Big Lens Hunt" is interesting as animals subjects always are, with excellent shots of wild game in the Canadian woods. The review concludes with a picture of a gingerbread castle designed a "house" on a back. This is an exceptional piece of pastry construction, located in New Jersey. It makes an interesting audio subject and will be especially a treat for the younger, seen wandering about the place. An unusual review in that there is a subject for men, a second for women and a third for children. Running time, 10 minutes.
HOLLYWOOD

$5,000 If He Finishes Shooting by Christmas
(Story in the Herald-World)

HOLLYWOOD, Oct. 30.—What, ho! A conspiracy! The conspirators are Monroe Oswal, jr., juvenile actor, and Carl Laemmle, jr., general manager of Universal studios.

If they are successful, the victim will be Metro-Goldwyn-Mayer, Sr., who has offered his son $5,000 if he will complete his shooting schedule in time to be home for the Christmas holidays. Oswal, Jr., is a New York importer. Both Laemmle and young Oswal are working overtime to get the money half of which will be given to charity.

FN Concentrating On Foreign Films: Nine Are Finished
(Story in the Herald-World)

HOLLYWOOD, Oct. 30.—First National, during the quiet days before January 1, is concentrating on foreign versions entirely, a subject at the studio reveals.

The German version of "Moby Dick," titled "Daemon Des Meeres," and directed by Michael Curtiz, is being completed, bringing the total of foreign versions to nine.

Six French players are now on the First National payroll, and two more, Helene Darby and Leon Larena, are on their way. There are five German players and four more are being signed.

FN Concentrating On Foreign Films: Nine Are Finished
(Story in the Herald-World)

In addition to Curtiz, William Seiter, John Duangr, William Dieterle and William McGain are working as directors of the contemplated foreign versions.

Considerable attention is being directed by Grey Fleisch, said to be the most popular young actor in Germany today, who is scheduled to arrive at Burbank November 15 to play the juvenile role in the German version of "11." 

Vladimir Sokoloff, well known Roubikard and Ufa player, will have the part played by Otto Skinner in "Kismet." 

No Snow on Location So Skis Are for Sale
(Story in the Herald-World)

HOLLYWOOD, Oct. 30.—If any Eastern exhibitor has a craving for an assortment of fur clothing, skins and a toboggan sled, they can be purchased cheaply from William Bekerwell and Gavin Gordon, Bakewell, a Southern Californian, and Gordon, who is from Mississippian, went to Sonora, California, a short time ago, on location with M.G.M.'s "The Great Meadow" and took this equipment along.

The climate of the Sonora region which temperatudes for called light underwear. Before they started neither stated ever had any close contact with snow. They returned still with out having had their wish—and the equipment is up for sale or trade.

MGM Puts 41 Films in Work: Eighteen Are Foreign Versions

By DOUGLAS HODGES

HOLLYWOOD, Oct. 30.—An unprecedented record was established todaywhen Metro-Goldwyn-Mayer announced that its schedule boasts of 41 pictures under the process of preparation, shooting and completion.

Of 23 domestic versions underway, seven are actually before cameras. Eighteen are foreign versions, and in some stage of production. The pictures occupying stage space are as follows:

"Bachelor Fathers"—Marion Davies.
"The Southerner"—Lawrence Tibbett.
"The Great Lover"—Adolphe Menjou.
"The Big Pound"—Myers-White Dogs.
"Within the Law"—Joan Crawford.
"Trader Horn"—Carey, Booth and Renaldo.
"Inspiration"—Greta Garbo.
"Reducing"—Marie Dressler.
"Toto"—Maria Alba.

Ten others will go into camera work within the next ten days, it is reported.

Leonard Directs Miss Davies

Robert Z. Leonard is directing Marion Davies, recently returned from Europe, in her newest starring picture, "Bachelor Fathers." In the cast are Ralph Forbes, C. Aubrey Smith, who is coming from London to play the role, David Torrence and others.

"Stranger in a Kiss" will mark the return to the screen of Norma Shearer after an absence of several months. Ursula Parrott, author of "The Divorcee," wrote it.

Within the next few weeks production will get under way on "Mata Hari," in which Greta Garbo will be featured. This is being planned as one of the company's most ambitious productions.

Cecil B. DeMille is preparing to begin work on his talking picture version of Edwin Milton Roch's American play of racial intermarriage, "The Squawman." Completion of the screen adaptation by Josephine Lovett, and dialog by Gladys Unger and Elsie Janis will be followed by an immediate selection of a cast.

Foreign Pictures

Foreign pictures scheduled to go into production shortly include French and Spanish versions of "Seeing Hollywood"; a French adaptation of "Call of the Flesh," with Ramon Novarro, star of the English version, as featured player and director; and "Let Us Be Gay" in French with Andre Luquet as both star and director.

Among the foreign versions now being edited are "Olympia" in French and German; "The Trail of Mary Dugan," Spanish; "Anna Christie," Swedish; "The Girl Said No," Spanish; "The Big House," Spanish; Ernest Vyas' "Wu Ling Fan."

Eisenstein Contract Ends

Paramount revealed this week that Serg Eisenstein, director recently imported, is leaving the lot by mutual consent to terminate the preliminary contract under which he was employed.

Eisenstein arrived here during the summer when it was hoped by Paramount that he would direct "An American Tragedy." He is known in Europe to be suited to that kind of subject and would have been possibly better on such an assignment than any director Paramount could have chosen.

It was not at that time, however, fully determined that the story would be filmed. It is away from the beaten path in theme and has been regarded as a "screen risk."

Author a Secret

Paramount also makes an announcement about its picture, "Confessions of a Co-Ed." It is authored by a girl just out of college who will not permit her name to be used because of the subject matter in the diary. It will boast Phillips Holmes of "The Devil's Holiday" and Martin Burtin of "Death Takes a Holiday."

What They Told Me

Leo McCarey: "In order to direct successful comedy feature, a man must permit his cast to clown through their between scene periods."

Carl Laemmle, Jr.: "We have just signed Celia Montalvan, a Mexican actress, to do the female role in 'Boudoir Diplomat' for Spanish booking."

Herbert Brown: "R.K.O. has erected ten sets, three large exteriors and seven lavish interiors for my picture 'Beau Ideal.'"

Howard Estabrook: "'Hell's Angels' will be acknowledged one of the big pieces of propaganda that is making the American public air-minded and fearless of plane transportation."

E. H. Allen: "Arid Gilstrom is working for us now. He will direct a Mermaid-Educational film."

Harry Renner: "If Ryan is on the Metropolitan lot directing a picture, but it's not on our release."

Aaron Kantor: "If a friend of mine who owns an Austin went home, found his wife knitting on a tiny white garment and exclaimed, 'Why didn't you tell me sooner?' but the darline replied, 'Don't be funny—I'm making a winter cover for the new Austin.'"
- The Sound Box -

[EDITOR’S NOTE: Tah, tah, we don’t know what to do with Krasna. We introduced him to a dozen very nice people, all big executives in the motion picture business, just so that they could explain the wide film situation to him. They talked to him about an hour, and he seemed to be listening and catching on, when all of a sudden he began to jump up and down and scream and holler that he wanted a typewriter so that he could write down the whole thing once and for all. We’ve read his piece over but we can’t see where the executives have done him any good.]

HOLLYWOOD.

Ha, Ha. Has anybody got a millimetre? Not an inch, but a millimetre. Has anybody got sixty-five millimetres? I want to make a picture on wide film. If you haven’t got sixty-five millimetres maybe you got seventy, or seventy-two, or even fifty? I can make wide film with any of them.

I’m gonna take all these millimetres and give ’em to my exhibitor friends. On Mondays they can show the sixty-five millimetre film. On Wednesdays they can show the seventy millimetre film. They can’t show nothing on Tuesday because they gotta build a new theatre to show Wednesday’s film. Ha, ha, ha, have a millimetre on me.

What the exhibitor needs is a good five cent wide film. What the exhibitor needs is five cents.

There ain’t enough machinery in the theatre booth. What we want is a couple more Whazzacolor, Bitascope, Magnifico, Wottalife and Chevolets. So there won’t be any room for mortgages. This is smart. An Ohio exhibitor says he has been losing half a penny on every seat in his house for a month. It’s his own fault. Take out the seats. Let them eat millimetres.

A millimetre a day’ll keep the doctor away. What do we care? There ain’t enough doctors to count.

What this country needs is a miniature wide film. About twenty-six-and-a-half millimetres. Stop saying millimetres. Millimetres for you, White Rock for me.

Seventy-five millimetre film. Pish tish. Pikers. Let’s see a million millimetre film. Make it run all around the theatre. “Every picture a long run picture.” Then fill the theatre with barber chairs so everybody can turn around and follow the picture. Or merry-go-rounds, and try to catch the brass ring.

You try to catch the brass ring. My head rings right now. What I want is a wide film that fits on the regular screen. It’s easy. Give the audience eye-glasses that are out of focus. Paint pictures on the eye-glasses and make the customers run around in circles.

It’s good advice. Honest. All bull and a millimetre wide. Give me millimetres or give me death. How do you do, death.

NORMAN KRASNA.

Newspaper Answers Charge That Films Are Chief Cause of Crime

Says Lawlessness Resulting From Motion Pictures Is Negligible

(BB Editorial from L. W.)

BELLINGHAM, WASH., Oct. 30. — Answering a charge of the W. C. T. U. of this state that “motion pictures are the underlying cause of crime, the Bellingham Herald has published an editorial upholding the opposite side of the question. The newspaper takes the stand that the amount of lawlessness directly traceable to the motion pictures is negligible as compared with other factors that contribute to the crime wave.”

“For several years,” says the editorial, “it has been popular in some quarters to blame the moving pictures for a large share of the crime wave, and we note that the president of the W. C. T. U. in this state takes the view that the unregulated movies, and not the post-effects of the Great War nor the automobile, are the ‘one great universal cause of crime.’

“So far as the movies are concerned, they are by no means perfect, and doubtless they could be subjected to further regulation with proper result. But it should be remembered that under the direction of Will Hays they have set up a code of their own, aimed to improve the type of pictures and to eliminate features of an objectionable nature. . . . Canada has many theatres and comparatively little crime. . . .

“There is an inherent lawlessness in the human nature that is more powerful than any film picture, and it is not the film picture that is the most dangerous instrument. It is the unscrupulous trading of pictures to the public that is the most dangerous instrument.”

12 Spanish Features
On Producing Program Of Iberia Productions

Ben Lichtig Announces List of Dialog Films for Release
In Current Year

(Special to the Herald-World)

NEW YORK, Oct. 30.—Iberia Productions, through its general sales manager, Ben Lichtig, has announced a production schedule comprising a series of 12 Spanish feature pictures for release during the current year.

Lichtig, just returned from a visit to the Spanish speaking countries, said, “Installation of sound reproduction equipment in theatres of South America, and the other Spanish speaking countries, is going forward at a record breaking pace. On every hand I found an extreme enthusiasm for sound pictures, the only complaint being that there are not enough pictures being made in the languages of these people.”

The Larry Darmour studios in Hollywood is to be the scene of action. “La Cautiva,” written by Armando S. Mom, is already in work at the plant. Nelly Fernandez, Alfonso de Larios, Julian Rivera, Isidro Jaramillo, Irene Jaramillo, and other well-known Latin actors, are included in the cast.

Paris is the locale of the film. A number of stories are being considered, and it is expected that announcement of titles and casts for the balance of the series will be made shortly.

Catholic Guild Opens
Season; Ryan Speaks

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—The Catholic Motion Picture Guild officially opened its fall season last Monday evening at the Columbus Club here, with principal addresses being made by James Ryan, president, Johnny Hines, vice president, James Gleason and Father Mullins, guild chaplain.

Popular stage and screen stars assisted in the entertainment which featured the program.

“Boom” Crane Draws
Crowd to Film Location

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Police had to hold back the curious crowds when the production unit for “She Got What She Wanted,” under the direction of James Cruze, went out to a railroad station to make certain sequences.

The chief object of the crowd’s curiosity was the “boom” or crane which suspends the microphone out of range of the camera.

Loretta Young in First
RKO Role in “Beau Ideal”

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—Loretta Young this week is taking her first role on the R K O lot. She is playing the romantic feminine lead in “Beau Ideal.” Irene Rich has been recalled from rehearsals at the Mason theatre, leased by R K O, for the role of the mother in the same picture.

M G M Dogs to Do Song
Takeoff of Marx Four

(Special to the Herald-World)

HOLLYWOOD, Oct. 30.—The talking dogs of M G M are going in for music, it was revealed here the other day. Their latest assignment is "The Barlow Brothers," and they will do a takeoff on those noted humans, the four Marx brothers. They are dressed in hats and voices are dubbed into their pictures.
**STAR GAZER**

HOLLYWOOD

**DARING**

Lilith and sinuous as a tigress, and just as graceful as one, Joan Crawford waits for the call of her director, Sam Wood, for an emotional and dramatic scene in the law. Her long shot, most distinctive in the 1920s, is the strolling vehicle. Her hair is a flaming, exotic red. Her hair, her makeup and the clinging gown all produce a daring effect.

The actress, languidly and, just as languidly, walks across one of the huge stages at the MGM studios to go through the opening day of shooting. Joan Crawford, who plays opposite her, is the drama. The scene is now 18 years old and has been done from San Francisco to New York on the stage and twice produced in the days of the silent.

Her "stand-in"—the woman who wears clothes identical with hers, who resembles her in height, and looks like her—stands inside the stage while Crawford, who plays opposite her, the drama. The scene is now 18 years old and has been done from San Francisco to New York on the stage and twice produced in the days of the silent. She steps out of character and returns to her chair to recline again and to study her part. The eyes of her stand-in follow her. They can’t help it. She fascinates with every move she makes. She is exactly the same before the camera and in real life. In fact, in real life she is even more fascinating than on the screen.

The youngish blond clap who plays opposite her is Robert Douglas, Jr., who has spent three years with the stage play "Caprice" in London and in New York. He does not have to do much in the film, he loves it. His father is a wealthy jeweler in Los Angeles. His name was changed to Douglas Jr. last year to avoid confusion with Robert Montgomery.

In taking the stellar role in "Within the Law," Joan Crawford shows her daring. Jane Cowl ("Cowards at All") and Douglas Montgomery, 23, who spent three years with the stage play "Caprice" in London and in New York. He does not have to do much in the film, he loves it. His father is a wealthy jeweler in Los Angeles. His name was changed to Douglas Jr. last year to avoid confusion with Robert Montgomery.

In the stellar role in "Within the Law," Joan Crawford shows her daring. Jane Cowl ("Cowards at All") and Douglas Montgomery, 23, who spent three years with the stage play "Caprice" in London and in New York. He does not have to do much in the film, he loves it. His father is a wealthy jeweler in Los Angeles. His name was changed to Douglas Jr. last year to avoid confusion with Robert Montgomery.

One of the most interesting moments was an interview with O’Connor. He is the perennial detective. He chews gum, wears his hat on the back of his head and has flat feet. He looks like a minion of the law.

"I know I look like a cop," he told us, "I’ve been in motion pictures for so long that everyone accepts me as a ‘flat-foot’ or ‘fly cop.’ I’ve gone to homes for information and I’ve had doors slammed in my face. Traffic policemen get a flash of my face, think I’m on the force and change the flow of traffic for me. I’ve had them salute me many times.

"He confided that he never wore makeup— that he came to work in the clothes he wore on the screen—and that he’d never been on a police force in his life.

We arrived on the set just as Miss Crawford—in private life the wife of Douglas Fairbanks Jr.—was revealing to Robert Douglas who she had not married him because she loved him but because she wanted to get revenge on his father for sending her to prison for three years.

The short bit which we saw had the conviction of realism and, if the rest of the picture is as well done, may be a long step forward in establishing Miss Crawford’s popularity.

—Churchill

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**Elaborate Construction at Eastern Studio of Warners**

Modern Buildings to Supplant Old Glass Covered Buildings of Vitagraph Days—Varieties Production at Full Speed—

** Paramount Starting Nancy Carroll Film Soon**

(Special to the Herald-World)

NEW YORK, Oct. 30.—An elaborate expansion program of studio construction is shortly to get underway at the eastern studio of Warner Brothers. At present the three stages at the plant are overburdened with the production of four to five Vitaphone Varieties each week. Industrial Films, Inc., is especially in need of additional studio space for turning out industrial films for the company. The proposed plan calls for the demolition of the old glass covered buildings used as stages in the Vitagraph days, which will be replaced by modern buildings, equipped with soundproof stages. New vaults for the storage of films are to be constructed, and an expansion of the laboratory to double its present capacity is planned.

While the Eastern studio of Paramount in Astoria is experiencing more or less of a lull this week, preparing for the opening gun in the production of "That Lady of the North," starring Nancy Carroll, the Warner Brooklyn studio, where Vitaphone Varieties are made, is going full blast.

"Stolen Heaven" Starting

Activity on "Stolen Heaven" is due to begin next Monday, under the direction of George Abbott, who with Dana Burnett collaborating, wrote the story. No male lead has yet been selected for the feature.

In the meanwhile, one short subject is being completed, entitled "A New Religion," which has been aptly described as a "Green Pastures" in a miniature golf course setting with the addition of equally novel ideas. J. P. Murray, Barry Trivers and Ben Oakland are responsible for the script.

**Clauddie Colbert to Begin**

Two weeks after the Carroll picture goes into work, Clauddie Colbert’s starring vehicle, tentatively titled "Strictly Business," will take the center of the Astoria lot. Dorothy Arzner is scheduled to direct. No definite date has been set, but it is thought that the picture will run during the next few weeks.

"Stolen Heaven" is going into production. Since the completion of "Lady of the North," Miss Carroll, who is the present moment keeping himself occupied around the studio, will begin work on his fourth serial. Miss Carroll is unable to direct this feature, for which no cast has been selected up to now. At the Warner plant, short subjects are being completed in quick succession, with the palm for speed going to Roy Mack, director, and Robert I. Montgomery. There is the seventh of his "Believe It Or Not" series in six hours, which halved the time previously required.

For release during Christmas holidays, the studio staff has completed "Xmas Greetings," which is said to get away from all the old sentiment, pertaining to that period of the year, having been done in true comedy style. Alf Goulding directed from the story by Stanley Reuhl of the staff writers in Brooklyn.

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**Does Anyone Remember This Chap With a Can of Film?**

(Special to the Herald-World)

**HOLLYWOOD, Oct. 30.—Kane Richmond, Heaven only knows what his name was before he came here, has made good his boast. He came here after a long and successful venture selling film. He wanted to be an H."**

He has completed his latest role in "The Leather Pushers" for Universal—what a change, and he’s got the blues. And he has started his seventh. Universal is satisfied with him and plans to build him into a box office name.

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**German Houses Using Two-Feature System**

(Special from Department of Commerce)

WASHINGTON, Oct. 30.—Competition has brought some exhibitors in Germany back to the old system of two feature talking pictures on one program.

This policy was prevalent in the era of silents and caused serious damage to the German film industry, it is said. In the face of protests from renters and one-feature exhibitors, the two-feature system has gained considerable foothold.
Picture to Come Direct by Wire from Studio Without Film? Cruze Asks

Producer-Director Suggests Possibility of Sending Color and Third Dimension Productions to Theatre Without Film

(Hollywood-Oct. 30.)—Is the day coming when film will be discarded entirely and the motion picture will be put on German silver wire directly to the theatre for production on a bakelite screen, and with natural color and third dimension?

JAMES CRUZE, director and independent producer, hazarded a "Jules Verne" today in commenting to this reporter on the motion picture of the distant future. "Today we have sound and color produced over the wire," said Cruze, "and when that producer will be produced in the same manner. The product will come to the screen with natural color and will be third dimensional. The chances of improvement are far-reaching and continuous."

Coming closer to the present, Cruze, whose next picture will be "San Antonio," in which he expects to return to the stage within the next two months in a comedy of his own authorship, gave a director an idea of just what he is to do. After I've finished preparations, I spend nights planning out a schedule of what I'm going to do each day—and I stick to that schedule."

Converted to Sound

Cruze, at one time outspoken in his criticism of talking product, revealed his conversion to the ranks of its supporters. "My chief objection was that each person in the silent audiences placed in the mouth of the leading characters the words he or she wanted said. With talking pictures, this is impossible. The players read their lines and nothing was left to the imagination."

"This objection has been overcome, as far as I'm concerned. I'm convinced that talking pictures are here to stay."

"I've found speech is another tool for the director. He can convey the thoughts of his characters quicker and more thoroughly with his voice. He can unravel his plot, and sum up his story at the end with more rapidity. This is good, for the mechanics of plot laying and summing up and foreshadowing are less for both the director and the audience."

"The intelligent director, with talking picture, has greater chance of getting away from the obvious."

Sees Big Help in Wide Film

Cruze revealed himself interested in the adaptation of wide film to the industry as a whole. "The public likes the outdoors on its screen," he said. "There will be many open shooting and a tendency to get away from the limits of the legitimate stage. Wide film will be of immeasurable help in this."

"At the same time, there will be interiors and closeups. The ideal combination would be the use of both types of film, which may be possible in the near future. This would give the motion picture art a scope which it has never before known."

"I'm trying to preserve the oldtime silent technique. Silent technique is an art in itself. At the same time, I'm anxious to use dialog to amplify the audience-interest. But there can be too much dialog—and there is too much at the present time."

Cantor Plans "Legit" Test Of Story for New Film

(Exclusive to the Herald-World)

NEW YORK, Oct. 30.—Eddie Cantor is expected to return to the stage within the next two months in a comedy of his own authorship. It is the median that the picture possibilities of a play cannot be determined until it is actually seen on the stage, the coming production being a tryout of story and material for Cantor's second talking picture.

First presentation will be in Los Angeles, possibly followed by San Francisco and other Coast towns.

Moreno Makes Personal Appearance with Film

(Exclusive to the Herald-World)

SAN ANTONIO, Oct. 30.—Antonio Moreno, cinema star, made a personal appearance here recently at a mid-night show at the R. K. O. Greater Majestic theatre in conjunction with his latest starring Spanish talkie "Robin Hood" that was entitled "The Bad Man." The actor was brought to the Alamo City by the management of the Majestic theatre and the editor and publisher of the local Mexican daily newspaper, La Prensa, to raise funds for a charity organization.

"Mike" Cheats Windstorm

HOLLYWOOD.—A newly perfected "concentrator microphone" has been used by R. K. O. technicians in shooting dialogue on the Sahara desert in the face of wind storms of more than mile-a-minute velocity. The picture was "Beau Ideal."

Four UA Films on Broadway at One Time

(Exclusive to the Herald-World)

NEW YORK. Oct. 30.—United Artists, which releases only about 17 "special" films each year, has more pictures in the air just now than at any period in its history. "Hell's Angels" is in its eleventh week at the Criterion and Gaiety. "Abraham Lincoln" in its tenth week at the Central, and "Whoopie" and "What a Widow" in the fourth week respectively at the Rivoli and Rialto.


Thousand Extras Used By R. K. O. In Single Week

(Exclusive to the Herald-World)

HOLLYWOOD Oct. 30.—With four major companies working on the largest scenes, R. K. O. established a record for all time in number of persons employed as extras and as featured players last week. On one day there were more than a thousand extras inside the studio. In addition to bit, featured players and stars. Sets included the bouquet in "Cimarron," the covert curtain in "Beau Ideal," the ghostly procession in "Hook, Line and Sinker," and the wharf scene in "The Queen's Husband."

Drop Stage Shows at Paramount Houses in Portland and Seattle

(Exclusive to the Herald-World)

PORTLAND, Oct. 30.—Stage shows at the Paramount theatre are to be discontinued both in Portland and Seattle on October 31st, following the engagement of Horace Heidt and his Californians. It is also announced that the present stage bands will be continued, supplementing the talkie program. The stage shows will be continued in San Francisco and Los Angeles, but it was stated that the increase in business at the Paramount here and in Seattle has not been sufficient to justify bringing these shows to the Pacific Northwest.

A rumor that Fanchon & Marco units would soon be a thing of the past at the Paramount was set at rest by Floyd Maxwell, division manager of Fox West Coast theatres for Oregon. It was admitted that some basis had existed for the rumor, due to discussions with unions serving the theatre, but everything has now been settled satisfactorily and that the stage shows would be continued, with a program calling for even bigger and better shows.

Conference Resolves to Ask for Moral Pictures

(Exclusive to the Herald-World)

ST. LOUIS, Oct. 30.—The St. Louis conference of the Methodist church, at its closing session held at University Church, University City, Mo., adopted a resolution calling upon motion picture producers to make pictures of moral value.

The use of underworld themes in motion pictures was condemned along with pictures bringing into prominence the use of liquor, tobacco and subjects which might have a bad influence on the youth of the country.

"This industry," the resolution continued, "can be one of the most helpful sources of entertainment to the people, and it can also be the source of evil. We call on the movie industry to come out into the light and take its place of leadership with the great moral agencies of the age."

"Hell's Angels" General Release Will Be Nov. 15

(Exclusive to the Herald-World)

NEW YORK Oct. 30.—"Hell's Angels," the Howard Hughes picture of the air, will be ready for exhibitors throughout the country beginning November 15, according to an announcement by Al Lichtman, vice-president and general manager of distribution for United Artists in the United States and Canada.
# Herald-World’s Production Directory

## RKO Studios

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<tr>
<td>“Cimarron”</td>
<td>Wesley Ruggles</td>
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<tr>
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<tr>
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<tr>
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<td>Paul Hurst</td>
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<tr>
<td>“No Leather”</td>
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<tr>
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<td>Frank Strayer</td>
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<tr>
<td>Untitled</td>
<td>Frank Strayer</td>
<td>Nita Martan</td>
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<tr>
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<tbody>
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<tbody>
<tr>
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<tr>
<td>Untitled</td>
<td>Arvid Gilstrom</td>
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<tr>
<td>Untitled</td>
<td>Arvid Gilstrom</td>
<td>Albert Vaughn</td>
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<td>Untitled</td>
<td>Paul Hurst</td>
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<tr>
<td>Untitled</td>
<td>Reginald Denny</td>
<td>Margaret Hitler</td>
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J. C. Jenkins—His Colyum

LINCOLN, NEBR.

DEAR HERALD-WORLD:

Isn't it astonishing the amount of ignorance there is in this country? A few days ago we heard a man in a little town in the western part of the state make the statement that the administration at Lincoln had stolen 200 million dollars from the people. We asked him if he had underestimated the amount, and he said it was that much if not more.

The facts are that since the organization of the state there has been but one instance of malfeasance and that offense was promptly sent to the penitentiary. That is true insofar as the state officers are concerned. It is also true that no state in the Union has been so free from graft as has Nebraska, and yet that man honestly believes that the state officers have actually robbed the people out of 200 million dollars. This condition can be accounted for, no doubt, by the fact that Nebraska has the smallest percentage of illiteracy of any state in the Union, with the possible exception of one, and we are not even making the exception.

Through education lies the road to prosperity and happiness. Through ignorance lies the road to ruin, and often to the penitentiary. Too many in every community take the wrong road, hence every state has to have penitentiaries. Some states don't have enough of 'em. Nebraska has one and it's jammed full. How many does your state have?

According to a dispatch from Lake Tahoe, Clara Bow and Will Rogers must have been trying to guess which shell the ball was under. Up in that high altitude, guessing is a rather precarious occupation. The dispatch says Clara stopped payment on a $14,000 check, and Will says he never guesses at over $575 per guess. Some people might surmise that they had been gambling, but that would be entirely wrong, for people who walk in the upper strata of life don't gamble. It's only those of the common herd who engage in that pastime. There can be no harm in guessing. People guess on how large the moon is, how many beans there are in a quart, how soon the bootlegger will get there, and how many pugs there will be in the litter, so where could there be anything wrong in guessing which shell the ball was under? Clara ought to pay that check and charge it to hotel expenses.

Last night we paid 60 cents to see Nancy Carroll in “FOLLOW THRU.” We didn’t follow “thru,” because we quit before the show was half over.

This is another evidence of the lack of understanding of what people want in entertainment. It’s a hodge-podge performance with no story.

Lincoln has 80,000 people and nine theatres. Five of 'em are closed. That makes an average of 20,000 people per theatre. Publicis owns all of the theatres but one. After we had visited a while, Bob said to us, “Boys, do you know I'm so chicken-hearted that I've got to get out of this business. I just can't stand it to see these hundreds of men, women and children standing out here on this hard pavement, first on one foot and then on the other, waiting for that gang in there to come out and let 'em in. My show is so good that that bunch in there won't vacate their seats until after the second show.”

We asked Bob, “Yes, that's probably true, judging from the billing out here. We always did like that picture.” And Bob said, “Whadja mean, always did?” And we replied, “Well, we remember playing that picture in the spring of 1911, and we liked it very much.” Then Bob blew up and said something that sounded like, “Ohyayougethokin—!” Then he continued, “I play all my pictures pre-release, play 'em before they are shown in Hollywood.” And we replied, “Yes, that's probably true also. Out there as soon as they grind 'em out and see what they are they shoot 'em right out of town on the first train.”

Bob is a great showman. He said that when they were taking pictures of that mob that gathered at the bank after the robbery he went up there and told them that the pictures of the robbers would be shown on the screen of the Strand theatre in 15 minutes and that there were 30 or 40 crippled in the stampede for this theatre. Bob wouldn't agree to pay us anything but said he would let us see his show for nothing.

Bob and Prof. Schram are great favorites with the Lincoln ladies. They always wear carnations in their button-holes and earrings in their pants and are very fond of shrimp salad and oxtail soup. When you come to Lincoln be sure to meet 'em.

J. C. JENKINS,

The HERALD-WORLD man.

P. S.—The HERALD-WORLD COVERS THE FIELD like an April shower.
SOUND REPRODUCTION

H. RICHARDSON on PROJECTION
SOUND IN CALIFORNIA'S THEATRES

[Until further notice, all communications to this department should be addressed to H. Richardson, 43-28 Thirty-Ninth Place, Long Island City, N. Y.]

SAN FRANCISCO

FROM Sacramento to San Francisco the run was through farm country, a distance of 102 miles—about. We had reservations at the Hotel Wilcox Club.

Local 162 has always been progressive. Even in the old days it was in the lead, always up-to-date and sometimes a few jumps ahead. Its secretary, Mr. Martin, has held the office for years. He is not only a corking good secretary and able projectionist, but also is a mighty fine man.

And now I desire, if I may be permitted to do so, to compliment the board of education of San Francisco. The San Francisco educational department has a visual educational board, in charge of a lady who impressed me as knowing her job very thoroughly. I had a long and very pleasant conference with Miss Martin (if I have the name wrong, may I be forgiven?), who has promised to give me an article setting forth her views with regard to the use of films in educational work.

The thing for which I want to compliment the board of education and Miss Martin is the fact that a professional motion picture projectionist has been employed to take charge of the board’s motion picture projection work. It is a very wise thing to do. Not only does it make for additional safety, but also it will vastly improve the life of equipment, prevent injury to the eyesight of the children and in every way make the work more efficient.

Secretary Woods is the man employed for this work and in her selection Miss Woods made a wise choice.

While in San Francisco I visited the RKO Golden Gate theatre, which has a very fine projection room some 20 feet wide by about 14 feet from front to back. Its floor is covered with dark red magnetite. There are three Simplex projectors, equipped with Aircraft lamps, which are very largely used on the West Coast. RCA sound is of course used, this being an RKO theatre.

The sound panel is at the right side of the room—right side as we face the screen—and is about three feet from the wall, so that access may be had from all points. There are individual steel lockers for the men’s personal equipment, good film magazines, plenty of metal drawers, and so on, and enclosed rewinder and a band rewinder for inspection. Incidentally, there is a large Western Union clock on the left wall of the room. There is a toilet room with hot and cold water. There is a separate generator room. In this projection room were several very clever starters, a detailed description of which has been promised.

Adjoining the projection room is a small work room, on the work bench of which is a small motor, the shaft of which extends out two or three inches. Through the end of this shaft has been saved a slot two inches deep and just wide enough to admit a piece of emery paper. In a box on the bench were perhaps 25 pieces of number 0 emery paper, one and three-fourths inches by two inches in size. Now, when they decide to clean the carbon contacts of the lamp they stick one of these pieces of paper in the slot and start the motor. The wire of course wraps around the shaft, and when the contact is held in suitable position it will be cleaned in an instant.

In this room, attached to the wall, is a wooden frame made of seven-eighths inch lumber about two-and-one-half inches wide. The frame is of course seven-eighths inches high. In the wall within this frame, headless nails are driven at spaces of about three inches up and down. On the frame is hinged a galvanized iron door having a suitable latch.

All trailers used in this theatre are wound into compact rolls and with a suitable tag are placed on one of the nails. Thus all the trailers are not only well protected but also instantly available.

In this plant is what seems to be an excellent changeover, developed by Projectionist Reinhardt, who has promised us a complete description with drawings.

In the afternoon of our first day in San Francisco, Secretary Woods and his charming daughter took us for a buggy ride all around the city, and it was thoroughly enjoyed. We included a trip to the wharf where all the fishermen park their boats. We parked some of the results of their labors while there.

Next day, Frank L. Sevier, president of the American Projection Society, Chapter 16, San Francisco, and his exceedingly likable wife were on the scene and taking us into their very classy car showed us about everything there was to be shown. For several hours life was just one interesting thing after another. For one thing we went up on Twin Peaks, whence the entire city of San Francisco may be seen, stretched out like a gigantic map. Then we visited the Aquarium in Golden Gate Park.

In the evening of the second day, in company with my son Lee and his wife, who live in Alameda, Oakland suburb, we were taken by President Sevier, Secretary Woods and their ladies out to an especially fine hotel, where we enjoyed what I think was one of the best dinners San Francisco was able to provide, plus dancing an’ everythin’.

The meeting was complete, in so far as San Francisco projectionists are concerned, although it was one of the few at which no managers were present, though all were invited. On this trip I had had dozens of theatre managers, some of whom came considerable distance to attend the meeting, and each one of them has been friendly and pleasant.

Both Friend Daughter and I desire to express our thanks and appreciation for the many courtesies extended to us both by Local 162 and Chapter 16 of the American Projection Society, through their officers.

OAKLAND

BEFORE starting on to Oakland let me say that so extensive were the doings during and immediately following our visit in San Francisco that it was impossible to do any writing until we were far beyond these cities. It is very hard to keep straight the notes on the various places visited, unless the notes are used at once. If any facts that should have been included are, missing, or if I have become mixed on any of my “dates,” forgive the error.

The afternoon of the day on which I talked to the men in Oakland Friend Daughter and I met two new friends, and his family, I had not seen my son in seven years. During the afternoon I visited the Fox Oakland theatre, which is run by France, the owner of a 1,800-seat house. In the projection room I met L. C. Litton and A. V. Nagle—also Erpi service engineer D. L. O’Brien. The rest of the projection crew is composed of R. O. O’Brien and C. Borian.

E. H. Bishop is president of Oakland Projection Local 169. L. C. Litton is president of Chapter 12 of the American Projection Society. I am assured by Brother Litton that whereas Chapter 12 A, P. S. has been a bit lagging, it is going to jump into the harness and pull good and strong in the future days.

The meeting in Oakland was successful. All the members were present, plus some of the managers. It was evident by the faces of the men there that they were very much interested.

Oakland is reaching rapidly to the half million mark in population. I am told that it has taken rapid strides in advancement, that it has very good theatres and that the projection work is excellent. I must since I trust that that report is 100 per cent correct. The projectionists of the city of Oakland, and all other cities, must remember that very much of the value received by the people in return for the money paid to the box office depends on the skill, care and intelligent work of the projectionist. The projectionists must also remember that since they ask the I. A. to represent them, and to obtain for them the maximum possible in wages and working conditions, it is only right and decent that they in return do housework to the I. A. by giving the very best possible service.

* SAN JOSE, CAL.

FROM Oakland and San Francisco we went out to San Jose (pronounced San Hozy), the notes concerning which are somewhere between a mess of papers but are evidently hiding.

San Jose local is a small one. As I recollect it there are about ten members, though something like thirty men are working in the city, the difference being made up of out-of-town members who have an unusual permit. It is my second visit to this charming and fast growing city. We were very cordially received by the officers of the local, who did everything possible to make our visit a pleasant one.

The meeting consisted of all the San Jose
United Artists has just completed a new branch office building in Toronto, Ont., which is said to be the last word in exchanges. The edifice is fireproof, steel being used throughout. The view on the right shows the poster room, while the other photograph is of one of the inspection rooms. The structure was planned and executed by J. K. Burger, under the direction of H. D. Buckley, both of United Artists.

projectionists and some of the managers. Also, as I remember it, there were projectionists present from the following cities: Gilroy, Pechico, Los Vents, Mericete and Bemid.

May I also remark that the local took considerable pains to get publicity for the meeting, which is something all locals should do.

**YOSEMITE PARK.**

LEAVING San Jose we headed for that wonder spot, Yosemite Park, arriving in the dusk of evening, to find great, massing rock walls frowning down from a height of thousands of feet.

That evening we watched the much advertised "Fire Fall," which is accomplished by burning a great pile of wood down to embers and shoving the said embers off the top of a perpendicular wall of rock said to be something like 3,000 feet high. All this happens at 9 p.m., when it is quite dark. It therefore is quite spectacular.

**FRESNO, CAL.**

FROM Mariposa Grove we turned south, heading for Fresno. The road was an ordinary mountain dirt one, except that it was often muddied about five miles. Don't blame the country, though. We insisted on taking back roads since we got so used to narrow curves while up in British Columbia that we were beginning to get lonesome for them. I believe these curves almost out-curved the Canadian ones, except they were decent enough to stay somewhere near sea level, and not try to get us up near the angels. The next day some more crooked roads and then Fresno.

At Fresno we encountered what may have been serious trouble, but troubles don't bother the Fresno men at all. It seems that in writing to that city, some ununderstandable error was made which would put us into Fresno while we were somewhere up in Alberta. All the Fresno men gathered to listen to the lecture two weeks ago, plus men from fifty miles away. Of course there was no lecture. Naturally you would think they would be sore at Richardson, but they shook hands, called up their best hotel to store us in for the time of our stay, and got all the men together again.

The Fresno local seems to be very excellently managed. That is to say it is progressive. This is shown by the fact that when I published the statement that I would make this lecture tour, it immediately wrote asking us to include their city. I say the Fresno local is well managed, and that is borne out by the fact that although it has only thirteen members, it has a nice reserve' fund in its treasury and, considering the size of the local, that is to say the least unusual. The wage scale is from $75.50 to $78.00. Next year it receives an automatic increase to $81.00. Fresno has only four large theaters. The population is about 75,000.

No sooner were we seated ourselves than Secretary H. E. Perkins came in and shortly after that W. B. Clark, who is business representative of the local, C. F. Markle, H. E. Perkins, secretary of the local, G. C. Miller and E. Murphy.

They ordered all that we wrote as soon as the fact was published that the trip would be made, asking us to visit their city. When notification of the fact was sent to them from somewhere in Canada, an error was made, as I have already told you, yet within ten minutes after our arrival, a suite of rooms was engaged, consisting of a reception room and two beautiful bedrooms, with dining room accommodations of course provided. In the afternoon they took us out to their airport, with intent to show us Fresno by air. However since the one big cabin plane available on the field was declined to go up without the company of our hosts, that particular thing was called off. That evening Brother Markle, his wife and daughter entertained us at dinner and took us to a show.

Sixty miles from Fresno is the General Grant Park. The local had suggested that we take in that sight, therefore it entertained us for two days, on the second of which friend Markle, his wife and daughter were our hosts on a trip to the park, which contains the most beautiful symmetrical, huge redwood trees we have yet viewed. The General Grant tree is said to be forty feet in diameter and is claimed to be the oldest living thing on earth, its age is estimated at 5,000 years. Imagine a plant like that, its trunk as round as a true circle, reaching hundreds of feet in the air with almost undiminished diameter. May I compliment Mrs Markle, who brought along a lunch which was equal to anything in the food line almost everywhere. We ordered our car I found it had been washed and polished, the tank filled with gas and even the oil charged in the engine. When I asked orderer all that done I was informed that our hosts gave the order, accompanied by the remark that Fresno men didn't do things halfway, in which I thoroughly agree with them—they most certainly do not.

My compliments to the motion picture-sound projectionists of Fresno.
Western Electric's New Installations

City and State Theatre, Seats
Eugene, Ore., Heise Theatre, 300
Princeton, Ky., Savoy, 300
Pitt, Pa., 300
Chester, Pa., Strand, 400
Bridgeport, Conn., 250
Knoll, Okla., Ardenda, 761
Owensboro, Ky., Elkhorn 375
Leonardtown, Md., Duke, 600
Elma, Wash., General, 1,234
Easton, Pa., Third St., 880
Lampasas, Tex., Lumber, 565
Quakertown, Pa., Dickinson, 265
Bentonville, Ark., Centre, 96
Web, Sta., Ac., Imperial, 343
Huntington, W. Va., Riolo, 440
Nordfolk, Va., Star, 405
Philadelphia, Pa., Loewest, 374
Quincy, Mass., Queeny, 1,306
W. Orange, N. J., Star, 1,155
Lawrence, Mass., Premier, 659
Addison, Mo., Star, 615
Murray, Ky., Capitol, 340
New York, N. Y., Strand, 817
Schuyler, Neb., Avalon, 616
Huron, S. Dakota, Odeum, 240
Plymouth, N. C. State, 600
Spokane, Wash., 916
King City, Mo., Lucille, 374
Bellevue, Mo., Odeon, 798
Brooklyn, N. Y., Feely, 1,430
Macon, City, Pa., New Family, 1,075
Pittsburgh, Pa., 1,275
Hollywood, N. Y., Zam, 638
Kennebunk, Me., New, 343
Little River, Fla., Roscoe, 787
Winter Haven, Fla., Roscoe's, 787
Concord, N. C., Concord, 450
Cape Girardeau, Mo., New Broadway, 174
Toledo, Ohio, E. Auditorium, 662
Oldhamton, City, Okla., Loew, 450
Charleston, S. C., 400
New York, N. Y., Olympic, 616
W. Plaia, Mo., Davis, 625
Flat River, Mo., Roseland, 780
Montpelier, Vt., Gen. Gen, 725
Copperhill, Tenn., Doradal, 331
Palmer, Mass., Caracas, 725
Brooklyn, N. Y., Lincoln, 588
Bay City, Mich., Bay, 375
Stetinok, Ca., Fidelity, 610
Plainfield, N. J., Paramount, 240
Rockford, Ill., Midway, 1,094
Clinton, Tex., Midway, 725
Montoya, N. C., Pastime, 725
Herndon, Va., Liberty, 410
Lynch, Ky., Lynch, 725
Trenton, N. J., blurbird, 725
Cape Girardeau, Mo., Park, 410
Lake Winnie, N. J., 725
Honolulu, Hwai, New Kahili, 725
Pullman, Wash., 725
San Francisco, Cal., Circle, 725

RCA Announces New Sound Installations In Canada and U. S.

Lumberjacks in Vancouver, B. C., are to have their own talking picture equipment. RCA Photophone has installed sound apparatus in a new theatre operated by the Pacific Mills Company, Ltd., said to be one of the largest lumber camps in British Columbia. Sound pictures are to be provided for employees every week.

Other theatres in Western Canada which have recently purchased RCA Photophone equipment are the Bijou and Colonial houses in Winnipeg; New Olympia in Assiniboia, Sask.; Princeie, McElvain; Sask; Roxey, Yorkton, Sask.

Theatres in the United States which have been equipped with Photophones since the last list of installations was announced are as follows: Shore Road and Dyker houses, Brooklyn; Canton, Hanamrick, Mich.; Bon Ton, Jackson, Mich.; Savannah, Ga.; Monroe, Mich.; Detroit, Mich.; Irving, Miskesgon, Mich.; Palace, Toledo; Mainstreet, Racine, Wis.; Fort Myers, South Carolina; New York; Walworth, Kan.; Wausau, Wis.; Springfield's Montansanto, Montansanto, Wash.; Southern, Cleveland, and Royal, also at Cleveland.

W. E. LaDue, manager of Electrics, Ltd., Montreal distributors for RCA Photophone, reports additional installations at the Strand in New BRunswick, and the Mason, Montreal.

New Electricity Speaks for Itself

Here's How.

The electrical industry, which also implies projection and sound in motion pictures, has added many new words to common usage. Some one with a humorous bent has compiled a list of terminology to show how easily and briefly the electrician might express himself.

Here is what the nucleus of his vocabulary might be to fit the need, personal or otherwise:

If he wants:

- If she comes to call—Receiver.
- If she wants an escort—Conductor.
- If she wants to be an angel—Transformer.
- If she proves your fears are wrong—Compensator.
- If you think she is picking your pockets—Detector.
- If it is slow of comprehension—Accelerator.
- If she goes up in the air—Condenser.
- If she wants chocolates—Feder.
- If she is a poor cook—Discharger.
- If she eats too much—Reducer.
- If she is wrong—Rectifier.
- If her hands are cold—Heater.
- If she fumes and spatters—Insulator.
- If she wants a vacation—Transmitter.
- If she talks too long—Interrupter.
- If she is narrow in her view—Amplifier.
- If her way of thinking is not yours—Corrector.

Cincinnati Music Hall

Equipped with Sound

Music Hall, a Cincinnati landmark containing an unusually large auditorium, is being equipped with sound.

It is operated by civic sponsors. Only selected pictures dealing with art, science, religion and other educational subjects will be shown.

P A M Educational Marketg Amplifying System for Schools

P A M Educational Distributing Systems has placed on the market 14 distinct types of amplifying or distributing systems to use for group education in schools. Each of these systems is described as a complete unit, having a radio, microphone and phonograph device.

The amplifying sets are designed to give programs of instruction to several groups of students simultaneously. A loud speaker, according to the plan, is placed in each classroom and laboratory. It has been reported that fire drills be handled in this way.

The company has perfected an automatic phonograph, known as the Caperate Orchestra, to be used with the amplifying system. It is capable of playing 28 records continuously. A specially designed magnetic speaker is said to compare favorably with the dynamic speaker, called the Wright-DeCoster "Hiflux", is made for use in the individual classrooms.

U F A Plant Expands

BERLIN.—Marking another step in expansion of its production plant at Neubabelsberg, U. F. A. has been under construction for a film copying agency.

Practical Aspects Of Film Recording

By A. W. DESART

The movietone print or sound and picture on one film has the advantage that the sound can not get lost in the many handlings between release and projection of the film. Disc records on the other hand are liable to breakdown, projectionists mix discs or lose them and the record itself has a very short life before it must be replaced by a new one. When movietone prints are used and the projectionist gets the correct loop in his projection the picture can not go out of synchronism unless it was printed that way on the original negative.

On our first sound on film picture, "Wings," we were very much afraid of the theatres damaging the sound track. As that was very necessary, the dialogue was placed on another film and the musical and sound effects accompaniment on another. After these doppelgangers had been out for some time it was found that the sound track was just as long-lived as the picture, as the sound track film did not go through an intermittent mechanism and was not submitted to the heat of the arc. Of course in the now general movietone print where the sound and picture are on the same film, any sound track does get the heat and intermittent jerk. Nevertheless unless very badly abused the life of the sound track is virtually as long as the picture. Small scratches on variable density sound track have almost no effect on the sound.

While these new inventions will improve talking pictures in the future it is a fact that the quality of recording is considerably better than that of reproduction at the present time. If theatre projectionists would take better care of their equipment talking pictures would be even more popular than they are. In the studio we keep about fifty reproducers of the latest improved type in the best of condition. All pictures are run on this equipment many times before release. If theatre would avail themselves more frequently of the services of the equipment manufacturing company engineers and follow instructions to the letter there would be less distortion between sound as recorded and as reproduced.

Along with the advance of technique there will need to be an ever closer association of the different departments in production if talking pictures are to stand comparison with their development. Sound recording is a new department in the motion picture industry and is not very well understood by those in other departments. As directors, assistant directors and cameramen understand clearly why the sound department asks for certain conditions they will be more than glad to accede in arrangement which will be best for production and thus for the good of all.

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Victor Announces New Radio Model, 3 Feet High

A new, compact model, known as the R-15, has been added to the Victrola line of radios to fit homes of limited space. H. C. Grubbs, vice-president of R.C.A. Victor, describes it as a "four circuit screen grid radio capable of bringing in distant stations and eliminating overlapping ones."

The R-15 cabinet stands three feet high. It is called a reduced likeness of the larger Victor radios.
BOX OFFICE PROMOTION

58 Couples of Twins Attend Theatre Party For Siamese Pair at Waterloo

Patrons had more fun and the box office enjoyed more business than there had been in a long time at the Iowa theatre, Waterloo, Iowa, when Jake Rosenthal, manager, gave a Twins Party.

Practically every pair of twins for miles around was present, for the occasion was the stage appearance of the Texas Siamese twins. Rosenthal says he had 58 pair of twins altogether, and Waterloo is still wondering were the twins came from. There were big ones and little ones, old and young, a few colored and the rest white.

The stunt was well advertised in advance. Rosenthal saw to that. He tied up with the Waterloo Tribune, which jointly sponsored the party and donated the publicity.

Give Radio Program

The two Texas Siamese twins, Daisy and Violet Hilton, helped to exploit the event by giving an air program over WMT, a local radio station. They played instrumental numbers and sang and the announcer gave details of the party to be held at the Iowa theatre. The night the party occurred there came twins not only from all parts of Waterloo but from the adjacent towns of Cedar Falls, Fairbank, Jesup, Denver, La Porte, Lawler and Fredericksburg.

It must have been a sight to see when all the twins came trooping up on the stage to pose for a picture. The oldest pair was 70 years, while some were so young they had to be carried by their mothers. The youngest pair was only three months.

More Than a Success, "He" Says

Though the party occurred three weeks ago, Rosenthal still hasn't gotten over it. He writes enthusiastically: "It was more than a success. Positively much more than the proudest proudest man could have produced. I wish you could have been present to see those twins parade up on the stage—black and white, big and little—they were all there."

After the stage program was completed, the Siamese twins acted as hostesses in the lobby, where ice cream and cake was served to all patrons. The entire assembly of twins also assisted in the informal reception, that is, all those old enough to be of any assistance. The rest just lounged around to watch and be watched by the curious crowds. Both the ice cream and cake were donated by local firms.

Each twin was given an autographed photograph of the Siamese twins.

The day after the party the Tribune carried a five-column picture of the twins, while other papers carried stories. Every advance ad inserted by Rosenthal plugged the event. Did people turn out? Well, they came in such throngs that Rosenthal thinks if he were to put on many more such attractions he would have to build an extension or some kind of annex for extra seats.

"Goldiggers" Dig for Theatre's Buried Prizes in "Sea God" Treasure Hunt

"Goldiggers" by the score hurried to the Metropolitan theatre, Houston, when it was announced that the house would sponsor a treasure hunt in connection with the screening of "The Sea God."

The treasure was buried in a vacant lot in the business section. There was $25 in cash and 25 show ducks. Bright and early on the day of the "digging," the "goldiggers" arrived with their picks and shovels.

Both old and young went in search of the treasure trove. It was like looking for Captain Billie Kidd's lost fortune. Hundreds of passersby stopped to gaze at the strange sight of men, women and children digging in a vacant lot with shovels. That alone was enough to make the stunt a treasure as far as exploitation was concerned.

Skywriter Scrawls Ad on "Sky Paper" To Boost "Whoopie"

A skywriter proclaimed to San Francisco in words of smoke the fact that "Whoopie" was being shown at the California theatre there. The aviator went up during the noon hour, when most people were on the streets, and wrote the words "Eddie Cantor in 'Whoopie'" in immense letters high above the city. Many thousands saw it and the novelty made it excellent exploitation.

Cantor appeared in person at the picture's opening. He was met at the depot by a reception committee and taken on a tour of the city before attending a luncheon arranged for critics and civic leaders.

He also talked and sang over local radio stations. So it didn't take long for the word to pass around that Eddie Cantor was in town.
Outstanding Ads from Here and There

Representative theatre advertisements selected from newspapers of the country by writers for EXHIBITORS HERALD-WORLD. This page will be a regular weekly feature. The ads are numbered as follows: 1, Fox, San Francisco; 2, Aldine, Philadelphia; 3, Alamo, Louisville; 4, Music Box, Portland, Ore.; 5, Criterion and Capitol, Oklahoma City; 6, Mary Anderson, Louisville; 7, Strand, Louisville; 8, Fox, Philadelphia; 9, Roosevelt, Chicago; 10, Fox, Seattle; 11, B. F. Keith's, Cincinnati; 12, United Theatres, Montreal; 13, Majestic, San Antonio.
Sam Wheeler Tells How to Make Electric Sign from 24-Sheet Poster

Sam J. Wheeler, who serves in the dual capacity of publicity director and projectionist for the Columbian theatre, Wamego, Kan., writes a description of an electric sign he created which has promotion value for the exhibitor who relies on his own resources for exploitation.

The sign, which is illustrated above, was devised from a 24-sheet poster for the showing of "Common Clay." It is nearly six feet high and 15 feet wide. Wheeler describes its construction as follows:

"The frame is 70 inches high and 180 inches long, made of cypress lumber one inch by two inches in thickness. When the frame has been put together, it is well to brace the corners with eight-inch angle braces. A long piece of lumber should be cut at a length of 176 inches to run down the center of the sign. Use thin white pine for the splice so the face of the sign will be smooth.

Uses Wrapping on Frame

"Then put in three rib braces, 45 inches apart. These, too, should be spliced with white pine and should be about 32 inches long. When this is done a long cloth or canvas should be stretched over the whole, but not too tightly. A good idea is to put wrapping paper next to the frame before the canvas is put on.

"We wet the poster by unfolding each section and letting water enter two days before use, without giving it opportunity to dry. Since the words do not run in a straight line, it is necessary to lay out the poster on the frame before cutting and use part of the plain poster to match. A good medium thick paste should be used and the paper smoothed out well, for the cloth will stretch when wet. The sign should not be placed in the sun to dry.

"When made in this fashion, it can be used on almost any 24-sheet, by cutting it up. It may be illuminated with three 100-watt bulbs in a reflector and a 500-watt bulb in another."

Wheeler also describes construction of the cutout head, which is illustrated above. Here is what he says:

Cutout Is Nine Feet High

"The head is made of insulite, nailed on 16-foot legs. The legs are three feet apart and well braced. The cutout itself is six feet wide by nine feet high and mounted on a frame. Eighteen inches is allowed above the frame to cut out the head. Two sets of braces support the head, one set being 18 feet high and 14 feet. The head is cut out with a keyhole saw. A guy wire runs from the top of the head to the lower end of the 18-foot braces and another from the sign to the nearest window. Wires are on the sides keep the sign from swinging."

Wamego is a town of only 1,500 population, but the Columbian house seats 650 and they go in strong for exploitation out there.

Maybe Harry Martin Was Once a Football Player, Too

Harry J. Martin, manager of the Brown theatre, Louisville, made a 90-yard run for an exploitation touchdown when he invited the high school coaches and gridiron teams in the cities of New Albany, Jeffersonville and Louisville to see the Knute Rockne football film as his guests.

Martin set aside one night for each high school team, and played his publicity accordingly, appealing to followers of the various schools in the order that their team appeared at the theatre.

Acrobats, Contest And Window Tieups Plug "Unholy Three"

Identifying Lon Chaney was the problem in a contest conducted by the Grand theatre, Terre Haute, Ind., in a tieup with a local newspaper. Chaney's last picture, "The Unholy Three," was the film exploited.

On three consecutive days the newspaper carried cutout heads of Chaney in its news section. In each of the illustrations he was disguised in the makeup he used for one of his pictures.

Those guessing the role which Chaney played in each of the films received theatre tickets.

Rex Williams, manager of the Grand, also tied up with book stores to get special window displays. Special covers, exploiting the film, were placed on all books.

Three professional acrobats, calling themselves "The Unholy Three," appeared in the streets the day before the picture opened and went through gymnastics in weird costumes at every street intersection. The name of the picture was given in large letters on the backs of all the acrobats.

Trans-Atlantic Fliers Given Five-Year Show Admission

K. P. Allison, manager of the Texas theatre, San Antonio, gave a ticket two feet wide and a foot high to Dieudonne Coste and Maurice Bellonte when the trans-Atlantic fliers visited his city.

The ticket is good for five years at the Texas. One of the newspapers gave Allison a good publicity break on the stunt by running a three-column cut of the manager holding the ticket.

F N Distributes "Sunny" Card

First National has issued a greeting card for its new picture "Sunny," which bears the message "Everyday Is SUNNY Now!" The film, starring Marilyn Miller, is to be released the latter part of November. The filmland cards are being distributed by First National exchanges to exhibitors.
A double truck of "double check" advertising for the RKO Radio film, "Check and Double Check." The cooperative stunt with the managers was promoted by the publicity staff of B. F. Keith's theatre in Dayton, "Isn't that black and white border pretty clever?"

Musical Manager Writes School Song and Sings It for Students

That a theatre manager can build up a following among the young folks for his theatre is excellently demonstrated in the case of Ted Hilgendorf, manager of the Ritz theatre, North Milwaukee independent house. By virtue of his interest in the affairs of the local high school and young people, he has created for himself a reputation for fun and good fellowship.

Ted, it appears, has always been popular with Ritz patrons, even as an organizer. But when he wrote a school song for the Custer high school in North Milwaukee, his standing in their estimation was elevated. The event was celebrated with a Custer night at the Ritz where the composition was played and sung by its composer, with the prep students chiming in.

More recently, Hilgendorf promoted a "Treat Week." A different feature picture was offered every night in the week and an admission ticket, good for seven shows, was sold at a flat rate of $1.25.

Another feature of "Treat Week" was a tieup with the Miller High Life company, whereby that firm served glasses of its beverages in the lobby gratis to all patrons.

Still another of Hilgendorf's exploitation stunts was one he used for "The Big House." Inspector Momsen of the Milwaukee House of Correction, loaned convict uniforms which were worn by the Ritz usheresses.

Hilgendorf is apparently the busy man about the house at the Ritz, for he acts as organist and manager—to say nothing of all the publicity ideas he supervises and creates.

The occasion of this special show attraction is the celebration of "Prosperity Week" by Famous Players Canadian Corporation. The latter is associated with United Amusement. To advertise the double screen program, the two companies cooperated in running a series of large display ads.

ATTENTION! Producers - Distributors Exhibitors!

This is notice that the undersigned have under production and about ready for release a talking and sound motion picture; in seven reels under the definite title "OVER the GREAT DIVIDE"

Adapted from an original story entitled "T. roud" and produced under the temporary title, "All Faces West," starring BEN LYON and MARIE PREVOST.

—L. E. GOETZ
—ALBERT DEZEL

FOR U. S. OR FOREIGN RIGHTS ADDRESSES Road Show Pictures, Inc. 804-806 S. Wabash Avenue Chicago, Ill.
Release of RKO Radio's "Check and Double Check" October 24 was preceded by a storm of exploitation in every city where it was shown. At the upper left is a view of the midnight premiere crowd at the Orpheum in New Orleans. On the right the radio broadcasting effect is well illustrated in an ad carried by the RKO Proctor theatre in Albany, N.Y. To the left is an RKO State-Lake ad ran in Chicago newspapers. Below is a two-page spread inserted by the State-Lake for the Chicago opening of the picture. The Chicago Tribune has facilities for publishing color ads. This element was utilized with excellent effect in the double truck, which appeared in red and black ink.
“Danger Lights”

the stupendous railroad motion picture production, a thrilling, spectacular epic of the rails at the

R-K-O

Majestic Theatre

THIS WEEK


R-K-O uses Southern Pacific Lines’ exceptional mode of transportation in this territory.

Southern Pacific

City Ticket Office, 115 N. St. Mary’s St.
Phone Crockett 6290

An ad inserted by the Southern Pacific railroad in a tieup with the Majestic Theatre at San Antonio to plug the R-K-O Radio picture “Danger Lights.”

“Danger Lights” Lights

Way to Film-Railway Tieup

When “Danger Lights” played the Majestic in San Antonio, the Southern Pacific railroad agreed to run a single column ad in three newspapers. The film is a railroad picture and naturally a good subject for such a tieup. Copy in the ad also explained that the railway company had transported the Majestic stage troupe to San Antonio.

Tieups were effected with several department stores which devoted window displays to advertising of the fact that they carried wares such as caps, overalls, gloves and shirts worn by trainmen. Each window had a poster on the picture.

Exploitation via a recording artist, Ruth Etting is shown presenting theatre tickets to one of the five autoists who were selected in Cincinnati each day for their careful driving. The gag was sponsored by a local newspaper and the Cincinnati RKO organization while Miss Etting was appearing on the stage at the RKO Albee. The man at the right is Fred Burns, automobile editor of the newspaper.

Ruth Etting Picks Careful Drivers

In RKO News Tieup in Cincinnati

The RKO organization in Cincinnati made the most of a stage star for exploitation when Ruth Etting, recording artist, made a personal appearance at the Albee theatre. Tieup with the Times-Star, a local newspaper, provided all the publicity and ballyhoo necessary.

Throughout the week she was at the Albee, Miss Etting spent a certain amount of time each day driving about the city with Fred Burns, automobile editor of the newspaper, in search of careful drivers.

The first five drivers who were found to obey all traffic regulations and make it generally apparent that they were careful drivers, were stopped by the copple and presented with a pair of guest tickets to one of the RKO houses. An explanation was made as to why the tickets were given together with information on the merits of the current film at the house and the motorist was then sent on his way.

Each day the newspaper published an account of the proceedings, giving names of winners in a bold face box. A photograph elsewhere on this page shows Miss Etting handing one of the winners his tickets while the newspaperman jots down his name.

Bill Danziger, head of the RKO publicity department in Cincinnati, is the man responsible for the stunt.

Offer $500 Reward

For Star’s Capture

In Joplin Poster Gag

Hundreds of colored posters were tacked on telegraph poles and sign boards in Joplin, Mo., for “The Last of the Duanes,” with the catchline, “Wanted for the Murder of William Morgan.”

The idea was simply this that one William Morgan was good for $500, dead or alive. The “William Morgan” was none other than George O’Brien, who plays the role of Buck Duane in the film.

Printed bills concerning escaped convicts always attract a certain amount of interest, and this gag was exceptionally good because the bills received such wide distribution.

The picture was showed at the Fox Hippodrome house, of which Bill Prass is manager.

Boy Policemen Visit Circle

Members of school safety patrols in small towns about Indianapolis were guests at the showing of “Check and Double Check” in the Circle theatre, Indianapolis.
“FOLLOW THRU” AT THE RKO COLONIAL ATTRACTS THRONGS OF GOLF ENTHUSIASTS

CASTLE HILLS
INDOOR GOLF and TEA ROOM

TODAY—
Enjoy a game of golf with your friends at Castle Hills.

TODAY—
CHICKEN BRANDY Kip In the Tea Room

You must see Castle Hills to appreciate it—Come today with your friends.

MAIN FLOOR
DAYTON INDUSTRIES BUILDING
THIRD AND LUDLOW

FOLLOW THRU

Owl Indoor Golf Course

There is no static between the theatre and the miniature golf courses in Dayton. Look at this cooperative ad layout and see for yourself. Six putt-putt courses joined in boasting Paramount’s golf picture “Follow Thru” in a set of display ads that occupied more than half a page in the Dayton newspaper.

MINIATURE GOLF AND THEATRES ARE LIKE BROTHERS IN DAYTON

Motion pictures and miniature golf are old pals in Dayton. When the one needs help the other provides it.

The other day the R K O Colonial theatre, wanted to push a campaign for “Follow Thru,” a big time was. The Colonial manager went into a huddle with the miniature golf men and presto! a cooperative ad was arranged. At about the same time the Dayton Indoor Country Club, devoted to miniature golf, had its own campaign. “Follow Thru” is a golf picture, making it ideal for a tieup with the small courses. Before the Colonial advertising manager had finished, there were six putt-putt courses agreed to cooperate in an advertising stunt.

Using a double page spread in the newspaper, the theatre and golf organizations urged the public to participate in an old-fashioned spelling bee, the object being to find how many words could be made from the letters in R K O—Dayton Indoor Country Club.

The contest drew large numbers of people. Prices included wrist watches, tons of coal, furniture and hundreds of theatre tickets.

PATRONS BECOME BUDDING

SCENARIISTS IN CONTEST TO WRITE DIALOG FOR STILLS

The Strand and Alamo managers in Louisville have undertaken scenario writing in a big way. Not real scenario writing, of course, but a good imitation, anyway, for exploitation purposes.

All the writing is done by the public, through a tieup with the Louisville Herald Post. Each day the newspaper publishes one still from the current attraction at one of the theatres with an invitation to readers to write their own dialog for the scene.

Those participating are also required to name the film from which the still is taken. A total of $65 in cash is to be given away and numerous theatre tickets, 2,240 to be exact.

The dialog written for the stills must be strictly original and cannot duplicate that used in the picture.

NEWS STORY OF OLD BOAT

PLUGS "SEA WOLF" PICTURE

A. M. Miller, manager of the Fox California house, San Jose, Cal, got a good news break when a local paper ran a story on Jack London’s old boat, the Bear, shortly before “The Sea Wolf” opened at his theatre. The film story was written by London.

The Bear is in possession of the city of Oakland, where it is on exhibition. To boost “The Sea Wolf,” a San Jose newspaper sent a reporter to Oakland to get a story of the old cutter.

He Wants Help

Here is a challenge for you exhibitors with house organs. Aitch Shulgold (he only gave us the initials “A” of his first name) writes for assistance. He is manager of the Roslan theatre, McKees Rocks, Pa. Here is what he says:

“I want to know why all my members of the Exchange have ceased sending me their organs. I have been sending mine to them ever since it was born. Some time ago I went so far as to write the members a letter asking ‘How come?’ But to no avail.”

Now, it’s plain that Friend Shulgold wants help. Who is going to be first?

A FEW TUNES FOR YOUR HOUSE ORGAN

[Use the articles below in whatever form you desire for your house organ. They may be lifted as a whole or in part and reprinted to suit your individual theatre.]

What Makes the Talkies Talk?

A motion picture film is the size of approximately two postage stamps, side by side. This is the same as our separate photographs to the foot. There are a thousand feet and 16,000 separate photographs to a reel. A feature picture contains from five reels up to as high as 14 reels and sometimes more. It takes 11 minutes to show a reel of 1,000 feet. As many screens are 24 feet in size it is easy to see that a first class optical system is necessary to magnify this film to the size of the curtain. The film is a little long ribbon. Sometimes 2,000 feet are spliced together.

Most equipments in theatres use regular phonograph records which are synchronized with the film to obtain their talking pictures.

The Ashland Rex pictures can never get out of syncronization because with the sound on film method of reproduction, both the projection of the picture and the sound is on the same film. In simple words, the sound is photographed on the film at the same time the picture is taken. When the picture is shown on the screen the photographed sound track is transformed from light waves to sound waves by a photo electric cell.

The sound is broadcast to the audience through our perforated screens designed to see the projection room and the sound reproducing apparatus may obtain a permit from the house manager.

ARMISTICE DAY

Next November 11 it will be 12 years since the World War ended. To celebrate the anniversary we will have a special program that day. There is no better place to come and observe the anniversary than in our theatre.

Here you can see newsmen which tell again the story of the declaration of peace in 1918. Speakers on the newscast will give you the best obtainable in speeches.

Armistice Day should be a quiet day, for quiet is the symbol of peace. We offer you that, together with educational, inspiring and patriotic entertainment.

And let us make a suggestion, at which, we hope, you will take no offense. If you have been burdened with domestic disputes, come to our theatre and declare peace. Burry the hatchet, as the old saying goes. If not, the entertainment will still be worth your time.
Leader of African Expedition Hears “Africa Speaks”

Harry Huffman, manager of the American theatre, Denver, had little trouble getting cooperation in his exploitation for “Africa Speaks.” The reason was that Paul Hoefler, head of the Colorado-African expedition which made the picture, lives in Denver.

Local newspapers needed no encouragement at all to run long stories on the coming of the film. They even printed articles on its reception in the East. During the showing some of the papers had feature stories on highlights of the African trip as they were told by Hoefler.

Denver merchants who provided the traveling supplies cooperated in running a full-page ad. Others who had interests in the trip combined to insert a page of advertising urging all Denver to attend.

Hoefler was present on opening night and attended a banquet given by Manager Huffman. Business was so good the picture was held over.

Chicago Tower Organizes Christmas Club; Merchants Will Give Prizes to Patrons

There is nothing like starting early, thinks the management of the Tower theatre in Chicago. Already the house has organized a Christmas Club, with merchants in the community tying up to give Christmas gifts in a fan contest.

Each patron is presented with a card. Every time the patron attends a show, this card is punched. When it has been punched 10 times, it is deposited in a box and a new card issued. The name and address of the owner appears on each, but it may be used by any member of the family.

Naturally, the more cards filled with punches, the better chance there will be for one of the prizes donated by merchants, for shortly before Christmas a drawing is to be made. The awards to be given include everything from candy and jewelry to furniture and radios.

Shorthand on Throwaways Advertises “The Office Wife”

Exploitation work by Warner Brothers publicity department for the picture “The Office Wife” has attained more than usual recognition and attention in New York because of its clever tactfulness and completeness.

A. P. Waxman, Warners director of publicity as the first step, distributed 100,000 throwers through office buildings in Manhattan and Brooklyn. The throwers resembled a sheet torn from a notebook. In shorthand, across the top, were written these words: “I love my boss. What do I care about his wife?” In large letters appeared the query, “Are you an office wife?” There is no need of explaining what a hub-bub this aroused.

At the Winter Garden, where the picture had its premiere, a scaffold was built above the marquee. On it a man sat at his desk, phoning his wife, with the girl—the office wife—sitting in his lap.

As a background for these two persons, there was a huge 30 by 155 foot mural painting by Bela de Tircort on the scaffold, adding impressiveness to the setting.

Tieups promoted with the Graphic and Mirror, two New York tabloids, were far more successful than had been anticipated.

A stunt similar to the one carried out on the Winter Garden’s marquee was also arranged by the Warner Brothers Downtown house in Los Angeles. The Downtown, however, placed the office setting on a truck with loudspeaker attachments. This theatre also employed two girls to walk the streets with suitcases carrying copy on the picture, as illustrated elsewhere in this section.

Carnival Tieup Adds Color

John Schoeppep, manager of the Midwest theatre, Oklahoma City, added real local color to his showing of “Girl of the Golden West” by tying up with a Wild West show troupe. The carnival, consisting of a band, cowboys and cowgirls and several covered wagons paraded through the streets with much noise and all the “atmosphere” necessary.

Loew’s in Montreal Has One Old Film, One New In 4-Hour Double Feature

J. Adams, manager of Loew’s theatre, Montreal, has conceived his own system of giving his patrons their money’s worth. He shows what he calls a “revival feature” together with the regular program to attract the public to his early matinees.

Patrons who come at 11 a.m. get four hours of entertainment for 25 cents, for this early show does not end until 3:15 p.m. Although his house is one of the few remaining theatres in Canada to give stage shows, Adams is now able to compete with the straight picture theatres by running his double feature programs.

One of his recent billings was “The Return of Dr. Fu Manchu” as the first screen feature on the early matinee. This was followed by Buster Keaton’s “Forward March” and the five acts of vaudeville was presented next.

Indiana Theatres to Sponsor Radio Contests

One theatre in each county of Indiana will hold a home talent music contest during the next few weeks in a tieup with station WBMP in Indianapolis. The stunt is being used to search out new radio talent.

Each theatre will pick the three best amateurs from its contest, who are to be heard at the radio station. The Zaring house will be WBMP’s representative in Indianapolis.
Educational Hits Steady Pace in Production of 3 Comedy Series

Educational studios are maintaining a steady pace with the Audio Cinema plant in New York producing two Terry-Toons each month, and five comedies completed or in various stages of production on the Coast.

William Goodrich is directing the third in the new series of Lloyd Hamilton comedies, titled "Marriage Rows." In the cast are Al St. John, Doris Deane, Al Thompson and Edna Martin.

Bert Roach has the leading role in "Expensive Kisses," with Eleanor Hunt playing opposite and Ernest Wood prominently placed in the support. William Watson is directing.

The latest of the Mack Sennett comedies to be completed is "No, No Lady," with the second of the Sennett Brevities series also finished and titled "Take Your Medicine." Andy Clyde takes the comic lead in both pictures, with Frankie Eastman in the juvenile role. Dorothy Christy has the feminine lead in "No, No Lady" and Pat O'Leary in the Brevity. Eddie Cline handled the direction of both comedies.

Two Filmo Cameras Shoot Football Film For Analytic Study

A complete film, to be used for technical study of football plays and players, was made of the Northwestern-Ohio State gridiron contest at Evanston, III., with the aid of two Filmo cameras and an Ediphone sound set.

The play-by-play pictures were taken on 16 mm. film from a position above the press box at the Northwestern stadium. While one of the Filmo cameras was in operation the other was being reloaded with film.

L. W. St. John, athletic director of Ohio State, was at the operator's side, dictating a detailed account of the game to the operator of an Ediphone. The joint record was to be used by coaches at Ohio State for football instruction and analysis.

The motion pictures were taken at a speed of 32 exposures per second, a speed which has been found sufficiently slow-motion to permit study of the plays in detail.

Metropolitan Gives Detroit Film Scoop On Football Contest

The Metropolitan Motion Picture Studios in Detroit, with a sound track recently added to its equipment, has been giving theatregoers repeated "scoops" on the news.

When Illinois and Michigan clashed on the gridiron October 25, the Metropolitan cameras and sound men shot several hundred feet of film of the first half of the game. The 38-mile trip to Detroit was made in record time and the film placed in developing tanks at 5 p. m. At 10 a. m., six prints were in the hands of six local first run houses, the Fisher, Michigan, Paramount, United Artists, Madison and State, ready for showing at the last show. Running comment was supplied by Al Weeks, the Times Topics Talking Reporter.

Set Speed Record on 7th Film in Ripley Series; Six Hours and It's All Finished!

A speed record of six hours was set in the production of the seventh Vitaphone picture in Robert L. Ripley's "Believe It or Not" series at Warners' Brooklyn studios.

This is said to be the fastest time achieved on any of the Ripley films. It is less than half the best time made on any of the other six pictures.

Films for French Officials

Addition of a film projection room has been made to the French Chamber of Deputies in Paris. M. Berel, president of the Groupe Cinematographique, was in charge of the inauguration ceremony.

Newspictures

UNIVERSAL NEWSPAPER NEWSREEL No. 85— dedicates a thought to the known in talk of building druggie—Los Angeles' favorite expedition— In Sweden pays tribute as Andree expedition victims are brought home—Temple Stamps unemployed seeking work; numbers of young actors and actresses, unemployed, make most of film stars in Berlin—Bolshoi dance is feature of public ceremonies at St. Petersburg—John Nicholas Brown, heir to $50,000,000, weds newspaper columnist in Baltimore—West Point wins Harvard 6-0 with one close play.

UNIVERSAL NEWSPAPER NEWSREEL No. 86—Hoover calls former New York police commissioner to aid government in regulating unemployed situation—Ventriloquist tells first flight of world's largest land plane—100,000 Catholics attend diamond jubilee of St. Ignatius college in New York—Son of Belgium's Prince Leopold baptized at Brussels; 11 prisoners and liquor of the best snatched by coast guard off New Jersey coast—Dynamiters re-route carloads of old busses, hull which rearranges upon surface outside New York harbor.

PATHE SOUND NEWS No. 86—Glenna Collett wins gold crown—Fresh breeze forecast over winter—Girl harbors give Philadelphia orphanage—Dedicate $1,500,000 church in capital—Boston mayor welcomes Australian kangaroo—Nursel sets world record in Germany—New York girl values chocolates more than money—Aviators battle with backing chasers at Roosevelt Field, New York.

HEART METROTONE NEWS No. 208—New York sees some flying windmills—Japanese girls turning athlete—More bad news for the thirsty from Virginia—Catholics of West hold a jubilee in San Francisco—Kids of Britain hold a frolic—Metrotone films Miller in Germany, Mosquilino.

HEART METROTONE NEWS No. 209—Guns roar at Fort McPherson in Louisiana—Diplomacy of first salvo fired by Yanks in World war—Heathiest New York hobo gets prize—Still of Morocco hobo President Doumergue of France in pomp at Casablanca—Milwaukee brewery pumping all ahead up for big business, if—Mrs. Hoover sees Navy trip Princeton—Metrotone brings wire sayings from Mr. Courage and Mr. Fear.

KINORAMAS No. 5651—Britain mourns as Rl10 victims are carried to graves—President meets committee to help jobless—Revolting thousands meet in Madrid in protest against war plea for overthrow of Spanish monarchy—Cardinal Hayes jubilant guest of St. Ignatius college in San Francisco—German children greet President Von Hindenburg—on right in New Jersey academy kids revive days when "knighthood was in flowers." Dynamiters give gun for old war liner off Sandy Hook.

KINORAMAS No. 5652—Oldtimers escort old Wild West days at Tombstone—Arlie Tolland's ship dug out of Lake Nemi, Italy, after 1900 years in grave—In its empty safe at grade crossing so children can learn safety first—Scouts honor Theodore Roosevelt at Army Day ceremony—All the canaries at Philadelphia's dog show—Munich greets "sad mutter" in gay October festival—Yale and Army meet on gridiron.

Roxy Creates Special Acts

The Roxy theatre in New York has organized a special stage production for use in connection with its presentation of "Scotland Yard," which will feature three members of the chorus and two dancers from its ballet company.

Special song numbers will be rendered by the members of the chorus, with featured acts by the ballet girls as a departure from things customary at the Roxy.

Paramount Loans Actors

The Paramount in San Francisco loaned its stage stars to the Pacific Radio Trade Association when that organization held its exposition in Dreamland Auditorium there. The theatre received its due share of publicity from this tieup.
MUSIC AND TALENT
Organist Is a Modern Pied Piper

STAGE SHOWS

Chicago Chicago
Week Ending October 30

“High Speed” is the name of the stage show this week, and that’s just what it is all the way through. Eddie Stailey, a screen comedian, who appears and reappears throughout the show, is part of the fun in the program. Wilbur Hall, a musician of parts (many, many parts), is just about all the rest of the comedy. Stailey appears before the curtain, with the lights off, plays a semblance of a tune on a squeaky clarinet and announces the program. From that time, he is off the stage on again at frequent intervals and sometimes he is extremely funny, but toward the end, his humor runs out on him. He lacks the finishing punch. His start is great but his ending is rather weak.

Al Evans, master of ceremonies, was master of the situation at every turn, from the time he sang the little song in tenor called “Ringling Bros. to the Stars” until he delivered his little sermon on the high speed of this day and age (or words to that effect).

Wilbur Hall, who is advertised as a former member of Paul Whiteman’s band, lived up to whatever fame he had when he toddled out on the stage with his galaxy of instruments and his two-foot shoe. Nobody knew how much a violin bow could be mistreated until Wilbur took his fiddle in hand. He played it behind his back and over his head and he tossed the bow this way and that, but it always came back just in time to play the right note at the right time. Then he played a number on his slide trombone that was replete with triple or quadruple (maybe more than that) tonguing. But it wasn’t until he began playing tunes on an automobile tire pump that the crowd really went into guffaws. He got a roar of applause when he had finished his act.

Chicago patrons saw an adagio dancing act as good as anything they had seen for a while when Deno and Rochelle performed a rough and furious creation of their titled the “Rachetee Dance.” There was an abandon and yet a preciseness about it that couldn’t fail to win the audience.

The Blasteppers, consisting of two boys and girl, were only fair in a tap dancing number. One of the boys, Jimmy Jada, does deserve credit, however, for his hand-springs. He did them up so high one could easily imagine it was a kangaroo hopping about. Arthur Randy and Billie O’Brien were the other members in this act.

Virginia Bar, a cute little girl who sings and dances, displayed an abundance of personality in her song numbers. Al Evans and his stage orchestra added diversion with a charming medley of popular tunes played almost entirely by the stringed instruments. There was no laughing noise. It was all played with the soft pedal down, so to speak, and it was good atmosphere.

Ballet numbers were provided by the Guild Girls, who were attired in red costumes.

R. Leopold Spitalny directed the Chicago orchestra in the overture, “Caprice Italiane.”

Omaha Orpheum
Week Ending October 23

The Berkoffis, Louis, his two sisters, Gertrude and Frieda, supported by a chorus of four other girls, were on this week’s R.K.O. vaudeville program in (Continued on next page, column 2)

Jay Witmark, a pioneer in the production, exploitation and merchandising of sheet music has assumed his new duties as vice president and general manager of the Red Star Music Company, Inc., a subsidiary of the Fox Film Corporation. He succeeds Pat Fisherty, retired. The name of Witmark has been outstanding in the sheet music industry. M. Witmark & Sons being founded some 35 years ago. Mr. Witmark was one of the founders of, and a director of, the American Society of Composers, Authors and Publishers, of which society he was at one time treasurer.

JEAN ANTHONY
Beckons and Kids Follow

“One way of building up child patronage at a theatre is to find some way of interesting them. Children, almost without exception, like to do something themselves, and they rather watch one of their number perform than anything else they know of. Those who have worked with children will tell you that, and if you have ever had occasion to be with them, you will know it to be true. And they just love an audience, and, in this particular case the audience is always there, because it is a part of the scheme, for children will sit and watch another child perform when an adult bores them to tears.

Jean Anthony is the organist at the Belpark theatre in Chicago, and a short while ago he established what he terms the Future Star Contest, which is an exceedingly interesting stage and musical contest being conducted at the theatre for the youngsters. Also, in the opinion of many of the adults who attend, it may result in the selecting of stage and screen stars of the coming generation.

Every Saturday matinee is a “tryout” matinee, at which time children are selected to appear at the evening solo of the following Wednesday. The winners in the Wednesday contest are chosen to appear in a group for the final show and contest held on each eighth Wednesday, when the grand prizes are awarded by some merchant. Anthony arranges his contest solos in a way that puts the kiddies over in a professional manner. The audience does not choose the winners, but three judges, who sit in the audience do.

This is one of the activities that the Belpark uses to keep the attention of the neighborhood on its organist and the organ solos. The daily request broadcast in the theatre has been a big success, having brought as many as 600 requests in a single day. The Birthday Club is a separate feature and the most recent thing to be started is Football Night, when the local football squad with the coach, faculty and cheerleader take over the show, singing college songs only.

DICK BETTS
Successfully Featuring
The New Vogue in Organ Presentations

At the
WARNER BROS.
Roger Sherman Theatre
New Haven, Conn.

“BETTS’ SOLOS ARE GOOD BETS”

UNIFORMS FOR HOUSE ATTACHES

FOR STAGE PRESENTATIONS

BROOKS

1437 B’way
N. Y. City
HELLO EVERYBODY—Just came in from big dealings with the world's largest New York music publisher, Phil Kornheiser, Inc. Thank goodness, I'm pretty skinny, because as it was I had a hard enough time. I'm through. I think nearly everyone in the Times Square district (and lots from other districts and cities) were there, too. I know that every music publisher and down this old alley was there wishing Phil, and his wife Helen, success. Professional people, hungry reporters and the like were there trying to get a bite to eat and maybe a little drink, but it was impossible because the counter was jammed with people from music firms, getting a free meal.

In other words, we all had a good time, and I know every friend Phil's got (and that's plenty) wishes him plenty of success.

George plantation singer, pretty well scrambled, all busy, welcoming such personalities as Joe Keil, Benny Moroff (oh, what a use!), hundreds of others. Did you hear about Abraham, secretary to Jack Mills, of the Mills Music, Inc.? Well, he has been an ardent enthusiasm of miniature golf (aren't we all), since the firm published the comedy novelty entitled: "I Give Goody Over Miniature Golf." She has entered the Tom Thumb Golf Tournament, and par of the course she plays on is 45, but after days of constant practice she is able to go around the nine-hole course in only 56. All of which proves that ice cream and waltz dances are not the only way to keep in condition after his solo. Hy by no only is a good organist but a great tap dancer, as well. More tap information (take it or leave it, as you please), J. Howard Scott, formerly featured organist at the Mayfair, Ashbury Park, N. J., is appearing on a one man show at the Convention Hall at Ashbury Park. Scott is putting on organ concerts every day in conjunction with whatever is doing at the massive hall and, though it is a tedious task, he is growing fat on it and looks well.

Incidentally he is getting fatter from all over the country from visitor's who have heard him.

Julius P. Witmark, Jr., son of the late great music publisher of the same name, is also at the convention, and to-day his business manager, W. Witmark & Sons. In addition to his new duties, Mr. Witmark is head of the music publishing and Sidewalk and Hassard Catalog. He is a graduate of Columbia University (five years ago), and has been actively engaged in the music publishing business with W. Witmark & Sons....

Don Danny Winkler, general manager of the onionscoring company, is on his way to New York, where he will complete the score for the new summer hit. The company includes in its offering, "Rhythm in Blue," and "Rhythm in Blue" and "Rhythm in Blue." Also, a bit of snappy stepping, which is followed by another number by the chorus attired in light blue veils. Paul Russell again offers a vocal selection in connection with the show. Mitzi Mayfair turns some difficult dance steps, followed by her beautiful friend up to A J Alford, who sings and jokes and introduces another tap dancer. Mitzi then comes back to do a bit of tap dancing to the tune of "Stop, You Sinners." "Rhythm in Blue" again furnishes the musical selection for the next episode, which finds the chorus in ragtime and does a pretty good job. The attention given to the people who have come to introduce Rossell & Remora in a bit of fine dancing.

Weber and Marino again take the stage, this time with a humorous sketch of ballet dancing. The piece is fairly clever and funny.

For the finale the chorus is again attired in blue with Paul Russell singing "Blue City Blues." Minin- gos and buildings form the background for closing episodes.

Oshawa, opening an international melange of vaude- ville entertainment.

In colorful Russian costumes, these players presented exceptional, well received folk dance num- bers. In the second act, the girls appeared in costumes in which yellow predominated, set off with striking effect by aborning black. They wereheadgear. Next one of the four girls presented an American tap dance, wearing a blue dress of brilliant design, here the three girls were elaboration uniform style costumes, in which blue, gold and silver trim and white shoes added to the striking effect. The orchestra leader, introduced as Lenin himself to supply additional Russian atmos- phere, sang a solo during this dance. Each girl carried a black rope, used in the close of the number in a "ship" dance. "Petrouchka" and other numbers followed.

Bert Walton, comic introducer of each of the acts and an interpreter and "real man" kept the audience in laughter, especially in his repartee with Louis Berko and with Don Galvan, Spanish banjo boy, who surprisingly impromptu fashion carried the role of Arsen, while Walton kept referring to himself as "the president of de tux-tux company." A Galvan's guitar and banjo numbers went over big. He clowned along a good bit and asked the audience to pass its applause along to "the boys in the pit," who "are good showmen." Galvan's combination mandolin-banjo effect was a winner. He left the stage and crossed the front of the theatre in front of the pit in an effort to prove he used no mechan- ical device. His dueling of the guitar and banjo, in addition to his other numbers, were popular.

The third of the international acts was "Any Stamps," by a company of five in which Jerry Hausner, Emma De Wolfe, Velma McCall, Granit Erwin and Russell Baker, a local boy, showed in accordian and guitar and a cello, all highly admired and rounds from "Famous Women of History," singing of Lucretia Borgia as well as other ladies of the past and present. A beautiful and stately外表isation of "Scarlet Sister Mary" at the finale is a gem, and timely, too, as this production is lagging in management.

A runner-up for headline honors is Dave Apollon and his string band, together with a number of real hooferers. The star performer of the act is Donald Goddell, who sings their contemporary appreciation of rhythm in orchestral dancing. Apollon moves about throughout the act, playing his mandolin and indulging in witty conversation and witticisms. The act goes over with a bang.

The act is a series of ridiculous parodies on popular songs, together with plenty dialogue, vocal and rhythmic accompaniment.

"Following You" number went over especially big.

The Sevra Nelsons, heralded as an European Impresario, offer a series of impersonations that are extremely difficult, in fact, some are really the breath-taking kind.

Don Galvan
"The Spanish Banjo Boy"

Book Solid R. K. O.

Playing RKO Orpheum Theatre, Omaha

Hugo Morris
Sam Roberts
R. K. O. N. Y.
Chicago R. O.

Mortons West Coast

(Continued from preceding page, column 1)
the average. The girls show much grace and strength. The band gives a fine rendition of "Rhapsody in Blue" while the girls do their dance. Later Dick sings "Here Comes the Sun," and the band puts over the poppy "Tiger Rag."

**Oklahoma City Orpheum**
*Week Ending October 17*

The Weaver Brothers, Glees and Ahrons, and Elviry, the gal, return to the Orpheum for a week's stay—and it goes without saying that the theatre was packed for every performance.

Here is a real big time act, with the Arkansas boys showing that the unsophisticated drama isn't everything the stage has to offer.

The best part of it is they are really funny. Dance, dance, and dance, and their shtick, pull wisecracks by the yard, and the big audiences responded nobly. Here is a show well worth seeing.

On opening afternoon and night, a line a block long reached in each direction.

**Detroit Fisher**
*Week Ending October 30*

Fred Lightner, play-brother of Winnie Lightner, screen star, hands out lots of laughs, and does plenty of comedy on the stage of the Fisher this week. Fred has a likable personality, possesses a natural ability as a comedian, and works fast. More M. C.'s like this boy would make reviewing stage shows a pleasure.

"Hallow'en Revels" is the title of the new Public unit which is introduced by Lightner. A nice lineup of acts has been gathered together, and they all strut their stuff against a background in keeping with the season and show title. The Kemmys and Eva Ivey click to start the ball rolling, while the Rhythm Hotel (melodically faulty) is a vocal act of five syncopators. This crew has a well chosen group of songs, and how they sing them means everything.

Fred Crump and Joseph Jones, billed as "The Drumming Ace" and "Harmace's Favorite Singer," lend color to the production. Both boys perform in such a manner as to fully explain the billing, and their entertainment is in a class by itself. Pete and Aprile, a tap duo, and Frank and Carter, a vocal unit, line up with the rest of the talent to complete one of the better grade shows seen at the Fisher in several weeks.

**Detroit Michigan**
*Week Ending October 23*

Mittie Green, the child wunder from screenland, steals the show. And for good reason. Her imitation, as a part of "Foot Sweet," her Public unit, vehicle, are clever. She sings and struts and has the audience rolling for encore. Lou Kooloff as M. C. introduces the little star and works with her. Sumner and Hunt, a male and female chatter act, and a pair of fast steppers named Bernice and Emily, who really are good, complete the bill. Edward Wener and the Michigan Symphony, with Mrs. Edward Werner at the organ console, offered pleasing melodies. Clara Bow's "Her Wedding Night" is the screen offering.

**Detroit Michigan**
*Week Ending October 30*

Billy Glascen tops the stage bill at the Michigan this week, as master of ceremonies in charge of the fun and merriment in the Public unit, "Garden of Girls." The setting is in keeping with the title, and Fred Evans' 22 beauties are all that could be expected of a chorus. Billy himself has a pleasing line of nonsense, and gets across with his audience.

Bob, Bob and Bobbie, three whirlwind jugglers of no mean ability, furnish thrill and comedy with their offering, which moves at a pace almost as fast as the objects which they toss and throw about the stage. Gertrude Fisher has a neat spot on the bill, and proceeds to entertain the audience with just the sort of stuff that makes the coins tinkle into the bee box. Olive Sibley, soprano, wavers two numbers, and if permitted, might even be tempted to offer an encore.

Lou Kooloff, who is well known to Detroit theatregoers as a stage master of ceremonies, appears in a new role this week, as the conductor of the Michigan Symphony Orchestra. In the absence of Edward Wener, who is "squeezing it" at the Fisher, Lou does a neat job with the piece, titled "Shades of Blue."

(Continued on next page, column 3)
**Before the Mike**

By BOBBY MELLIN

Art Kassel, popular leader of the Metrople orchestra, broadcasting over WIBO and conductions of the Shell shows and others of the NBC network, is rapidly winning nationwide recognition in the radio field for his dynamic personality and clever entertainment specialties. Although Kassel is still a young man, his accomplishments and the field make up a long list. He plays many types of music, and does them well enough to please the most critical listeners, he has assembled one of the most effective orchestras in Chicago. He has written a number of popular pieces, is an expert soloist himself, and has received favorable acclaim from many sources. Art is a likable chap and should go a long way towards reaching the top of the holder.

With the new NBC offices finally settled in Chicago, the long-planned move of important radio features will soon take place in the city. The company will move the entire set-up of all basic sustaining programs to Chicago. This means forty hours work for the entire orchestra. The freshly assembled New York stations more room to expand with "name" attractions for the commercial accounts. The Chicago symptoms are always welcome. The station is known into national names, with all programs set for cross-country broadcast.

* * *

Igor Faderowski, one of four conductors, "name" holdouts, now available for broadcasting by NBC radio, has been brought over this week. The broadcast plans will appear on the air if his manager agrees, Faderowski leaving it to his judgment. Other three holdouts are Geraldine Farrar, Frank McHugh and Sergei Rachmaninoff. The hold-out artists figure radio work lessens their drawing power on the concert stage.

The girls seem to have a sure-fire way of identifying Wayne King, leader of the Pure Oil Orchestra, broadcasting every Thursday night over an NBC network. Having just completed a broadcast in a nineteen-studio floor studio of the National Broadcasting company, Wayne was down and on the elevator. "That's Wayne King there," whispered one young miss to her friend. "Oh, but he isn't the cutest tech, though," returned the other.

Jan Garber and his Greater Recording Orchestra are broadcasting regularly to the group of see and broadcast daily over WBBM, Chicago. Garber, like Paul Whiteman and Ben Bernie, is a world famous orchestra leader, whose wonderful music is appreciated by all radio fans who tune in daily over the above station. Jan and the boys are now playing at the New Lincoln Tavern at Broadway and Lawrence avenues.

* * *

Ted Fiorito orchestra goes into the Lowry hotel, St. Paul, for four weeks, beginning November 1, and then to the Schroeder hotel, Milwaukee, for an additional month—Ben Pollack and his NBC orchestra open at the Gibson hotel, Cincinnati, November 3, for 18 weeks—the Music Corporation of America, Chicago, added a radio producing department in charge of Edward Kapp, brother of Jack, who is head of the recording division for Brunswick's. The company's first account is Lucien Le Long perfume.

**San Francisco Fox**

**Week Ending October 30**

Various moves took place at the Fox theatre especially spay this week, with "Way For A Folio" on the screen; a symphonic program, "Japanese Fantasy," presented by Rose Valdy, and top dance in ballet style, and "On the Talkie Set Ideas," Fanchon and Marco stage attraction. With some notable interiors the stage is mighty. The other one is "Japanese Sand Man" with airs from Puccini's "Madame Butterfly" and this offering is made realistic with tableau representing Japanese scenes, and a soprano solo by Elsa Behlow Traun. For a change, the orchestra is on the stage for the stage show and the curtain goes up on a scene representative F. & M. Productions Stage No. 4, with camera directors and a lively lot of chorus girls in action, dressed in nifty fur-trimmed costumes. Marian McFadyen and Frank Schram do a lot of gabbling around on the set and pull off a lot of funny gags, songs and dances without wasting any time. One is very short and snappy and the other tall and shirmy, which helps out the fun.

Walt introduces Rose Valdy, of the centennial voice, who proves as entertaining as ever and as attractive to the eye. The girls come on and present a piece of song and dance. They are just what is needed to balance the outstanding acts, one starring in this work.

Dee Dora and Lollie, Apache dancers, demonstrate that this week's entertainment was not been overhead by offering a performance full of novelties and thrills and ever so polished. They are followed by the picture director and his companion in crime who offer a burlesque on the dance that gets a lot of hearty laughs. The Carl Torney Dancers, in ballet costume, come on their stage again, and top dance in ballet style, with two doing a dance on steps. Brown and Villa present a demonstration of rag art, making a picture in a huge frame by means of colored rags. In he completed form this proves to be Betty Ross making the first American flag.

The set comes to a close with the Carl Torney Dancers making their appearance in enormous hoop skirts and top hats, that clut in a cloth-saving costume and doing an ultra modern acrobatic dance.

**San Antonio Majestic**

**Week Ending October 23**

Jean Sarli and his R-K-O Illus are still holding full swing in the Majestic. Jean brought another novelty over that got to good advantage and pleased mightily. Each week the genial Sarli has an original idea of his to offer via musical instruments and the Majestic theatre solo organist, Vernon Geyer, always comes in to inject his melange into the introductory symphony.

This week, the headlining R-K-O vaudeville set on the program is Geraldine and Jo, the international kiddey stars, are billed in "Something Different," offered a bright turn of entertaining features which was clever and unique and these two youngsters pleased the audience.

Lane, Osborne and Chleo appeared in a classical diversion and their presentation included several dances of the latest and Melody and motion reign over this entire number.

Tom and Ray Boscos, in a skit called "Voiley Neighbors," was a farce comedy throughout with funny tunes and dance steps to top off their sketch. Their pair comedians are about the best on the vaudeville stage today, according to local critics and reviewers.

Harry Holmes, "The Pessimist," sure did rock the crowds with laughter all during the time he was on the stage at the Majestic. Mr. Holmes also appeared before the Optimist Club here, a local organization, and this helped to plug his act at this vaudeville house. He met at each and every performance that he made in the Atmo City.

On the silver screen was the talking picture released by Universal "A Lady Surrendered."**

**Detroit Fox**

**Week Ending October 30**

Fifi Darvey, "than whom there is no other" in the current production, is held over by popular demand, for a second week as the head- line stage attraction. What Fifi does to the custom- ers with her vocalizing down into the audience, where she muses the hair and kisses a few bold heads, makes her one of the outstanding varieties of personal appearances. Fifi simply jumps wholeheartedly into the spirit of the occasion and makes the most of every opportunity.

The F & M "Caudets" idea serves as a background for the week's entertainment. Presented over by Sam Jack Kaufman, who might have been lined up earlier in the season, are these rambUNCTious "blue" and "Japanese" from the Old Mill Stream," while the others are, in their big number. Johnnie Dunn, a uke player, proves that the truly American instrument can be made to do things when he plays "Strips and Stripes Forever" in a way that calls for an encore.

The tumbling of Begman and Trigavy, and the vocal effects of Mija, the pretty girls, don't leave much to be desired. Just to do the job right, however, the audience and Bernes get off some neat and clever stepping. It is, as a unit, a great show, with more than one individual performer of merit and ability. Warner Baxter is seen on the screen in "Rena- gades." A short storylogue, and Fox Movietone narrated the complete bill.

**San Antonio Majestic**

**Week Ending October 16**

Headlining this R-K-O vaudeville bill was Harry Carroll and his 1920 Edition revue, featuring Miss Maxine Lewis, who has a very charming voice and did a medley of several of the famous song hits with Carroll, bringing out former musical numbers as well as present ones. Carroll himself is a well known song composer, revue producer and with this current stage show acts as the master of ceremonies for the production. The 1920 edition of the Harry Carroll review contains a host of dancing, singing and musical comedy stunts, among them is Eddie Brack, a new find of the vaudeville ranks, also does his bit to put his likable comedy onto most of the review scenes. Six very talented dancing numbers go on the clever steps. Opening the program were Gaynor and Byrom, showing off two of the latest and biggest roller skates. They do a turn of eccentric whirlwind twists on these little rollers, which was entertaining and pleasant.

Harry Foster Watch, a novelty entertainer featured on this week's stage, was, somehow, a one-man band and his presentation is truly a high spot on any bill of fare. Audience responded with a good humored round of applause for his presentation, according to this reviewer, who believes that this is the best intact show to play the Greater Majestic alone last summer. Jean Sarli and his R-K-O Illus, theatre house orchestra produced a most delightful novel overture, then offered the usual march number, "Value of the R-K-O."
SAN FRANCISCO Generous With Theatre Talent
(Special to the Herald-World)
SAN FRANCISCO, Oct. 26.—The success attained by Walt Rooney of the Fox theatre, San Francisco, with the recent presentation of his "symphonic poems" at the Eady theatre, New York, emphasizes the importance of the city by the Golden Gate in developing theatrical and musical talent. Panchon and Marco, now at the top in producing stage shows, began here in the Little Club in Tuit's Cafe, on O'Farrell street. Jack Partington, painter and designer of stage shows, went from the Granada theatre to New York to do the charge of all Paramount stage productions in that city.

Paul Ash, who has won fame in Chicago and New York, went East after winning acclaim at the Granada theatre here, while Paul Whiteam, king of jazz, was born in San Francisco. During the war he led a marine band at Mare Island.

Ollie Wallace Returns to Portland Broadway
(Special to the Herald-World)
PORTLAND, Ore., Oct. 30.—One of the most popular and well-known actors on the Pacific Coast, "Ollie" Wallace, has again returned to the Fox Broadway theatre, Portland, where he opened for an indefinite engagement. Wallace has spent the past three years playing in the larger theatres in Southern California.

Vaudeville Is Reinstated At K. C. Pantages
(Special to the Herald-World)
KANSAS CITY, Oct. 30.—Fanchon and Marco stage shows have been dropped from the Pantages policy here after several months of continuous presentation, Wallace has been reinstated.

The Globe theatre reopened this week with pictures and Lulu Bridge's vaudeville company. The Globe has been dark for several months. It was the first theatre in town to show talking pictures.

Ellard at the Texas
(Special to the Herald-World)
SAN ANTONIO, Oct. 30.—Jimmie Ellard, stage band leader of the Metropolitan theatre, Houston, is now guest master of ceremonies at the Texas theatre here this week.

Hollywood Tunes
(To the Herald-World)
HOLLYWOOD, Oct. 23.—Eddie Cantor and George Olsen have always been great friends. This week, Cantor opened at Olsen's night club for a short engagement, refusing an offer of $20,000 to appear on the stage, as a favor to his friend. He offered his services gratis.

Warner Brothers' "Oh Sailor Behave," formerly "Nancy From Naples," has a duet of "naturals" in "Highway to Heaven" and "When Love Comes in the Moonlight." Although the picture has not yet had its New York premiere, the mechanical companies are recording the numbers. The film is playing second run here and the songs are climbing high on the "best sellers" list.

Ted Weiss and his Victor recording artists are playing an indefinite engagement at the Roosevelt Blossom Room. The "Personality Boys," Country, Emanuel, Art Weiss, Parker Gibbs and Arthur Jarrett, are assisting.

Meyer Synchronizing Service has found it necessary to move its offices to Tec-Art studios. The recording equipment will remain at Metropolis where the "musical service for producers" will be maintained.

Charlie Murray enjoyed an extra holiday during Yom Kippur while George Sidney remained at home. Sidney says he will even the score when St. Patrick's day arrives.

Fox has exercised the second option of a contract for five years with Pat J. Flaherty as vice-president and general manager of the New York Red Star Music Company, publishers of Fox song product. New branches in Detroit, Chicago and Boston will be established.

Charlie Hamp has signed for 52 weeks over the NBC network. The high salaried singer will be heard in practically every section of the country except the West, where he has the largest following. Hamp is tremendously popular over the air here.

Josiah Zuro has completed the musical score to be synchronized for the foreign release of "Her Man." This is in accordance with Pathe's plan to release its entire foreign product in silent form with musical accompaniment.

Cherniavsky New Guest Leader at Saenger
(To the Herald-World)
NEW ORLEANS, Oct. 30.—Joseph Cherniavsky, known in California as the Emperor of Jazz, and most famous because of his musical score in the motion picture, "Show Boat," opens at the Saenger theatre Friday. The Saenger is seeking for the new guest conductor of the Saenger grand orchestra. Cherniavsky came to New Orleans directly from Hollywood. For the past three years he was general music director for the Universal studios in California and was responsible for all musical scores in Universal pictures, among them being "Show Boat," which played at the Saenger in June, 1927.

Cole on Southern Trip
Bob Cole, Chicago salesman for Lewis, Manne and Butler, is away on a southern trip that will eventually take him in the West Coast, carrying with him a catalog that includes their new song hit, "What a Fool I've Been to Believe in You." Cole has been in the music business for the last 15 years and was at one time affiliated with Witmark.

Remick Music Corp.
219 W. 46th St. New York City
Reaching a Million Homes
EVERY SONG A TOUCH-DOWN
FOOTBALL FREDDY
(1930 Collegiate Man)
Novelty-Rah-Rah Song
The cheer-leader of 'em all—
The song that makes the boys play.

MAYBE IT'S LOVE
Fox Trot theme from Warner Bros. Vitaphone
"Maybe It's Love" featuring the "All American Football team.

WASTING MY LOVE ON YOU
(Fox trot ballad)
Crashes right thru the line.

IF I COULDN'T BE WITH YOU
(One Hour Tonight)
(Fox trot hit)
Knocks 'em for a goal.

EVERYTHING IS EVEN
Even worse than it was before
(The timely comedy song)
Wins the game with a laugh.

ORGANISTS: Have you received your cue-sheets of "The Tom Thumb" slide novelty featur- ing "Songs They Sing".
Write for it to
Cliff Hess
Special Service Mgr.

Remick Music Corp.
**ORGAN SOLOS**

DICK BETTS (New Haven Roger Sherman) presented another of his pleasing novelties last week for his audience to sing to. This one was entitled "Let's Do Someimitations." and opened with an introductory slide explaining to the audience that they were to impersonate famous Broadway stars. These slides were written in lyric form and sung to the tune "Inspiration." The first song to be sung was "Tell Me You Break My Heart." This was written by a local boy and it naturally got the audience in a singing mood right from the start. "Swinging the Clouds Away" was next played and the audience tried to imitate Maurice Chevalier's poppy way of singing it. The next song was a Yiddish version of "If I Had a Talking Picture of You" as Fannie Brice would sing it. The lyrics were so funny that the audience got a bigger kick laughing than by singing them. The imitation of Helen Kane singing "Confesin'" (with a lot of Roop Rouq Ba Da Quo in it) was well sung and the tongue-twister, played real fast, as an imitation of Floyd Gibbons, had the audience all twisted up. For a final encore Dick pleasantly played "Whispering" and all the audience joined with him in singing it. Betts has a pleasant smiling voice which he uses to good advantage in leading his audiences in the singing, and a personality and playing ability that have made him very popular here.

**ART THOMPSON** (Clarksburg, W. Va., Ritz), Clarksburg's favorite organist, after a two-weeks' vacation (spent in New York City) is back on the job with a very clever "singing" novelty, entitled "An Endowing Concert." The way the audience responds to Art's demands certainly proves his popularity and their happiness at his return. After telling a short story of different ways of lowbrow imitating, records, etc., the solo turns to the singing of the following song: "So Bots My Heart," "Moonlight on the Colorado," "Don't Tell Her What Happened to Me" and "Only a Midnight Adventure." Art was called on for encore, for which he very softly played "The Sidewalks of New York." While playing this number Art told the audience (via mike) of his pleasant trip to New York and of the wonderful material he brought back with him for his future programs.

**WEEK ENDING OCTOBER 25**

**BEST SELLERS WEEK ENDING OCTOBER 25**

No. 1
"Little White Lies"—(Donaldson, Donaldson, Davis & Gamble).

No. 2
"Springtime in the Rockies"—(Villa Moret).

No. 3
"Betty Co-Ed"—(Carl Fischer).

No. 4
"Go Home and Tell Your Mother"—(Robbins).

**ARTISTRY**

"Says He's a Singer"—(Famous).

"I'll Be Blue Just Thinking of You"—(Feist).

"You Are My Music"—(Famous).

"Rube Brown's First Program"—(Remick).

"Gee But I'd Like to Make You Happy"—(Remick, Brown & Henderson).

"Davy & Sue"—(Remick).

"Moonlight on the Colorado"—(Shapiro, Bernstein).

**GREAT "MUSIC" MOVIE**

Somehow in Old Wyoming"—(Joe Morris).


"My Baby Just Cares for Me"—(Mills Music, Inc.).

"Rhubarb"—(Remick).

"For You"—(Remick).

"Rhubarb, Rhubarb & More"—(Remick).

"I'm Ready To Die"—(Remick).

"I Still Get a Thrill Thinking of You"—(Davis, Coots & Engle).

"Goo Goo G'Gee"—(Davis, Coots & Engle).

"Kiss Me"—(Remick).

"Kiss Me Good"—(Remick).

"All the Things You Are"—(Remick).

"I'll Be Blue Just Thinking of You"—(Feist).

"You Are My Music"—(Famous).

"Rube Brown's First Program"—(Remick).

"Gee But I'd Like to Make You Happy"—(Remick, Brown & Henderson).

"Davy & Sue"—(Remick).

"Doss, Coots & Engle).

"Tell Me You Break My Heart"—(Remick, Donaldson, Donaldson & Gamble).

"Thrift Shop"—(DeSyro, Brown & Henderson).

"I Still Get a Thrill Thinking of You"—(Davis, Coots & Engle).

**NEW YORK**

Oct. 30—Suburbs have recently in- troduced "DeSyro, Brown and Henderson song, "So Beats My Heart for You," in their "Street Singer," which is now on the road. The song made its debut in "Rah Rah Dance," a collegiate musical comedy, featuring Fred Waring.

**MONTREAL**

Oct. 25—Immense crowds turned out for the introduction of the "Greatest Show Idea" at the Capitol Theatre here, on October 11 by manager Harry Dano, the program comprised a stage revue, stage band, pit orchestra and film attractions. The new policy had been delayed one month by the strike of Montreal musicians but difficulties have been smoothed out. Jack Arthur, of Famous Players Canadian Corporation organized the stage presentation which was called "Hello Montreal." Maurice Pallett is master of ceremonies and Guilloue Apollini is conductor of the concert orchestra. The film feature was "Love in the Rough." There was no advance in the price scale.

**“SO BEATS MY HEART” PUT IN “STREET SINGER”**

**NEW YORK**

Oct. 30—Suburbs have recently in- troduced "DeSyro, Brown and Henderson song, "So Beats My Heart for You," in their "Street Singer," which is now on the road. The song made its debut in "Rah Rah Dance," a collegiate musical comedy, featuring Fred Waring.
THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Paging Toby Durali

WILL YOU AID ME IN LOCATING G. G. Durali, the Exhibitor of the pastry and the “Country Store” under a more modern title, “Toby Durali’s Gift Show.” He and his wife work together in putting on this “Gift Show.” Her name is Kathern Durali. He advices me to write to Richardson, WRR, Dallas. They travel together in a blue model “A” Ford coupe.

I believe he is working somewhere in West Texas as it is his favorite territory, and Wichita Falls is his home town.

Would appreciate anyone knowing his whereabouts writing me collect.—Thos. J. Simmons, Manager, Ritzo theatre, Morrilton, Ark.

Thanks to Richardson

I WISH TO EXPRESS TO YOU AND your wonderful magazine on behalf of the members of Local 279 IATSE and MPMO of Houston, Texas, our sincere thanks for having heard such a wonderful lecture on projection given by your Mr. Richardson, who possesses such a wonderful knowledge of projection.

Our only regret is there are not more men in the field today who take the interest of the projectionist, and manager at heart as Mr. Richardson does.

We sincerely hope to have the pleasure of hearing Mr. Richardson again and often.

With the best of luck and good health to Mr. Richardson, and your wonderful magazine.—Frank Cooper, Secretary and Treasurer, Local 279, Houston Moving Picture Machine Operators Protective Union, Houston, Texas.

Those House Records

I HATE TO BE OBNOXIOUS AND INQUISITIVE, but being only a dumb exhibitor, there are some things I can’t understand. When the Roxy theatre in New York first opened, the trade papers reported that every inch of space was filled and many turned away the first week. Since then, about every month or two, some big picture comes out with a big announcement that it has broken all existing house records at the Roxy. Now, I am doubting no one’s word, but I am just curious as to where these extra customers sit or stand. Really these smart advertising experts shouldn’t take advantage of us rubes that way; “it ain’t right, it ain’t.”

Now for a few reports on the stuff that has been shipped to my town under the heading of “features.”

The Border Legion (Par) is a wonderful Western “shoot,” but they sold it to me for a feature. Runs all of 38 minutes. Richard Arlen starred, but Jack Holt makes him look weak. Has some handy action in it. Fay Wray is pretty, that’s all. Hit the Deck (RKO): I got this too old, but it is good. Jack Oakie is getting very popular in my town. We need some better “technician” stuff in it. Very good. Parade of the West (U): medicine show, and circus atmosphere. Very good but needed a little more action. Great riding of stunt and wild horses are varieties in it. Ken Maynard draws well and is well liked. Good for small towns. The Headhunter (WB): lots of fun for everybody but the poor exhibitor, as it will not draw. Good comedy. Patsy Ruth Miller and Edward Hor- ton couldn’t get credit here, nobody knows ‘em. Midnight Mystery (RKO): dandy mystery picture. They must see it from the first to appreciate it. Drew fair and pleased very well. Betty Compson great. Lowell Sherman might have been a star on the stage but on the screen, he just doesn’t appeal. Roy Rong Ranch (U): Hoot Gibson gets over some nice comedy in this but it needs some more action. Please and drew good on Saturday. In the Headlines (WB): good picture. Did not draw, I don’t know why, but it didn’t. Shooting Straight (RKO) with Richard Dix. Dix is great in this. There’s a fight in it that will raise them off their seats. Mary Lawlor very appealing. Drew well and pleased.—L. L. Levy, Iris thea- tre, Kerens, Texas.

Wins Sunday Shows

HERE ARE a few reports on some pictures played recently: Way Out West (MGM): a dandy, one of the few small town pictures possible to obtain. One of Haines’ best. Madame Sansone, a good picture done on an elaborate scale. Night Work (P): a good program picture with the customary smut the producers think they have to put in a picture to make it click. Call of the Flesh (MGM): this would make a good Sunday show. The title would lead you to look for something hot. Just the opposite. “The Call of the Flesh” was the call of the boy to the girl in the convent.

We have just finished a Sunday show election and won by fourteen votes.

I promised to do my best, and to date in the best and election I have ever had. This is some order. If you do not have Sunday shows try and find some good pictures you would date, and see how many there are which are as good. How they ran in the last dozen used in which there was no boom or asked women. Even the comedies are getting full of the same stuff.

Why not, when the Herald-World reporters give a review on a late picture, have them state whether it is a suitable Sunday show for the smaller towns or not. We have nothing to go by only the reviews and the press books and who would believe what a press book says. We find that if off my chest and whatnill good does it do to kick anyhow. Guess I’ll just go to the show and see whether the styles in bloomers and home brew have changed since last night.—John Conser, Sun theatre, Sargent, Neb.

Too Many Big Ones?

HERE ARE SOME PICTURES I WOULD like to report on. King of Jazz (U), a 100 per cent picture in every way. Too big for towns of this size. Did not draw, over their heads. They have killed the big pictures. Too much of a good thing in a short time. They have to be used. All flop at the box office. Both Pleading Around and Flirting Widows (F-N) are good program pictures, but they have got to be bought at the old silent picture prices in order for you to play even on any of them. The Shadow of the Lane (Par) is a good program picture. So is The Big Ford (Par). White Hell of Pitz Palu (U) is a good freak picture but has no drawing power. Alias French Gertie (RKO), a mighty good program picture. Illusion (Par) is a program picture sold as a special. It’s a fair program picture but is the poorest special we ever played.—Bear Silver, Silver Family theatre, Greenville, Mich.

Essential in Keeping Up

THE BEAUTIFUL PLAQUE WAS RE- ceived a few days ago. Have been so busy telling and displaying it that I have neglected you who honored us with it.

We have only a small theatre but we are confident that our plaque is “good as the best and better than the rest.”

I have been in the show business just a year, and the first thing I did as a showman was to subscribe to the Exhibitors Herald-World, and am always waiting for the next copy as I think it is really essential if you want to keep up with the news. T.E. Archambault, Palace theatre, Holgate, Ohio.

Bigger Towns Hurt

HERE IS A REPORT ON THE SQUEALER (Col), with Jack Holt, Dorothy Revier and Dasy Lee. Holt to my mind is the best star in the business in the he-man roles. In his picture he is immense, and the picture is good entertainment. What the average audience wants is action and less dialog. They are dialoging them to death and it certainly is not getting by. Only an exceptional picture will stand it, like “Holiday.” The problem with the small town exhibitor is to keep his Sunday audiences at home. The grass always looks greener over the fence, and that hurts the live film which is again being pushed. How many of us own in the last dozen used in which there was no boom or asked women. Even the comedies are getting full of the same stuff.

When not, when the Herald-World reporters give a review on a late picture, have them state whether it is suitable for small towns or not. We have nothing to go by only the reviews and the press books and who would believe what a press book says. We find that if off my chest and whatnill good does it do to kick anyhow. Guess I’ll just go to the show and see whether the styles in bloomers and home brew have changed since last night.—John Conser, Sun theatre, Sargent, Neb.

Once Was Once Too Many

I HAVE A REPORT TO MAKE ON ONE picture, The Case of Sergeant Grischa (RKO). Listen, boys, don’t play this picture, because it is terrible. Of all the pictures we have played, this is the worst. Had it bought for two nights but only played it one. And to tell the truth, that was one night too many. When the few people who didn’t see it came out of the theatre I felt like hiding. I was too ashamed to face them. Boys, take my advice and don’t play the picture. Too bad they wasted the film to make it.

But they had wasted a little film with what RKO calls pictures and comedies. The one real comedy we used the same time was just as bad as the picture. The “great” RKO tries to tell you about their good pictures and comedies, but they are few and far between Sunday audiences to the larger cities. The same thing is true in the mercantile business, but what the merchant doesn’t sell today he has a chance to sell tomorrow, and that is not true of the theatre business.—Columbia theatre, Columbia City, Ind.
Mail Order Bargains

WE UNDERSELL THEM ALL—BRAND NEW MERCHANDISE—FACTORY TO YOU. Acoustical Felt, 29¢ sq. yd. Da-Vein Tissue Carpet, 3¢ per sq. ft.; Daurelyn Fireproof Drapes, 4¢ sq. yd.; W. E. Approved Sound Screens, 3¢ sq. ft.; Sound Mixers, $19.95; Sound-On-Film Heads, $198.60; Photoscopic, $14.95; G. E. Exciter Lamps, 98¢; Optical Systems, $29.90; Head Amplifiers, $29.60; 1/2 h. p. Synchronous Motors, $29.30; Turntables, $175.00; Exciter Amplifiers, $49.50; Samson-Pam 19 Amplifiers, $69.15; Audak Tuned Pickups, $33.91; Standard Audak, $17.91; Weight-DeCover Horns, $17.64; Giant Exponential Units, $46.35; Constant Faders, $13.90; Jensen Speakers, $17.80; Exponential Horns, $48.80. Bargains. Demonstrators, Rebuilt Booth Equipment, Projectors, Arc Retreat. Write us your needs. Address Service-On-Sound Corporation, 1600 Broadway, New York City, New York.

TWO PERFECTION LOW INTENSITY LAMPS $235.00. General Electric low intensity generator $175.00. Two Simplex rebuilt double hearing machines like new with Perfection low intensity lamps $350.00. With new Strong Junior low intensity $997.50. One Powers 6h, rebuilt with new Vitadisc turntable, Samson amplifier, two speakers everything complete for sound $375.00, with Powers mada lamp and regular $450.00. Sound on film heads complete for Powers or Simplex $500.00. Vitadisc turntable complete with pickups and fader $75.00. Samson Pam No. 35 amplifiers $75.00. Large 3/4 H. P. Fidelity synchronous motors $50.00. Audak professional pickups $37.50. Exciter lamps $12.50. Mada regulators $37.50. Half size lenses $25.00. New matched quarter size lenses a pair $12.50. Sure fit parts for Simplex and Powers discount 10%. National Carbons discount 10%. Rectifier tubes 15 amperes for Strong or any 10 amperes rectifier $13.50. Da-Lite Screen coating large bucket $3.50. Low intensity mirrors 7 in. $5.00, 8 in. $14.00. Mada projection globes for any machine discount. Devry sound machine 16mm with Elma and records $150.00. Write or wire us your needs. Oldest independent theatre supply house in America. You take no chance when you buy from the Western Motion Picture Company, Danville, Illinois.

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FOR LEASE—exceptionally light and attractive store and second floor units from 1,400 square feet to 5,000 square feet at moderate rentals. Very desirable for film companies, exchanges, supply and equipment dealers. Vault facilities available. If required. Four blocks south of Jackson Boulevard. Excellent transportation and good parking facilities. For further information apply.

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Theatres for Sale or Rent


OWNER OF BUILDING WILL LEASE THEATRE to responsible party with all equipment. Two years old. Everything new: 1931 DeForest Sound-On-Film, 650 seats. Address Ritz Theatre, 2323 West Seventeenth Ave., Gary Indiana.

THEATRE FOR SALE—Wonderful opportunity—real money-maker. Mr. Showman, if you want a real location, better hurry and investigate this. Address Ideal Theatre, Fremont, Michigan.

TO RESPONSIBLE PARTY—TWO YEAR OLD MOTION PICTURE HOUSE. South Side of Chicago —300 seats—well equipped with sound—reasonable rent. Address Box 316, Exhibitors Herald World, 407 S. Dearborn St., Chicago, Illinois.

THEATRE FOR SALE—Modern; 600 seats; sound-on-film equipment; Sunday town; no competition; 4,000 population; Bijou Theatre, Abingdon, Illinois. Address owner: S. E. Pirrie, Jerseyville, Illinois.

FOR SALE—250 seat theatre, perfect sound, 1,000 population, good payroll. Address Rosy Theatre, Cyril, Oklahoma.

THEATRE OWNERS wanting to sell, send all particulars to Albert Goldman, 5 South Wabash Ave., Chicago, Illinois.

IN SOUTHEASTERN MISSOURI. A live wire town. No competition, tickets, equipment and fixtures in first class condition. Lease or sell building. Address Box 236, Houston, Missouri.

Positions Wanted

HOUSE MANAGER NOW EMPLOYED DESIRES CHANGE, preferably with chain. Present position for 15 months. College graduate, age 23, married, thoroughly experienced in advertising and exploitation. Can take complete charge or open house. Address Box 599, Exhibitors Herald World, 407 S. Dearborn St., Chicago, Ill.

ARIZONA—NEW MEXICO EXHIBITORS—A YOUNG MAN, experienced sound projectionist desires change—best of references—extraordinary references willing to work full or part time. Address E. F. Stahl, c/o the Kaufman theatre, Montpellier, O.


PROJECTIONIST 5 YEARS—EXPERIENCE ON WESTERN ELECTRIC and other sound equipment. State salary. Go anywhere. References. Address Wayne Smith, 4363 Lockwood St., Los Angeles, California.

THEATRE MANAGER WHO REALLY KNOWS HOW—Desires a change. Must give two weeks notice. Address Box 518, Exhibitors Herald World, 407 S. Dearborn St., Chicago, Ill.

Help Wanted

LIVE DISTRICT REPRESENTATIVE WANTED—One familiar with theatre trade preferred, though unnecessary. Unlimited financial possibilities. Address Hammill Co., Box 524, Birmingham, Alabama.

Equipment for Sale

MOVIEPHONE TALKING PICTURE EQUIPMENT FOR SALE. Two machines including two stage amplifying horns and one box horn set up for Powers 6A and Simplex Machines. Sale on account, paid for. Price complete, $450. Address C. O. Littlefield, Whitman, Mass.

BARGAINS IN NEW AND USED EQUIPMENT. Disc talking equipment, double channel amplification, special synchronous motor drives, cheap for quick sale. Lenses, reeds, film cabinets, screens, at big discount. Used Powers and Simplex projectors. 3 unit ticket register, Butterkist Popcorn machines, Proportional Movielite apertures cheap. Write us your needs. Can save you money. Address Box 511, Exhibitors Herald World, 407 S. Dearborn St., Chicago, Ill.

ADDITIONAL CLASSIFIED ADVERTISING ON FOLLOWING PAGE
Your Classified Ad Will Do the Work

Exhibitors Herald-World has helped hundreds of Theatre owners in solving many a problem. The classified advertising department has placed organizers all over the country, has helped in obtaining equipment, in selling equipment, and in solving many another problem that seemed difficult. The rates are but 10¢ per word payable with order, 10% discount if run for 3 insertions. See this week’s classified pages. Maybe you are in need of something that is being advertised this week. The cost is small, the results are great.

 Classified Ad Dept., Exhibitors Herald-World, 407 So. Dearborn St., Chicago, Ill.
CHICAGO PERSONALITIES

By JIM LITTLE

A MOST timely example of what the theatre manager may do to establish good will and aid in a worthy cause is the benefit show which will be held at the Adelphi theatre on North Clark street, Chicago, from November 2 to and including November 8. One-third of the receipts of the theatre for the week will go to charity and relief for the unemployed. It was planned by the Rogers Park-Clark Business association, in cooperation with Ludwig Susman, manager of the house, and the neighborhood paper.

In order to induce the residents to attend the theatre during this period, and to help in making the fund as large as possible, merchants will donate prizes to the holders of lucky coupons which are given away with every admission ticket. More than 200 prizes have been donated, which are displayed in the lobby.

At first, Mr. Susman contemplated giving one benefit performance, but he decided to give it for the entire week. Feeling that proceeds would be at least tripled, and more would have an opportunity to help. A box for contributions will also be placed in the lobby, and those who wish to give more can place it there.

A committee has been chosen to take care of the fund, including several bank officials and prominent business men of the neighborhood. Each day, a third of the day’s receipts will be taken and put into the fund, which will be deposited in a bank.

And now, did you ever hear of a “dawn preview”? Once upon a time, we used to get up occasionally and see the sunrise, or else was already up before we had — well, anyhow, this “preview” is of the motion picture variety, and it was conceived, and probably dedicated, by a theatre in Oklahoma. Everybody that went could go in an automobile if they chose, and hot cakes and coffee awaited them when they got to the theatre, at the hour of — it doesn’t seem possible — 5:45 a.m. and then the show would be over by 7:30, and they could go to work. We wonder what would happen if one of those previews were scheduled for this town.

Viola Braun, who has a smile that — well, it’s a very lovely smile, and who is known to everyone on the Row as “Vi,” is now office manager and assistant to the secretary of Local No. 666 of the International Photographers of the Motion Picture Industry, with headquarters at 1027 South Wabash. Vi, as you all know, played guardian to the switchboard at the Pathe Exchange for some time, and we’ll be willing to bet the voice that floated over the wires will be badly missed by those who have occasion to phone Pathe.

Road-Show Pictures of Chicago have bought an original story entitled, "Exodus," which will be produced under the tentative title of "All Faces West." This picture will star Ben Lyon and Marie Prevost, and in the cast are included Russell Simpson and other well-known players.

L. F. Goetz and Albert Dezell left last week for New York to take charge of the production and the talking and sound sequences. It is understood that the film will be recorded on Western Electric equipment. It is also understood that the picture will be released under the definite title of "Over the Ground." * * *

In taking over the Woods theatre, the firm of Jones, Linick and Schaefer re-enter the motion picture field after an absence of several years. This organization has been identified with theatrical entertainment of one type or another for over a decade, among them being McVickers, which was subsequently sold to Pablix.

It is reported that the Woods will continue to operate as a continuous first-run picture house, presenting features, news reels and short subjects. We understand that negotiations are now under way which will undoubtedly materialize in the presenting of several outstanding pictures at this theatre in the near future.

Harry Ross, founder of the Federal Theatrical Accounting Service, with offices located in the Palmolive building, has announced the opening of branches in New York, Albany, Boston, Buffalo, Cleveland, Cincinnati and Pittsburgh, which brings the total of branch offices in full operation up to 11, those in Chicago, Milwaukee, Detroit and Indianapolis completing the list.

At present, the organization is employing over 1,000 "checkers," although this does not include a corps of "inspectors" who are constantly supervising the work in the field, thus making a regular Amos ‘n Andy "check and double check." It seems as though the growth of this new system is a tribute to its worth, its present status having been attained since its inception last August. We should like to extend our compliments to Mr. Ross.

Now that Metro-Goldwyn-Mayer has completed its move, and is more or less settled at its new quarters (the old quarters of Paramount) but old in point of time only, not in appointment, Educational has got the moving spirit, and contemplates moving down a floor into the space vacated by M.G.M. It seems to us that we heard something about Universal getting ready to consolidate itself in a new location, but so far, nothing definite has been stated about it.

So that will make one less floor for us to go up to see — but we might put it this way, that Fred Martin is slowly coming down to earth, and that maybe some day he will get off his high horse and write things that are equally good. We asked him for way back — well, it’s far too back to mention. But Fred is pretty busy, so — anyhow, we wish he would write it.

The Marquette theatre has gone and dollyed itself up with Western Electric.

Elmer Stepanek, owner of the Lyon theatre, has installed RCA sound equipment.

Charles House, who spends most of his time at the Midway theatre in Rockford, Illinois, was a visitor to Film Row last Monday morning, and he seemed as carefree and jubilant as he was last year. He’s unusual with him, but he seemed more so than usual, and the answer is this. His mile wide smile was due to the fact that "All Quiet on the Western Front" had broken to bits a record of 12 years’ standing at the Midway. No wonder he appeared jubilant.

Manager John J. Clarke, of Pathe, announces the appointment of Sam Edelman as a member of the sales force in Chicago. Sam is well known along the Row, where he has made a host of friends with his cheery manner and smiling good humor.

Alvo, Charles Delaney is now sales manager but has been promoted to that position after having served on the Pathe sales force in both the city and country territory for the past five years, during which time he has made many friends.

Harry Graham, who was recently appointed to the local sales force of Universal, has been promoted to assistant to E. T. Gomersall, Central Division manager for Universal. Graham left immediately for St. Louis, where he plans to spend a few days.

Harry Lorch, former division manager for Pathe, has been chosen as Western Sales manager for Universal, succeeding Harry Taylor. Harry dropped into Chicago about a week ago for a conference with "Peck" Gomersall.

George Levine, Universal’s branch manager in Milwaukee, waxes enthusiastic every so often, and this time his enthusiasm is tempered with a bit of wit. He tells us that the title of the Universal serial, "The Indians Are Coming," is decidedly wrong. It should be, "The Indians Are Sold" — and then he goes on to explain the fact that the entire Fox Midwest circuit has booked the serial solid for all of its theatres.

And now that we’ve devoted three paragraphs to Universal, we might as well add one more, and that may be dropped into town so that he could drop right out again, but, he didn’t get out so quickly that we couldn’t catch a glimpse of him. And what a glimpse! We couldn’t for a minute tell whether it was Fred or Beau Brummel himself, but fortunately he was smiled, and — well, there isn’t another one like it. Fred was off for New York, and we understand that Charlie sent him a telegram, to ask for second run of a new serial.

The Chicago branch of General Talking Pictures Corporation has moved its offices to 1155 South Wabash avenue. We understand that the Chicago territory has proven exceedingly productive of business on Domestic equipment, and much of it is no doubt due to the able management of Bert Rosenberg. During the past six months of August and September, 104 installations in this territory have been chalked up, which, we should say, is an excellent record.
The Public Wants Color

*These positive films supply it,*
*through beautiful, over-all tints—*
*at black-and-white cost*

THE public’s appetite for color has been whetted. Colored pictures are the cream of the show.

With Sonochrome Tinted Positive Films *any* picture can be made in delicate, atmospheric, over-all tints that help to express every turn of the plot....to bring out the prevailing mood of the picture. And this color costs nothing extra....for the Sonochrome price is the same as that of ordinary, black-and-white positive.

Sonochrome reproduces sound faithfully....of course. It’s designed particularly with that requirement in mind.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood
“WAR NURSE” THRILLS $2 CROWDS AT ASTOR, N. Y.
Roadshow Engagement on Broadway Gives Audiences Woman’s Side of War in Romantic Drama!

EXHIBITORS

HERALD

WORLD

MARIE DRESSLER AND WALLACE BEERY in "MINT AND BILL"

LOOK!
WE put THEM both TOGETHER THEY spell MAZUMEH!
A word that MEANS money TO YOU!

MARIE DRESSLER alone! Great!
WALLACE BEERY alone! Great!
But TOGETHER! OH BOY!

METRO-GOLDWYN-MAYER
YEAR IN AND YEAR OUT!
THE INQUIRING REPORTER VISITS HOLLYWOOD!

—he finds the Metro-Goldwyn-Mayer Studios the busiest spot on the West Coast. Here are a few of his observations:

JOAN CRAWFORD
will thrill her fans in a new character in "WITHIN THE LAW." She stars soon on "DANCE POOL DANCE."

TIBBETT-MOORE
in "NEW MOON." Naturally the industry awaits this Big One with intense interest. Lawrence Tibbett, Grace Moore, are a revelation. Watch!

DRESSLER-MORAN
have the season's surprise comedy as their follow-up to "Caught Short." It's "REDUCING." Charles Riesner directs again!

RAMON NOVARRO
has Arthur Schnitzler's "DAYBREAK" underway. It's a strong romantic drama. Original music by Oscar Strauss!

GRETA GARBO
will top "Romance" with her next talkie "INSPIRATION." Clarence Brown is directing and Robert Montgomery plays opposite her!

NORMA SHEARER
is working on "STRANGERS MAY KISS." Ursula Parrott's new best-seller. She wrote "The Divorcee."

WALLACE BEERY
in "THE SECRET SIX." Has a characterization better than "Butch" of "The Big House." George Hill directs again.

When all is said and done—when the year's reckoning is made—the name that leads the industry is

METRO GOLDwyn MAYER YEAR IN AND YEAR OUT!
We have caught the thrill of world events for a score of years and have presented them to you in graphic realism. This has been done by reason of far-flung man power, restless speed and the ability to see and depict only the big, the significant, the entertaining... The pioneer of all news reels has seen all—and you have seen all through its eyes... We pledge a continuance of that service which has brought good fortune to you and the honor of leadership to us.

Thank You!
EVERY INCH A LAUGH!
ABIG Event in any show year!
A brand new all-talking Harold Lloyd comedy production. This year more than ever. Because Lloyd’s latest, “Feet First”, has everything the millions of theatre-goers want.

More thrills than “Safety Last”.
More laughs than the funniest Lloyd picture you can remember. It’s the Monarch of Mirth at his box office best.
YOU triple your theatre’s normal drawing power when you play Harold Lloyd. You get all your regulars. Plus the crowds that only come to see the screen’s very best. Plus the kids. Here’s one show your bank-roll can’t afford to do without. Get in touch with your Paramount representative and arrange bookings now!
HAROLD LLOYD
IN
“FEET FIRST”
Produced by HAROLD LLOYD Corp. A PARAMOUNT Release.
Victor McLaglen in
A DEVIL with WOMEN

with
Mona Maris
Humphrey Bogart
Luana Alcaniz
Directed by Irving Cummings

Make love and run away—
You'll live to love another,
another day.

Sprightly romance of much love and some adventure down near the equator where blood runs hot.

Vic tries his arts on the raven-haired, dark-eyed senoritas, and how they like it!

Blondes are nice, but those Spanish brunettes know every part in the orchestra of love.
A mighty melodrama dressed in Pathé's inimitable "BIG HIT" style

BILL BOYD

in The Painted Desert

Directed by HOWARD HIGGIN
Produced by E. B. DERR

with HELEN TWELVETREES and WILLIAM FARNUM
Especially selected for Pathé's "BIG HIT" schedule

A Predestined box office smash

Constance Bennett
in Sin Takes a Holiday
with Kenneth MacKenna

Directed by PAUL L. STEIN • Basil Rathbone and Rita Le Roy
Produced by E. B. DERR
IN THE BIG MONEY CLASS
WITH ALL QUIET ON THE
WESTERN FRONT!

EDWIN CAREWE'S
RESURR
UNIVERSAL
The World's Most Dramatic Love Story!
with John Boles and Lupe Velez
and thousands of others.
Presented by Carl Laemmle
and produced by Carl Laemmle, Jr.

ECTION
FIRST IN FIRST RUNS EVERYWHERE
Elected!

Ambassador of Prosperity

BROKE THE WEEK END HIGH AT

WARNER BROS.
HOLLYWOOD THEATRE, N. Y.
at $2.00 TOP!

“Skinner in ‘Kismet’ scores triumph.”—American.
“Finely wrought audible version of Edward Knobloch’s successful stage contribution.”—Times.
“An artistic achievement of note.”—Film Daily.
“A talkie treat for those who like their pictures different.—News.

LORETTA YOUNG
MARY DUNCAN
DAVID MANNERS
SIDNEY BLACKMER
A JOHN FRANCIS DILLON PRODUCTION
Warner Amalgamation—
Sam Morris announces centralizing of sales forces of Warner Brothers, first National and Vitaphone Varieties in United States and Canada—Claude Ezell heads Eastern section; Ned Depinet in charge of Western—Moray Heads Varieties Sales.

Hays and Academy
Unity of industry is vital to progress, says Will H. Hays at Academy banquet—says industry has junked more gold than it has placed in treasury, in elevating standards—MGM and Universal each win three of eight annual awards of Academy.

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United Artists declares war on Fox West Coast Theatres, charging monopoly—Fox spends nine millions since May on improving theatres.

Fox decision to eliminate stage shows in seven theatres indicates close margin on which houses are operating.

Loew's, Inc., shows increase of three millions in net profits for fiscal year—Wehrenberg replies to charge of St. Louis MPTO apathy.

MPTO opening convention in St. Louis—Paramount kicks over traces on protection at New Orleans—Columbus zoning plan summarized.

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Advertisements

The Artist-Exhibitor

When Will H. Hayes told the Academy of Motion Picture Arts and Sciences that "this is an industry made up of artists," he likely was referring particularly to those engaged in production, as the occasion was the presentation of the Academy awards to eight organizations and individuals for outstanding work in the past year in the making of motion pictures.

The phrase can be applied equally aptly to the field of exhibition. The successful exhibitor is himself an artist. He, as is the case with each of the winners of the Academy awards, is not satisfied with doing a good job but must do a better one. In so doing he is "never for a single instant content with accepted standards, but must work out each problem in accordance with some inner compulsion which bids him do more than is expected of him."

Such an exhibitor is personally interested in the education of public taste to even higher standards of motion picture entertainment than the industry has achieved. He is more than willing to show a picture which may not have the direct "box office value" of another available production but is certain to enhance the future welfare of the motion picture business in general, and several worthy motion pictures in this category have been produced by far-seeing leaders in the past year.

This successful exhibitor welcomes and lends his active support to the Production Code. He follows the spirit and letter of the Advertising Code as well, in exploitation of the programs of the theatre in his charge. In both cases he is cooperating with the leading minds in other departments of the industry to produce and sell product of an even better grade than the public itself demands.

Exhibitor organizations can play an important part in these progressive developments. Subjects of this nature constitute appropriate topics for discussion and action at the annual convention of the Motion Picture Theatre Owners of America, now about to go into session at Philadelphia.

The proposed establishment of a rotating committee of exhibitors at Hollywood, who would be ready to consult with the producers in the furtherance of quality in motion pictures, is an important phase of the same topic. The exhibitor can help and the artist-exhibitor will help.

Trend in Architecture

There are numerous signs that an increased portion of the activity in theatre construction during the next few years, at least, will be concerned with remodeling. Not only may we expect a great deal of minor structural changes and refurbishing, but it seems quite probable now that we shall see more remodeling projects than ever reach major proportions, constituting in an unusually large number of instances complete transformations.

Sound has already proved a potent stimulus to remodeling, not only in those parts of the theatre immediately involved in the new mechanisms, but generally. This influence will continue to exert itself. The business of adapting the theatre to sound at first had to be transacted quickly, and, as might be expected, speed did not always permit satisfactory thoroughness. We constantly see in reports of the openings of new theatres, the statement that the house was "designed for sound." What of those others designed before sound came? Competition with these new ones "designed for sound" is today, and will continue to be for some time, a factor promoting the remodeling of theatres.

Besides this factor, there is wider film, with its effect on the projection room; there is also wider screen, demanding new conditions at the front of the auditorium. And there remains still another influence that present tendencies indicate may eventually have considerable effect.

This latter is the new and essentially different architectural style to be noted more and more in theatres of recent construction. Having its basis in modern architectural elements, it is being developed with specific regard for the theatre presenting audible motion pictures. And since it employs decorative details as well as structural lines especially favorable to accurate sound reception, and since it relies on paint and flat surfaces instead of expensive materials, this style permits the creation of an imposing theatre at reduced cost. That the increasing adoption of this architectural manner will tend greatly to render the older styles more or less obsolete, is possible.

Change, of course, is something the motion picture industry is used to, and though industrial organization must try to keep it from being revolutionary, change should be welcomed. It is the fruit of development, without which any industry must go backward. The increase in the amount of remodeling that now seems so likely, will be only an inevitable result of the general advance of motion picture entertainment.

The Election Is Over

Business men generally will draw a sigh of relief that the election is over. Six weeks were consumed in orators assuring the country that the "other" party would bring panic if elected.

Optimism is again asserting itself. Here and there are unmistakable signs that business is again on the upgrade. This seems especially true of the theatre business, now that the best of the season's product is starting to reach the exhibitors.

Organized efforts can be expected in every community to fan the spark of confidence into a real flame. The theatre owner should stand ready to take a prominent part.

Martin J. Quigley, Publisher and Editor

Exhibitors Herald-World

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$9,000,000 Spent by Fox on Improvement Of Houses Since May

Balance of $20,000,000 Budget to Be Used by Spring of Next Year

(Special to the Herald-World)

NEW YORK, Nov. 6.—Fox Theatres Corporation already has expended $9,000,000 of the $20,000,000 appropriation voted last May by the board of directors for the purpose of reconstruction and alteration in the theatres of both the West Coast and Eastern divisions.

The remaining $11,000,000 is now being used in a similar program scheduled for completion in May, 1931.

Twelve Theatres Reopened

Harley L. Clarke urged the appropriation following the announcement of the Fox corporation in May as an expression of confidence in business conditions. Despite the fact that West Coast comprises 1,000 theatres and the eastern group only 300, half of the $9,000,000 has been spent in the East. This is due to the large number of houses acquired in this division, many of which required almost complete reconstruction. Approximately twenty theatres have been reopened in the area within recent weeks, following installation of new sound equipment where necessary, acoustic devices, cooling systems, and the like.

Plans Drawn for Three Houses

Within the past week Clarke has been conferring with Oldknow and Arthur in Chicago relative to further plans for expenditure of the balance of the appropriation. Fox officials report that in every case where a theatre was closed for a period, due either to lack of business or necessity for repairs, the box office since reopening has gained considerably in comparison with the previous figures. Plans already have been drawn for three new Fox houses, located at Hackensack, N. J.; Maysville, Ky.; and Salamanca, N. Y., with construction well on the way in Hackensack.

2,500 Houses Have Chance To Reopen with Improving Conditions, Declares Bunn

(Special to the Herald-World)

NEW YORK, Nov. 6.—Two thousand five hundred theatres now closed have "a possibility of reopening," according to C. W. Bunn, general sales manager of Electrical Research Products, who has just completed a national survey, which, in report form, shows conditions in the amusement field adjusting themselves in an orderly manner.

That economic conditions are improving is indicated, according to the survey, by the fact that payments on credit accounts are being made maintained surprisingly well in view of financial conditions. Theatres equipped to give quality reproduction, the report says, are in a position of doing even bigger business than a year ago.

Bunn's survey, the report states, showed less than sixteen thousand theatres in operation.

DeForest Sues WE, Erpi and Otterson

For $2,520,000; Foiled Fox Deal, Charge

(Special to the Herald-World)

NEW YORK, Nov. 6.—Western Electric, Electrical Research Products and John E. Otterson, president of the latter organization, have been named defendants in a suit for $2,520,000, brought in the New York supreme court by Lee DeForest, who charges that "the defendants wrongfully, knowingly, intentionally and maliciously dishonestly engaged in a conspiracy going through with an agreement to purchase the DeForest equipment for the sum mentioned in the suit for stock in the DeForest Phonofilm corporation."

The complaint states that previous to September 23, 1926, DeForest and Fox had entered into an agreement whereby Fox was to purchase certain stocks in the Western Electric company and was to employ the inventor for ten years at $30,000 yearly. The complaint is based on the charge that the deal was not consummated because the defendants represented to Fox that DeForest did not control or own the patents which he purported to assign to Fox, with his stock sale, but that such property was in ownership and control of Western Electric.
Publix Kicks Over Traces on Zoning Plan Outside New Orleans

Fact of Not Providing Protection in Towns Under 20,000 Is Believed Cause—Columbus Zone System Approved

By Special Correspondent to the Herald-World

NEW ORLEANS, Nov. 6.—Rejection of a suggested plan for protection for the country districts by Paramount Publix after it was understood that the plan met with approval of all parties, comes as a surprise.

The Louisiana Allied Association had endorsed the plan, which called for a maximum of 30 days protection on all cities of 20,000 or over, within 40 miles.

Towns under 20,000 received no protection. It is understood Paramount Publix would have accepted the plan if a concession had been made to extend the same protection to towns under 20,000 in which Publix had affiliated houses.

PARAMOUNT, however, has signed a contract with Bercson Brothers’ State theatre, Bogalusa, La., a firm with which it was having a misunderstanding.

E. J. Bethancourt, president of the L.A.A.P.A., is reported to be especially to discuss protection in the country and approved the suggested plan.

While the matter of protection on second runs in the city and of protection on first runs in the country is still unsettled, local exchanges are doing their selling and at least one theatre—United Theatres, Inc.—is buying.

Present protection is granted under the new contracts, with a statement that any plan which may meet with the approval of the majority of exhibitors and exchanges will supersede the present protection.

But while United Theatres, Inc., is buying and receiving the sixty days protection it was receiving heretofore, Louisiana Allied is apparently holding back. The latter group operates all second run houses, independently owned, and in matters of zoning follows the houses operated by United. Hence its refusal to accept 60 days protection for pictures playing United houses.

Columbus Zoning Plan Agreed Upon

By Special Correspondent to the Herald-World

COLUMBUS, Nov. 6.—Protection ranging from thirty days over eight towns to fourteen days over two others (Circleville and West Jefferson) have been agreed upon by United Columbus under the plan agreed upon by the committee of exhibitors and distributors.

Dayton first-runs have fourteen days, other eight towns and seven days over three others. Sixty days grace is granted exhibitors in the event that the plan interferes with “the recognized practice of an exhibitor” in such a way as to prevent his immediate adoption of the new system.

Following is a résumé of the plan:

COLUMBUS: Thirty days protection given first run theatres from end of run over theatres in Westerville, Grove City, East Columbus, West Jefferson, Worthington, Reynoldsburg, Canal Winchester and Plain City.

Fourteen days protection over Circleville and London.

Delaware, Lancaster and Newark shall not play pictures prior to Columbus, but pictures shall be available to them on the days on which they are first shown in the first run theatres in Columbus.

DAYTON: First run Dayton theatres to have seven days protection from the end of run over Troy, Piqua and Xenia. Pictures to become available to Sidney, Ohio, at the same time they are available for Troy and Xenia.

First run Dayton theatres have fourteen days protection from end of run over Tipppecanoe City, Franklin, Jamestown, Osborn, Gettysburg, West Milton, Miamisburg and Covington, Ohio.

Thirty days protection from the end of run over Westley.

SPRINGFIELD: First run Springfield fourteen days protection from end of the run, pictures located in Urbana, New Carlisle, Mechanicsburg, Cedarville and South Charleston.

Thirty days protection over Yellow Springs.

PORTSMOUTH: First run theatres in Portsmouth have thirty days protection over subsequent runs and the theatres in Sciotosville and New Boston.

HAMILTON: Seven days protection from end of run, Oxford, Ohio.

CHILLICOTHE: Thirty days protection from end of run over Frankfort and Waverly.


Wins Long Contract

By Special Correspondent to the Herald-World

NEW YORK, Nov. 6.—Boris Karloff, a graduate of the legitimate stage, has been placed on a long term contract by Columbia. His outstanding work in “The Criminals Code” is said to have won him his new contract.

“Gus” Harms Now Branch Manager at Omaha Pathe

By Special Correspondent to the Herald-World

OMAHA, Neb., Nov. 6—E. A. Harms, better known as “Gus” Harms, is now branch manager of the Pathe office here, succeeding R. S. Ballantine, who was recently appointed Midwestern division manager with headquarters in Chicago. Harms has been connected with sales work for Pathe in Omaha, western Iowa, northeastern Nebraska and southern South Dakota.

Associated with Harms are two salesmen, W. C. Wallace, who represents Pathe in the territory formerly covered by Harms, and H. F. Lefholz, who handles Nebraska.

Broadcast of Talking Pictures from Theatre Popular with Shut-ins

By Special Correspondent to the Herald-World

MADISON, WIS., Nov. 6.—Broadcasting of talking pictures at Orpheum theatre in this city over station WISJ, for the benefit primarily to enable shut-ins in hospitals, homes and sanitariums to partially deaf people to hear talking pictures, has been meeting with considerable success, according to John R. Scharnberg of the K.R.O. theatre in Madison.

Announcers from the station give the names of the cast and explain what takes place between the talking of the characters. Numerous letters, cards and telegrams have been received by the station commenting favorably on the broadcast.

San Francisco Police In Charge of Putt-Puts

By Special Correspondent to the Herald-World

SAN FRANCISCO, Nov. 6.—Jurisdiction over miniature golf courses, whether indoors or outdoors, has been placed in the hands of the local board of supervisors here. All operators of courses will be required to secure permits.

The board has ruled that indoor outdoor courses within 100 feet of homes, apartment buildings, hotels or hospitals shall be closed from 10 a.m. to 3 p.m. and 7 to 11 p.m. outdoor courses shall be closed from 2 to 7 a.m. Sound amplifying devices will not be tolerated from 10 a.m. to 7 p.m. in the morning. There are no restrictions on indoor courses.

A Putt-Putt Deluxe

By Special Correspondent to the Herald-World

ST. LOUIS, Nov. 6.—Indoor golf has invaded this city in deluxe style. A nine-hole course has been opened on the first floor of the International building, in the heart of the St. Louis real estate district, with special telephone service at hand so players can keep in touch with their business offices.

Henri Chouteau, owner of the International, owns the course, while Marie Chouteau, general manager, Chouteau also owns the Liberty theatre building.

Klangfilm Gets Studio

By Special Correspondent to the Herald-World

WASHINGTON, Nov. 6.—Klangfilm has entered the motion picture field and has rented the Slaaker studios, which were vacant for several months. The company’s first picture will be “Two Kinds of Morals.”
**Joe Schenck Opens Fight on Fox West Coast as “Monopoly”**

Says Stars of United Artists Will Not Book Films in Chain

**Threatens to Show Pictures in “Tents, Armories or Halls”—Charges Dictation of Prices**

NEW YORK, Nov. 6.—Charging Fox West Coast Theatres with “arrogant monopoly” on the Coast, Joseph Schenck today declared that United Artists will fight West Coast to a finish by showing its product in independent theatres, and in “tents, armories or halls” if necessary.

Schenck, in a statement to the press, declared that the United Artists organization will show none of its pictures at West Coast houses “as long as that monopoly maintains its present greedy and shortsighted policy.” He charged that Fox West Coast is dictating prices and is “fixing a price so low that we cannot accept it.”

Schenck’s statement to the press follows:

“The unbearable condition of affairs forces us to discontinue displays against Fox West Coast Theatres. That organization is an ‘arrogant monopoly’ and has made demands upon us which we cannot and will not accept. Rather than do so, we issue this statement of artistic principles and make this declaration of intention.

Refuse to Show in Fox Houses

“We must fight for our principles. Because of this, we announce that hereafter none of the motion pictures made by us as United Artists shall be shown in Fox Theatres, as long as that monopoly maintains its present greedy and shortsighted policy.

“Fox West Coast Theatres owns or controls approximately 400 theatres on the Coast. It has attained a powerful, monopolistic position through money derived from sale of stock to the American public. That money, provided by millions of Americans who enjoy the motion picture, is being used to cheapen and degrade the motion picture itself.

**Wehrenberg Replies To Charge of Apathy Of St. Louis MPTO**

Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, in a statement just issued brands as false an article appearing in a reviewing service entitled regarding the annual meeting of the association at the Coronado Hotel, St. Louis, in September.

The pamphlet stated that the convention had to be postponed from day to day on account of lack of attendance and that when seven exhibitors were finally gotten together, Wehrenberg reeked himself president and adjourned the meeting.

Wehrenberg states that there were fifty exhibitors registered the opening day of the two day session. On Tuesday, he said the registration had increased to seventy exhibitors, representing 126 theatres. The regular program was carried through as planned, he says, and that he was forced to accept re-election by unanimous vote of those present over his protest.

He points out that the association defeated a proposed 10 per cent state tax on Missouri theatre admissions; defeated state and city censorship moves; defeated the Sunday free admission plan, and also the “no standing room” bill. These together with a successful effort to suppress dog tracks as a nuisance “mean millions of dollars in increased revenues,” he declares.

In regard to the national organization, he stated that the Washington meeting, derided in quarters, resulted in a reduction of between about and five million dollars to exhibitors on talking picture contracts.
MORDAUNT HALL of the New York Times, one of the ace motion picture critics of the country, drifted into the technical details of the sound screen in his review of First National’s “Kismet,” and by doing so gives this column one of its laughs for the week.

Hall wrote: “The reproduction of the voices and sounds is excellent, being more modulated than in the standard film, which is perhaps due to the space allowed for a wider sound track.”

(“Kismet” was presented in New York on Vitascope, Warner Brothers 65 millimeter process.)

The statement by Hall resulted apparently from a slight oversight in the collection of facts. The sound was on disc, not film.

Betting on the Motion Picture Club’s ping pong tournament is more precarious at the moment than placing the bank roll on the races. The reason is that some of those with big handicaps have been taking advantage of election and weekend holidays to perfect their game, and what upsets may occur in the opening rounds is nobody’s business.

The schedule for opening rounds with official handicaps follows:

<table>
<thead>
<tr>
<th>Low</th>
<th>Dave</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Childs</td>
<td>Irv</td>
<td>15</td>
</tr>
<tr>
<td>Spiegel</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Menseau</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Gallup</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Shreck</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Hamscheid</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Blumberg</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Low</td>
<td>Arthur</td>
<td>14</td>
</tr>
<tr>
<td>Ebenstein</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Lobin</td>
<td>Louis</td>
<td>14</td>
</tr>
<tr>
<td>Ferguson</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Brecker</td>
<td>Louis</td>
<td>14</td>
</tr>
<tr>
<td>Said</td>
<td>N. C.</td>
<td>6</td>
</tr>
<tr>
<td>Eddie</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Pedler</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Abeles</td>
<td>14</td>
<td></td>
</tr>
</tbody>
</table>

Our money’s on Dietz, but don’t blame us if you lose.

You have read of the King of Kings who has just been crowned. This paragraph, however, does not refer to him, but rather to the Host of Hosts—the New York projectionist.

He (hundreds of him) was host at a midnight supper and dance at the Commodore hotel tendered in honor of Sam Kaplan, head of Local 306.

The press is grateful for the courtesy extended by the projection society as a whole and by T. Osborn Eltenhead in particular. It was a night one doesn’t soon forget. Celebrities in civic life, of the stage and of the screen were there, some to enjoy themselves and others to entertain for the enjoyment of the assembled.

George Bilson has a new “sidekick” in the advertising department at First National. Gilbert Golden, who knows advertising production from “A to Z,” is now assisting George in the preparation of copy.

Oscar Hanson, general sales manager of Tiffany, gave his newly appointed local branch manager a suitable introduction to the trade in New York. A banquet in honor of Al Elfonson was given at the Warwick hotel, and when Hanson and Al Selig sponsor such an affair one is never disappointed.

It’s Papa-in-Law Bill Brandt now. It was Mayor James J. Walker who presided at the wedding of Brandt’s daughter, Charlotte, and Samuel H. Levine, former Princeton athlete.

JAY M. SHRECK.
MGM and Universal Each Win Three of Eight Academy Awards

Members Vote “All Quiet” Is Outstanding 1930 Production

HOLLYWOOD, Nov. 6.—Metro-Goldwyn-Mayer shared honors with Universal in the total number of awards received when each won three of the eight awards of the Academy of Motion Picture Arts and Sciences, which were announced last night at the annual banquet at the Ambassador hotel. The awards are made annually for distinguished achievement in motion pictures during the past year, and the winners are selected by vote of the six hundred members of the Academy.

Following are the names of the winning individuals, companies and pictures:

**Performance by actress—Norma Shearer (the year's popular in MGM).**

**Performance by actor—George Arliss “Disraeli” (Warner Brothers).**

**Outstanding production—Carl Laemmle, Sr., “All Quiet on the Western Front” (Universal).**

**Achievement by director—Lewis Milestone, “All Quiet on the Western Front” (Universal).**

**Cinematographic achievement—William A. Seiter and Joseph V. Rucker, “With Byrd at the South Pole” (Paramount).**

**Sound recording achievement—Douglas Shearer, “The Big House” (M G M).**

**Writing achievement—Frances Marion, “The Big House” (M G M).**

**Achievement in art direction—Her- man Rossel, “King of Jazz” (Univer- sal).**

Will H. Hays, the only speaker, declared that unity in the industry is vital for its further success. He said he had great hope for the future industry if it must have a spirit of “all for one and one for all” if it is to survive and prosper.

The meeting was also a business session. In the absence of William C. De Mille, president, Conrad Nagel, vice-president, was in charge. Announcement was made of the acceptance of honorary membership by Thomas A. Edison and George Eastman. Seven hundred fifty attended.

Nagel said 200 new members enrolled during the year. Michael Le Vee said the deficit for the year was approximately $5,000, but that this had been met and a budget for the Academy was assured for the following year.

The winners of the awards were selected after the Academy had balloted upon five candidates in each field of competition. Besides the winners, those voted upon included:

**Performance by Actress**

Nancy Carroll (Paramount), “The Devil’s Holiday.”

Ruth Chatterton (Paramount), “Sarah and Son.”

Greta Garbo (M G M), “Anna Christie” and “Romance.”

Gloria Swanson (United Artists), “The Trespasser.”

**Performance by Actor**

Wance Beery (M G M), “The Big House.”

Maurice Chevalier (Paramount), “The Love Parade” and “The Big Pond.”

Robert Colman (United Artists), “Bull- dog Drummond” and “Condemned.”

Lawrence Tibbett (M G M), “The Rogue Song.”

**Achievement by Director**

Clarence Brown (M G M), “Anna Chris- tine” and “Romance.”


**Outstanding production**


**Cinematographic Achievement**

“All Quiet on the Western Front,” Uni- versal.


“The Big House,” M G M.

**Sound Recording Achievement**

“Case of Sergeant Grischa,” R K O.


“Raffles,” Samuel Goldwyn.

“Song of the Flame,” First National.

**Writing Achievement**

“All Quiet on the Western Front,” Uni- versal.


“Street of Chance,” Paramount.

A special committee is considering the tenth award, for the best scientific or technical contribution to the industry.
### Loew's Nets Three Million Gain In Profits Made Over Last Year

Gross income increased thirty millions over preceding year and operating profit before depreciation and federal taxes shows four million advance over 1929.

(Original to the Herald-World)

NEW YORK, Nov. 6.—An increase of $3,000,000 in net profits over 1929 is shown by Loew’s, Inc., and its 100 per cent owned subsidiaries in the annual statement for the fiscal year ended August 31, 1930.

Gross income is $13,000,000 over the preceding year, while operating profit before depreciation and federal taxes jumped $4,000,000 over 1929.

Profits increased $1,989 a share in comparison with the earnings for the preceding fiscal year. It is announced that earnings amounted to $96,900 a share on the average number of common shares outstanding, or $9.65 on the total number outstanding at the end of the fiscal year, August 31, 1930. Earnings during the previous fiscal year were $7.92 a share.

The consolidated balance sheet of the company follows:

<table>
<thead>
<tr>
<th>ASSETS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Current: Cash and Call Loans</td>
<td>$6,933,370.34</td>
</tr>
<tr>
<td>Cash Reserved for Construction</td>
<td>1,489,944.92</td>
</tr>
<tr>
<td>Receivables: Accounts Receivable</td>
<td>$2,323,736.01</td>
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<tr>
<td>Notes Receivable</td>
<td>331,712.01</td>
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<tr>
<td>Due from Affiliated Corporations</td>
<td>1,662,120.66</td>
</tr>
<tr>
<td>Inventories—At Cost: Film Productions in Process, Completed and Released (after Amortization)</td>
<td>$256,532,729.18</td>
</tr>
<tr>
<td>Film Advertising Accruals</td>
<td>64,831.81</td>
</tr>
<tr>
<td>Theatre and Studio Supplies</td>
<td>261,283.83</td>
</tr>
<tr>
<td>Total Current Assets</td>
<td>$4,131,971.96</td>
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<tr>
<td>Investments: Stock in Mortgage Affiliated Corporations</td>
<td>$12,456,263.93</td>
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<tr>
<td>Deposits on Mortgage Loans</td>
<td>4,322,281.24</td>
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<tr>
<td>Contracts</td>
<td>711,017.97</td>
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<tr>
<td>Property—100% Owned: Land</td>
<td>74,671,325.03</td>
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<tr>
<td>Buildings and Equipment</td>
<td>55,249,371.04</td>
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<tr>
<td>Total Property</td>
<td>$132,920,696.07</td>
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<tr>
<td>Less Reserve for Depreciation</td>
<td>12,325,637.54</td>
</tr>
<tr>
<td>Total Non-Current Assets</td>
<td>$120,594,958.53</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Current: Accounts Payable</td>
<td>$5,630,833.58</td>
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<tr>
<td>Notes Payable</td>
<td>158,264.26</td>
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<tr>
<td>Federal &amp; State Taxes</td>
<td>1,487,483.33</td>
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<tr>
<td>Accrued Interest</td>
<td>1,411,677.17</td>
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<tr>
<td>Advances from Affiliated Corporations</td>
<td>820,387.10</td>
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<tr>
<td>Deferred Rent and Taxes</td>
<td>1,335,461.44</td>
</tr>
<tr>
<td>Subsidiary Corp. Dividends Payable Sept. 15th</td>
<td>1,945,500.00</td>
</tr>
<tr>
<td>Total Current Liabilities</td>
<td>$9,047,290.22</td>
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<tr>
<td>Subsidiary Corp. Dividends Payable Sept. 15th</td>
<td>9,047,290.22</td>
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<tr>
<td>Reserve for contingencies</td>
<td>4,554,445.37</td>
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<tr>
<td>Reserve for Contingencies</td>
<td>972,918.56</td>
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<tr>
<td>Total Liabilities</td>
<td>$13,384,654.05</td>
</tr>
</tbody>
</table>

**Operating Statement**

For the Year Ended August 31, 1930

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross Income</td>
<td>$23,872,047.50</td>
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<tr>
<td>Less:</td>
<td></td>
</tr>
<tr>
<td>Operating Expenses</td>
<td>$13,869,103.50</td>
</tr>
<tr>
<td>Profits before Depreciation and Federal Taxes</td>
<td>$10,002,944.00</td>
</tr>
<tr>
<td>Depreciation of Buildings</td>
<td>146,763,000</td>
</tr>
<tr>
<td>Depreciation of Equipment</td>
<td>11,466,000</td>
</tr>
<tr>
<td>Federal Income Tax</td>
<td>1,021,539.39</td>
</tr>
<tr>
<td>Net Profits</td>
<td>$8,092,367.11</td>
</tr>
</tbody>
</table>

**Summary**

For the year 1930, Loew’s, Inc., and its 100 per cent owned subsidiaries, have reported a net profit of $8,092,367.11, an increase of $3,000,000 over 1929.

### Ben Benjamin Is Made Manager of Columbia Middle States Division

(Original to the Herald-World)

NEW YORK, Nov. 6.—Benjamin, formerly with Universal in Kansas City and RKO in Chicago, has been appointed manager of the Middle States division for Columbia.

In his new capacity, Benjamin will have jurisdiction of the exchanges in Omaha, Kansas City and Des Moines. His headquarters will be in Kansas City.

He has been connected with the sales end of the business for 14 years.

### Phil Goldstone Looks For “Third Alarm” to Be Box Office Success

(Original to the Herald-World)

NEW YORK, Nov. 6.—Phil Goldstone, chief studio executive for Tiffany on the Coast, has informed Grant L. Cook, executive vice president, that he believes “The Third Alarm,” first of the Big Ten productions of the 1930-1931 season, will be one of the biggest box office draws of the year. The film is scheduled for a Los Angeles preview within a short time. Hobart Bosworth, James Hall, Anita Louise, Jean Harlow, and other stars are included in the cast.

“The Little Divorcee” another of the Tiffany Chico comedies for “One Punch O’Toole,” first of the Paul Hurst comedies, have been completed and are due to reach New York next month.

The Ken Maynard Western, “The Midnight Stage” has already gone into production, with casting completed on “Cought Cheating,” a Charlie Murray and George Sidney comedy, which is next in line. “The Single Sin” and a story with the feminine title “Crime Pays,” are ready for early shooting.

### “Check and Double Check” Breaks Record in Omaha

(Original to the Herald-World)

OMAHA, Nov. 6.—Breaking all past records for attendance, the Orpheum in Omaha enjoyed capacity capacity for nine successive days during the showing of Amos ‘n Andy. The week day program was increased from three to four shows daily and five shows instead of four were presented on Saturday and Sunday. The following week’s picture will run for five days instead of a full week.

### Frank Farrington Dies; Built 10 Detroit Houses

(Original to the Herald-World)

DETROIT, Nov. 6.—Frank Farrington, said to have built the first motion picture theatre in the city, was shot to death at the age of 63. Farrington, a building contractor, erected the old Casino theatre, his first project here, for John H. Kunsky and the late Arthur Kalle.
More Gold Junked Than Saved
To Elevate Industry, Says Hays

Ever Raising Standard of Art
And Good Taste, Academy Told

Hays Asks Unity

The motion picture family must be all for one and one for all if it is to survive and progress, Will H. Hays declared at the annual banquet of the Academy of Motion Picture Arts and Sciences on Thursday night. This is the 150th present that he looks to the future with great hope.

room a single man or woman—not a single one of you—who gets a good night's sleep if on any particular day he has failed, in his own eyes, to achieve those levels of excellence which he has set for his personal standard of work. You might not admit this, but it is a consideration, and it is considerable support. The fact is, the international distinction of this group is confirmed by the largest body of contemporary opinion that ever judged an artist or an art.

An Industry of Artists

Another way of saying it is that this is an industry made up of artists. Think, if you will, of any other, comparable in size or scope with this one—the food industry, the clothing industry, the steel industry—and you will quickly see that of no other could quite this statement be made from the point of production in the conception of the idea for it, to its exhibition in the last and smallest theatre, our destiny is in the hands of artists—of artists in writing, artists in directing, artists in acting, artists in illumination, artists in sound recording, artists in attracting the public, artists in surrounding each picture with an atmosphere of comfort which lends to the watcher’s and the listener’s enjoyment.

Not Content With Set Standards

And in all this my idea of an artist is simply this: That an artist does his job is never for a single instant content with accepted standards, but must work out each problem in accordance with his inner compulsion which bids him do more than is expected of him. An artist is one who works to the theme of inspiration, and not to the clock of a time-clock. Nobody with a time-clock soul ever got half way from the scratch. Art is eternally a democratic art, without class bias or racial prejudice. It has never consulted a social register or a genealogy to determine its judgments. Art is not found in the tip of a search for the ripe fruit of genius. It does not care whether the forebears of originality crossed with the Plymouth plantation or the Island contingent. There is no room on the scales with which genius is measured for favoritism or influence. Therefore history will always remember Nero as a poor fiddler, and Frederick the Great as a second-rate musician. A great art will always find within his own soul the timbers to build a ladder to the stars.

Now let me point out to you a way in which all of this is vitally tied up with something that is very important to us all. You will agree with me, surely, that the movie is just not better than he is asked to do it; or, the business organization which gives to it's public something of higher quali—

(Continued on page 30, column 1)
Lively Exhibitor Fight Looms
As Horwitz Heads Texas Allied

Eleven Theatre Owners Bandied Together as the Independent Exhibitors of Houston Flood State with Literature—
Colonel Cole Now Manager of Allied Unit

Election of William Horwitz of Houston as president of the Allied Theatre Owners of Texas after a delegation of "independent" Houston theatre owners were denied the privilege of the floor precipitate a lively exhibitor battle in

Eleven Houston theatre owners have banded together as "The Independent Exhibitors of Houston" and are flooding the state with an effort to prevent Allied from building up the strength of its organization. The theatre owners making the fight, and their Houston theatres, are:

F. D. Wilke, Boulevard; O. B. Bridges, Crown; Victor Baracco, Washington; O. P. Delk, L. E. Whitney, Schubert; St. Elmo; Robert Wygant, Heights; Sam Kirschheimer, North Side; Bohne & Hunt, Melba; S. J. Swenson, Vendome; L. E. Newton, Blue Bonnet, and Aaron Lewis, Pastime & Artex.

The main portion of their broadside of the downtown is the film, "The Righteous," which, Mr. Wilke had intended to deliver at the Dallas meeting, the text of which appeared in the November 1 issue of EXHIBITORS HERALD-WORLD.

To it has been added a postscript which reads: "The little fellows in Houston formerly leased used paper from Bill Horwitz for 5 cents a sheet.

When the zoning fight started, he was used to go without.

The letter accompanying the copy of the Wilke speech centers its attack on Horwitz. It is as follows:

C. L. Cole's New Managerial Post

"Enclosed is a copy of the speech signed by the 'Independent Exhibitors of Houston' in which we endeavor to tell the Allied Convention something about what was going on in Bill Horwitz's home town.

"As you know, Mr. Wilke was denied the floor at the Dallas meeting. If you have an independent exhibitor you ought to absorb every word of it, especially since Mr. Horwitz (who just joined the association in July of this year), after suggesting himself as the best material for the presidency of the organization, has accepted the position of president and Colonel Cole, former president, now becomes manager of the association at a handsome salary. Together they are going to campaign the state for membership in the Allied Theatre Owners of Texas, an association of independent exhibitors.

"Ask Whose Is the Battle"

"Any exhibitor who was in Dallas at the convention can readily see what it is all about—that Bill Horwitz is interested in the fight and his personal fight. When Mr. Horwitz is through fight ing his own individual battle, does the association get off?

"We are not members of the association and of course are not concerned about what happens to it. The association of independent exhibitors in Texas may become a mere farce and in six months' time there won't be any association unless some suckers are willing to pay for it. Is your battle with Horwitz or is it all for the good?"

When you are told about the "boogie bears," trusts and hogs, just stop and think if any of these imaginary animals have bothered you in the operation of your business.

"When they come around for your membership and your money to carry on the association, just ask Mr. Horwitz what he has done for the independent exhibitor in Houston, or anywhere else. You are going to be a great guy with Mr. Horwitz as long as you keep out of his way, and we warn you to keep out of his way and keep out or get out of any association that he heads under the guise of an 'independent exhibitor.' If you fellows don't believe this, come down to Houston and take a look at us and try, just try, to make a living running a subsequent run theatre in Houston with Mr. Horwitz—the great emancipator and the man who has dealt the independent exhibitors of Houston plenty of grief and misery."

A copy of the existing zoning arrangement in Houston and the proposed one for which the "independents" are fighting was enclosed. It then was declared as "proof that Bill Horwitz has made Houston the toughest town in Texas, if not the world, for an exhibitor. It is his 'theatre' that Houston, larger than either Dallas and Ft. Worth, has half as many suburban show places and his present run independent downtown theatres.

The figures given are that Houston has a population of over 275,000, the screen capacity of the above classes; Dallas with 261,000 has 22 with two more buildings, and Ft. Worth, with 160,092, has fourteen.

Portland Paramont
Drops Stage; Films Only

PORTLAND, ORE., Nov. 6.—The Paramount theatre here announces a new entertainment policy, with screen attractions featured and stage productions abandoned.

Some of the special attractions that have been booked include "Indian Against Fate," with George Bancroft; "Sea Legs," with Jack Oakie; "Tom Sawyer," featuring Mitzi Green and Jackie Coogan; "Morocco," starring Cary Grant and Marlene Dietrich, the new German star.

What Are the Censors Going to Do About This?

(Windsor, Ont., Nov. 6.—Following the banning of "Hell's Angels" by the Ontario board of censors, Shubert's Detroit id made a definite bid for Canadian patronage at its current road engagements of "The Dollar Princess."
The Detroit theatre has carried several advertisements in newspapers on the Ontario side of the border.

Reveal Screen Believed
Able to End Glare and
Wide Angle Distortion

Erpt Engineers See Invention Demonstrated—Reduction in Amperage Also Claimed

NEW YORK, Dec. 2.—Technicians and engineers of E R P I, it is revealed, recently witnessed a demonstration of a new motion picture screen with a projected surface that is said to eliminate all glare, bring small details into clear view without cataract, and offer a "front view" from any angle in the theatre up to 30 degrees.

Exhibited at the Lyric theatre in Hoboken, N. J., the screen, known as the Ortho-Krome, is the invention of a New York physicist, who developed a process for eliminating the glare from the printed page. A further advantage of the development, it is said, is the possibility of saving about 30 per cent in the amperage required for projection with its use, and a corresponding reduction of heat in the projection booth.

The attention of Harley was first drawn to the projection picture screen in this regard while he was engaged in research in an effort to solve the problem of eye injury due to projection glare. It is believed that the glare on the motion picture screen might be due to the composition of the screen rather than the projection light itself.

"Heretofore," stated the inventor, "the surface material of the projection screen has been selected from those giving the lowest ratio of brightness to a spectator in the center of the theatre and the highest to a person on the extreme sides. The non-glare screen, regardless of the angle at which it may be viewed, gives every person in the theatre not only the same amount of light but delivers to the retina of each watching eye a light quality that is normal and wholly free from glare.

When Winter Comes, They Creep Inside—And How

(Windsor, Ont., Nov. 6.—Vacant lots in the summer time and all available inside space in the winter. At least, that's what it seems like when a vacant lot at B. I. Alterman has recently donned miniature golf garb, the Seibach hotel has put a course on its mezzanine floor, and the Mason building has an eighteen hole course in the basement.

An interesting feature of this basement course is that the golfer doesn't need to even brave the wintry blasts. It is connected with the Brown hotel by an undergound tunnel.

Arson Attempt
In Theatre Fails

(Greenwich, Conn., Nov. 6.—A firebug's attempt to burn the Star theatre here last week was frustrated by a fireproof runner beneath a central aisle carpet, the carpet had been soaked in gasoline and ignited, the blaze did not extend sufficiently to reach the seats and side walls, though damage amounting to several hundred dollars was done to draperies and other fixtures, mainly by smoke.

The theatre is owned by Dennis Regan of Greenwich, and has been operated for the last two months by G. A. Woodard, of Luzerne, a former Albany film salesman.

ALLEY STAGE

(Windsor, Ont., Nov. 6.—Following the banning of "Hell's Angels" by the Ontario board of censors, Shubert's Detroit id made a definite bid for Canadian patronage at its current road engagements of "The Dollar Princess."
The Detroit theatre has carried several advertisements in newspapers on the Ontario side of the border.

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An interesting feature of this basement course is that the golfer doesn't need to even brave the wintry blasts. It is connected with the Brown hotel by an undergound tunnel.
Circuits Control Only Fourth Of 1,108 Theatres in Canada

Herald-World Survey Reveals 809 Houses Individually Owned

Only One of the 31 Chains in the Dominion Operates in More Than a Single Province

OTTAWA, ONT., Nov. 6.—Circuits control only 25 per cent of motion picture theatres in Canada, a situation parallel to that in the States. This is revealed in a survey just made by the Herald-World to obtain essential facts of the motion picture market in the Dominion.

In Canada there are 1,108 motion picture theatres, and these are tabulated according to ownership, as follows:

<table>
<thead>
<tr>
<th>Province</th>
<th>Number of Houses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individually owned</td>
<td>501</td>
</tr>
<tr>
<td>Circuit owned</td>
<td>307</td>
</tr>
<tr>
<td>More than one circuit</td>
<td>290</td>
</tr>
</tbody>
</table>

The total of individually owned houses in each of the six territories follows:

- Ontario: 258
- Quebec: 146
- Winnipeg: 124
- Calgary: 144
- British Columbia: 41
- Maritime Province: 95

Total: 809

The survey shows the following circuit-owned theatres in each territory:

- Ontario: 117
- Quebec: 53
- Maritime Province: 24
- British Columbia: 30
- Calgary: 20
- Winnipeg: 45

Total: 299

The circuits are distributed through territories as follows:

- There are in Ontario, 11; Quebec, five; Maritime Province, four; British Columbia, one; Calgary, five; Winnipeg, five.

The one circuit operating in more than one Province is counted only in the Ontario table. The number of theatres wired for sound in the Dominion now totals nearly 500, or slightly less than 50 per cent of the total number of houses in Canada.

Music Out of Theatres

In Albany and Troy, N. Y.

(Special to the Herald-World)

ALBANY, N. Y., Nov. 6.—All orchestras and organists are out of the theatres in this city and in Troy, N. Y.

Stephen Boisclair, who at one time had a following of thousands when he played at Harmonus-Bleckner Hall and later at the Ritz here, and whose organ selections were broadcast over WGY, is now said to be somewhere in the Midwest.

Allied’s Iowa Unit Rejects Zoning Plan Of Omaha Territory

DES MOINES, Ia., Nov. 6.—Allied Theatre Owners of Iowa, Inc., many of the members of which are served by the Omaha territory, has gone on record as opposed to protection between towns such as it is provided in the Omaha territory.

A copy of a resolution adopted by the protection committee of the organization was recently sent to the Omaha Film Board of Trade. It reads as follows: “The protection committee of the Allied Theatre Owners of Iowa, Inc., is opposed to protection between towns as drafted and submitted for consideration, and hereby rejects the same.”

The letter was signed by the members of the committee, Clifford L. Niles, F. P. Hagemann and E. O. Ellsworth, and Lester F. Martin, secretary and treasurer.

Protection Gets Full Day at Ohio MPTO Convention

COLUMBUS, Nov. 6.—Wednesday, November 19, has been set aside for the discussion of protection matters only, in the coming convention of the MPTO of Ohio, which holds its annual meeting here on November 18 and 19.

A letter, sent out by F. T. Wood, business manager of the Ohio MPTO, urges every member to be present, as the discussion on protection is of vital importance to all.

Vetoes Bill Requiring Automatic Seat Raisers or 46 Inches Between Chairs

The attack of Chicago theatre owners on an ordinance already passed by the city council, radically affecting seating provisions, met success Thursday when Mayor Thompson vetoed the measure.

The bill demanded that all theatre chairs be equipped to raise the seat automatically when a patron rose, or in lieu of such a device, that all chairs be placed 46 inches apart, instead of the present minimum of 32 inches.

The measure was passed several months ago without theatre interests being aware it had been introduced. Discovering it later, chair executives and exhibitor organizations sought its veto or repeal. The mayor in his message indicated the ordinance might prove unconstitutional.
Every Sheriff Has His Day; This One’s Sunday, Day of Ar-Rest

Curator of the Law—and His Name is FREEMAN—Goes Prepared for Any Opposition and His Aide Hangs Hat Over Projection Booth Port

WASHINGTON, Nov. 6.—When Sheriff M. H. Freeman goes out on a Sunday to stop any moving picture show that may happen to be in progress, he goes prepared to meet any and all opposition, even to the extent of forcing open the doors of a projection room. His aides sometimes resort to hanging hats over the ports of the projection booths, which is a most effective method of prohibiting the picture from being projected onto the screen. But here is what happened.

MOTION picture projecting machines, operators and members of Sheriff M. H. Freeman’s force played a game of tag during the Sunday afternoon performances of the Arabian and Strand theatres here, which are operated by the Strand Amusement company. The films shown were sponsored by the local post of the American Legion. As fast as operators were recruited from the ranks of substitutes and school boys who had previous experience, they were arrested by the sheriff or one of his deputies and carried to his office where they were required to make bond of $500 each.

Threaten to Batter Doors

Quite a bit of amusement was created in the Arabian theatre when Sheriff Freeman and his chief deputy were resisted by Ernest Morey and A. A. Northcutt, who refused to open the door to the projecting room. Threats were made by the officers who were armed with an ax, several files and other tools to batter the door down. The two youths, both under 20, maintained silence and paid no attention to the officers until an order came from W. S. Taylor, manager of the company, to open up. They were escorted to the sheriff’s office and two more youths took their places. These were prevented from continuing the show by the sheriff, who entered the room and seized the roll of film, and refused to relinquish possession of it. Practically the same performance on the part of officers and picture show people were put on at both theatres. Members of the audience divided their attention equally between the screen and the rear of the theatre where the legal battle was in progress.

Roar Protest at Hat Episode

A roar of protest was voiced when Chief Deputy Freeman threatened, from the front of the small projecting room window at the Arabian to prevent the performance. This was done when the officers were denied admission to the projecting room. Operators E. A. Forester, G. E. Edwards and A. A. Northcutt were arrested twice at the Arabian; A. H. Moor, O. B. Moore, George Melo, James Anderson, Clyde Smith, Willard Round, twice each, at the Strand.

Manager Taylor and his attorneys refused to make a statement as to what their legal steps would be, merely stating that “the sheriff is in charge and this is his day.” The door of the projecting room was forced open for one arrest. The management of the company continued shows until 6:30 o’clock as advertised, although frequently interrupted. Other businesses operating in the city and county were not molested.

Studio in Switzerland

WASHINGTON, Nov. 6.—Press reports say a film producing studio, with sound recording apparatus, is to be built in Zurich, Switzerland. Production will begin January 1, 1931. The early pictures may be for domestic release only.

SEcurities PRice RAnGE

Week Ending November 5

WASHINGTON, Nov. 6.—Now that the elections are over, leaders in the market are expecting at least a strong undercurrent to develop with establishment of the certainty that always is jarred by the political campaign periods. There was evidence of such an undertone in Monday’s trading but a decline in Wednesday’s market followed upon the heels of the flood of election news. Here is the summary for the week:

NEW YORK STOCK MARKET

<table>
<thead>
<tr>
<th>Name</th>
<th>High</th>
<th>Low</th>
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</thead>
<tbody>
<tr>
<td>American Seating</td>
<td>69</td>
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<td>65</td>
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<tr>
<td>Banning-Bulah-Collier</td>
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<td>1,125</td>
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<tr>
<td>Calboex</td>
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<td>1,395</td>
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<tr>
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<td>30</td>
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<tr>
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<td>57,500</td>
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<td>Paramount</td>
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<td>Pathe Exchange</td>
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<tr>
<td>Do. “A”</td>
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ChICAGO STock MARKET

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<td>Metro Theat.</td>
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<td>G. S. Oyster</td>
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Sales High Low Close

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<th>Name</th>
<th>High</th>
<th>Low</th>
<th>Close</th>
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<tbody>
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<td>27%</td>
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<td>11%</td>
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<td>219</td>
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<td>30%</td>
<td>30%</td>
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<tr>
<td>Do. A &amp; pfd.</td>
<td>27%</td>
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<tr>
<td>Do. &amp; pfd.</td>
<td>26%</td>
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<tr>
<td>Do. A &amp; pfd.</td>
<td>25%</td>
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<tr>
<td>Do. &amp; pfd.</td>
<td>24%</td>
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<tr>
<td>Do. &amp; pfd.</td>
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<tr>
<td>Do. &amp; pfd.</td>
<td>22%</td>
<td>22%</td>
<td>22%</td>
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WASHINGTON, Nov. 6.—Grigsby-Grinovoy’s, one of the litigants before the Supreme Court with RCA regarding anti-trust activities, although it has signed the superheterodyne patent contract. However, it is alleged that the signing was done under "threats and coercion." B. J. Grigsby, in a letter written to R. L. Sabine, Jr., of the Department of Justice, stated that "quite the contrary is true," regarding the idea that the signing was a voluntary action which apparently disposed of the differences between RCA and Grigsby-Grinovoy. To quote from his letter:

"We felt, and developments so proved, that in view of the fact that our new superheterodyne radio receiving set had proven extremely popular with the trade, Radio Corporation would follow its usual tactics of suits against our dealers and distributors and thus seriously injure us in the trade by the same methods of threats and coercion which they have always applied. We also felt that in signing the Supplemental License we had the same case of complaint as set up in our suit against that trust filed in Kansas City, which includes the main allegations of the former suit, and if we were going to use the same method of 'threats and coercion' for the same reason we are running the risk of becoming involved in a financial way which might weaken us in our fight against them." The letter also contained the following statement: "We have not altered our intention and there is no weakening in our efforts to force our case against the Radio Corporation and free the independent radio industry.

Gaumont Palace Being Rebuilt to Seat 6,000

WASHINGTON, Nov. 6.—Reconstruction is now under way on the Gaumont Palace in Paris which will, when completed, make this theatre the largest in the world. When rebuilding is completed, it will have a seating capacity of 6,000.

A four-manual organ is being installed.
John Boles in the role of Prince Dmitri, the dashing soldier of the Imperial Guard, who steals the heart of Katusha Maslova (Lupe Velez) in Universal’s “Resurrection.” Edwin Carewe directs.

Lilyan Tashman plays an important feminine role in Universal’s “The Cat Creeps,” a mystery thriller which includes in the cast Helen Twelvetrees, Neil Hamilton and Raymond Hackett.

Otis Skinner, as he appears in the role of Haji, the beggar, which is the starring role of “Kismet,” the First National picture which opened at the Hollywood theatre on Thursday, October 30.

The only solution for this predicament that we can see is for Oliver Hardy to put on long stockings. Possibly that is what Jimmy Parrott, the director of this Hal Roach-MGM comedy team is thinking, too, but evidently Stan Laurel has made up his mind that that sock is going to be held up—not and how, but how.

“Dad,” John, Marie, Joe and “Buster” Quillan dropped into the Pathe exchange in Chicago on their way back to the Coast. They were greeted by John Clark, branch manager, who is seen at the right. The famous brother of this famous family, Eddie, has recent completed “Night Work” for Pathe.
We wonder if an appropriate title for this picture would be "Hell Hath No Fury Like a Woman Scorned." That gun and that expression on that sweet face—well, it's no wonder that Bernard Granville and Dick Stewart feel rather uncertain and are no doubt cogitating on all of their past sins. Marcia Manning looks as though she meant business in the Educational-Mermaid comedy, "Love a La Mode."

Mitchell Fields, eminent sculptor, gives Ruth Roland a few pointers in the art. The finished head of the actress will be exhibited in the lobby of the Warner Beacon where Miss Roland will make appearances with her Sono Art film "Reno."

As though carved in marble, but imbued with the spirit of life, is this charming new study of beautiful Loretta Young, who has recently completed work in "Kismet," a First National picture.

The three Rs, and how! Here's part of our gang in their studio school room on the MGM lot, plugging away in good style under the direction of Mrs. Fern Carter. Those figures on the board have an ominous look, but from the "concentrating" attitude of these youngsters, they (the problem) don't hold much weariness for them. Just look at the way Chubby is going at it, and Farina—Well, even famous children have to study.
Lightman Reconsiders; Predict His Re-election by the MPTOA

Leaders Welcome Chance to Answer 5-5-5 Attack by Allied

Zoning Is Expected to Be Warm Topic—Independents Not Given Square Deal, Say Some

By JAY M. SHRECK

NEW YORK, Nov. 6.—Unless the unforeseen happens, M. A. Lightman will head the Motion Picture Theatre Owners of America for another year. Although the present incumbent had decided definitely some weeks ago not to accept the post should it be tendered him at the National convention in Philadelphia next week, it is now learned from those closest to him that he has reconsidered and would be willing to serve another term.

Lightman feels, his friends say, that re-election not only would be a vote of confidence in his regime but would give him another four-month period in which to complete the program launched by him when he assumed the presidency.

Whether or not there will be fireworks at the Philadelphia meeting is problematical. Open forum will be the order of the day Wednesday, and it is very probable that this session will develop much oratory. Especially will this be true should Allied States have representatives on the convention floor.

Expect Allied Representatives

Thus far Allied has not advised whether any of its members will be in attendance, but there is a feeling in MPTOA circles that some one from the opposing exhibitor branch will be present. Recent Allied attacks on the activities of MPTOA have aroused the leaders, and there is little or no secrecy in the fact that officials of the latter organization would like an opportunity to have an open discussion before a representative body of exhibitors.

MPTOA executives have taken exception particularly to Allied's statements relative to the 5-5-5 Conference, in which the MPTOA is criticized severely on the ground that it did not stick by the independent exhibitor.

Zoning Controversial Subject

Zoning is almost certain to be a controverted subject at the convention. Even among the leaders it is felt that in many territories the independent has not been given a square deal. Principal objection is aimed at the demands which they say, have been made by Publix.

The headquarters here of the MPTOA express confidence that the Philadelphia convention will draw the largest delega-

tion of exhibitors in recent years. Because of the wide representation expected, the program committee has exerted every ef-

fort to get the management's leaders in attendance to discuss important problems of business.

Although Sidney R. Kent, one of the principal speakers, will touch upon many phases of the screen, it is expected that the most important of these will be his discussion of the security of the independent.

Ottawa Theatres Help Revive Child Patronage With Special Programs

OTTAWA, Nov. 6.—An unusually large amount of child patronage has returned to theatres here as a result of special programs being offered for juveniles.

Ray Tubman, manager of the Imperial, drew a capacity crowd Saturday morning, November 1, when he presented a double feature bill, consisting of "The Silent Enemy" and "Song of Soho." The admission was 10 cents. B. F. Kellogg's theatre charged the same price at a children's matinee for "Good News." The Avalon continues to draw capacity crowds of children on Saturday afternoons with its Avalon Kiddies Club. The price is 15 cents.

Al Blofson Honored as Tiffany Promotes Him

PHILADELPHIA, Nov. 6.—Al Blofson, formerly Tiffany branch manager here, and recently promoted to district supervisor of the New York territory, was tendered a farewell dinner by the Philadelphia Film Board of Trade Monday, November 1.

More than 100 exhibitors and film executives were present, among them Oscar Hanson, general sales manager of the company; Carl Goe, assistant sales manager; A. L. Selig, advertising and publicity director; and Harris Brown, who replaces Blofson as branch manager in this city.

Roxy's Daughter Will Marry William Stern

NEW YORK, Nov. 6.—Mabel Rothfels, daughter of the renowned Roxy, is preparing to become the bride of William Stern of Rochester at an early date.

It is reported that a radio celebration of the nuptials may be given.
It's Up to Film Product Now With St. Louis Labor Deadlock

Last Overtures of Exhibitors Are Rejected by Musicians—First Three-Year Agreement Is Signed by Operators at Albany, and Two-Year at Troy—Settlement at Oklahoma City

That first-run theatres of St. Louis will continue indefinitely without pit orchestras, organists and stage shows is now considered certain following rejection by the Musicians Mutual Benefit Association of the latest compromise offer of the St. Louis theatre owners. At the same time, possibilities of a sympathetic strike by projectionists and stage hands were definitely eliminated.

At Albany, the first three-year contract ever made between the operators and exhibitors has just been placed in effect after concessions by both sides. At Troy a two-year contract has been signed. In San Francisco the California supreme court has refused to act on an appeal in the fight of Nasser Brothers and others against the musicians' union. At Oklahoma City, the contract with the operators provide for an increase of $2.50 a week in salary and establishment of a six and a half hour day, and the stage hands also received a salary increase.

Sympathetic Strike Possibilities Ended
(Special to the Herald-World)

ST. LOUIS, Nov. 6.—The musicians' rejection of the latest compromise offer of the theatre owners is considered certain to mean that the first run houses will continue indefinitely without pit orchestras, organists and stage shows.

The theatre owners offered to employ 100 musicians for ten months with the proviso that theatres would be immune to picketing and that the musicians could be discharged on six weeks' notice. The musicians consider the latest compromise offer was "grossly unfair," especially the provisions on picketing and discharge.

Possibilities of a sympathetic strike by the projectionists and stage hands were definitely removed by a decision of William Caravan, head of the International Alliance of Theatrical Stage Employees, following a conference with Joseph N. Weber, international president of the American Federation of Musicians.

For all practical purposes the first-run theatres continue to hold up fairly well, the probability of the musicians obtaining any further concessions is considered remote, very, very remote. However, should business fall off considerably it is predicted that the owners would not be able to continue. With the pit orchestra, organ music and stage shows.

There are some surface indications that the amusement loving public is tiring somewhat of the "average" type of sound pictures. Outstanding attractions continue to gross up. December, January and February are expected to prove decisive if the dispute is not settled before that quarter arrives.

Albany and Troy Operators Agree
(Special to the Herald-World)

ALBANY, Nov. 3.—Retroactive to September 1, a three-year contract has just been entered into between operators and the exhibitors, following a series of conferences, one in Albany, one in Troy, and one with the operators.

This is the first contract of this length ever made between the two parties.

For the first time in a six-day week, Albany not having Sunday shows, receive an increase of $1.25 a week, making their salary $47.50, and the Troy showmen receiving $70 instead of $60.75 as in the past.

Overtime is to be paid for at $2 an hour up until midnight, and which the rates will be $3 an hour. At the Ritz theatre, a Warner downtown house, the new contract provides for four full time operators, effective at once.

Nuna Won't Stop Custard Pies Any More
(Special to the Herald-World)

LOUISVILLE, Nov. 6.—Nuna, the film lion, is dead. He died at a zoo here this week, leaving 28 children and grandchildren.

Veteran of scores of screen comedies, Nuna was the backup for custard pies in the old silent days and roared into the new talking picture era. Although he was owned by a zoo, he was more or less commonly regarded as being a produc- ing company needed him for film scenes he never turned down the invitation. He was 19 years old.

CHIC "CHATS"

NEW YORK.

We had one of our periodical chats the other day with a film executive, who knows perhaps as much about wide film, its developments and progress, as anybody in this business. From the first point south in the column is something of what he told us.

It was the comparatively recent development of the talkies which definitely reawakened interest in the wide film, after it had been lying dormant for several years. The reason for the sudden enthusiasm for a new form of story-telling was due to the limitation of the angle of vision in the talking film, and the consequent necessity of finding something which would eliminate this failing.

Nine years ago the first serious attempts were made to develop wide film, which has reached the point today where nearly all producing companies are vying with one another in the perfection of a wide film which will solve a particularly vexing problem.

Of the earliest Biograph days, pictures were made on a film wider than the 35-millimeter standard width in use at present, with an old style wide film projector for the showing. One heard from the statement made in a very positive tone that there has been no real improvement in photography since the old patent was granted, with the exception of "trick" camera work.

The first efforts in the direction of a new technique in modern wide film, commenced about 1921, involved the use of three cameras and the making of three prints which were synchronized. Due to technical difficulties, this experiment was abandoned in favor of a two-camera method which raises one above the other and overlapping. Film stock required the use of a right and left hand projector. It was discovered, however, that the prints could not be made to match properly, since they differed in density, resulting in bad projection and a definitely discernible line on the screen.

About one year later was attempted the use of a film 70 mm. wide and six standard sprocket holes high, but not only was difficulty experienced in taking and projecting, but the condition known as "breathing" (loss of focus at frequent intervals) developed, which was attributed to the film being of insufficient strength. With a change to a 70 mm. film and a sprocket hole "breathing" was partly eliminated but the film would not last, which involved heavy expense in replacement.

In 1926 was brought out a 56 mm. film with a special lens for use in projection. A picture made by Robert Greetham and Billy Birzer, who has been handling cameras on studio lots for nearly 35 years, was shown at the Cameo in New York for three weeks. Due to press notices on the experiment, the companies were still not interested. The expense seems to have been the principal objection.

Famous Players screened a picture at the Rivoli about 18 months ago, following the beginning of a 65 mm. development some six months previous.

As the situation stands today, several of the larger producing companies have each on a different line, Warner Brothers, with the Vitasecope development, uses a 65 mm.; Paramount is experimenting with the same, with a new method utilizing a 625%, and Fox uses a 70 with an image 1 by 2 inches.

The point south just now has the attention of the entire industry, with a definite settlement still for the future—"CHIC" AARONSON.
Seven Fox Houses Drop Stage Shows in Stage Hand Dispute

Indicates Close Margin of Profit on Which Theatres Now Are Operating—Officials Charge Refusal to Add Personnel Was Followed by Careless Handling

(Special to the Herald-World)

NEW YORK, Nov. 6.—The close margin of profit on which theatres are operating at present is indicated by the decision of Fox executives to eliminate stage presentations, including vaudeville bills, in seven houses. This action was taken following a demand of the stage hands' union for two additional men at the Fox Academy of Music in New York and results in probable dismissal of 70 union musicians, 28 stage hands, and vaudeville units.

Theatres involved are: Audubon and Star in Manhattan, Crotona in the Bronx, Savoy and Walker in Brooklyn, and Fox in Philadelphia.

Charge Careless Handling

When vaudeville was resumed at the seven houses about two weeks ago, an agreement was made between the union and the Academy of Music management calling for four men to handle stage performances. Last Friday a demand for more was sent through, and refusal to comply resulted in careless handling of equipment, according to Fox officials.

The regular two weeks' notice was given the stage hands at the Foxes, according to Harry Arthur, general manager of Fox Theatres Corporation, has stated definitely his intention to abandon stage performances in these houses unless the union agrees to stand by the arrangement by the end of the two weeks period.

Would Cost $200 More a Week

According to the wage scale under which the stage hands are employed, the average weekly salary is about $75 a man. Addition of two men at each theatre would mean a further expense of approximately $300 a week at each house, since overtime at $5 an hour occurs regularly. It is apparently impossible to make up this added cost at the box office; consequently drastic action was decided upon by the Fox executives. It is understood that union labor difficulties were responsible for the previous discontinuance of stage presentations in several Fox houses which were recently resumed.

The marked reluctance of circuit operators in establishing stage performances this fall has been definitely attributed to difficulties with the New York Local of the organized stage hand labor, though other companies report no similar trouble at the present time.

"Brothers" Scheduled for N. Y. Capitol November 14

(Special to the Herald-World)

NEW YORK, Nov. 6.—A Columbia Pictures feature will be presented by New York showing at the Capitol theatre for the first time when "Brothers" opens there on November 14. The film, adapted from the stage success by Herbert Ashton, Jr., is the first of the company's de luxe "specials." Bert Lytell, who plays the dual lead in the picture, also played the part for two years on the New York and Chicago stage.

Rogers Starts "Millie," First of Four for RKO

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Charles R. Rogers, independent RKO producer, this week began shooting "Millie," the first of four vehicles which he will make for RKO under special contract. He has selected two of the remaining three stories, which are "Common Law" and "Dark Flame." Harry Joe Brown is associate producer.

"Platinum" Purchased by James Cruze Productions

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—"Platinum," a new novel by Edward Dean Sullivan, and Adele Commandanti, has been purchased by James Cruze Productions, it has been announced by Samuel Zinzer, president and production executive.

The adaptation of the story will be in the hands of Julian Josephson, who has been signed by the company.

MGM Buys Rights to "The American Tragedy"

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—MGM has bought the rights to that famous book by Theodore Dreiser, "The American Tragedy" and are negotiating with Sergei Eisenstein to direct it. According to studio announcements Eisenstein is reported to be in New York at the present time, but is expected out here again soon.

Pathe Exchange Expands

(Special to the Herald-World)

CHARLOTTE, N. C., Nov. 6.—J. U. McCormick has been added to the local sales staff of the Pathe branch exchange, by H. A. Silverberg, manager.

$50,000,000 in Group Insurance Is Contracted for by Loew's and MGM

(Special to the Herald-World)

NEW ORLEANS, Nov. 6.—$50,000,000 in group insurance for all employees of Loew's and Metro-Goldwyn-Mayer, who are to receive units ranging from $1,000 to $10,000 based on their weekly earnings, including Loew's State in New Orleans, was contracted for this week by Nicholas M. Schoen, president, and David Bernstein, vice president, according to word received here by Rodney D. Toups, manager of Loew's. The policy provides for coverage against sickness of any nature; accidents of any kind, including non-occupational accidents, and dismemberment, which results from an injury away from the place of employment. The coverage ranges from $10 to $40 weekly indemnity. Double indemnity in case of accidental death is also provided. Every employee of Loew's State theatre here was signed up by Toups for the insurance.
ity than the public demands, reaps no immediate reward in dollars and cents, is making an excellent investment in futures, but at the moment his only reward is usually public recognition. The motion picture industry has created more wealth in less time than was ever accumulated within the same period by any pioneer intelligence. But it has thrown more gold in the junk pile than it has put in its treasury. And the millions in that junk pile increase year by year, because the industry's constructive discontent with its own standards, its own achievements, and its own successes has always been greater than its self-satisfaction.

When extra quality does pay, it is not because the employer or the public at once appreciates or likes it or wants it or is willing to pay for it, but through unconsciously learns to like it and afterward will accept nothing that falls to measure up to it.

The education of public taste in motion pictures is one of the great problems and one of the great constructive efforts of this industry. No producer or distributor or exhibitor can continue in business unless he gives the public what the public will accept and that I do not know, a single individual of importance who is content to have his great industry held down to the lowest common denominator would be interested by an unqualified acceptance of what might be termed "box office standards.

One step we have taken, and it is not as far as you think it is, is the agreement upon uniform minimum standards of good taste, which we know as the Code. Good taste is good business, and to offend good taste is to fortify such resistance. Nothing unclean can maintain growth and vitality. When a tree begins to collect blights, it begins to wither. So does reputation. So does business.

The Code is a splendid and a very healthy step. It is a step forward. It is a step toward the right. It means that we have taken a very big step forward in the right direction. It is a step toward the right. It means that we have taken a very big step forward in the right direction.

But, if we were to stop with minimum standards, we would be looking only one glass of our spectacles.

Only insular as the general level of public taste rises to higher standards will it be possible for this industry or any other industry to bring the general level of its product up to the standards cherished by the makers of the product.

Again and again in the motion picture industry the world has witnessed the spectacle of the courageous and idealistic producer bringing forth a screen drama that was so far above the levels of general public taste that only extraordinary efforts kept it common but financially. Again and again these dramas that reflect new standards of art and good taste are brought forth, and time after time the result is going to their producers. And yet that inner urge which marks every one of our producers as true artist causes him to look to the future. Obviously, to any scientifically-minded observer, every picture that is produced will meet the highest standards of today only when public taste of tomorrow has been educated to the point where it demands and will patronize the best. There are many methods of attacking this problem of educating public taste, and progress has always been made in a number of ways. As many of you, it is a matter very close to my heart, and one to which Motion Picture Producers and Distributors of America are devoting a very large part of their effort.

But when it comes right down to it, there is nothing which educates public taste so effectively and so rapidly as watching and listening to talking motion pictures which in every phase of their production are a little better than the public expects or demands. Every one of these courageous productions which are thus disappointingly far ahead of their time, accomplishes at least this much—that thousands of those who see it acquire unconsciously, new standards of taste for themselves.

But even these magnificent producer pictures, which are monuments of our highest ideals, mean less in the education of public taste than do the countless individual contributions made by the members of this Academy to the high standards of every single picture in which they participate.

We can never measure the value of the contribution of a single individual, a single artist, a single picture.

A little better acting here, a more effective touch in direction there, an improvement in the sound effect of this picture. Each of these minor contributions which are lighting of the next picture—these contributions which each one of you as individuals makes to the forward progress of the screen—these, it seems to me, are the most effective educators of public taste which we have.

It is worth observing that the separate excellencies of the different elements simultaneously find their maximum expression in the same picture that we have the really great production.

Thus it is that the inner artist in each of us—that hidden voice which keeps saying to us, "Better yet! Better yet! Better! and Better!"—is carrying the motion picture forward and is making it more than ever the foremost instrument for public amusement, public education, and public leadership.

It is this, as I see it, which is really recognized in the Awards that are being made by the Academy this evening. I want to congratulate, if I may, those who are receiving the Awards. Theirs is the outstanding accomplishment. Theirs is the well-earned recognition.

The Awards themselves, given as the result of a vote by those who see the story of their achievements—of which we are all proud.

What I want to tell you is that I appreciate deeply the splendid work—the high standards and the accomplishments—of every member of this Academy. I believe it thoroughly in the spirit which has banded you together, and I know that with each succeeding year the work of the Academy is going to mean more to us all, as the standards of excellence recognized by the annual Awards reach higher and higher levels.

I leave it to you—artists all—to glimpse at the future which such a prospect ensures. For the world is a wonderful part of the motion picture, this fascinating amusement industry, this extremely important public work in which we are all engaged.

S. W. Fitch

So well did his books show during his five years that Fitch was offered the job of opening the Sioux Falls branch for FBO Pictures Corporation.

A NOther exchange executive who began as an exhibitor is J. J. Milstein, branch manager for MGM in Los Angeles. Milstein was an exhibitor at Denver and "after a hectic career," as he puts it, he joined V.L.E in the capacity of salesman. Following service in the World war Milstein went with Associated Producers as manager of that company's Pittsburgh office. When the concern retired from the field, he joined the F. B. Warren Corporation as its Philadelphia manager. This company also went out of existence, so Milstein's early experience in distribution paralleled that in exhibition for rapid developments.
... that is the supreme object Sono Art-World Wide Pictures, Inc. had in mind in projecting its 1930-31 Program. BANK DEPOSITS! Bank deposits for the exhibitor! No dabbling in long-shot chances. Just box-office realities!

Box-office realities is what the two groups herein depicted offer. In the first group of Ten WORLD WIDE WINNERS (including three CRUZE Productions) are pictures that would add grace and prestige to the finest photo palaces in America. Pictures adapted from Broadway stage successes, best seller novels and popular magazine stories. High class stars, distinguished supporting casts and experienced directors assure the support of the most critical audiences.

In the second group of TEN THRILL-O-DRAMAS, is a type of entertainment for which there has been a crying need ever since the advent of the "talkie". Pictures of action! Dynamic thrills! Pictures redolent of the great outdoors; the mastery of air, water and the frozen tundras of the North by indomitable men. The lure of sex! The chase and quest of romance and red-blooded adventure! Pictures which have ever appealed to all ages and classes!

These twenty Pictures represent a supreme effort toward the practical reality of box-office returns. The exhibitor is asked to confirm his own showmanship judgment by perusing the following pages.
RENO
From Camelia Vanderbilt's sensational novel of divorce. Starring Ruth Roland, the screen's, with Kenneth Thomson, Montagu Love and Sam Hardy. Directed by George P. Coney.

CHARGE OF THE LIGHT BRIGADE
Ten-year's memorial classic made under the supervision of the British War Office. Directed by Melvyn East, Carl Arf Goldsband and 5000 extras. A war epic with splendid photography.

ROGUE OF THE RIO GRANDE
By John Drinkwater. A newspaper reporter in Mexico—his harsh truth about the Conchita Villarosa fortune—and his romance with Dorothy Morgan. Directed by T.分类

THE SCOOOP

ONCE A GENTLEMAN
Directed by James Cruze. Edward Everett Horton in an ace comedy portrayal, supported by Lois Wilson, George Fawcett, King Baggot, Francis X. Bushman. One of the season's freshest stories, by George F. Worts. Dialogue by Maude Fulton.

COSTELLO CASE

JUST FOR A SONG
A Gainsborough Production, partly in color, with large chorus and orchestra. Lilian Davis, Roy Krayton and Constance Carpenter are featured in this alluring triangle theme behind the footlights. Directed by Y. G. Gaudrey.

THE BIG FIGHT
Jane Cune Production. David Belasco's stage success turned into hard-hitting drama, with Lola Lane, Stepin Fetchit, Ralph Ince, Guinn Williams. Directed by Walter Lang. An insight to how big fights are "fixed".

LOLA LANE IN "RENO"
LOLA LANE IN "RENO"
LOLA LANE IN "RENO"
LOLA LANE IN "RENO"
LOLA LANE IN "RENO"
LOLA LANE IN "RENO"
AIR POLICE
By ARTHUR HOERL (Special). Stirring epic of the new guardians of the air.
A breath-taking revelation of the talking screen's new powers. Insures

HELL BENT FOR FRISCO
By GENE PRITCHARD. Rival auto racers competing for a pretty
girl's favors run the gamut of incredible thrills. A sensational
race reaches a climax in a death-defying crash.

IS THERE JUSTICE?
By FRANCIS PACKARD. (Special). A searing dramatic answer to the question: "Does the death chair
serve the ends of justice?" A story that will excite
the imagination of a nation.

NECK AND NECK
By THORNTON CHURCHILL. Intrigues
of the betting ring, a girl's saucy in
the face of heavy odds and the un-
dying grit of a thoroughbred horse
make this race horse drama un-
forgettable.

SWANEE RIVER
By BARBARA CHAMBERS WOODS. Being the story of a
spectacular and memorable adventure whose
climax is as thrilling as it is beautiful.

CASEY JONES JUNIOR
By GREGORY.F. KELSEY. (Special). Danger and
excitement in the newest action western. The
adventure that appeals to all types of
audience.

MOUNTED FURY
By C. EVARTS SPEITZ. The first cross-country
adventure packed with the thrill of the
west in its most rugged form. An
adventure-packed story with an
appeal to all types of
audience.

WORLD WIDE PICTURES INC.
TO PATHE NEWS:

As the Pioneer in the News Reel Field
We Congratulate You Upon This,

Your Twentieth Anniversary

WE ARE PROUD TO HAVE IT KNOWN THAT YOUR EXCELLENT NEWS REELS ARE RECORDED BY RCA PHOTOPHONE APPARATUS.
Pathe News Celebrates Twentieth Birthday

A Review of the Achievements of the Oldest Newsreel Through Two Decades of Writing History With Light

Pathe News celebrates its twentieth anniversary as a news film, and its second year as an audible news film, on November 11.

It was in 1910, four years before there was my hint of the World war which was to afford such momentous screen drama, that Charles Pathe, a Frenchman of keen foresight living in Paris, recognized the possibilities of presenting news through the eyes of the motion picture camera. Little did he dream at that time that less than a score of years later his news film idea would reflect world events in both action and sound.

Pathe began the release of a news film in Europe under the name of Pathe Journal, and followed it immediately with Pathe Weekly in America. In 1914 it was made semi-weekly, and its name was changed to Pathe News.

Pathe News today and for several years past, has been under the editorial guidance of Terry Ramsaye and Ray L. Hall, whose names are associated with many of the newsreel enterprises of the last 15 years. Ramsaye is editor-in-chief of the organization.

The first editor of Pathe News was Bert Hoagland. He was engaged by J. A. Bert, who established the Pathe organization in America for Charles Pathe. He was followed by J. E. Francioni, who is still with the Pathe organization, functioning as chief of the extensive film library. G. Hugon and Eric Mayes each served as editors for brief periods. In 1935 Emanuel Cohen became editor, and he continued in charge for 11 years. Resigning to found Paramount News, Cohen was succeeded by Ray L. Hall.

Pathe News personnel is stationed throughout the globe, and since the advent of sound, a fleet of recording camions has been added to the already elaborate equipment.

Achievements of Pathe News during the score of years it has mirrored world happenings are legion. Its cameramen during this period have filmed practically every important event. Its coverage of happenings of news interest at the moment, and of historic interest for generations to come, are too well known to need detailed recital here. Keeping pace with modern invention in cinematic improvements and in means of transportation, Pathe News has improved its methods of recording happenings and has increased its speed of delivery to the theatres.

During the past score of years the world has moved in rapid panorama before the alert lenses of Pathe News cameras. Each year has had its fulsome share of history recorded by the News. During the years from 1910 to 1930, headline events throughout the world have been brought to theatres throughout the world by Pathe News. Some highlights follow:

1910: Roosevelt's African expedition—Roosevelt receives Nobel prize; 1911: Coronation of King George V of England—King George is proclaimed Emperor of India—Suffragette demonstrations in London; 1912: King George and Queen Mary crowned rulers of India—Gold miners' riot in Johannesburg; 1913: Dayton, Ohio, flood—Kaiser Wilhelm entertains King George of England; 1914: Prince of Wales officiates at his first public ceremony—Emperor Franz Joseph marshalls troops—Start of World war—Joffre becomes hero of Marine—Czar Nicholas poses for what proved to be the last film showing him; 1915: Russia's army battles through Galicia—Pan-American Exposition held in San Francisco—Russian Fleet defeats Turks. The big parade of people and events goes on; 1916: Pershing punitive expedition goes to Mexico—German submarine, Deutschland, visits America; 1917: Outbreak of Russian revolution—Wilson signs Declaration of War—Secretary Baker draws first national draft number—Pershing arrives in France—Doughboys go into action; 1918: Marines at Chateau Thierry—Armistice is signed—Armistice celebrated wildly—America's victory fleet returns; 1919: Frederick Ebert be

(Continued on page 38, following pictorial spread)
20 Years of Past never to be Lost

Some of the things the Pathe News cameramen found the world doing during the two decades of this newsreel's existence, as indicated in reproductions from a number of issues.

1910—Theodore Roosevelt and his party arrive in Africa to begin hunting expedition.

1914—Belgian soldiers on way to meet Germans as World war begins.

1917—Bolshevism triumphs in Russia.

1919—Clemenceau reads the Versailles treaty to the Germans.

1912—George V and Queen Mary of Britain crowned rulers of India.
1921—An unknown soldier is buried at Arlington.

1925—Earthquake wreaks destruction in Santa Barbara, Cal., and its environs.

1927—Charles A. Lindbergh thrills the world by piloting his "Spirit of St. Louis" from New York to Paris.

1929—Graf Zeppelin circles the globe.

1930—British dirigible, R-101, ignites, killing 48 passengers.
(Continued from page 15, preceding pictorial spread)

comes first president of the German republic—U. S. Navy aviators in NC4 cross the Atlantic—Wilson attends the Peace conference—Versailles Peace treaty is signed—Bomh explodes in Wall street; New York—Civil War in Ireland—MacSwiney, Lord Mayor of Cork, dies after hunger strike—Ireland becomes free state. Timed the Pathé cameramen grind on:

1921: Naval balloonists lost in Ontario wilds—Five great Allied heroes, Diana Jacques, Beatty, Pershing and Foch, united at American Legion Convention in Kansas City—Unknown Soldier is enshrined in nation's capital—Washington Disarmament conference; 1922: Burning of Smyrna—Eternal City acclaims new Pope, Pius XI; 1923: Earthquake ravages Japan—President Harding dies—Calvin Coolidge takes office; 1924: Four American flyers circle globe—Coolidge elected president—Th

ZR-3 (now Los Angeles) flies from Germany to America—First wireless photos sent across Atlantic Ocean; 1925: Amundsen and Ellsworth attempt flight to North Pole—Earthquake wrecks Santa Barbara—Airship Shenandoah wrecked in cyclone—U. S. submarine S-51 sunk. Graphically, yet silently, was recorded:

1926: United States joins World court—S. S. Antonia founders in mid-ocean—Byrd conquers North Pole by airplane—Amundsen heads first trans-polar flight—Hurricane wrecks terrific havoc in Florida; 1927: Nungesser and Coli lost in trans-Atlantic flight—Mississippi Valley floods—Lindbergh flies alone to Paris—U. S. Marines rushed to Nicaragua; 1928: Bremen flyers make trans-Atlantic flight—Noble flies over North Pole—Subway disaster at Times Square, New York—Fifteen nations sign peace pact—Graf Zeppelin crosses ocean—S. S. Vestris sinks—Mt. Etna destroys Mascal. And then with the sounds as well as the action of life:


In the fall of 1928 arrangements were made to use the RCA Photophone system of sound recording for Pathé News. With the coming of sound, the Pathé Rooster, trade mark that had been the silent emblem of the house founded by Charles Pathé, crowed out loud with all his barnyard vocabulary as a prolog to the day’s news. The release of editions in sound was started November 11, 1928, with fortnightly release established. Weekly release began February 7, 1929, with issue No. 7, within three months after the first sound edition. Two issues a week were inaugurated with issue No. 18, released April 10, 1929, less than six months after the first sound reel.

During its first year in sound, Pathé News brought many innovations to the audible news screen. The screen interview presented in the inaugural issue, with Secretary of the Navy Wilbur, was considered so novel that the United Press gave it the first review of a news film to go over the wires. A talking screen “extra” was issued during the inaugural week of the reel, offering a talk with S. S. Vestris survivor.

An outstanding achievement of its second year in sound, and its twentieth year of establishment, was the presentation of natural color scenes. The Pathé Coloratura process, developed in the company’s own laboratories, is used by Pathé News for scenes that lend themselves to unusual color values.
NEW PRODUCT

This department does not attempt to predict the public’s reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

KISMET


"KISMET" is outstanding for at least two reasons—it brings Otis Skinner to the talking screen in one of his greatest stage successes, and it introduces the Warner Brothers-First National wide screen process, Vitascope.

It presents also gorgeous sets which are enhanced by the scope of the stage-wide screen which has been installed at the Hollywood theatre on Broadway.

"Kismet" is almost wholly a Skinner vehicle, the other players being decidedly secondary to the development of the story. Those who know Skinner's work will not regret this, for the finest of these characters exists as he has created him for a foremost place in the American theatre.

There were those at the premiere of the picture who were of the opinion that the wide screen should not have been used through the entire production. In the scenes dominated by big sets, yes, but not in the more intimate scenes and close-ups.

This is the third of the "class" pictures to come from the Warner Brothers-First National studios, the other two being "Outward Bound" and "Old English." Such pictures are placing a new standard of entertainment upon the screen, entertainment which is drawing those persons who make only occasional visits to the motion picture theatre.

"Kismet," as all perhaps know, is the story of Hajji, the colorful beggar of Bagdad who pleads for alms in the name of Allah. Being of an adventurous nature he decides to cast aside the tattered garments of a beggar to seek affluence. In the course of one day following his decision he suffers the tortures of prison and revels in his experiences as a civic official, only to find himself at nightfall back on the cathedral steps begging for alms.

It is a picture that has a ready made audience, especially among those in search of a higher type of entertainment.—Jay M. Shreack, New York City.

HERO OF THE WEEK

LEWIS AYRES gives a fine characterization in the role of a racketeer, in a new part for him, in Warner Brothers' "The Doorway to Hell.""}

THE DOORWAY TO HELL


THIS underworld picture merits rating as a very good job all around, by reason of a dialog which almost crackles and seems to be the real thing a number of instances, and the characterization of Lewis Ayres in a new type of role for him. The picture should go over very well with an S. R. O. on the first day at the New York Strand pointing the way and indicating its possibilities.

Whereas in his last starring role Ayres played a young boy finding out what the evils of the antagonism of men can bring about, here he is a self-confident beer racket boss who rules his "men" and keeps his precincts clear by the casual and expert use of sawed-off shotguns and machine guns. Despite the fact that he appears very young to handle such a role as he portrays here, more credit is due him for the realistic impression he conveys and the confidence with which he does his work.

The dialog is meant to be true to character, apparently, but whether it is or not is of little consequence, because it has the effect of put-
EXHIBITORS HERALD-WORLD

November 8, 1930

ONE HEAVENLY NIGHT


SAMUEL GOLDWYN’S importation to Hollywood by itself is a remarkable event in the central role of “One Heavenly Night.” Many who witnessed the preview have the conviction that she is good news to the picture business. She has freshness of appearance, a charm that is distinctly individualistic and a fine ability. Her lover, John Boles, provides the other half of the romantic interest. He is the count who holds forth as sovereign of Zapra, a small kingdom. That need not lead one to believe that the picture is a costume show. It is in modern dress, with minor exceptions.

It apparently was decided to use Boles in the principal role, for he is unable to subtlety compete with pantomime and dialogue. Extraordinarily good work is done by Lilyan Tashman and Leon Errol. Miss Tashman’s first scene, a music hall situation, is a great open
door for a talented young performer. After the picture began (and during some of the Tashman and Errol work) I heard it whispered in the audience, “Tell me by talking to me the opening is that a swell show.”

Errol is fine throughout but his comedy is best suited to the smaller roles. Previously he has entered a wine cellar with the estate’s overseer and it looks as if Errol is about to be indicted on an accusation of wine cellar hokum. That is not the case. He is there only a moment, or long enough for a half dozen laughs. It goes directly to the point of the story, which consists of a hundred thousands of years old. Therein is a reel of laughs.

The story is told from the viewpoint of Lili, the young flower girl who wants the fame and adulation that are Fritzi’s. The plot is a little thin in the film, a novel in general. She finds herself in the mansion owned by the count. The climax arrives when he locks her in her boudoir and threatens to enter within a few minutes. When he enters she has fled.

The director’s characteristic smoothness is everywhere evident. The mounting and staging of the picture which is always found in Samuel Goldwyn productions.

The musical score is made up of a number of beautiful and beautifully executed selections.


ESCAPE

thorse, Laurence Backcomb. Release date: September 8, 1930.

In this screen version of the famous stage play by John Galsworthy, brilliant English author and playwright, the substance and magnetism of the original has been closely adhered to by Basil Deen, who adapted it and directed the production in England for Radio. Galsworthy himself did not write the play, but he has been intelligently recast for the talking screen, and edited the film.

It is rather fortunate in this regard that the celebrated dramatist in transforming the dialogue to screen eliminated much of the speech of the principal character which dealt with his mental reaction to the social situation in which he finds himself. It seems extremely likely that if he had not, the picture might have been found dry and to a certain extent unintelligible to the average film audience. As it is, however, there is more action, set in a typical English countryside, and less of the introspective speech.

It is almost exclusively the story of one man, Matthew Denant, played in an excellent characterization by Basil Deen. With the exception of Edna Best as the girl who aids the escaped convict as well as she is able, and Austin Trevor in the role of the parson who attempts to shield Denant from the purifying constables, the entire cast is subdued, playing their roles like “ashes onto the ground.”

Denant is a former soldier whose confinement in a German prison camp during the war and subsequent escape have left him with a sober and blustering outlook on the world in which he lives and the high English society in which he moves. He encounters a girl of the streets, Elfrida, who becomes involved in an argument with an officer who attempts to arrest her. When Denant hits the other, the latter falls, strikes his head against a railing and is killed. It is rather incongruous that the officer, a much more powerful man than the exsoldier, should be knocked down by a blow from Denant’s fist, but the detail in the otherwise fine handling of the story by Basil Deen.

Sentenced to prison for five years, Denant attempts to escape after two years. The remainder of the film is occupied with his flight through the English countryside, the effort made by several women and finally the parson to assist him, and his surrender in order to save the parson from lying in his behalf. A clever touch in the stage production necessarily, is the opening scene showing a foxhunt, with the subsequent situation in which Denant himself becomes the human fox pursued by the hounds.

Photography is very good, with excellent scenes of the foxhunt and the moors about the prison particularly noteworthy. The film must be considered as a fine effort to trans-plant the original stage play to the screen without distortion and a definite effort to attract the picture public to the box office through a sacrifice of the Galsworthy theme.—Charles S. Aaronson, New York City.

FEET FIRST


HAROLD LLOYD’S latest opus, “Feet First,” recalls his earlier success, “Safety Last.” The feathery foot office does not move with the rapid pace generally expected in a Lloyd picture of this type. This is noticeable especially in the early reels of the feature. It is after the action shifts to shipboard, on route from Honolulu to San Francisco, that one recognizes the Lloyd touch.

Two sequences especially during the boat trip are notable. One is the star’s mad efforts to destroy all magazines containing a page advertisement in which Lloyd promotes his picture and his endorsement of a correspondence school for personality.

The second sequence reveals his trickery in obtaining the dress code for a seaman traveler. The scenes in this sequence have been handled very carefully and result in good, wholesome comedy, which does not overstep the lines of the feature. It is after the star’s arrival in Frisco that the fun and thrills begin. It is here that there are plenty of laughs and exclamations of “oho” and “abs.” It is here that there is plenty of fun for everyone.

Lloyd, securely tied in a mail bag, finds himself on a painter’s scaffold which is controlled in its upward and downward course by two men who are more interested in the gossip of the day than in their labor. The situation offers many good thrills.

The story is sufficient for the Lloyd gang. It presents a shoe clerk who has ambitions to be an international giant of the world. However, he lacks the courage to meet people and decides to take a correspondence course. Following the receipt of his diplomas he becomes involved in embarrassing situations through the unwelcome interest in him of a man who has made himself a dandy by liquor. The dare is saved, however, when he succeeds in hiding in a mail bag and is carried from ship to shore by a seaman that may deliver a contract for Tanner shoes.

Use of dialogue has been minimized, and this is fortunate, for only occasionally is it neces-
sary. “Feet First” should find a contented public.

—Jay M. Shreec, New York City.
DU BARRY, WOMAN OF PASSION


NORMA TALMADGE returns to the screen in the talking picture version of theReal Madame Du Barry, Parisian milliner who became the mistress of a king of France. William Farnum plays the king, with Hobert Bosworth and Conrad Nagel in the featured roles in support, which indicates that there is no lack of humor in the cast.

Much appreciated was lavished on the production, for there appears to have been no stinting in the matter of settings, costumes, and the like. Enacted in the period of the French Revolution, the story concerns this young girl whose greatest desire in life seems to have been money, luxury, and finery in dress. Her attractiveness draws the attention of a member of the king's court, who sees a possibility of furthering his own ends should the latter be as fascinated with the girl as he expects.

The result is a meeting of the king and the milliner and the eventual establishment of her at court as the favored of the monarch. Her love of the luxury of her new surroundings causes her to be drawn from her sweetheart, a youthful aristocrat, who, however, cannot withstand her charms and, with the help of her former lover, refuses to give up, prepare to tie with her as the picture ends.

The photography, uniformly good, with much attention given to the elaborate court settings, featured by uniforms and fine dresses. NORMA TALMADGE in the title role makes a most attractive figure in her court costumes, but seems to render her dialogue in a rather unnatural manner in several instances. One who the housewife, by the Peugeot Trum, sees her as a quite lovely, refusing to give her up, prepares to tie her with the picture ends.

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William Farnum as the king gives perhaps the best performance of the entire cast played, but cannot equal the magnificence and enjoyment of the role he is enacting. Conrad Nagel is good, and Hobert Bosworth, always the faithful, does not have much fine work, though his part calls for but little.

Direction is fair, but in a number of places production seems to lag in action. Though the story is rather weak, a strong name cast and lavish production should carry the picture through.—Charles S. Aaronson. New York City.

COHENS AND KELLYS IN AFRICA


The fourth Cohens and Kellys product, featuring George Sidney and Charles Murray and titled "The Cohens and Kellys in Africa," is fantastic, ridiculous and nonsensical to the point of entertainment, for it takes one's mind off the painful realities of life for an hour and a half. It has a lot of punch, but not, nor is it intended to have. It is more of a travelog, with a laugh in every mile. Cohens and Kellys, in the plains of business, find that the customers are complaining that thecelluloid big tops on the performers are no good, and that they must have ivory tops. They set out to find ivory in Africa with the aid of a salesman of quack medicine who hasn't been to Africa either, but claims he has.

Mixed into the plot are boa constrictors, elephants, zebras, man-eating Zulus, a shik and his assistants, harem, wild cafes, native dancers doing native dances, lions, tigers and a gorilla who says "Manmey, You couldn't possibly throw Kelly and Cohen and their wives into an environment like this with out sending the house into an uproar.

The dialogue is good, though there are some reminced gaglines. In any case the "big four," Murray, Sidney, Price and Gordon — put them over in such a way that they get plenty of laughs in return.

Vin Moore, as co-author and director, reveals himself not only as having a good imagination but also executive ability in carrying out his ideas. His work is outstanding, and this is the fourth of the Cohens and Kellys series.

Hal Mohr's camera work also stands out. He was given excellent settings, and he made the most of them with his lens. Moore was permitted great latitude in the matter of extras, and there are plenty of Zulus in the background as the Cohens and the Kellys chase ivory through the jungle.

Sidney and Murray make the most of their lines. Gordon and Price fit in with their antics. Eddie Kane, as the Zulu chiefman, who turns out to be the former Mr. Ginsberg, of Brooklyn, contributes his share of the comedy, and Frank Davis, the windjamming salesman of African patent medicines, with a constantly reiterated line, "Everything will be hunky-dory now," helps.

I note that in the hodge-podge of properties in the third paragraph, I failed to mention a miniature golf course in the heart of a Zimbabwe. The golf course comes in for plenty of laughs when Sidney, representing the firm of Cohens and Kellys, dates it on the course with the Zimbabwe all Afarcn to see whether or not he should pay for the ivory.

Another panic is the venture of Cohen and Kelly into an African night club, where they imbibe heartily and are entertained affectionately by two French entertainers. The Irish Miss Kelly and the Jewish Mrs. Cohen drop in while their husband has dinner moments with the French girls. Then follow international complications, which wreck the night and bring nothing to Cohen and Kelly.—Edward Churchill, Hollywood.

HEROINE OF THE WEEK

NORMA TALMADGE makes a most attractive figure in her court costumes in "Du Barry, Woman of Passion," and does an outstanding dramatic bit in the scene which shows her lover being led to the place of execution. The picture is a United Artists release.

NORMA TALMADGE has the cute little slave girl in "Passion," and does an outstanding dramatic bit in the scene which shows her lover being led to the place of execution. The picture is a United Artists release.

EAST IS WEST


THIS is a picturization of the highly successful stage play of some years ago, with Lupa Velez enacting the role of Ming Toy, which Winifred Johnstone created on the stage, and Roxelle, which was played by a little girl. Direction and adaptation have made the story fall too closely into the expected plan for the film, and it has a real hard selling of itself, and even the capable, particularly in the persons of Lupa Velez, who makes an attractive and entertaining co-star, and Edward Robinson as the Chinese who has several chiffon-swaying restaurants and a good deal of conceit.

The story is of course an old one and perfectly familiar, at least, as much to be sold in the slave market, is bought by an old Chinese and taken to San Francisco as his adopted daughter. Lewis Ayres falls in love with the girl and takes her to his own home to prevent her being sold to the restaurant owner. The two men make the story fail, and the girl has the anticipated double climax of the failure of the effort and the last minute discovery that she is an American girl, white, which makes everything contemporaneous: Lewis Ayres plays the young man opposite Miss Velez, and does well, though his role calls for very little and he is consequently rather subordinated. It is rather unfortunate that Ming Toy's accent, as she speaks broken English, is a good deal more Spanish in flavor than Chinese. Every opportunity is taken to bring out the vivacity of Lupa Velez, even to her rendering of one or two of her songs.

The dialogue is not particularly unusual, except in the instances where the young star is given one or two bits of speech when she tells her reactions to the life in the West. Photography is on the whole good, with a somewhat elaborate effort being spent in designing the sets, which are quite effective.

Perhaps the best performance is that of Edward Robinson, for there is every opportunity for him to badly overdo his role as the foppish, vanity stricken and Americanized Chinese. But he carries through his performance with an intelligent likeness, which puts much of the life into the film.

Particularly noticeable at the theatre that the women in the audience seemed to enjoy Miss Velez' portrayal of Ming Toy, especially with respect to her amusing speeches. If this may be taken as an indication, the film apparently will so well at least with the feminine portion of the motion picture public. It cannot be classed as more than slightly entertaining — Charles S. Aaronson, New York City.

KID ROBERTS

LEATHER PUSHERS

Universal—Sound

Fast action in the ring and a fine formula for the up-and-coming idle youth, "Kid Roberts," the Leather Pushers picture just completed by Universal. This H. C. Witwer story has the exceptionally convincing one of a young fellow who needs a good deal of college but knows nothing except boxing and football. It's
not football season and he must make a living or do it in the ring. His sweetheart is opposed to the ring because of an old prejudice but his first battle breaks down that barrier.

There is a touch of comedy here and there in spots where the picture can do well with it. Richmond is a well built young man who is impressive as a young pugilist. His face is a wise effective player for the love interest role. She is Nora Lane, an old favorite in spite of her mere 21 years.

WITHIN THE LAW


In "Within the Law" Joan Crawford emerges from roles based to a great extent upon her physical attractiveness and reveals herself as a dramatic actress of the first rank. Sharing honors with her is Armstrong, who plays the part of the crook who loves her, deeply so that she, after years of enforced unhappiness, may have the life and love she craves. Too much cannot be said for Miss Crawford's work. She accepted a part which has been played by some of the greatest of America's dramatic actresses. It is the difficult role of the girl who was trained in a jail sentence and for revenge married the son of the man who permitted her to spend three years behind bars.

The play is eighteen years old, but this proved no handicap to Charles MacArthur and Lucien Hubbard, who did an excellent job of modernizing what is called "crook lingo." The play is modern in every sense and loses nothing in its new dress. The movement is rapid and the suspense is excellent, holding attention from the first, when Miss Crawford is sent "up the river" for her term.

The play derives its name from the fact that she learned so much about being a crook while behind the bars that she can explain, as the honest things and still remain within the law.

The action gathers momentum as her partners turn to crime which is outside the law and inadequate. They marry when a murder is committed. The man who confesses to the crime, Robert Armstrong, plays his part well and shares the sympathy of the audience with Miss Crawford.

Marie Prevost, as a young woman of questionable reputation and past who sides with Miss Crawford while she is in prison and subsequently becomes an expert in matters of breach of promise, is the audience's opportunity to laugh at. Further comedy is contributed by George Cooper, the pseudo-buster, and Robert Emmett O'Connor, forever the detective who is wise to the ways of the folks he is after in the name of the law.

Photography and sound come in for their share of applause. Some of the closeups of Miss Crawford are exceptionally clear, and reveal her emotions to the least degree. It appears evident that Douglas Shearer has been making great strides in the MGM sound department.

The cast is exceptionally well chosen, and is well handled by Woods, John Miljan, as the smarm, but at the same time hard police officer, fits into his part like a glove. Kent Douglas, a newcomer to the screen, handled effectively a comparatively minor role.—Edward Churchill, Hollywood.

A HOLLYWOOD THEME SONG


Mack Sennett, they say, is proud of having turned out oaters. He should be. It's one of the cleverest two-reel comedies ever made with dialog. I can't say it's the funniest because I have never seen the two-reelers and I do not pretend to know how many laughs it will get from audiences who are removed from the shop-worn subjects of theme songs of Hollywood.

It strikes me that the more remote sectors were earlier to criticize theme songs than the men "inside" the studios. And for that reason it appears logical that those remote sectors would laugh the heartiest at a satirical burlesque excellent and not-so-sophisticated audiences. It is a comedy built along sophisticated lines but Gribbon's comedy is at times broad so as to meet the requirements of both kinds of audiences.

Most of the credit goes to Mack Sennett for the actual conception of the subject. It could have come from no other brain, unless it might have been a man like Eddie Cline. It is a story of a man entering the war. It might be a brief account of the story of "The Big Parade." At proper intervals throughout the war the soldier finds himself in the situation and the situation better than a song. The musical accompaniment is provided by a three-piece fife and drum corps whose blasts are those of a symphony orchestra.

The drum corps follows Gribbon all over Europe, and it seems to be intended to die. Gribbon's contribution to the musical at that point is a new war song. It is so effective that all the firing squad drop their guns and reach for handkerchiefs that will catch their tears. The prisoner returns to his trophy.

The finale is his scene with 3,000 soldiers. Both Germans and Americans join in a gigantic ensemble. They slap their thighs and raise their voices in the collective strains that has ever been brought to the screen. It is a clean piece of satirical fiction that sets a new record in the making of talking comedies.


THE BIG CHEESE

AN AESOP SOUND FABLE — No. 22

Pathé

Originality and amusing cartoons rate this one high among animated shorts. The touch and pugnacious looking dog lords it over the whole of dog town, turning pianos into accordions and tossing them out of windows. When the big battle with the cat champion comes along, the spectators lose their tempers after the fiddler. He is heard to Cromatopatuated music in the ring. Enough good laughs and old twits are included to make this a neat shot on the bill anywhere. Running time, 8 minutes.

AUDIO REVIEW No. 43

Pathé — Sound

This is an interesting review, opening with some exceptionally fine views of Gibraltar, on the southern coast of Spain. An indication is given of the mode of life of the inhabitants of the place, with the most effective scenery shots being those from the fortified galleries of the rock fortress. "Planetarium" pictures an odd shaped tower like a spire of which is exhibited the entire solar system on a dome. The heavenly bodies are reflected through a photo-telescope of enormous power and clarity, and are said to occupy the same positions on the dome that they do in the heavens. It makes an unusual and interesting feature. Several of the homes of the extremely wealthy which locate on the Via Venti City, conclude the review. The castle-like structure of Charles M. Schwab, and the old Wendell Mansion, which is a residence of $1,015,000 and is now worth $3,085,000, are featured in this portion of an excellent audio. Running time, 9 minutes.

ANOTHER NICE MESS

HAL ROACH COMEDY

MG M — Sound

Laurel and Hardy take over a mansion. The brothers trying to convince, stage this with an almost impossible series of situations; and yet, what the difference. It is partly slapstick, the remainder uncommonly good gags.

Thelma Todd, a reliably good actress for comedy roles, adds to the humor of many of the sequences. She plays the part of a good looking woman who wishes to rent the house occupied (but not owned) by the comedy team.

For one reason on earth Stan Laurel presupposes himself out as a butler when the callers ask to see a butler. For no greater reason he paxes himself off as a man engaged to request a maid. That is how foolish and unnecessary the plot is. But yet the thing is dain funny.

In the preview, a character, The Big Theatre whooped and shouted at the gags that were given the screen by the two comedians under the eagle eye of Director James Parrott.

TRAFFIC TANGLE

A FOLLY COMEDY

Pathé — Talking

Nat Carr buys himself a new car, and takes the family out camping, but a traffic officer and two motorcycle policemen prevent him from getting very far. A good gag is shown when Carr's dialog in the role of Mr. Gimberg is quite amusing and his actions are equally so. Two very interesting Billings, contribute their share with an ease rather unusual in child actors. Dot Farley is the wife who says the right thing at the wrong time to complicate the plot, while Bud Jamieson is the traffic officer who takes the falls and helps Nat Carr register most of his comedy. Running time, 20 minutes.

AUDIO REVIEW — No. 37

Pathé — Talking

This number of the Review opens with a little propaganda for the wellknown exponent of the "absurd" culture, the Englishman. He is pictured at his home near Enfield, N. J., and speaks for a few minutes on the value of good health, the theme being that a man is as old as he feels. Then, for some reason or other, he sings "When the Sands of the Desert Grow Cold," accompanied by the piano by his daughter. Excellent color tone in green is achieved in the hit called "Cleopatra's Flower," which exposes the world's newly discovered island Egypt on the waters of the Nile. The scenic effect here is very fine.

THE GLORY OF SPAIN

No. 5 — VAGABOND ADVENTURE SERIES

Pathé — Talking

Tom Terris features a Spanish bull fight in the latest of the Vagabond series. Plenty of fast action, with a punch finish to the fight when the bull tosses the matador and he is carried out, should carry this number over with the patrons. Panoramic and closeup shots of the enthusiastic crowd in the amphitheatre add to the effectiveness of the picture. From here, the Vagabond series leaves the Valencian village and its beautiful gardens, where excellent photography ends the feature pleasantly. This has some real action. Running time, 10 minutes.
J. C. Jenkins—His Colym

Dear Herald-World:

We don't want to be considered as a press agent for the Fox organization. We are not. We can't be a press agent for a dog fight, and the Fox organization don't know that there is any such guy in the world as we are. We're here nevertheless and we are going to put into practice what our father hammered into us when we were a kid; viz., always give credit where credit is due.

Fox has made some bad pictures, everybody knows that and so does Fox, and Fox is going to make some more bad ones and Fox won't admit it, but we will and save Fox the humiliation. Now from the foregoing you have no doubt concluded that we are not very strong for Fox, but that's because you are not as well acquainted with us as you should be, and you ought to be ashamed of yourselves for neglecting so important a duty, for to know us is as pleasant a sensation as scratching yourself against a post when you have the seven-year itch, and the most of you know how that feels.

Some time ago we made the statement in this Colym that the Fox organization was entitled to adopt the Buick slogan, "When Better Pictures Are Made Fox Will Make 'Em." Since then we have seen "Sunny Side Up," "They Had To See Paris," "High Society Blues," "On Your Back," "The Lone Star Ranger," "So This Is London," "Common Clay," and a number of others, we are still sticking to the statement. And now comes along "The Big Trail" and "Up the River." We haven't seen "THE BIG TRAIL" yet, but we have seen "Up the River," and that is what we want to tell you about, so as to carry out our father's teachings.

"Up the River" is a picture built around a prison story and is (played in the main) by convicts in the penitentiary. In fact, the most of the action takes place within the confines of that institution, and from this year we will conclude that each spool of film will be packed with rough stuff that will make your wife and daughters wonder why you brought them to see it. But such is not the case, no, indeed, Abner, such is not the case, for John Ford, the director, localhoster that he is, and there isn't an offensive expression, nor a nasty suggestion in the entire picture. We will take off our hat to John Ford and shoot 18 holes of golf in our B. V. D.'s if necessary to prove our contention that John Ford has directed the best prison comedy that ever came to the stage or screen. Now, we could make it stronger than that, but it isn't necessary. What we hope is, that the Fox organization, as well as all other producers, will learn from this picture that what the public wants is clean entertainment, and if they do, John Ford will be entitled to a monument that will make the Statue of Liberty look like an asparagus stalk.

Turkey, as "Louie," is a lovely, tough whelp (if there could be such a character), and you will like him in spite of the fact that he is up for ten years. Warren Hyneman, as "Danemora Dan," is a mixture of that, horse thief, porch climber, fence and everything else you can think of, except a bigamist. He is up for life when he ought to have been hung, but when you see him you will vote him about the best guy you know of.

Claire Lake, as Judy, got in bad by trusting too much in a lowdown whelp who was so slick he could teach a Sunday school class and get away with it. Judy was such a sweet, lovable character that at times a little salt water will trickle off the end of your nose and you will cry for yourself for crying at a criminal.

Humphrey Bogart, as Steve, was in love with Judy (he'd have been a champ if he hadn't been), and he had been "framed" and sent up by a court that had never heard of the Chicago system, and that's how he came to be in the penitentiary. The girls will all fall for Steve.

The billing says that Joan Blondell and Sophy would steal a red hot cook stove, and we guess she would. Anyhow, she could steal us at thirty miles an hour, but we don't think she would have been able to do it until after dark. It was the easiest stealin' she ever had. William Collier, Sr., as "Old Pop," is the manager of one of the prisoners' ball teams, and you ought to see the ball game they stage in the penitentiary yard.

When you see this picture, and if you don't like it, don't say anything to us about it or you will start a helluva argument. What we are interested in most is whether or not producers of motion pictures will learn anything from this picture. If they do, that monument for John Ford won't be half tall enough.

Some scientist made the statement that cannibals won't eat people who use tobacco in any form. Well, who wants to give up smoking just to please some durned low-down cannibal, anyhow?

Up at the Orpheum theatre last night we saw a picture they called "A Lady Surrenders," with Conrad Nagel and some other folks and two or three women. The picture was well named, all right, for about all one girl did was to surrender. She carried a white flag around with her and every time Conrad saw it he ran over to her and captured her, and then would engage a kissing match that would start a fire between the tomcats out in the alley.

We saw more of the Jones family out on the golf grounds Tuesday than we supposed there were in the whole world, and every guy in the bunch claimed his first name was Bobby. The committee having the tournament in charge made the serious mistake of giving us too big a handicap. When we walked out on the grounds with a brassie, mushie and putter, we heard one of the committee say, "Give that old guy plenty of handicap, he can't play this course under a week, anyway." So they did, and we came home with the best prize in the bunch, and since then that committee has been threatened with violence. Whenever they give us a handicap it makes us feel just like stealing cheese from a blind sow.

Ted Mendenhall, Paramount manager, drove a ball in a sand trap at 3:30, and at 6 o'clock he phoned the office to send out a spotlight and six lanterns, and the record shows that he made that hole in four hours and twenty-seven minutes.

Micky Larson of Oakland, Neb., wouldn't play because he said when he left home he promised his wife that he would be very careful of his company.

Bill Bowker of Dunlap, Ia., came out to the grounds with a long-handled mallet and said he understood we were going to play croquet. Bill is awfully strong on croquet.

When Bob Greenblatt went to drive off at No. 1, somebody made some remark about Universal service and Bob defiled his club and the argument was on—and was still on when we left the grounds at night. We are betting on Bob.

Denny Dunlop was still wading Papio creek looking for a ball he shot off of No. 1 tee at 1:55. At No. 3 tee Charley Williams, president of the MP T O, left the grounds because he said it was too great a strain on his religion, and Earl Miller spoke up, kinda nasty like, and said that was the first he knew he had any. It was a great game and we'd like to tell you more about it, but George says to ring off, and when George says to ring off, he means ring off. Well, anyhow, we'll betcha that that committee has learned something about handicaps.

J. C. Jenkins,

The Herald-World Man.

P. S.—The Herald-World covers the field like an April Shower.
HOLLYWOOD

Remember Youth or Lose B. O. Of Tomorrow, Declares Baker

Universal Buys Three More Broadway Play Successes—Weather Delays on “Fightin’ Caravans” Requires Substitution of McLaglan for Gary Cooper in Paramount’s “Dishonored”

By DOUGLAS HODGES

HOLLYWOOD, Nov. 6.—In the present day swing toward sophisticated product, the producers must not lose sight of the juvenile audience, warns C. Graham Baker, associate executive of Universal. He declared that to permit the youth of today to lose its fondness and appreciation of motion pictures will imperil the box office prosperity of tomorrow. He urged the advertisement of pictures having a special appeal to children.

“It seems advisable, more particularly now,” he said, “that pains should be taken by both producer and exhibitor to inform their patrons of pictures which are particularly attractive to the little ones. They cannot afford to let the adolescent tastes die down the motion picture from its list of preferences, and there are a hundred other interests to engage them.”

Del Ruth in East

Through the courtesy of Warner Brothers, Roy Del Ruth will be permitted to direct “Mendel, Inc.” for Paramount, it was announced this week. Del Ruth already has departed for the East and will make the picture at the Paramount Long Island studios.

U Buys Three Plays

Three stage plays of the current Broadway season have been added by Carl Laemmle, Jr., to his list of picture play purchases during the past month. “Apron Strings,” “The Up and Up” and “Many a Slip” are the vehicles. Six original stories, now being written by the Universal City staff scenarists, soon will go into production.

Three English pictures and four foreign versions are in production at the moment. These are “Dracula,” with Bela Lugosi; “Resurrection,” with Lupe Velez and John Boles; and “The Boudoir Diplomat,” which is a special.

Dorothy Christie Added

Dorothy Christie, blonde screen beauty, has been added to the cast of “The Modern Wife,” which Holbert Henley will soon direct for Universal. Genevieve Tobin and Conrad Nagel are in the feature roles. Miss Christie recently completed “Playboy of Paris” with Maurice Chevalier.

McLaglen in “Dishonored”

Because of weather delays in the shooting of “Fightin’ Caravans,” on location for Paramount, Gary Cooper will not play in “Dishonored.” To wait for him to complete the product would cause a serious delay in the production schedule and Victor McLaglen, of “What Price Glory” and “The Cock-Eyed World,” has been picked for the role by Paramount executives. He has been loaned by Fox.

Paramount Busy

Paramount is busy. Acquisition of four new stories and plans for the launching of six feature pictures during the next 30 days at the Hollywood and New York studios were announced by B. P. Schulberg, managing director of production. In addition to the six soon to start, eight are now in production and another eight are being edited.

Craft Leaves Universal

Following a period of many years association with Universal, William J. Craft, director of a score of box office successes for that organization, this week tendered his resignation, to take effect immediately. During recent years his successes have included “The Little Accident” and “Painting the Town.”

They’re Co-featured

Walsh, Bankhead, most popular American actresses in England, and Clive Brook, one of the most popular English actors in Hollywood, will be co-featured in Frederick J. Jackson’s comedy, “Her Past,” for Paramount. Production will be started in January.

But What Did He Do the Next Day?

(Hollywood, Nov. 6.—There are more ways to eliminate a bowwow than choking him with butter—and there is more than one way to salve a cop—at least this cop. A noted seller of screen stories proved it here the other night when two policemen stopped him for a traffic violation.

He never got as far as the police station.

“What do you do for a living?” asked one of the bluecoats.

“I sell scenarios,”

One of the policemen, who had been insisting on taking him to the jail, pricked up his ears, forgot all about making a pinch, and said:

“Drive on, buddy. I’ve just written a story and I’ll be in to see you tomorrow about selling it.”

Wants Old Names But New Faces?

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—The production manager and a director were discussing the casting of a certain role in a current production soon to be shot at one of the major studios:

“How about so-and-so for it?” suggested the director, naming a man not well known on the screen as yet.

“No good,” said the production manager. “He hasn’t a box office name. We want box office names.”

“Well, then,” pursued the director, “how about so-and-so for the part? He’s been a good drawing card for years. Let him win the girl in the picture.”

“Can’t use him!” snapped the production manager. “He’s never played a part where he won a girl! He always lost ‘em. The public wouldn’t stand for it.”

“It’s all very clear to me now,” replied the director, with a puzzled expression on his features, “you want old names with new faces.”

Foreign Director with Keen Ear Solves Sound Problem, Says Paul Stein

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Foreign directors face no handicap in American talking pictures, providing they have an ear for languages and sound, according to Paul L. Stein, Paramount director, who is guiding Constance Bennett in her new starring picture, “Sin Takes a Holiday.”

Born in Vienna and a product of German stage and films, Stein speaks English with a decided accent. Yet he is able to coach players in correct pronunciation and accent.

“My ear is more adaptable than my tongue,” Stein explained. “I learned correct English when I was a boy, but my stubborn tongue never was able to acquire the accent of the language. At the same time, I can recognize the faults of others.”

Tom Mix III; Believed Ailing from Old Injuries

(Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Tom Mix was rushed to the hospital Monday and preparations were made to operate on the noted equestrian. His ailment, physicians and surgeons said, was a result most likely of injuries he has received in several years ago in accidents which occurred while making motion pictures. The case is a mysterious one, however, they said. A series of laboratory examinations and X-ray pictures are being made to determine how the trouble may be remedied.

Metropolitan’s Gateman Dead

HOLLYWOOD.—Edward Baker, known to thousands as the gentle gateman at Metropolitan Sound Studio, died suddenly at his home October 29, following an attack of acute indigestion.
What Would It Be For Two Specials? (Special to the Herald-World)

HOLLYWOOD, Nov. 6.—One Clune, RKO director, when asked how he covered:

"When I direct slapstick comedies, call me Eddie Clune.

"When I direct just ordinary program features, Edward Clune is my name.

"But when it's a special production like 'Hook, Line and Sinker,' call me Edward Frances Clune, Esq., if you please."

Foreign Version of Each English Dialog Film Is Metroscope

50 Foreign Talkers on Schedule: Majority In German, French and Spanish (Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Production of foreign language pictures on the basis of past Hollywood English versions will be under way within a month at the Metro-Goldwyn-Mayer studios it was announced this week by Arthur Loew, in charge of foreign operations at the studio, now here for a conference with Louis B. Mayer, Irving Thalberg and other production executives. There will be 30 foreign versions during the coming year under this schedule. There are 46 foreign workers now under contract and there are about 15 more on the way to Culver City to begin work immediately. The foreign versions will be more than double production at the studio and probably will involve a construction program.

The majority of the foreign versions will be in French, German and Spanish. Both feature length pictures and short subjects of all kinds will be reproduced. Permanent stock companies, complete in themselves from scenario writers to cutters, will be organized, according to Loew.

"Un six months ago the percentage of houses in other countries wired for sound was small," Loew declared. "But now, in South America particularly, there has been a tremendous jump in sound installations. "For a while foreigne were glad to hear the voices of English stars speaking English language, but this has made them realize that the product be given them in their native language and that each person in the east act his part properly.

"Many noted American stars can be used in foreign pictures because of their versatility in the matter of language," he said.

Gavin Gordon May Get Role in New Garbo Film (Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Because of his success in his part opposite Greta Garbo in "Romance," Gavin Gordon may again appear as her leading man in her next M.G.M. product, according to a statement from Gordon's representatives. Since "Romance," Gordon has been featured in "The Silver Horde" and "The Great Meadow."

RKO Plans Year and Half On Shooting of "Creation" (Special to the Herald-World)

HOLLYWOOD, Nov. 6.—According to announcements made this week, RKO plans spending a year and a half shooting "Creation," now under preparation at the studio under the direction of Harry Hoyt.

Mormon Film to Be Produced In Fort Lee Metropolitan Plant

Nancy Carroll Production Starts Soon at Paramount Studio—Clara Bow Completes "No Limit" Sequences—Board of Review Picks Five of Eight Vitaphone Varieties (Special to the Herald-World)

NEW YORK, Nov. 6.—A Mormon picture is understood to be ready to go into production at the Metropolitan Studios located at Fort Lee, New Jersey. The title is reported as "Corianton" and the producers are believed to be operating under the name Corianton Company. Actual filming is scheduled for next week at the plant west of the Hudson river which is rented out to producing companies as their needs require a location which the Jersey studio can provide.

Paramount at its Eastern studio in Astoria is still marking time till next Monday when the Nancy Carroll picture goes into production. Following the filming of a short subject, "The New Religion," on regular 35 mm footage, Arthur Loew is proceeding with a 65 millimeter wide film. This is understood to be entirely for the purpose of notifying the results obtained with the new method. No plans have been made for the release of this subject, though the standard Paramount product will be distributed in the ordinary manner.

Philips Holmes in East

Philips Holmes has left Hollywood and is due back in New York very soon, to play opposite Nancy Carroll in "Stolen Heaven." This will be the first picture to be made in the East by this star, who is the son of Taylor Holmes.

Charles Ruggles already has reported for work on the Long Island film, following personal appearances in Boston and other cities. He has been assigned a feature part in "Strictly Business," the Claudette Colbert starring vehicle scheduled to go into production very shortly under the direction of Dorothy Arner. His last work in the East was in "Rhinestone High," completed several months ago.

Clara Bow Returns to Coast

Clara Bow is on her homeward way to Hollywood, following the completion of filming of the New York sequences of her next picture, "No Limit." Mary Brian also has returned to Hollywood, playing the ingénue role in "The Royal Family," filmed at the Astoria studio.

At the Warner Vitaphone Varieties studio in Brooklyn, three more short features have been added to the list of productions already run off this season. "On the Job," which was directed by Roy Mack, has for its cast Ed Cudee, Frank Orth, Florence Vernon and Walter Dreher.

"Major to Order" features Eleanor Sholer, Paul Macdon and Bob Lynn. Alf Goulding directed from a script by Burnett Herschey of the studio scenario staff.

Board Selects Five Varieties


Only Minor Changes in Sound Recording Likely For a While, Says Dreher (Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Revolutionary changes in talking picture sound recording are not in sight, according to Carl Dreher, chief of the sound department at RKO. Dreher, who has just returned from New York City following conferences with R.C.A Photophone engineers, declares that the present system of sound-recording seems likely to continue indefinitely in its general effects.

"Contemplated improvements are but minor to the system as a whole and are designed to improve quality and lower production costs," Dreher said.

He named the greatest improvement in sight was a portable R.C.A Photophone which would make it possible to record sounds and dialogue in inaccessible places, where ponderous booths and recording trucks could not be taken.

Warner Office Building on Coast to Cost Half Million (Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Warner Brothers, although their plants are at a standstill at present, are expanding their theatre holdings. It was announced this week that they are constructing a height limit office building at the intersection of Wilshire boulevard and Western avenue at a cost of more than $500,000. The entire production organization soon will be concentrated at Burbank.

Will Rogers to Star for Fox for Two More Years (Special to the Herald-World)

HOLLYWOOD, Nov. 6.—Following pre-views of "Lightnin,'" Will Rogers has been given a new contract with the Fox Film Corporation under which he will appear in Movietone productions for the next two years. A Connecticut Yankee soon to go into production, will be Rogers' last picture under the old agreement.
The Sound Box

HOLLYWOOD.

Mr. Ernie Rovelstad, Quigley Publishing Co., 407 South Dearborn St., Chicago, Ill.

Dear Ernie:

Am I having a nice time in this town? A question to ask me! I could kill somebody. Probably the one big reason I left New York was because I got sick and tired of their digging up the streets. Eighth Avenue in New York has been a first line trench since 1927.

I came here and what did I find. A whole town. Nothing ripped up, no holes in the ground, a nice, entire city. And what happened, I ask you? The minute I set foot in Hollywood they start digging. Millions of riveters, all under my window, tearing up perfectly good streets all day and all night.

What's the matter with these people. The streets were all right. Are they digging for oil? And the way they're digging! First, they hire a thousand people to dig on one block. In three hours they have dug ditches twelve feet deep and put red lights and signs, "Get out here," written very crudely, all around the trench. Now, with the place dug up so prettily, they immediately fire nine hundred and ninety-seven of the men, and start fixing the place with three persons. One of these is the foreman, another is the timekeeper, and the other has the shovel but no badge. And he'll always be lighting his pipe.

The noise and dust is one thing, but they fix you nastier than that. You try to turn on the faucet in the morning—nix, no water. You go outside and beg the watchman to turn on enough to give the goldfish, and what does he do? He says for you to buy a cat. "Why a cat," you ask him. "Won't the cat want to eat?" "The cat can eat the goldfish," he says.

You get home from a hard day's work and press the button for electricity. No luck. There's no one outside, the watchman is drinking beer five miles away. You finally steal one of the city's red lights and undress by that, going to sleep with the happy thought that you'll be sent to jail for robbery the first thing in the morning.

Telephone service is the first thing cut off. It seems they're afraid you'll put in a call for help. But the monthly bill goes on, yes sir, you're a subscriber. If you only had a telephone you could call up and stop the service. If you could only cross the street you'd go to the drug store and buy a stamp so that you could write a letter to the telephone company telling them to call off the service. But you can't cross the street.

Does anybody know of any place where there's no Chamber of Commerce; where they're not building new streets, or reservoirs, or laying car tracks, or repaving sidewalks, or stringing telegraph poles, or putting up street lamps—where there's a city that's perfectly content to snooze along just the way it is, without improvement?

Wire, don't write this department. The department will be standing on the corner of Vine and Melrose, on the right side of the street, just where he's been standing since May. Doggonit, I can't cross the street. I'm waiting for them to fix it.

Respectfully,

NORMAN KRASNA.

Clinton Wunder Starts Academy Good Will Trip; Schedule of Talks Ready

(Special to the Herald-World)

HOLLYWOOD, Nov. 6—The schedule of the good will tour of the Academy of Motion Picture Arts and Science, being conducted by Clinton Wunder, executive manager, is now completed. He will leave Hollywood tomorrow following the Awards Dinner, and will proceed directly to New York.

The topic, "A Voice Heard Round the World," will tell the story of the Academy's achievements. Wunder will speak before service clubs, colleges, conventions of women's clubs, educators, film boards of trade and exhibitors.

The itinerary follows:

Kansas City, Nov. 16-17; St. Louis, Nov. 18; Memphis, Nov. 19; Omaha, Nov. 21; Des Moines, Nov. 20 or 22; Minneapolis, Nov. 23-24; Milwaukee, Nov. 25; Chicago, Nov. 26.

Indian Society Adopts Dive


STAR GAZER

HOLLYWOOD.

ABOUT FACE

"I don't give a damn whether I end up in a sanitarium or not, as long as I make a success of 'Resurrection' for Edwin Carewe. He forced me to take the part of Natasha Mas- lova after I had refused three times. I didn't think I was equal to it and to tragedy."

Lupe Velez speaking—the fiery little Mexican whose comedy and tragedy charts with Chase until Don Fairbanks selected her in "The Goncho." Lupe Velez, who came out of Mexico at 14 and now at 20 is essaying one of the greatest roles ever written.

She has just finished a rehearsal with the kindly and gentlegruff, the gentle and yet driv- ing Edwin Carewe. Tears were streaming down her cheeks, marring her makeup.

"I don't have to make myself cry," she told me. "Not in the part I have to play. I mere- ly have to think of the girl I'm portraying—the tragedy of her life—and I cry naturally."

"I am a misfit among a misfit country girl. Following that I can to repay Eddie for what he has done for me and what he is doing. I used to be a claque. Now, I'm not trying to be an actress instead. Eddie has lived this story for many years—as a silent picture it was one of the greatest pictures ever made."

"Now he's making a talking version. He has chosen me for the lead. No matter what happens, I'm going through with it. The part almost has killed me—it's the most difficult I've ever undertaken—but it is the only one I've ever enjoyed. The only one which has meant anything to me."

Lupe, the firey one, selected by Carewe because she has the hot Latin temper and the spark of flame which the part of Maslova needs, has had a hard row to hoe, although today she has a home in Beverly Hills, automobiles and servants. She is the daughter of an opera singer and a colonel in the Mexican Army. At 14, she shook the dust of the little Mexican town of San Luis Potosi from her feet and found a job as a shop girl.

Carewe is delighted with the work she has been doing in the production, which is costing Universal a cool million. For the silent ver- sion, which Carewe directed with Dolores Del Rio and Rod LaRogue in the leads, the in- vestment was approximately $35,000.

"It may seem peculiar and unusual that I've twice picked Mexican girls for a Russian role," Carewe said. "The reason is that they have more of the divine spark than Americans or those from across the Atlantic. They have an ability to live parts and to portray them."

"I had six women selected for the role, but I wanted Lupe. When she refused me twice, I was broken-hearted. I finally won her over, however, and she has developed so rapidly that even I, knowing her tremendous ability, am amazed."

One job which Lupe has faced is that of changing her voice three times in the course of the picture. She has at first the voice of an unsophisticated country girl. Following her seduction by the prince, the role being played by John Boles, her voice is that of a vodka-drinking princess.

In the end, she must speak with the dead accents of a broken woman.

"I've the greatest combination in the world for the making of an excellent picture, and I'm more happy about the situation than I've ever been before," Carewe barks.

"The stage can get away with an evening of sparkling dialog," he said. "There are perhaps five outstanding legitimate stage producers who each year are sold mainly through brilliancy of lines."

"The 407 has been here; however, we must do about 600 pictures. Dialog is bound to be weak, and we must bolster it with pantomime, which is the true art of the motion picture."—CHURCHILL.
### RKO Studios

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<th>CHIEF PLAYER</th>
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<tbody>
<tr>
<td>&quot;Cimarron&quot;</td>
<td>Wesley Ruggles</td>
<td>Richard Dix</td>
<td>September 18</td>
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<tr>
<td>&quot;The Queen's Husband&quot;</td>
<td>Lowman Sherman</td>
<td>Hugh Trevor</td>
<td>Nancy O'Neil</td>
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### Fox Studios

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<tbody>
<tr>
<td>&quot;Spy&quot;</td>
<td>Berthold Viertel</td>
<td>Kay Johnson</td>
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<tr>
<td>&quot;The Man Who Came Back&quot;</td>
<td>Raoul Walsh</td>
<td>Janet Gaynor</td>
<td>October 13</td>
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<tr>
<td>&quot;Once a Sinner&quot;</td>
<td>Oskar Klein</td>
<td>Dorothy Mackall</td>
<td>October 9</td>
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<tr>
<td>&quot;The Sons Beneath&quot;</td>
<td>John Ford</td>
<td>George O'Brien</td>
<td>Marion Lessing</td>
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### Universal Studios

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<tbody>
<tr>
<td>&quot;Dracula&quot;</td>
<td>Tod Browning</td>
<td>Bela Lugosi</td>
<td>September 25</td>
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<tr>
<td>&quot;Captive&quot;</td>
<td>Harry Corson</td>
<td>Dorothy Janis (Location)</td>
<td>September 29</td>
<td></td>
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<tr>
<td>&quot;Free Love&quot;</td>
<td>Hobart Henley</td>
<td>Conrad Nagel</td>
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### Metro-Goldwyn-Mayer Studios

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<tr>
<td>&quot;Within the Law&quot;</td>
<td>Charles Brabin</td>
<td>Joan Crawford</td>
<td>Helen Chandler</td>
<td>September 22</td>
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<tr>
<td>&quot;The Great Meadow&quot;</td>
<td>Lawrence Tibbett</td>
<td>Esther Ralston</td>
<td>H. B. Warner</td>
<td>October 3</td>
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<tr>
<td>&quot;Inscription&quot;</td>
<td>Clarence Brown</td>
<td>Robert Montgomery</td>
<td>Greta Garbo</td>
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<tr>
<td>&quot;Reducing&quot;</td>
<td>Charles Rieper</td>
<td>Marie Dresher</td>
<td>October 3</td>
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<tr>
<td>&quot;Toto&quot;</td>
<td>Chester Franklin</td>
<td>Ernesto Vilches (Spanish version)</td>
<td>October 9</td>
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<tr>
<td>&quot;The Bachelor Father&quot;</td>
<td>Robert W. Graef</td>
<td>Marion Davies</td>
<td>Ralph Forbes</td>
<td>October 27</td>
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### First National Studios

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<tr>
<td>&quot;Moby Dick&quot;</td>
<td>Michael Curtiz</td>
<td>Wilhelm Dieterle (German version)</td>
<td>Karl Katterer</td>
<td>October 15</td>
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<tr>
<td>&quot;The Aviator&quot;</td>
<td>Wm. A. Seiter</td>
<td>D. Fairbanks, Jr.</td>
<td>Jeanne Helbing</td>
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<tr>
<td>&quot;Fighting Caravan&quot;</td>
<td>Otto Brower &amp; David Burton</td>
<td>Gary Cooper</td>
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<tr>
<td>&quot;The Painted Desert&quot;</td>
<td>Howard Higgin</td>
<td>Bill Boyd (Location)</td>
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### Metropolitan Studios

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<tr>
<td>&quot;Talking Scoundrels&quot;</td>
<td>Robert C. Bruce</td>
<td>Jack Holt</td>
<td>Robert C.</td>
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<tr>
<td>&quot;The Property Man&quot;</td>
<td>Frank Grimes</td>
<td>Hobart Bosworth</td>
<td>Phil Ryan</td>
<td>October 20</td>
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<tr>
<td>&quot;The Passionate Pups&quot;</td>
<td>A. Leslie Pearce</td>
<td>Walter Huston</td>
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### Columbia Studios

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<tr>
<td>&quot;Dirigible&quot;</td>
<td>Frank Capra</td>
<td>Jack Holt</td>
<td>August 13</td>
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<tr>
<td>&quot;Criminal Code&quot;</td>
<td>Howard Hawks</td>
<td>Walter Huston</td>
<td>September 29</td>
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### Tec Art Studios

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<tr>
<td>&quot;Voice of Hollywood&quot;</td>
<td>Louis Lewyn</td>
<td>All Star</td>
<td>September 21</td>
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<tr>
<td>&quot;Mickey Mouse&quot;</td>
<td>Disney Bros.</td>
<td>Elmer Clifton</td>
<td>Tom Terris</td>
<td>September 22</td>
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<tr>
<td>&quot;Phantom of the Opera&quot;</td>
<td>Disney Bros. (Shorts)</td>
<td>Nat Levine</td>
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### Tiffany Studios

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<tr>
<td>&quot;Ten Nights in a Bar Room&quot;</td>
<td>Sig Neufeld</td>
<td>The Chipmunk Family</td>
<td>Chimp Family Comedy</td>
<td>October 23</td>
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<tr>
<td>&quot;The Midnight Stage&quot;</td>
<td>Frank Strayer</td>
<td>Paul Hurst</td>
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### United Artists

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<tr>
<td>&quot;Kild&quot;</td>
<td>Sam Taylor</td>
<td>Mary Pickford</td>
<td>October 20</td>
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<tr>
<td>&quot;Reaching for the Moon&quot;</td>
<td>Edmond Goulding</td>
<td>Reginald Denoy</td>
<td>October 20</td>
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SOUND REPRODUCTION

F. H. RICHARDSON on PROJECTION

BLUEBOOK SCHOOL QUESTION NO. 61.—(A) Explain in full detail just why a hydrometer reading indicates the exact state of charge and discharge of a storage battery, (b) to what is battery trouble almost invariably due, and (c) whether or not it is possible to abuse batteries by neglecting them, without causing damage to the batteries themselves and to sound results.

THE CAPITAL CITY OF FILMDOM

[Until further notice, all communications to this department should be addressed to F. H. Richardson, 43—28 Thirty-ninth place, Long Island City, N. Y.]

LOS ANGELES.

Our next stop is what might be termed the high spot of the trip—the capital city of Filmdom. And right here in the beginning let me also compliment the motion picture projectionists of Los Angeles. When they start to do anything, they do the job right. We were entertained by the lads in the same hotel which was headquarters for the A convention—that is to say, we had two magnificent rooms in that great inn, with meals provided. What time we were permitted to spend in those two rooms, however, didn't amount to much, except when we were asleep.

Immediately after our arrival, we were taken in charge by Business Manager T. H. Eckerson and President Earl Hamilton of the local No. 150. It seems that the matter of entertainment had been delegated to Mr. Eckerson, who, let it be said, both knew his job and did it well.

Among other things, we visited the Ashcraft plant and several of the large theatres. One of the projection rooms visited, the Panthages, Hollywood, is the finest, most complete projection installation I have ever viewed. (A description of it was published in last Better Theatres.) Another remarkably pleasing example is the Paramount Public, which is in downtown Los Angeles. It is eight years old, but the room is entirely out of the ordinary. Its walls are of brown tiles about four inches square, separated by perhaps three-eighths of an inch of mortar. The ceiling is of rough plaster, finished in a very pleasing dark blue. The floor is of cork, laid in squares of about five inches. It shows almost no wear at all after eight years of use. It is a very easy floor on the feet.

Chief Projectionist Hamilton (president of the Los Angeles local), has a private office fitted up with a large mahogany desk, easy chairs, etc. In fact, the plant is as complete as you would expect to find in any of the newer large deluxe theatres. Also, I might add that the brown walls, blue ceiling and brown floor gave a remarkably pleasing aspect to the room. Oh, yes, I almost forgot to say that the switchboard is of white marble veined in gray. It is set in the rear wall, where it is highly ornamental and, of course, equally useful. The ventilation of the room is taken care of by a separate blower fan. There are three Super-Simplex projectors, a Fernogramsizer F7, and other equipment including what is a marble-lined toilet and wash room and a well equipped workroom. Hamilton is assisted by George Evans, Earl Bauer, and Ray Connors.

Bluebead School Resumed

Well, gentlemen, here we are again with a Bluebead school question, with which this "school" of sound-projection is resumed. For the benefit of our many new subscribers, I will say that in the Bluebead School, from one to four questions are asked each week, to which answers are very desirable. The best answer will be published four weeks after publication of the question. In the event no correct answer is received, I will answer the question myself, or have some sound or projection work done, with a laboratory supply the answer.

If your answer is incorrect, no one but we will know it, so come on, gentlemen, set in the game and let's see how far you can go. Address all answers as follows:

F. H. Richardson, 43—28 Thirty-ninth place, Long Island City, N. Y.

During the evening we went over to the famed Chinese theatre in Hollywood. We really went to the Chinese to renew acquaintance with the inventor of the Weaver Douser, F. E. Weaver, who is chief projectionist at that theatre. The projection room is rather crowded with equipment. It has three Super-Simplex projectors equipped with the new Ashcraft "600" super-high intensity lamps. The lamp house almost hides the projector. The sound is handled by Western Electric equipment. The sound is on a separate film, which is run on a "dummy." The consensus of the Chinese theatre projection staff and those projectionists of other theatres in which this method is used, is that it is a decided improvement on the method in which both the sound and the picture are reproduced from one film, which opinion I endorse.

The projection staff of the Chinese consists of F. E. Weaver, chief; R. D. Babcock, Dave Koskoff, Al Lick and Art Schroeder. I might add, as a bit of interesting information, that the projectors are equipped with a small blower fan from which the air is conveyed through a flexible metal pipe ending at the top of the cone plate, whence the air passes down over the aperture. In the opinion of Chief Projectionist Weaver, this has the effect of removing fully 75 per cent of the heat. The installation is very simple, not at all costly and is highly effective. Some of you old department fans may remember that this particular thing was recommended by me many times in past years. Equipment manufacturers, however, did not adopt the suggestion, and as a result they have suffered great inconvenience from the war, which projector mechanism frames and parts, and the industry has sustained huge losses in film, to say nothing of the box office losses caused by injury to the show. As a result of bucked film, all of which might have easily been averted had my suggestions been heeded years ago.

I was present at the Los Angeles meeting, including a goodly number of theatre managers, and, I was informed, significant owners and officials attended. After the show, I gave the audience to be both interested and receptive. Also, the opinion was expressed by union members and officials afterward, that the thing had distinct value to both projectionists and exhibitors of Los Angeles.

"Way up in San Francisco I had been told about R. H. McCullough, Supervisor of Projection of Fox West Coast Theatres, which covers the entire territory west of the Mississippi river. I was told that if I got in touch with McCullough on arrival in Los Angeles, he could open all motion picture gates in that city. Later, B. A. Entwistle, Los Angeles business representative, spoke words of praise of this same individual. Later still a phone message came from McCullough, and it was arranged that he, Friend Daughter and myself take dinner together. We have just returned from a three-hour trip in Friend McCullough's company, and I heartily endorse brother Eckerson's opinion. In McCullough we have one of the finest men to be found in the whole field of projection.

McCullough showed me something which I had never thought to be possible. He is projecting a picture at the Fox Carthay Circle theatre here in Los Angeles with a 25-degree projection angle, and there is no distortion of the picture at all. The plan was worked out by Supervisor McCullough because of the fact that when they installed wide film in that theatre, they found the distortion to be so great that it could not be projected at that angle. It would cost around $5,000 to move the projection room downstairs, so Supervisor McCullough got himself busy and evolved a plan which entirely eliminated the distortion, and that at absolutely small expense. To the front of the projection lens he attached two ten-degree prisms, the thick side down. The bottom of these prisms are hinged, but the top may be moved together or farther apart, and the top prism is allowed to lower the top of the picture, or raise the bottom, according to which prism is moved. There is no effect set up, with regard to definition

(Continued on page 10, column 1)
3 More Officials Are Added to Staff Of RCA Photophone

Charles J. Ross, executive vice-president of RCA Photophone, Inc., has announced appointment of three new officials to positions with the company. E. J. Schneider, formerly with RCA Victor and the Radio Corporation of America, has been named comptroller. J. M. Knaut will be general auditor and H. D. Colvill assistant general auditor. The two latter men have been with the company for a number of years.

E. E. Peek Put in Charge Of Sound Installations For Film Speaker Plant

The Film Speaker Company in Oklahoma City has engaged E. Eldon Peek as sound engineer. Peek was formerly in charge of the electrical research laboratory at Oklahoma A. & M. College, Stillwater.

He is said to be an authority on sound, amplification and acoustics. His articles in scientific journals have gained considerable recognition.

Miles Reproducer Issues Pocket Size 1931 Catalog

The Miles Reproducer Company has issued a new 1931 pocket size catalog in addition to its standard M50 and M51 catalogs, recently published. The pocket size sales number covers dynamic horn units exponential trumpets, horns, baffle, microphones, microphone stands and other accessories.

Berliner Acoustic System At the Capitol in Chicago

The Capitol theatre in Chicago is being equipped with the Berliner Acoustic System. This is one of the principal theatres in the Coston Circuit.

Another recent installation was in the George M. Cohan theatre in New York, where British International is showing its English releases.

25 Scientific Films, 6 Talkers, Shown at Medical Congress

Evidence that motion pictures are rapidly establishing themselves as valuable vehicles for scientific study is found in the fact that 25 different films were presented at the recent annual meeting of the American College of Surgeons in Philadelphia. Seven exclusive-ly motion picture programs were given. Six of the 25 films shown were talkers.

William F. Kruse, head of the educational department of Bell & Howell, Chicago, says films have arrived at a point not only of widespread use but of official recognition. He points out that Dr. William Ernest Miles, noted British surgeon, gave motion pictures splendid recognition when he showed his three reels of 16 mm. film depicting the technical employed in the cancer operation bearing his name.

One of the Bell & Howell portable Filmo projectors was recently employed at the Milwaukee convention of the Direct Mail Advertisers’ Association for an exemplary sales talk.

RCA “Mobile Talkie” Truck Shows U Film In British Theatres

RCA Photophone and Universal Pictures are cooperating on a project in England which makes it possible to show Universal’s “All Quiet on the Western Front” in unwired theatres.

Photophone engineers have devised a sound truck carrying two portable RCA sound sets. The machine travels from town to town. All specials by Universal are to be shown in this manner.

The body of the truck is mounted upon the chassis of an English motor truck which has an electric generator coupled to an electric motor on the rear axle. The body is specially designed, 27 feet long and of sufficient height to carry 12-sheet posters on either side. It houses two RCA Photophone Small Theatre types of sound reproducing apparatus. The exterior of the van is painted royal blue and the interior yellow.

SYNCROFILM

is not claimed to be the best sound equipment in the world

We do not know who makes the best

We do know that your patrons will be pleased with the sound in your theatre if equipped with

SYNCROFILM

Simplicity of Design, Trouble-proof Operation, Easy Installation and Low Cost are SYNCROFILM Features.

Can easily be fitted to your present disc equipment.

WEBER MACHINE CORPORATION

Pioneers in the Sound Field

59 Rutter Street, Rochester, New York

Export Department Cable Address

15 Light St., New York City “ARLAB” New York
Neth Offers Series of Foreign Talkers to Vary Entertainment

A step toward greater variety in entertainment has been taken by Neth's State theatre in Columbus, which has undertaken the presentation of a series of all-dialed foreign attractions. Films to be shown under this policy include talkers in French, Spanish, German, Italian, Polish, Swedish, and Portuguese. The State is located adjacent to the campus of Ohio State University, giving it a good field from which to draw patronage to such pictures.

The first of the foreign talkers, a French version of "The Big Pond," has already been presented. Two short subjects, "Molesson" and "Clinique Musial," are also in French, augmented the feature.

John McCormick, manager of the State, reports an excellent turnout. Only one performance was shown. The series of foreign programs will continue through the winter, with a performance every Saturday at 10 a.m.

Newspapers have been unanimous in their acclaim of McCormick's plan, reviewing "The Big Pond" just as they would a new American attraction. Articles were carried commending the plan.

Henri Faubert, French consul agent, was a guest at the performance.

The Ohio department of education is cooperating in the introduction of the foreign pictures at the State.

Another house operated by the Neth circuit, the Genoa, has equipped 50 seats with head phones for the hard of hearing. Robert O. Gluck, manager, has been equipped with the headphones. To date he has 495 names, including visitors from as far as New York and St. Louis, besides people from many Ohio cities.

The headphones are the Audiphone system, connecting with the Western Electric sound equipment.

A list of coming attractions at the Eastern house is posted in the reading rooms of the Genoa, and the results of the campaign on the issue of Hearing. Members frequently organize theatre parties. There is no advance in prices for users of the headphones.

With F. H. Richardson on His Visit to Capital of Pictures

(Continued from page 48, column 3)

operating or anything else, by the addition of the prisms.

In company with Brother McCullough we visited also the Fox Wilshire theatre, a new deluxe theatre just opened not very far from Culver City. The Wilshire has a most excellent projection room, which provides a projection angle of only 13 degrees. The room is not entirely finished. Projectionists in charge are El Fienstien and Rodney Bacon.

SAN DIEGO, CALIFORNIA—The most southern of Columbia's large cities, lies by the sea, having excellent bathing beaches, plenty of beautiful gardens.

First, Mr. Metcalf, who was a most agreeable host for the evening, took me over to the Fox theatre.

Everything was decided cleanly. In the back of the room was a Frigidaire water system. All port shutters are counterweighted, with a safety hook to keep them from falling. I noticed all the cue sheets were held in black music racks, in each of which a light was placed, to be used when needed. These racks were, in turn, suspended from a wire that ran from one end of the room to the other, so that each could be placed in the most convenient position for use.

The Spreckles theatre is managed by Jack Edwards. I am told this theatre won the EXHIBITORS HERALD-WORLD Plaque for having excellent sound. The projection room is small. It has been enlarged some but still is none too spacious. It is very poorly ventilated. The San Diego meeting was attended by all the projectionists in the territory as well as by several of the managers—perhaps by them all. I am not certain as to that. The San Diego theatre is a progressive one. I have always liked the men of that city.

OUT OF San Diego we had good roads across the desert to Phoenix. Something like sixty miles of them are of gravel.

Tucson was reached about noon on the second day. We were received by Walter Burroughs, secretary of the local, and his wife, who is an author. We were taken to see a most interesting mission something like 300 years old. We there met a most delightful priest, who showed us around and made the trip even more interesting than it would have otherwise been.

Tucson has five theatres, one of which is closed for repairs. Albert D. Stetson, district manager for the Fox interests, has charge of the Fox theatre, which is the finest in the city. Its projection staff consists of San Koutas, Walter Burroughs, Albert Runkle and Don Freiling, who is swing man for the Fox and Fox Lyric.

The Fox Lyric, managed by Oliver Thompson, has something I have not seen for quite a while, namely a Powers projector. Both the sound and the picture were excellent. The projection staff is composed of H. O. Sarrel, G. Martinez and Lee Frankew.

The Plaza theatre is managed by Nick Diamos. Its projection staff is B. E. Groons, Richard Yrigoyen (you may do the pronouncing), Mike Soussine and George Diamos.

The Opera House is managed by Frank Drachman. His chief projectionist is Aurario Buna, who is the most practical idea. He has a Strong lamp from which he has removed the negative carbon holder and has substituted a solid glass piece. Peerless lamp from which he has removed the reflector and substituted a Strong reflector. His claim is that the results are much better.

Osuna has made another change. As it is now equipped with the Peerless mold and attachment to the Simplex, it is impossible to remove the belt wheel and gears without first taking the mechanism off the stand. Osuna drilled screw holes in which screws could be placed to hold that part of the mechanism casing below the belt-wheel bracket to the bottom side of the hole through which the driver shaft goes. The idea is to enable the projectionist to remove the lower left part of the mechanism casing, swing the driver up and close it. As soon as this is done, the feature may be removed without taking the mechanism off the stand. The assistant projectionist of the Opera House is Dave Koutas.

There were men at the meeting from both Douglas and Nogales, and let me tell you, that some distance from here, shows up much better. Of course, all members of the Tucson local were there, and be it said to their credit. All the managers were also present.

* * *

EL PASO, TEX.

WELL here we are, 'way down here in the state of New Mexico, where most of the buildings have been adobe and the vegetation principally sage brush, cactus and ocotillo, which are not native. The film is a thoroughly modern, up-to-date entertainment... Right in the beginning he said, "The Plaza being the best example. It was opened two weeks ago and is managed by C. S. Friaus. It is a beautiful building.

The sound in this theatre is more than ordinarily excellent. The enunciation is clear and perfect, which is something that cannot be said of all theatres and indeed of all sound一向. The sound is produced on the screen by A. O. Yonge, chief projectionist, who is president of the local in El Paso. He is assisted by T. J. Stuttard and S. W. Richard. I compliment these gentlemen on the excellence of their work.

The condition at the Pulpix L. & A. is, in some respects, very poor. The auditorium has a great deal of reverberation. I was advised that an attempt was made to eliminate this, but it was not a success. Another fault is due to the fact that the current to the projector light sources is supplied by a very old Hertner upright transverter. This machine is too small for the work it is called upon to do.

While in El Paso I called on George G. West, president of the International Amusement Company, which owns theatres in Mexico and El Paso. I was much welcomed by General Manager Rafael Calderon, whom I found to be not only the most pleasant gentleman but also a progressive executive. Right in the beginning he said, "I have your Bluebook. It has helped me a great deal. I read your department every week. It is very helpful." This is a real compliment, coming from the general manager of a large corporation. I had also the pleasure of meeting A. J. Petit, assistant to General Calderon. I enjoyed my visit with these gentlemen immensely.

General Manager Calderon accompanied me again to one of his theatres. In it I found another case of a motor generator that is too small. This is the second theatre is San Diego. Mr. Sanchez is chief projectionist, and Jose Porres his assistant.

In the Colon theatre I saw something which General Manager Calderon said had "saved the day" for many theatres patronized by Spanish-speaking people. In the Colon they project the English titles of silent pictures in the usual way. In slide carrier position they have a metal arrangement of stereopticon, by means of which a roll of gelatin may be moved down through the light beam. On this roll the English titles are written in Spanish. The typewriting is single-spaced, about the width of a slide and of whatever design the title needs. When a projectionist stands by this stereopticon all the time, and when an English title is flashed on the screen, it is immediately translated in Spanish and appears immediately below the English version. The thing is very cleverly done. It adequately solves the matter of translating English motion picture titles.

The titles are, of course, typewritten on the gelatin face of the roll of gelatin. When the roll of gelatin is then placed in the metal carrier, at the top of which is a carrying spindle, with a handle below it, and a screw pin of means by which the projectionist may rotate it, thus pulling the gelatin down as desired.
BOX OFFICE PROMOTION

Six Nations Represented in Stage Weddings
For Seattle Fox’s Anniversary

Six stage weddings, representing as many nations, were used by the Fox Fifth Avenue theatre in Seattle to commemorate its fourth anniversary. A celebration of such ambitious proportions required a good deal of organizing and involved many teachings.

The first difficulty that presented itself was the securing of couples of different nationalities. An advance publicity campaign in the local papers, and also the foreign language publications of the city resulted in many more couples desiring to get married in the unique fashion. There were many more than could be taken care of. The nationalities which won representation were the Scotch, German, American, Irish, Italian and American Indian, in the order of their appearance.

Newspapers Cooperate
After the acquisition of the main participants, the newspapers of the city backed up the theatre with 100 percent cooperation in the form of special publicity space, special stories in their news columns, pictorial sections and included feature write-ups such as articles on the art of the American Indian. Jim Clemmer, manager of the theatre, crashed the pictorial section of all the papers when he “chaperoned” the six couples to the County-City Building and purchased the licenses and received the best wishes of another - Senator’s showman, Mayor Frank Edwards. During the week that the weddings occurred the Seattle Times devoted space in its pictorial rotogravure section no less than six times.

Merchants Donate Gifts
The cooperation of innumerable merchants was easily forthcoming. A chance of displaying merchandise before the eyes of theatre patrons and sharing in the advertising and publicity accompanying the campaign was one not to let go begging. Gifts were secured (six of each article) from merchants such as the Goldsmith Jewelry who donated six diamond wedding rings: Weisfeld & Goldberg, jewelers, and Ben Tripp, who contributed splendid gifts as well; Standard Furniture Company; Pipe & Taff, sporting goods; Joyce’s restaurant, six wedding supper packages; Walter Stoudt, six sets of photos; Harry Perkins Shoe Shop, six hosierly orders; O’Neill Florists, bridal bouquets; Fisher Flour Mills, and other firms.

Theatre Buys Licenses
The theatre’s share in making the celebration an unqualified success consisted of purchasing the licenses, paying all incidental expenses such as costumes, fees, and bestowing of substantial gifts in addition to a major gift such as a dining room set or a radio or a wrist watch to each couple on the final day of the weddings.

The initial wedding was that of the Scotch couple who promised to love, honor and obey. The German and the English weddings followed Friday and Saturday. There was more presented on Sunday. The Irish and Italian were staged Monday and Tuesday. The grand finale consisted of an American Indian paganant wedding. From all reports and comments, the latter was the most spectacular and interesting. The newspapers concentrated on giving the most publicity to the presentation of the Indian ceremony three days before the actual occurrence and the news items were devoted to an explanation of the colorful Indian wedding rites as well as articles on the arts and sciences of Northwestern tribes.

38 Indians Come for Ritual
A delegation of 38 Indians, attired in full regalia of their tribe were brought from the Tulalip Indian reservation, transportation paid by the theatre. Among the notables present were Chief Wa-Cah-Dub, more familiarly known to the Northwest as William Shelton, chief of the Snohomish tribe; Princess Se-Home, wife of Chief Wa-Cah-Dub and daughter of the chief who bequeathed Se-Home Hill to the City of Bellingham; and Jimmy Williams, chief line defendant of old Chief Seattle. Their histories were all played up to advantage in the daily sheets.

After the final curtain had descended on the Indian wedding, all six couples were taken to Joyce’s Restaurant where they were given a sumptuous feast, partaking of many of their national dishes.

Merchants Help Advertise
Ballyhooing played its part as well as an extensive advertising campaign pursued by the Fox theatre. The aforementioned restaurant set up a wedding awning over the street sidewalk which carried monster placards announcing the time, place and nationality to be featured each day at the theatre. The theatre was lavishly decorated with artistic banners and foys and stage decorations. Also appropriate music for each nationality was played by an orchestra.

As a consequence of this elaborate outlay of exploitation talent and advertising efforts, the theatre again enjoyed an exceptionally brisk week, culminating in a sell-out on a Wednesday evening for the final wedding presentation. It was noted on the various evenings that many friends of each couple were present, many of whom had never before been listed as patrons at the theatre.

Ted Champion and Jack Sampson were in charge of the exploitation.

Hunt “Handsomest Man” for Showing
Of “King of Jazz”

William Hendricks, manager of the Smoot theatre, Parkersburg, W. Va., set his city agog when he staged a contest in connection with “King of Jazz” to find the town’s handsomest man.

The idea was purely a gag stunt, conducted with the cooperation of the local Lions club. It was based on a telegram purported to be from Jeannette Loff, asking the club to locate the city’s handsomest man. It resulted in a lot of good mouth-to-mouth advertising.

Another feature of the campaign was a contest for local bands. This was held at the front of the house and carried inside by means of the house microphone. Several bands entered the contest and Hendricks received a good deal of publicity, as well as a full page of cooperative ads.

City Helps Rebuild House
Razed by Fire in Mansfield

The city council is aiding in the rebuilding of the Madison theatre, Mansfield, Ohio, which was razed by fire. The Scareb Amusement Company has already signed for a lease on the house and construction is being financed from the rentals, which are paid in advance.

The theatre will seat 1,500, with 900 seats on the main floor. John Eberson is the architect.
Louisville Observer Tells What Theatregoers Say and Think

What does the theatregoer think and talk about? And what goes on at the theatre that you don’t read about in the papers? A Louisville observer describes some of these things in the following story:

Operators of suburban theatres develop numerous good ideas from time to time for enlivening the volume of business, but there are also a number of places in which they are falling down.

For instance a woman remarked recently that she had trouble in getting her small daughter to go to bed on Friday night, and the child was afraid that she would dream about a scary picture she had seen on television that evening at a neighborhood showhouse.

Pick Bill Carefully, He Says

In view of the fact that Friday and Saturday nights are big nights for the children, especially in the suburban or neighborhood theatre, it would seem that the management should be very careful in picking bills for the week end of school holiday nights, with an especial appeal to children, or at least pick them carefully so that there would be nothing in them to scare children.

The writer recently heard a 14-year-old boy complaining that he didn’t like the shows at a certain suburban theatre, because they were all “blamed love pictures.” Of course such pictures would probably have been looked upon in a different light by the 14-year-old girl, but children don’t need to have their imaginations played upon to make them believe they are seeing things.

Many suburban theatres fail also to have telephones, with the result that it is impossible to find out what the bill is, and how much it costs, without going to the theatre. The policy of distributing handbills, carrying the shows for a week, or two weeks, throughout the entire neighborhood is of course good, but in this day of autos, the bills frequently are not distributed nearly as far as patrons come from; are often misplaced, and there is a many a time that the phone in the box office can be used to advantage, and in making extra headlines for the management.

He Asks Patrons’ Opinions

Some smart managers, one in particular, who made a big success of a suburban house, before he went into the downtown bigtime, used to station himself in the lobby in the winter, or at the door in the summer, and talk to a lot of his patrons as they were leaving, ask them their ideas regarding the bill that had been shown, and ask them for suggestions. He received many good ideas, not only from parents and young folks, but even from the children. He knew their likes and dislikes, and how certain bills appealed to them, and this in turn greatly aided him in booking his bills.

There are always people of high intelligence in the neighborhood, and who are excellent critics. Some of these not only think of how the bill suits their own tastes, but give it consideration from every angle, and especially from the angle of the child.

The manager remarked that he got some very good information from a newspaper woman, who would candidly tell him that a picture was too heavy, too fluffy, or what not. She was married and the mother of several children, and highly intelligent. Her advice meant a great deal to him.

"BUILDING THEATRE PATRONAGE" 


(Only $5.00 mailed to your door)

CHALMERS PUBLISHING CO.

516 Fifth Avenue New York City

Putt-Putt for Show Juveniles

A miniature golf course will be installed in the Kaye's theatre, Mt. Gilead, Ohio, for the use of children only. Griffith Granger, manager, plans to have a series of such games for juveniles and expects to draw added patronage by this new advertisement.

Flower Shop, Book Store and Jewelry Tieups Exploit Film

The Publicity staff in Detroit utilized the feminine angle in Norma Talmadge's 'DuBarry, Woman of Passion' to exploit the picture when it came to the United Artists theatre there. Tieups were obtained with flower shops, book stores and jewelry stores.

A display of silverware, valued at $10,000, was displayed in the windows of Warren and Company, jewelers, together with fitting a black and white sill from the film. Each photo had been faceted, calling attention to the fact that "DuBarry" was being shown at the United Artists.

Two dozen roses, especially named 'The DuBarry,' were displayed in the lobby of the theatre, with a credit card for Breitmeyer, the florist, who changes the flowers daily to keep them fresh. Five thousand sample boxes of "DuBarry" face powder were given to women patrons as they left the theatre, together with a small folder on "DuBarry" preparations.

The inside back cover called attention to the next attraction at the theatre.

Half a dozen book store windows carried special book displays, with fitting card announcements. Each tieup was affected without cost to the theatre. This included the printing of the announcement on the back of the small "DuBarry" folders.

Joe Franklin Promotes Cooperative Ad Section

Joe Franklin, manager of Keith's theatre, Ottawa, Ont., tied up with local merchants in promoting a cooperative ad page in newspapers for the picture "Good News." The "Good News" message appeared in each ad. A contest was included in the stunt, whereby readers were invited to find scattered italic letters throughout the page.

Town Asks Talking Films: So Theatre Installs Sound

The Oxford theatre, Oxford, Ohio, has installed sound equipment after Edward E. Keene, manager, was for a time besieged with requests for it. The town's population is made up almost entirely of college students. Keene's theatre is said to be the smallest in Ohio to have sound equipment.
Another collection of representative advertisements selected for consideration by theatre men. The ads are numbered as follows: 1, Strand, Dayton; 2, Rialto, Cincinnati; 3, Mary Anderson, Louisville; 4, Castle, Chicago; 5, Orpheum, Portland, Ore.; 6, Fox, Seattle; 7, Strand, Albany; 8, Venetian, Racine, Wis.; 9, Broadway, Portland, Ore.; 10, Loew's Warfield, San Francisco; 11, Orpheum, Spokane; 12, Mikadow, Manitowoc, Wis.
A Few Tunes for Your House Organ

[Use the articles below in whatever form you desire for your house organ. They may be lifted as a whole or in part and reprinted to suit your individual theatre.]

Stanley Elkin, general manager of the Indiana and Ritz theatres, Indiana, Pa., reprinted the following editorial from a local newspaper in a souvenir publication issued upon the opening of the new Ritz house:

Your Education

It has long been a mooted question as to whether reading or travel is the better educator.

We have always adhered to the opinion that travel is the superior method of learning descriptive facts of a country. By reading one learns only the things that attracted the attention of the writer, but by seeing places one sees all that is there. He sees all the writer saw, and also sees all the writer missed.

It is exactly the same with moving pictures. When one sees pictures of scenes, moving pictures of scenes, one sees all that passed before the camera—nothing is missed.

The value of the moving picture is, as yet, underestimated as an educator. When the whole people learn that they can see as much of a tropical jungle for the price of a ticket to a "movie" as they can see by spending hundreds of dollars in actual travel, the full worth of the movie will be understood.

No picture has a "ham" actor. The camera may take pictures of a "ham," but they are good, true and faithful pictures of him. If the acting is of the "ham" variety, it is not the fault of the camera, but is the fault of the actor before the camera.

When the public fully realize these facts as to moving pictures, those pictures will be appraised at their true value.

In the Indiana and Ritz theatres the people of this locality have modern theatres fully equal to the playhouses of the great cities, and the pictures put on are the finest in the land.

When one learns from a movie, one may rest assured that it is not filling the mentality with "knowledge that ain't so."

As the days pass and people learn that what they learn from a moving picture is the exact truth, and is a part of a liberal education the movies will be a lot more liberally patronized.

In the matter of "movies" and "talkies" the largest cities on earth have nothing at all on Indiana.

Thanksgiving

When the Pilgrims first celebrated Thanksgiving day in New England, there were only three things to do. They could eat, rest and be thankful that the Indians had not gotten their scalps yet.

Today we celebrate Thanksgiving in pretty much the same way. But there are no murderous Indians to worry about, except on the screen.

Today we still eat turkey on the last Thursday in November and everybody has something to be thankful for, just as the Pilgrims had. But people don't sleep on Thanksgiving day anymore. Instead they rest while they see a motion picture.

We are prepared to show you an entertaining program on the screen of the Indiana Theatre November 27. Special shows have been arranged for the day and several short pictures on subjects in keeping with the occasion will be shown. We invite you.
Window Tieups and News Stories Plug Fox's "Big Trail"

Tieups with drug stores, manufacturers of beauty aids and newspapers were employed to publicize "The Big Trail" when it opened at McVicker's theatre, Chicago.

Sixty-five windows were obtained through arrangement with the Max Factor beauty aid concern, while 14 Walgreen drug stores carried similar displays. One of the Chicago newspapers carried a serial story of the play which ran six days. Thirty-eight other stories were obtained in city and suburban papers.

The personal appearance of several Fox executives at the opening was one of the important events. Harley L. Clarke, president of Fox, and J. R. Grainger, director of sales, were among the officials present. John Wayne, a star of the picture, made a stage appearance and gave interviews to all critics.

The first showing was advertised as a "pop-up preview." There were both invitational and paid admissions. Popular demand led the management to open the theatre at 9 a.m. each day.

Nine radio announcements of the film's opening were made over station WIBO. In the way of posters, there were hundreds of 1, 2 and 6-sheet posters distributed.

A sound truck, with arc lamps, siren and the public address system, was another part of the promotion.

S. B. Soble is manager of McVicker's.

Edward R. Solomon, of the Publicity department, was in charge of the exploitation.

Publix in Detroit Greets
Mitzi Green at Station
With Fleet of Baby Austins

Mitzi Green, the juvenile screen star, received an "austin welcome" when she came to Detroit for a personal appearance at the Michigan theatre.

Milton Herman, of the Publix exploitation department, had a whole army of Austin automobiles surrounding her relaying when they arrived at the Michigan Central station.

There was one car for each person in the party. Mitzi's auto headed the procession, and a motorcycle escort led the way through the business district. Several of the men acted as "chauffeurs" at the disposal of the star throughout the week that she played at the Michigan.

Two Ottawa Exhibitors
Aid Rotary and Kiwanis in Drive for Charity Funds

Two Ottawa, Ont., exhibitors were prominent in community endeavors during the latter part of October through tieups with local civic clubs.

Joe Franklin, manager of B. F. Keith's theatre, who is also a director of the local Rotary club, helped sponsor the Rotary show at the little theatre. Ray Tuhman, manager of the Imperial and Regent houses, acted as master of ceremonies for a Hallowe'en party given by the Kiwanis club in the Ottawa Auditorium.

Approximately 3,000 attended.

Both functions were for charity purposes.

Pathe Makes Radio Tieup

Pathe has arranged a nationwide radio hook-up to exploit "Her Man." Another tieup has been made with a national concern manufacturing beauty aids. The latter is to help distribute 25,000 posters bearing stills of Helen Twelvetrees, star of the film, on which the name of the picture will be prominently mentioned.

Contest for "Fresh Air Taxis" Brings Old Autos to Granada

Streets about the Granada theatre in South Bend, Ind., were transformed from peaceful driveways to roaring thoroughfares when prizes were offered for the best "fresh air taxicabs" in connection with the showing of "Check and Double Check."

Fords, Chevrolets, Buicks, cars of every description, but all of them old, headed for the Granada. Only cars that could rattles permitted in the contest. Notre Dame university is located in South Bend and, naturally, contributed its share of college autos.

The stunt was an exceptionally appropriate one, for Amos 'n Andy drive one of the "fresh air" taxis in the film. There is no need describing the interest it aroused.

$50 in Prizes Offered

Prizes amounting to $50 in cash were given the winners. An award of $25 was presented for the best duplicate of the Amos 'n Andy "fresh air" taxi. Another $15 was given for the most collegiate-appearing machine representing an original and new design of fresh air taxicab. Two more prizes of $5 each were given for the entries offering the next best in an unusual type of fresh air taxi.

The Granada is also conducting another interesting contest in conjunction with the RKO Palace, a local clothing store. The idea is to pick the South Bend citizen who is to make a trip to Los Angeles with the Notre Dame football team for the game with Southern California.

A Vote for Every Penny

For every penny that a customer spends at either the clothing store or one of the other theatres, he is given one vote. The winners gets a free trip to Los Angeles to see the Notre Dame-Southern California game. The next three will get free trips to the Army-Notre Dame contest in Chicago. Merchandise from the clothing store and passes from the theatres are among the other prizes.

The stunt has attracted almost unlimited interest in South Bend. Although the contest has barely started, one of the candidates already has 19,000 votes.

Setz Takes Over Warners' Ohio; Builds New Marquee

Setz Enterprises, Inc., has taken over Warners' Ohio theatre in Sandusky and placed Leslie B. Shuler in charge as manager. Shuler will also act as advertising manager for the other Setz theatres in Sandusky, namely, the Plaza and State.

The Ohio is to be equipped with a new marquee and will have a new picture policy, the program to change on Sundays, Tuesdays and Fridays.
Theme Song Broadcast Is Good Puller for Indianapolis Palace

Broadcasting theme songs of pictures has become one of the popular methods in exploitation. Such programs, naturally, hold the greatest appeal for music lovers, but a new popular song will also carry attraction for almost every one else who has a radio

J. F. Flex, manager of the Palace house, Indianapolis, promoted two 10-minute evening broadcasts over Station WSBM on Wednesday and Friday night prior to the opening of "Doughboys." The air programs included playing of the theme song "Sing," as well as several other numbers, most of which were wartime melodies. Remarks on the picture were interspersed by the announcer, who mentioned interesting facts about Buster Keaton, star of the film.

To give the radio station its due share of publicity, Flex ran a trailer for a week prior to the broadcast with the announcement: "Tune in on the Indiana Power & Light Company's Station WSBM, Wednesday and Friday evening at 6:30 for special broadcast of the screen highlights from Buster Keaton's battle of laughs, 'Doughboys.'"

A hookup was also made with a newspaper for a limerick contest which ran four days. The rhymes all pertained to the picture. The prizes included 50 pairs of theatre tickets.

Another feature of the campaign was a tieup with an automobile dealer who carried window displays showing a still of Buster Keaton standing beside a Austin car. The still was enlarged and mounted on cards that carried theatre copy. In addition, one of the bantam cars was employed in the street ballyhoo. For three days it traveled through the city, its sides covered with copy on the film.

Opening of House Is Marked by Civic Fest in Stockton

When the new Fox California theatre, Stockton, Cal., was opened, the whole town and surrounding country turned out to make the affair a gala one and to honor Manager N. O. Turner, who was previously in charge of the Fox State there. Manager Turner realized that there would be no difficulty in filling the new house the first night, and for many nights following, and accordingly devoted special attention to the entertainment of the huge throngs which could not get into the playhouse.

An open air show at the civic center ran from seven o'clock until midnight, with bands, drill corps, street dancing and entertainment from the theatre presented through the medium of loud speakers. El Brendel and Margorie White were on hand from Hollywood and divided their time between the theatre and the open air show.

The two local daily newspapers outdid each other along the line of publicity and each brought out special theatre sections of sixteen pages filled with writeups of the new house, Fox West Coast Theatres and the advertising of well-wishing business houses. George Roesch, of the San Francisco office of Fox West Coast Theatres, was in charge of the special publicity, leaving Manager Turner to work out plans for the civic celebration with the mayor of the city.

Celebrate Second Anniversary of Fox With Special Show

A mammoth birthday cake was prepared for the festivities at the second anniversary celebration of the Fox Oakland theatre, Oakland, Cal. Frank Newman, manager, billed a number of added attractions for the week in addition to the usual program. The birthday cake was on display in the lobby.

Newspapers were free with publicity during the week, commenting on the importance of the house to business in Oakland.

Manager Newman announced statistics at the anniversary fest which he had compiled on the theatre. His figures show that more than 400,000 persons have attended performances at the Fox Oakland during the past two years, with 250,000 children included in the list. An estimate of out-of-town patrons is placed at 100,000. The midnight shows, offered every Saturday, are credited with having done much to help the house's business.

A guest book kept at the theatre contains names of visitors from Australia, England, Canada, Italy, Hawaii, France, Germany and Spain.

Patrons Figure Football Scores and 3 Theatres Give Tickets to Winners

Three theatres in Elwood, Ind., have concocted their own scheme of maintaining interest in both their shows and local football games. Through a tieup with a newspaper, the Mack, Alhambra and Princess houses give tickets to persons figuring out the correct score on games. A large number take part and the paper publishes the names of the winners. The same stunt may be used for the basketball games.

Paramount Leases House

Silver and Turberg, who have, for a number of years, operated the Palace theatre in Hamilton, Ohio, have leased the house to Paramount, which organization is at present building a large theatre in that city and another at Middletown, 12 miles distant. Both are to be ready for opening next April, it is reported.
THE SHORT FEATURE

"Indians Are Coming" So Popular U Is Producing Three More Serials

(Special to the Herald-World)

NEW YORK, Nov. 6—Universal’s new Western serial, “The Indians Are Coming,” in which Tim McCoy is starred, seems to be exerting a marked influence in bringing children back to the motion picture theatre, according to figures given out by the company.

In two theatres alone, the Pasadena, in Pasadena, Calif., and the Orpheum in Omaha, Neb., 8,000 youngsters crowded about the doors waiting for showtime. In New Rochelle a parade of hundreds of children was staged by the Proctor theatre in conjunction with the showing of the serial.

Newspapers in many cities have cooperated in the effort with several sponsoring special matinees. It is reported third of the attendance children weekly are seeing the serial at the Brooklyn Paramount, which has never before looked this type of picture.

Universal is producing three other serials, following the success of “The Indians Are Coming.” They are: "The Spell of the Circus," with Francis X. Bushman, Jr.; "Finger Prints," starring Edna Murphy and Kenneth Harlan, and "Heroes of the Flames."";

Now It’s 70 Papers For U’s Newsreel; Two More in Tieup

Universal Newspaper Newsreel has signed for the talking reporter alliance two more papers, making the total 70 dailies. The Columbus Dispatch of Columbus, and the Idaho Statesman of Boise, are the latest additions.

This is said to be one of the greatest pluses in motion picture history, with an estimated circulation of 10,000,000 copies and a reader interest calculated at 30,000,000.

Embassy Newsreel House Celebrates First Anniversary

(Special to the Herald-World)

NEW YORK, Nov. 6—On Saturday, November 1, the Embassy Newsreel Theatre, Broadway’s innovation one year ago, celebrated its first birthday. An average of 30 subjects a week have been shown for the past 52, with 14 screenings daily. Computation indicates that 1,500 subjects have been flashed on the screen during the year before approximately 2,000,000 people.

The Fox Hearst Corporation, producers of Fox Movietone News and Hearst Metrotone News, have more than 60 sound trucks scattered throughout the world for the purpose of gathering important events that are of interest at strategic points. These are cut and edited and shown at the Embassy in a program which lasts between 45 and 30 minutes, with the theatre open from 10 in the morning to midnight. The weekly average attendance has been estimated at 30,000.

It is understood to be the only theatre of its kind in the country, and officials have reported that practically unaffected by the ordinary fall to which most picture theatres are subject at the box office at certain periods, the Embassy has made it possible, according to executives, for the theatre to close its books for the first year in a substantial profit, despite the cost involved in production.

Newspictures

UNIVERSAL NEWSPAPER NEWSREEL NO. 93—Eighteenth Soviet Congress papers five-year industrial drive—Boosted aspirator granted stay in launch massacre on bank of Hudson river—Musicians revive their police—Widows get $1,000,000 estate to anti-cancer drive—Moonlight trippers welcome President Doumengue of France to Morocco—Soaks sink frosh in annual dance rush—Tucker auto car speeds at 100 miles an hour in Hanover, Germany.

PATHIE SOUND NEWS NO. 91—Linbergh flies new air route—Tommies fight mechanized war—Woods gets job to get jobless bobs—Dog heroes have their make-up day in New York—Scouts make at Roosevelt shrine in Long Island—Train hits stop in safety first tests in California—Young America sprouts wings at Roosevelt Field, Long Island—Newspaper wins for prize baby—Freed Rhinelander sails Hindenberg.

HEARST METROTONE NEWS NO. 210—Metrologist with Lindbergh across the air race across U.S.—Havana’s best tasters sample new cargo of wine in Cuba—Deaf mute cadets show skill in soldiery at New York institution—Archduke Leopold, former prince of Austria, recounts his fall from high estate—Jim Londos retires wrestling crown in N.Y.—Morocco astir as President Doumengue pays visit.

HEARST METROTONE NEWS NO. 211—King Boris of Bulgaria marries Italian princess at historic Assissi—New York’s elite Boys to West Hills—L., to see stephanobae ride—Prince of Wales opens million dollar bridge at Yarmouth, England—Metrotone reports another talky between the Duce and Mr. Fears—U.S. S. Texas “shakes hands” with U.S. S. New York under Brooklyn bridge.

KINOGRAMS NO. 563—Soviet leaders meet to talk “collective farmer” issue—Mrs. W. W. Chambers of New York gives million to help feed hungry on coffee—President Doumengue of France in Morocco—Rockefeller gives Hudson river bank strip to New York Park; sculpture will fly for a locomotive, its motto a dirible: machine goes 122 miles an hour—Frescoes and sophomore boys in annual battle at Brooklyn Poly Tech—Thanksgiving turkeys eat and eat, until for dawn—Duce decorates his police heroes.

UNIVERSAL NEWSPAPER NEWSREEL NO. 87—Navy planes hurtled from catapults in Philadelphia trial—Prince Leopold, once mentioned for king of Poland, dies—Milwaukee optimists spend $3,000,000 on home dry law will be repealed—Lake Nemi in Italy directors to excavators of ‘79 on fight in Rome—Mormon Church sends to Royal Football Tie between Yale and Army.

Robert L. Ripley, cartoonist, has a breathing spell after completing production in record time on the seventh of his “Believe It or Not” shorts for Vitaphone Varieties. Murray Roeb, production chief of the Vitaphone studios, is on the left and Roy Mack, who directs the Ripley pictures, is at the right.

Mort Blumenstock Is Starting First of Simple Simon Group

Mack Stark, general manager of Simple Simon Comedies, Inc., has announced that Mort Blumenstock has been signed to direct Louis Simon in the first series of two-reel comedies to be produced.

"Hot Shivers," an original story by William Drew and Rube Welch, will be the first to get underway. Blumenstock is now casting and rehearsals will start immediately. The new director will be assisted by his brother, Sid.

H. F. Du Pont Puts R C A Set in Delaware Home

H. F. Du Pont, an executive of the E. I. Du Pont de Nemours Company, has had R C A Photophone sound installed in the private theatre in his home at Winternthur, Del.

The Du Pont company recently placed R C A Photophone equipment in the Y. M. C. A. at Kearney’s Point, N. J.
MUSIC AND TALENT

Crowds Flock to Hear Ted Lewis

Sings His Old Favorites and Twirls His Hat

Chicago Oriental Does Rushing Business—Presentation Simple but Effective

Ted Lewis in person drew them in at the Chicago Oriental during the past week. Each audience resolved itself into a responsive group that seemed to beam when “Is Everybody Happy?” floated out over the footlights. They got the same kick out of watching that somewhat battered top hat twirl in a hazardous fashion, and land with accuracy upon Ted’s noble pate that they get every time he appears. And although there was nothing spectacular or pretentious about the stage show, everybody seemed to enjoy it, especially the songs which one invariably links with Ted.

While Ted was in evidence throughout the whole performance, and gave about everything he had to put over, there was still room for a little applause for the other members of the “cast.” Charles Whittaker, who might be called a bit of chocolate lightening, gave an excellent account of himself, as did Eleanor Brooks, who put on several very individual dances. The Seven Revelers did their usual nice work in singing, “The World Is Waiting for the Sunrise,” and then swinging into “Here Comes the Sun.” Ted sang a chorus and the Revelers hummed a rather catchy “background” for his singing. Alice McLaughlin did a rather pretty ballet dance which appealed to the audience.

The numbers which seemed to draw out the most acclaim from those assembled, numbers which Ted put over as Doctor Lewis, dispenser of sunshine, were “Tiger Rag,” (Ted and his clarinet) and “My Baby Just Cares for Me.” “On the Sunny Side of the Street,” “Sweetheart of Sigma Chi” and lastly “Happy Days.” The small town band on the Fourth of July went over in good style, an essentially Lewisonian style, it might be said.

Receipts Go to Charity
(Special in the Herald-World)

CINCINNATI, OHIO, Nov. 6—As a gesture of cooperation, managing director John L. Horan of Hotel Stetson, is donating the proceeds of one of the Epstein orchestra concerts to the “When Winter Comes” committee, for the use of the unemployed in the city.

UNIFORMS FOR HOUSE ATTACHES

COSTUMES FOR STAGE PRESENTATIONS

BROOKS 1437 B’way
N. Y. City
Miss Evans wears a costume of green, white and silver. Slightly A white gown with silver edged bodice and flare skirt, trimmed at the hem in white feather plumes, is worn sukaree in front of a drop in which blue alternating stripes of black and silver are the color motif.

Jean Maddox and Florence Clark present what pur- The stage show opens with the appearance of a port seems to be an impromptu duet on the “Life of Frank Stever before a background of Paris in which Ar any and Any. A dream in front of a drop in which the dance will be flooded with the light, where the stage would seem to be a scene with the orchestra leader. A dance at the close of the act has one of the girls dancing literally while seated upon the floor, carrying herself across stage.

Singer Frisse, his mariachi band from the tropics and a boy protege singer are favorites among the acts. The band includes five xylophones and a bass violin in the background and Singer Frisse himself has a xylophone and what he calls his vibraphone center front. Spanish effects are noticed in the white, low collared skirts of the band members and the lamp posts stageback. A special arrangement of “Anchors Aweigh,” “El Chombo,” recorded in Central America, with beautiful pizzicato in bass violin accompaniment. The audience is asked for suggestions for selections and “Fox, Breakfast” seems to have a lot of fun splashing around with a dummy dressed as a man. An- other scene is that of the girls in ballet costumes tune to the tune of “Body and Soul.” The colored spots are used very effectively here.

Dick puts the band through “My Baby Just Cares For Me,” in great fashion. This is one of the best numbers they ever have done and the applause is tremendous.

The star of the offering is none other than Olive Borden making a personal appearance. Olive does a little dance, talks a little and cuts up with Powell. She is proving quite charming and making many friends here.

Zastro and White, two men and two girls, do a flashy and well-looked at number which is a good old standard. They are well done and fast and should tone up any program.

The band—(And Helen) —the Powell puts it, “you can easily tell which is Helen because she stands next to Mary)—are two crossing girls whose dances are both镍 and good. The girls are giving a good band.

Dick comes “I Don’t Tell Her What Happened to Me,” following which he plays the number on the saxophone. Then Dick scores a big hit when he shows the packed audience something they have been waiting for when he goes into a tap dance, which he puts over in A No. 1 fashion.

San Francisco Fox

The stage show at the Fox this week is all wet, literally speaking, featuring Leilie Myer, America’s aquatic champion, in Phantom and Myer’s “Foun- tain of Youth Idea.” Leilie is assisted by a bevy of bevy of beuties, seven of them to have a lot of fun splashing around in the big tank on the stage and the public is guaranteed a good act suggesting when An- nette Kellerman made the rounds in vaudeville.

Walt Roemer and the Fox Concert Orchestra present ““Schubert Revival” a symphonic piece featuring “Serenade” and airs from the Unfinished Symphony. Two organists assist in bringing out harmonious effects.

The stage show opens with the appearance of Frank Stever before a background of Paris in which can be seen the Arc de Triomphe, Eiffel Tower, Black Cat and other landmarks. He is in the garb of a director of tours and sings of what is to be seen in Paris, with bag-laden American tourists helping out the chorus, at the same time offering some wittily dancy steps.

Barten and Young offer a number described as “all in fun” but much of the offering centers on selling a member of the orchestra a shrunk, with variations. A revision of this act would improve it. Masked girls in spangled and rather daring costumes dance to the “Overture to Orpheus” and re- ceives a splendid hand, the offering being out of the ordinary.

Ed. Chaney, in full evening dress and hat, offers what promises to be just another tap dance but develops into an exhibition of eccentric steps. Bob and Jack do a turn with banjos and end with the inevitable tap dance.

Frank Stever, in old time costumes, sings about Madame Pompadour and a bubbling fountain in an exquisite garden setting and one by one girls in flowing robes walk in the pool and come out attired in swimming suits. They offer an exhibition of funny diving, making frequent changes of water costumes, and finally parade in the costumes worn on their first entrance into the pool. The act closes with a dive into the tank from a trapeze high above the stage.

Philadelphia Earle

Week Ending November 7

The stage bill at the Earle this week, a musical review “Oh, Uncle,” is a distinct departure from the usual but is hardly as diverting as some previous shows.

The overture “Favorite Melodies of Favorite Composers” is very creditably given by the Earle Concert Orchestra led by David R. Ross. Jay Mills, special master of ceremonies, contributes two violin solos and some clever dialogue which en- liven the show considerably.

Lockhart and Dooley and Johnson and Ducker fur- nish the comedy in the review and some of their suffering is good through the action of the skit as a whole. The Dave Gould Girls can always be depended upon to hold up their end of a show and this is no exception. They put on a lively drill ccd in abbrevi- ated policemen’s uniforms and later contribute a society dance, half dressed as girls and half as men. Two jugglers, presumably Arthur and Morton Havel, do some-thing different with what appear to be bottles of milk and the two are also extremely clever in juggling hats of all sizes and description.

The high light of the evening is the gorgeous stage setting used for the wedding scene in the final act of the comedy with beautiful stained glass windows and all the paraphernalia of an elaborate church wedding.

Omaha World

Week Ending November 6

Eastman and Howell, darktown funmakers, open a five act vaudeville program this week. One wears street clothes and the other white jacket with large logo-mo-nute sleeves, shush hat and bure, clumsy shoes. They play a small portable organ, violin and uke, and clown considerably. The play and song “Lovin’ in the Lurch” and “Go Home and Tell Your Mother,” a bit of minstrelsy closed the act.

Limericks Edwards is wabbily knotted act imitating largely a drunken man. There is a trap door at the side of the stage. Edwards walks behind it as though it led to stairs going down. He affects slurred speech and dances. He is much applauded but utter not one syllable.

Mowatt and Hardy, two sky piece (straw hats) (Continued on next page, columns 2)
By BOBBY MELLIN

Chicago can boast of two of the foremost harmony arrangers in the United States for surely no one can deny that Paul Chab, who arranges all the harmonies for the Famous Chicagoans, and Eddie Freman, who does the names for the Wanderers Quartette, are noted in the world. Listen in to the programs of both of these great quartets on any station which is hooked by the NBC Artists' Service, and you will be amazed by the treble arrangements of the master minds that make these vocal quartettes.

What's in a name? Bill Barth, star of the Key-stone and "Take Me and Alice," has had reason lately to believe that sometimes a name in a given market of the Chicagoans, and Eddie Freman, who does the voices for the Wanderers Quartette, are noted in the world. Listen in to the programs of both of these great quartets on any station which is hooked by the NBC Artists' Service, and you will be amazed by the treble arrangements of the master minds that make these vocal quartettes.

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Omaha Paramount

Week Ending November 6

Kenneth Grahame and Grace Moore.

An interesting event of the week was the presence of Mrs. J. P. Hurlburt, who opened a new short subject feature, "The Blue Awry." The motion picture is a vehicle for the well-known song and dance team of Dorothy Lull and the Eight Stooges. Miss Berle, a clever singer and dancer, and a few of the Eight Stooges, some of whom have already tired of their talking before it was over.

The program was introduced by James Burke, a talented composer who has written several songs. The piece, "Dancing the Blues Away," was performed by Dorothy Lull, who put in a splendid performance. The audience was enchanted by thecture, presented by the Nebraska Symphony Orchestra, featuring the well-known dancer, Bobby Ray. The program was introduced by the famous vaudevillian, Milton Berle, who is known for his humorous and witty remarks. The audience was thrilled by the performance of the Eight Stooges, especially the dance of Dorothy Lull, which was applauded by all.

Paramount Publix Opens

New Staten Island

(Special to the Herald-World)

NEW YORK, Nov. 6—the Paramount Publix Corporation has just opened its newest up-to-date film palace in the heart of Staten Island. This is the Staten Island Paramount Theatre, located in Stapleton, and seating 2,500. It is a commodious modern house with all the latest features typical of the metropolitan chain of Paramount Publix.

The initial offering was "Monte Carlo," the Ernst Lubitsch talking picture featuring Jack Buchanan and Jeanette MacDonald. The "human element" was a hit taken care of by the persona of Betty and Joan, who offered a program of singing starlets at the twin conclusion. The film was shown in the afternoon by Miss Ruth MacKay, who has been appearing in short subjects for the past few years.

The wedding in the ark

A Wonderful Novelty Sent to You From England

Now in Preparation!
WEEK ENDING NOVEMBER 1

No. 1
“Betty Co-Ed” — (Carl Fischer).

No. 2
“Little White Lie” — (Donaldson).

No. 3
“Where The Organ Played at Twilight” — (Sanity).

No. 4
“The Kiss Waltz” — (M. Witmark).

No. 5
“If I Could Be With You” — (Remick).

No. 6
“Moonlight on the Colorado” — (Shapiro).

No. 7
“Somewhere in Old Wyoming” — (J. Morris).

No. 8
“I’m Yours” — (Fanour).

No. 9
“Here Comes the Sun” — (Robbins).

No. 10
“I’ll Get a Thrill” — (Davis, Coots & Evans).

No. 11
“When It’s Springtime in the Rockies” — (Villa Moroc).

No. 12
“Body and Soul” — (Harms).

No. 13
“Confessin’ That I Love You” — (Berlin).

No. 14
“Gee, But I’d Like to Make You Happy” — (De Syyla).

No. 15
“I’ll Be Blue Just Thinking of You” — (Fanour).

No. 16
“Just a Little Closer” — (Robbins).

No. 17
“Sing Something Simple” — (Harms).

No. 18
“Home and Tell Your Mother” — (Robbins).

No. 19
“Maybe It’s Love” — (Remick).

No. 20
“BODY AND SOUL” — (Harms, Inc.).

This number in the Broadway Production THERE’S A CROWD was a sensation on the other side and it looks like it will enjoy the same success in this country. A terrific dance tune that will do well all over the radio. Words by Edward Heyman, Robert Sour. Music by John W. Green.

WASTING MY LOVE ON YOU” — (Remick Music Corp.). — A fox trot love ballad by two great writers. A good line and some good lyrics. Commercial of course. Words by Edgar Leslie, movie by Harry Warren.

WHEN YOUR HAIR HAS TURNED TO SILVER
(I Love You, Same) (Morris) — By Charles Tobbins and Peter De Rose. An old fashioned ballad of the type that this firm has been very successful with. The public seems to be buying these songs and this might be another.

ONLY A MIDNIGHT ADVENTURE” — (M. Witmark & Sons). — Just a midnight adventure and then she is gone. That’s the thought in this song. A pretty melody goes with it. Lyric by Edgar Leslie, music by Seymour Simons.

YOU’RE SIMPLY DELISH” — (Robbins Music Corp.). — Featured in the Metro picture THOSE THREE FRENCH GIRLS. This number has an excellent dance tune and very cute lyrics. Looks commercial too. Lyric by Arthur Freed, music by Joseph Meyer.

SWEETHEART OF MY STUDENT DAYS” — (Leo Feist, Inc.). — A beautiful number that brings back pleasant memories. Of course we have all had our love affairs during student days. This number is getting a big play and looks like a big seller. Lyric by Gus Kahn, music by Seymour Simons.

WONDER WHERE MY CINDERELLA CAN BE” — (Universal Music Co.). — A tune that is different and strong and really well good. It looks like this is the best song Universal has ever published. Music by Leo Handaya, lyric by Bernie Grossman.

ORGAN SOLOS

HENRIETTA KAMERN (New York, Long’s 175th St.) offered a “Singing Lesson” as the title of this week’s program and introduced with an explanation (via mike) of the all-comedy program, short show and that the first lesson would be a simple melody for them to sing. Just two songs were offered this week, namely: “Sing Something Simple” and “East Side West Side.” Both songs were lustily sung by the audience, and Miss Kameron was given a good reception. Incidentally, Miss Kameron’s beautiful soprano (this week’s being a perfect lace, trimmed in green, with an enormous green bow in back) are the talk of the filmpjes set in this neighborhood, and we will join in by saying that she makes a beautiful appearance at the organ.

BETTY AND JEAN (Baton Island, N. Y. Paras- mount) presented, as their inaugural program at the twin consoles, a special commercially “slug” novelty entitled, “Hey Staten Island.” Riding into the spotlight, as the slide proclaimed them, the Misses Betty and Jean, dressed in beautiful pink and blue evening gowns, bowed to the tremendous ovation given them by the audience. Special, lyric slides introduced each as they placed for their individual slides and then they played a special dozen of “Greetings, etc.,” to the tune “I’M Yours,” following this with a chorus of “I’M Yours” for the audience to sing. This neighborhood must, undoubtedly, have been starved for singing and letting out their emotions, because the audience seemed as if they had been doing it for years. Two more choruses, one “Little White Lies” and the other, “Betty Co-Ed” brought the program to a finish. The young ladies both make pleasing appearances at their consoles, sing and play well, and will no doubt become very popular here.

HAL FRIEDMAN (Dorchester, Mass., Publix Morton) presented, as his solo this week, a pleasing and timely and novelty, “Answer To The Unemployment Blues.” He introduced this with a special version to the tune of “New Kind Of Love,” called, “I’ve Brought A New Job To You.” Hal followed this up with this same line about worrying to “Beautiful You.” Then the gang name, “By all the Stars Above You,” a special compote-to-writer to “Give Yourself A Pat On The Back” and then a special chorus of “Sandpiper Of The Street” (the audience singing the first line, whistling the second, laughing the third, etc.). To close, Hal offered an original parody on “Little White Lies,” orally telling the audience to sing this song the way a soldier would have done it during the war. Hal introduced it as the “Grunting Song” and entitled it, “These Little White Lies That Little Man Made” with hit with the audience that they were still applauding into the feature picture that followed. Hal has a style of “no” playing to get even and the way all sing for him, proves his popularity and that he pleasing them.

JOHNNY MITCHELL (Pittsburgh Enlight) calls him semiprofessional organist,” and features several parodies on the subject of political elections. There is one called “Buy, Buy, Voters,” to the tune of “Hey Rye Blackie.” This was entangled as the politician’s theme song, “Little White Lies.” This organist gets a laugh as well as applause. Johnny plays “Here Comes The Sun,” following it with a parody, “Here Comes The Son,” the words of which are about the young son of the family come home intoxicated. Then there is another “wet and dry” parody, “Be A Reformer,” to the tune of the title of “Happy Days.” Another good one is “My Baby Just Cares For Me,” with a knockout last line as follows: “My baby just three weeks old.” All in all, Johnny has one of his best organs packed with humor, and the audiences are smiling in great shape for him.

HERB KERN (Jersey City, Fox Studio) is billed as Guest Organist at this house. His first program here was entitled “A Lecture on Apocalypse.” He was the first to introduce the management and then orally (via mike) brought that necessary close contact to the audience, with a talk on book-in-

WEEK ENDING NOVEMBER 1

No. 1
“Little White Lie” — (Donaldson, Douglas & Gumble).

No. 2
“Springtime in the Rockies” — (Villa Morel).

No. 3
“Betty Co-Ed” — (Carl Fischer).

No. 4
“Go Home and Tell Your Mother” — (Robbins).

No. 5
“When The Organ Played at Twilight” — (Sanity Bros.).

No. 6
“I’ll Be Blue Just Thinking of You” — (Petit).

No. 7
“Kiss Waltz” — (M. Witmark).

No. 8
“If I Could Be With You (One How Tonight)” — (Remick).

No. 9
“I’m Yours” — (Fanour).

No. 10
“I Still Get A Thrill Thinking Of You” — (Donaldson, Douglas & Gumble).

No. 11
“Body and Soul” — (Harms).

No. 12
“Moonlight on the Colorado” — (Shapiro, Bernstein).
THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Likes His Special Apparatus

We started with talk-on-September 8, and opened with Smiling Irish Eyes (F.N.), a very nice picture, well acted but with the Irish brogue a little hard to follow. Courage (W.B.), is very good. No, No, Nanette (F.N.), is very well acted and pleased the patrons. On the Border (W.B.), is far-fetched but it sure took the people's fancy. Talking greatly improved Rin-Tin-Tin pictures. Son of the Gods (F.N.), has wonderful acting and a good story but it only pleased 50 per cent. Some said very good, others said a big piece of cheese. Gold Diggers of Broadway (M.M.G.) is excellent in every respect. The Drake Wrangler (Sono-Art), is a dandy comedy for the small townsies, sir. It will sure tickle the farmer patrons.

My outfit was made especially for me by the Radio Industries of Canada and Winnipeg, and I cannot speak too highly of the workmanship and service of this company. Mine is a portable outfit and I have to travel over all kinds of roads, and when an outfit can stand the hard usage I have to give it—well that must be good. Another thing I like this company for—is that their word or promise means something. They have kept their promise every time—A.C. Digney, Detroit theatre Circuit, Carberry, Man., Canada.

Says P. J. Held:

HEREWITH A FEW REPORTS ON PICTURES. Call of the West (Col.), with Dorothy Rockwell, is a very good program picture. Man'sy (W.B.) with A. Jolson: good Jolson picture and drew fairly well at the box office. Rough Romance (Fox) with George O'Brien; good action picture for Saturday. Common Clay (Fox) with Constance Bennett: wonderful picture. Constance Bennett very good in this. All our sons and daughters should see this picture. It teaches a wonderful lesson. Murder on the Roof (Col.). Robert Verrier: only Phantom of the Opera (U) with Lon Chaney: fair. The Girl Said So (M.G.M.) with William Haines: pretty good picture but no good at the box office. In the Headlines (U) with Grant Withers: fair. Let's Go Places (Fox) with Grant Withers: pretty good comedy—P. G. Hild, New Strand theatre, Griswold, la.

Good Success with Film

IT HAS BEEN SOME TIME SINCE I sent in any report on a swarofoon sound and have been for the last eight months. I installed film only and have had very good success with it. Conditions are not so good in this vicinity at this time, business is below normal, but all businesses are about the same. I give all my profits, still waiting the ship, still waiting the ship, changes a week, and hope that conditions will change. Missing Metro, First National, and Paramount service, trying to give my patrons the best shows possible.


Praise for Maynard

HERE ARE A FEW PICTURES I WOULD LIKE TO REPORT ON. Song of the Saddle (U), with Ken Maynard, who is a bang-up good Western star when they give him the stuff. I have been a Maynard opera, but have never run one till this one. Universal must have known they were not giving him any more and this picture was made. All talking and about one reel of action do not make a Western, and an audience craves action in a Western. It is not the worst picture in the world, but when Universal has a good star I don't see what the yen they have for not putting them where they belong. This concern made a program of errors all through last year, with the single exception of their Westerns, and the are slipping on these. So it looks like a break for Maynard that they did not re-contract him. Too bad, he is a wonderful bet in good Westerns, but not the kind that "Son of the Caballero" is. Columbia theatre, Columbus, Ohio.

Presented Before Large Crowd

WE WISH TO THANK YOU FOR THE Award of Merit, the beautiful bronze plaque. Our theatre is equipped with RCA Photophone and we think it the best on the market, and we are praised for our excellenl sound. This plaque was presented to the theatre before a large crowd and they were delighted that this small town should be honored by receiving this award.

Again thanxing you—Dodge and Baker, Hi-lan theatre, Myrtle Point, Ore.

Too Much Snow!

MAY I GIVE YOU MY OPINION on some pictures just played? Show Boat (U) probably was a good picture in its day but did not do much here. Just got by. Let Us Be Gay (M.G.M.): good. Bevery sophisticated comedy which was very well liked. Should be advertised as starring Marie Dressler. Was rained out, so did not do much on it. Montanna Moon (M.G.M.): most of the crowd liked it, some didn't. Looked for big business on this feature and exploited heavily, but was sadly disappointed, as a dirty blizzed spoiled business. Did not gross expenses. Hollywood Revue (M.G.M.) is another high-priced picture which failed to gross expenses. Well liked by those who came to see it, but the roads are blocked with snow, so apparently we are up against it for the winter.—B.R. Johnson, Orpheum theatre, Kerrobert, Sask., Canada.

Lauds Schaffner Players

FOR THE PAST TWO YEARS OUR house has been playing Neil and Caroline Schaffner Players in the fall and a week in the spring. During the entire week of each and every performance, we have packed our house. So much so that this stock company has become an institution in our locality. Any kind of praise or commendation that you would care to make in your publication would be appreciated, as we feel that these players are entitled to same.

In fact, we have become so impressed with this company that the Allied Theatre Owners of Iowa have arranged to book this organization for the coming year—Lester P. Martin, The New Circle theatre, Circle Amusement Company, Nevada, la.

Souls Thanks in Rhyme

WE RECEIVED THE BRONZE PLAQUE about two weeks ago, and of course it is only proper and fitting that we try to thank you for same. But when we try to find words to describe our appreciation we find that they all fall short. So we are quoting the following jingle which will serve as good as any to express our sentiment:

"There's nothing to these words,
"But the meaning is grand,
"We're just thinking of you,
"To beat the band."

We would not be without the Exhibitors HERALD-WORLD for several times the subscription price—Lee Guthrie, Rogue theatre, Wheeler, Tex.

Mounted on Compo Shield

BETTER LATE THAN NEVER! BUT frankly, I waited until I finished my advertising campaign before acknowledging the receipt of the beautiful "Mark of Honor" plaque, which arrived last week in good shape, and all I can say is that it is a "thing of beauty and a joy forever" and to say we are proud of it is putting it mildly. I had the cut and reader inserted in three newspapers and have the plaque mounted with suitable lettering on a large compo shield, I also had Filmack make me one of their excellent trailers and this is shown at every performance for a week or ten days. It is little thoughtful things like this and the car plate that keep the HERALD-WORLD the showman's bible.

Again thanking you for this honor I am, with sincere good wishes, very sincerely—E.H. Reiffield, Manager, Iowa theatre, Bloomfield, la.

On Display in Lobby

RECEIVED THE AWARD OF MERIT plaque and wish to thank you. It is now on display in our lobby. Yours very truly—Beatrice Oell, Bailey theatre, Oakdale, la.
Mail Order Bargains

BRAND NEW EQUIPMENT WHOLESALE—EVERYTHING FROM STREET TO SCREEN—German 8/12 Carbons, $4.37 per 100; Safety Film Cabinets, $1.67 per section; R. C. A. and W. E. Approved Sound Screens, 39c sq. ft.; Acoustical Felt, 27¢c sq. yd.; Velvet Theatre Carpet, $1.11 per yd.; Powers and Simplex parts, 25¢ off; Aperture Masks, $19.90; Half size Lenses, $26.46; Turntables with Re-synchro, $49.50; Sound-on-Film Heads, $98.50; Photocells, $14.95; Optical Systems, $29.50; G. E. Exciter Lamps, 95¢; Head Amplifiers, $29.60; h. p. True Synchronous Motors, $29.50; 1/6 h. p. Constant (not Synchronous) Motors, $11.95; Samson Pam 39 (six tube) Amplifiers, $54.45; Jensen Concert Speakers, $17.85; Racin Giant Horns, $79.50; Racin Giant Units, $46.35; Field Exciters, $14.95. Many other values. Write Service-On-Sound Corp., 1600 Broadway, New York City, N. Y.

Loft and Office Building for Lease

843 SOUTH WABASH AVENUE, three story modern fireproof building, especially constructed to conform with the rigid requirements of film distributing companies, supply equipment dealers, exhibitors of general film offices. Located just four blocks south of Jackson Boulevard in the heart of the film district. Immediately accessible to excellent transportation and parking facilities. Available for immediate possession, long or short term lease. For further information apply PHILIP F. W. PECK 100 South Wabash Avenue Wabash 3120 Chicago, Illinois

Theatres for Sale or Rent


OWNER OF BUILDING WILL LEASE THEATRE to responsible party; with all equipment. Two years old. Everything new. 1931 DeForest Sound-on-Film, 650 seats. Address Ritz Theatre, 2223 West Eleventh Ave., Gary Indiana.

THEATRE FOR SALE—Wonderful opportunity—real money-maker. Mr. Showman, if you want a real location, here is the one! Inspect this. Address Ideal Theatre, Fremont, Michigan.

TO RESPONSIBLE PARTY—TWO YEAR OLD MOTION PICTURE HOUSE. South Side of Chicago—395 seats—well equipped with sound—excellent rent. Address Box 516, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

THEATRE FOR SALE—Modern; 600 seats; sound-on-film equipment; Sunday town; no competition; 4,000 population; Bijou Theatre, Alhambra, Illinois. Address owner; S. E. Pirle, Jerseyville, Illinois.

FOR SALE—250 seat theatre, perfect sound, 1,000 population, good payroll. Address Roxy Theatre, Cyril, Oklahoma.

THEATRE OWNERS wanting to sell, send all particulars to Albert Goldman, 5 South Wabash Ave., Chicago, Illinois.

IN SOUTHEASTERN MISSOURI. A live wire town. No competition, talking equipment and fixtures in first class condition. Lease or sell building. Address Box 236, Houston, Missouri.

THEATRE FOR SALE—One of the finest theatres in Southeaster Iowa, 7 day town. No competition. Will stand investigation. If interested, write for particulars. Address Box 519, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

THEATRES WANTED

I WILL LEASE SOUND HOUSE AT ONCE. What have you? Address Box 524, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

BEFORE YOU BUY A THEATRE CONSULT U.S. Profitable houses always on hand. Address Albert Goldman, 5 South Wabash Ave., Chicago, Ill.

Positions Wanted

ARIZONA—NEW MEXICO EXHIBITORS—A YOUNG MAN, experienced sound projectionist desires change—best of reasons—exceptional references willing to work full or part time. Address E. F. Stahl, c/o the Kaufman theatre, Mesquite, O.


POSITION WANTED AS THEATRE MANAGER. 20 years experience in the movie field, advertising, exploitation, administration and service. Married. 2 years with last position, very successful. Was instrumental in putting over Sunday movies. Good reason for leaving. Address Manager, P. O. Box 93, DeKalb, Iowa.

EXPERIENCED OPERATOR—WESTERN ELECTRIC AND OTHER SOUND EQUIPMENT. Age 28, references. Go anywhere. Address Herbert Moore, 417 Seventh Ave., Flint, Michigan.


SOUND PROJECTIONIST. All machines references. Address, Fred Walker, 3222 Lawrence Ave., Chicago, Illinois.

PROJECTIONIST 3 YEARS—EXPERIENCED ON WESTERN ELECTRIC and other sound equipment. State salary. Go anywhere. References Address Wayne Smith, 4163 Lockwood St., Los Angeles, California.

THEATRE MANAGER WHO REALLY KNOWS HOW—Desires a change. Must give two weeks notice. Address Box 518, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Equipment for Sale


BIG BARGAINS—Re-built Simplex Motor Driven Machines with type "S" Lamp Houses with late type flat belt friction drive speed controls, $300.00 each. Re-built Powers CB Motor Driven Machine, $200.00 each. Re-built Powers 61 Motor Driven Units, $115.00 each. De-luxe Myograph machine, $25.00 each. Big stock of rebuilt exhaust and oscillating fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc. All at bargain prices for immediate shipment. Write for bargain list. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.

FOR SALE—a BARGAIN. One Mellaphone, sound equipment, disc and film for Simplex Machine, including Sanspoo Amplifiers, two Wright-DeContet, Inc., Speakers, And batteries and charger, $155.00 cash takes it all. Address Box 522, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

SAVE MONEY.—A new proportional aperture plate for sound-on-film for all machines. Take off your old one put on ours and save $60.00 on each machine. Guaranteed to do the work. Price $5.00 each. Address Hoke Theatre Supply Co., 845 South State St., Chicago, Ill.
THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.


SPECIAL SALE OF THEATRE SOUND NEEDS AT THE LOWEST PRICES. Webster and Samson 6 tube Amplifiers, $59.00 each. Acoustical Fab, 29c square yard. Sound Mixers, $11.00. Headed Sound Screens, 60c square foot. Film-Dye Faders, $2.50. Constant Speed 14 h. p. motors, $14.00. Raison Giant Exponential Horns, $107.00 complete with Giant Unit, Transformer and Exciter. Tuned Audak Pick-Ups, $21.00. Portable Turntables, $65.00. Write us your needs. Theatre Sound Service, 130 Clinton Avenue, South, Rochester, N. Y.

Equipment Wanted

WANTED TO BUY—At best cash prices, Simplex Projectors—Mechanism or complete machines. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.

WANTED—Peerless or Simplex projectors, also Simplex reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box 317 Exhibitors Herald-World, 407 S. Dearborn Street, Chicago, Illinois.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

Chairs for Sale

FOR SALE—1000 Upholstered Squab Seats, Panel Backs covered in imitation Spanish Leather, $2.00 each; 600 Upholstered Chairs with Squab Seats, covered with imitation Spanish Leather, Venner backs, $1.20 each; 1200 Used 5-ply Venner Chairs, $0.90 each; Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.


OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Ave. Chicago, Illinois.

FOR SALE—Theatre seats of all kinds, new and used. Address Theatre Seating Company, 845 South State St., Chicago, Illinois.

Chairs Wanted

WANTED—Four hundred slightly used springs cushion, leather bottom veneer back chairs. Address Princess Theatre, Eureka, Kansas.

Managers' Schools

WANTED THEATRE EMPLOYEES to learn modern theatre management and theatre advertising. The Institute training leads to better positions. Write for particulars. Address Theatre Managers Institute, 325 Washington St., Elmsira, N. Y.

Projector Repairing


SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Repair equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Printing

THEATRE ADVERTISING—1,000 3x8 Dodgers, $1.00 prepaid; 100 1x14 Window Cards, $2.10. post ace extra. Cash only. Address Ring Shopprint, Warren, Illinois.

Stationery

NEGRAVURE PROCESSES PRINTED STATIONERY—(Neargravure embossed plateless embossed). Plain Special—Neargravure (not embossed) 250 each 4½ x 7½ white Bond envelopes and 8½ x 11½ letterheads, $3.33, or 8½ x 11½, $4.44. (Plateless embossed, $5.55 and $6.66.) Terms cash, postpaid. Samples. Address Stationery, EXH, Kansas, Indiana.

"The ad brought a flood of inquiries!"

So writes the Rialto Theatre, Tell City, Indiana, using Herald-World classified advertising to dispose of Two Used Projection Machines.

Proving again that

EXHIBITORS HERALD-WORLD Classified Ads are the shortest and surest distance between two points—The SELLER and The BUYER.
**CHICAGO PERSONALITIES**

By JIM LITTLE

HAPPY days are here again, if we can judge by the activity and the smiles which greeted us on our last trip along the Row. Every other door, it seems, had a tag on it giving the location to which the concern had moved, or else the new occupants were in old places, busily engaged in getting settled. And in the exchanges, well—the United Artists looked like a theatre lobby, a veritable holdout of exhibitors.

The Coston office is now installed in its new quarters in the Warner Building, M & M Film Exchange has moved across the street into the Universal building, fifth floor, Educational moves down into the old M & M offices on the third floor shortly, National Screen has taken over the space occupied by the M & M—we'll just have to call this about all for the moving end of it, or there'll be a grand muddle.

As for the exhibitors haunting the street, there were flock of them, and the salesmen were all happy because they were buying films. A number of the exchanges were looking for a record week, and we sincerely hope they weren't disappointed.

The first day that the Amos 'n Andy film showed at the State Lake theatre, two rather distinguished gentlemen spent most of the day rambling in and out of the doors, but they were not given undue notice by the throngs that were clustered about waiting to get in. It's unusual, but the reason they weren't noticed is because they didn't have their makeup on. That seems strange, but it won't seem so when we tell you that the two were Correll and Goshen, who were getting the reaction of the crowd from every possible angle.

From the reception that the picture got, we should imagine that they were rather pleased.

And following "Check and Double Check" comes the Radio Pictures wide film picture entitled "Danger Lights," featuring Louis Wolheim. Those who have seen it pronounce it remarkable, especially one scene that shows the approach of a train from a point about two miles away. What impressed them most was the clarity of detail in the picture.

Bowling still reigns as the entertainment supreme on Monday evenings, when the eight teams engaged in the contest get together for their weekly "bowl." The standings as listed up to and including the match of Monday evening, October 27, are as follows:

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<tr>
<th>Team</th>
<th>Wins</th>
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<tr>
<td>Brunswick Radio</td>
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<td>1</td>
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<tr>
<td>Metro-Goldwyn-Mayer</td>
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<td>Balshon &amp; Kuts</td>
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<td>Paramount</td>
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<td>12</td>
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<td>Warner Brothers</td>
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<td>14</td>
<td>343</td>
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<tr>
<td>Fox</td>
<td>6</td>
<td>15</td>
<td>285</td>
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<tr>
<td>Great States</td>
<td>6</td>
<td>16</td>
<td>271</td>
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<td>Total high games</td>
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| Total high games-Brunswick Radio | 2,469 | individual high game, 232, and individual high 3 games, 290.

**Good Luck, Charley**

The friends of Charley Loewenberg and they are many in the Chicago territory will be sorry to learn that Charley, after years of service with Universal in the capacity of Director of Publicity and Exploitation in various branches of that company, is no longer connected with it. The Row won't seem quite the same with Charley gone, but no doubt we'll hear from him now and then.

He can well point with pride to his record with Universal over a period of years. He won't be the first to apologize of being a past master in the by no means gentle art of publicity and exploitation. It is known throughout the movie production industry. His handling of "Snookeys," the two and one-half year old comedy star of Universal, during the tour of this infant screen prodigy about three years ago is remembered as somewhat of a sensation.

Through Charley's clever stuff, this baby probably received more publicity than any other child of that age, especially connected with the industry, and there is no doubt that it even transcended that accorded many adult stars. Finishing up the tour by crushing plenty (and when we say plenty, we mean plenty) of newspaper space through the medium of selling President Coolidge the idea of being photographed with Snookeys, holding him in his arms on the lawn of the White House, Charley certainly strutted his stuff.

Not only the president, but other notable, including Mayor Walker, Mayor Kendrick of Philadelphia, Babe Ruth, Rogers Hornsby, posed with the little "guy," and the newspapers ate it up. Somehow or other, we can imagine that presidents, mayors and star baseball players all look alike to Charley when he is out on a publicity hunt.

His recent campaign on "All Quiet on the Western Front" in this territory, Detroit and other key points, were put over with that Loewenberg touch which seemed to make the name of the man and the picture almost synonymous. "Blackbird"? Oh, he handled the campaigns for "All Quiet." Before coming to Chicago, Charley was division manager of Universal's 11 theatres in the Cleveland territory and also division manager of the Universal houses in Indianapolis.

However, all quiet is something that Charley never is, and so now we have the pleasure to announce that he is connected with the Fox organization, with headquarters in Milwaukee.

We regret to see him leave Chicago, and we know many others who feel likewise, but if he's gone, that's all there is to it, and we wish him the Best of Luck.

Frank Young was suffering from a rather severe headache when we dropped in to see him the other day. He said he had it before we came in, which was mighty decent of him. However, Sunday before last he ran up to Milwaukee for a drive, and while there he called on Sid Schuster, who has been laid up for some time in a plaster cast, the result of an automobile accident. Sid, who is a salesman for Columbia, is getting better rapidly, and the doctor told him that he would be out of the cast and at home eating dinner on Thanksgiving day. We'll bet that was pretty sweet news.

The Parkside theatre, which has been closed for some time, has reopened, we understand.
Not even Close

NO other motion picture trade publication even approaches the circulation of the leading paper in the field.

NO other motion picture trade publication has ever in the entire history of the industry produced a statement approaching the circulation of the leading paper in the field.

—and this statement is verified by Audit Bureau of Circulations.

EXHIBITORS
HERALD-WORLD

Sixteen years
under one
management

Quigley Publishing Co.

New York    Chicago    Los Angeles
Your program is like a race. The quicker the start, the better the chance of a good finish. Hodge-Podge, with its merry mixture of the serious and the frivolous, will get any show off to a flying start.
Independents to Get Back Many Houses: Kent

EXHIBITORS

HERALD WORLD

GREATEST COMEDY GROSSER OF 1930!

As proven by first two tremendous weeks at Rialto, New York, and every key run where Lloyd's latest and best has opened! Your big chance to bring back prosperity with a lasting box office wallop!

HAROLD LLOYD

"FEET FIRST"

Produced by HAROLD LLOYD Corporation

A Super-Special PARAMOUNT Release
We present a few excerpts from reports and letters received:

"With Byrd at the South Pole' played this theatre three days. Receipts the third day were 250% greater than the first. It was brought back for two days. The gross on the second day of repeat engagement equaled the biggest day of its run."
—Rialto Theatre, Champaign, Ill.

"The Byrd picture ran at this theatre four weeks and a day. The last day, Wednesday, was biggest Wednesday of the run. Pulled to make room for other pictures under contract."
—Roosevelt Theatre, Chicago, Ill.

"We did 50% over top business on Byrd. Broke our policy to repeat picture and did better than average business the second time."
—De Kalb Theatre, Decatur, Ga.

"Byrd broke our high gross record, formerly held by 'Wings,' by 25%.
—Denman Theatre, Girard, Pa.

"Byrd is only picture we ever brought back for repeat engagement. Highly successful.
—Sewickley Theatre, Sewickley, Pa.

"In spite of two runs on Byrd in Daytona already, we are bringing picture back for a third."
—Daytona Auditorium, Daytona, Fla.

"With Byrd at the South Pole' is the outstanding motion picture of the century."
—Flem D. Sampson, Governor of Kentucky.

"'With Byrd at the South Pole' did wonderful business here, topping 'Cocoanuts.'"
—New Dodge Theatre, Dodge City, Kas.
WITH THE INDUSTRY’S GREATEST!

"Byrd did twice as much in this town as the highest grossing picture we ever played."
—Palace Theatre, Kinsley, Kas.

"Played very profitable return engagement on Byrd and regard it as one of most satisfactory pictures we ever ran."
—Colonial Theatre, Bluefield, W. Va.

"On account many requests from public we will play repeat engagement of ’With Byrd at the South Pole.’ Unquestionably finest picture we ever ran."
—Trimble Theatre, Mt. Sterling, Ky.

"In spite of extreme heat, this picture increased gross every day of run. Wonderful."
—Hippodrome Theatre, Newport, Ky.

"In our opinion, the standout picture of the age."
—Capitol Theatre, Frankfort, Ky.

"Byrd brought people to our theatre that rarely come. Hundreds saw it twice. We want a return run."
—Troy (O.) Amusement Co.

"No picture ever won such widespread praise and talk here. People stopped me on the street to rave about it. HAVE PLAYED IT THREE DISTINCT TIMES, ALL TO FINE BUSINESS."
—Rialto Theatre, Eldorado, Ark.

"Broke all records suburban Memphis theatres and marvelous throughout Lightman circuit."
—P. S. Wilson, Memphis, Tenn.

WE suggest you get in touch with your PARAMOUNT exchange immediately regarding an initial or repeat engagement of “WITH BYRD AT THE SOUTH POLE.”
FIRST TIME

Every record—every precedent—every tradition annihilated! For the first time in history, a third week hold-over at the New York Strand! Every known gross shattered! Chaplin in "The Kid", Lloyd in "Hot Water", "Lights of New York", "Gold Diggers of Broadway", "Weary River"—all topped by

WARNER BROS.
Present

THE DOORWAY

A RIOT EVERYWHERE! Washington, Philadelphia, Pittsburgh, Toledo, Indianapolis, Los Angeles, San Francisco—every town from the Atlantic to the Pacific and back again is playing stand-up and hold-over business with the biggest attraction on the screen today!

3RD SMASHING
Crowds actually turned away for lack of standing room from ten a.m. until after midnight! New York just wouldn't let the picture close—but demanded day-and-date engagements at the Beacon and the Brooklyn Strand in addition to Broadway!
VINA DELMAR

Author of "BAD GIRL" and "KEPT WOMAN"

VITAPHONE TRAILERS blaze the trail to profits!
WARNER BROS. Present

SOLDIER'S PLAYTHING

Directed by Michael Curtiz
Scenario by Perry Vekoff

The "It" Writer of the Day Writes the "It" Story of the Year!

VINA DELMAR took a short cut to fame with her best-selling novels, "Bad Girl" and "Kept Woman". Now she has written a story more sensational than either!

Its background—the Army of Occupation just after the war when women surrendered their virtue in the joy of victory!

Ben Lyon, fresh from his great role in "Hell's Angels", heads the cast!

Available to You Day-and-Date with Broadway!

BEN LYON • HARRY LANGDON
LOTTI LODER • JEAN HERSHOLT
NOAH BEERY • FRED KOHLER

VIENNESE NIGHTS
The Greatest Love Story Ever Told
The Dancers

With

Lois Moran
(Memorable for her work in "Behind That Curtain," "Mammy," "Words And Music" and "Not Damaged")

Walter Byron
(Who made great performances in "The Awakening," "What a Widow" and "Not Damaged")

Mae Clarke
(In "Gay Paree" Broadway stage success. Also in Fox pictures "Big Time" and "Nix On Dames")

Phillips Holmes
(Son of Taylor Holmes. Has been seen in "Stairs of Sand," "Pointed Heels," "Varsity," "The Wild Party," "His Private Life," "Devil's Holiday" and "Grumpy")

Mrs. Patrick Campbell
(Occupies place in stage fame equalled only by Sarah Bernhardt and Eleonora Duse)

From play by Sir Gerald Du Maurier and Viola Tree
Directed by Chandler Sprague

Tears, heart-tugs, sobs for the ladies.
Story of a girl singed by love. In 1900 such a girl would have had a "bad name." In 1930 she's just a girl to whom only one thing counts, and that's love. She's modern.

Wonderful outdoor recording in the far North. Picture goes the gamut from the night clubs of London to the wild wastes of Canada.

Great cast of "young" names, salted with the greatest living actress, Mrs. Pat Campbell.
JUST IMAGINE

DESYLVIA, BROWN and HENDERSON'S
Mirthful and Melodious Conception of Life and Love in 1980

with

EL BRENDEL

Maureen O'Sullivan • John Garrick
Marjorie White • Frank Albertson
Directed by DAVID BUTLER

The most revolutionary picture ever registered on film.
Shows today what screen writers and directors will hail as essential to best production tomorrow.
Rib-cracking comedy against a scenic background both gorgeous and startling. El Brendel at his funniest.
De Sylva, Brown and Henderson, with David Butler, the director, have far exceeded their famous "Sunny Side Up." "Just Imagine" will do two to one.
"A gold mine... Veritable theatrical sensation... Will knock to smithereens the b. o. records of "Sunny Side Up," and all the records that went before it."

— Thomas D. Van Osten, Editor-Publisher
— Pacific Coast Exhibitor Bulletin

"Wow comedy novelty. Packed with fanciful surprises and humor. A rare creation... Production a triumph for authors and director."
— Film Daily
TOL'ABLE DAVID

Featuring
the screen’s latest sensation

RICHARD CROMWELL

with Noah Beery & Joan Peers
Directed by John Blystone

The Hollywood Reporter
says—

"Tol'able David" is a great credit to Columbia, to John Blystone who directed it, and all those concerned with its production. Here is a picture that exhibition can well fight for. There is no audience anywhere that can fail to laugh and weep with it. Everybody will love "Tol'able David".

From the story by Joseph Hergetheimer

WORLD PREMIERE
R.K.O. MAYFAIR THEATRE, NEW YORK
NOVEMBER 14
A Columbia Picture
WELDED BY PRODUCERS WHO KNOW HOW

RIVET AFTER RIVET INTO THAT GIRDER OF FIRST NATIONAL STRENGTH!
OTIS SKINNER IN KISMET
with Loretta Young. $2 Sensation at Hollywood Theatre, N.Y.

MARILYN MILLER IN "SUNNY"
Better than "Sally" with Joe Donahue, Lawrence Gray.

THE GORILLA
with Lila Lee, Joe Frisco. Creepiest, Wooziest, Funniest of all mystery-comedies.

JOE E. BROWN as a nut aviator GOING WILD
with One Munson, Laura Lee, Lawrence Gray, Walter Pidgeon.

First National’s product has strengthened the financial structure of the largest circuits and smallest independents!
They slay 'em with Love
IN THE
WIDOW FROM CHICAGO
Edw. G. Robinson
Neil Hamilton

MOTHERS CRY
will rock the foundation of humanity. A $2 show in every sense of the word.

FATHER'S SON
the strongest attraction in years. Lewis Stone, Irene Rich, Leon Janney.

THE HOT HEIRESS
By the most successful creative trio in the show world, Fields, Rodgers and Hart. With Ben Lyon, Oma Munson, Walter Pidgeon.

RICHARD BARTHELMESS
in "ADIOS"
Dick's follow-up hit to "Dawn Patrol."

FIRST ONAL
Strength!!

Helen Grace Carlisle's sensational novel

Booth Tarkington's inimitable, human appeal makes

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

A Tower Of Strength Welded by Unprecedented Production Accomplishments. More Big Hits Than Any TWO Companies Can Offer!
The advertisement above appeared in trade papers in September and October. Now read how Western Electric answers the first six questions.

Answering of these questions ... to help you make the most profitable decision!!

QUESTION 1
Will I get regular service by thoroughly trained engineers to maintain high quality and prevent costly breakdowns?

ANSWER 1
Three years' actual operating experience has proved that obligatory preventive service for talking picture equipment is essential in maintaining patronage at most profitable level—essential even with apparatus of highest possible quality.

E.R.P.I.'s standards of service—maintained through regular inspections by 753 trained engineers operating in 279 territories—have proved a definite economy to the industry.
QUESTION 2
Has the company enough installations to support an efficient nation-wide service organization for the 10-year life of the contract?

ANSWER 2
The cost of selecting, training and maintaining a corps of engineers capable of delivering the highest standard of preventive service can be justified only by a company having a large number of installations.

E. R. P. I.'s 5000 installations—a number rapidly increasing—assures exhibitors of this essential service for the 10-year life of the contract.

QUESTION 3
Has the equipment a proved performance record of less than one interruption per thousand shows/in several thousand theatres?

ANSWER 3
Program delays and breakdowns cause losses in returned admissions or disappointed patrons. E. R. P. I.—by reason of its obligatory service which anticipates and prevents trouble—has reduced interruptions to 1:20 of 1 per cent of actual performances.

QUESTION 4
Will a real stock of spare parts be available nearby and a service engineer on call for immediate emergency service during all theatre hours?

ANSWER 4
If trouble comes, speed is essential.

Most of the 5000 theatres in the U. S. A. now equipped with Western Electric can be reached by expert assistance with a supply of parts within an hour.

This help comes from over 200 service points—engineers available day and night—$500,000 stock of parts at 38 branch headquarters.

QUESTION 5
Will the patrons of my theatre be satisfied that the quality of reproduction is the best and equal to that in de luxe theatres?

ANSWER 5
The public, by making comparisons, sets up its own standards. It sets them for the theatres it selects for its entertainment.

All the principal de luxe theatres throughout the world are Western Electric equipped—setting the standard for talking picture entertainment.

Small theatres equipping with the Western Electric Sound System can match in every way, the high quality found in de luxe houses—and so get their share of the increased profits from talking pictures.

QUESTION 6
Will I get engineering supervision of my installation equal to that in de luxe theatres?

ANSWER 6
Theatres differ in architectural design and acoustics—necessitating expert engineering in each case to provide a profit-making installation.

The Bell Telephone Laboratories—the birthplace of the talking picture—surmounted all the difficulties incident to the successful operation of talking picture apparatus under varying conditions.

This vast store of experience comes to you through the same engineering organization responsible for over 7000 correct installations throughout the world.
ALL QUIET ON THE WESTERN FRONT
WORLD'S GREATEST MONEY-MAKER

EDWIN CAREWE'S
RESURRECTION
RANKING IN THE BIG MONEY CLASS WITH
"ALL QUIET ON THE WESTERN FRONT"

TOD BROWNING'S
GREATEST PRODUCTION

DRACU
The Story of the Strangest Passion
the World Has Ever Known

Presented by
Carl Laemmle

Produced by
Carl Laemmle, Jr.
FIRST IN FIRST RUNS EVERYWHERE
It Isn’t Even a Gamble • 
It’s a Sure Thing!

KEN MAYNARD’S
FIRST ALL-TALK WESTERNS!

The great Ken Maynard, b.o. king, in his FIRST talking West- 
erns for Tiffany . . It isn’t even a gamble—it’s a sure thing!

KEN
MAYNARD

IN A SURE-SHOT SERIES OF 6 TIFFANY TALKING WESTERNS

Tiffany showmanship gives you the year’s crack box-
office development. Ken Maynard’s the big money shot 
today! Keep your eye peeled for his first rip-roarer, 
“The Midnight Stage,” with beautiful Jeanette Loff and 
a marvelous cast directed by Will Nigh. A winner as 
sure as loaded dominoes!

TIFFANY
M P T O A CONVENTION


RULING ON PLAGIARISM

**Editorial**

**Future for Independent**

"THE progressive independent has as great a future as anyone in the industry. I did not feel that way a year ago."

Sidney R. Kent, keen observer of the trend in the motion picture business, made this statement during the course of his address at the M. P. T. O. A. convention at Philadelphia. His entire talk was filled with interesting facts and opinions. His discussion of the position of the independent theatre owner, particularly, will be widely read and commented upon.

As the months pass, Mr. Kent believes that many of the small theatres, now owned by chains, will revert to the independent operators who are alert and progressive. The independent, he points out, cannot be satisfactorily replaced in small communities by a fifty dollar a week chain manager who has no interest in the welfare and future of the town.

While this opinion has been frequently expressed in the past by men in all branches of the industry, coming from Mr. Kent it takes a new significance.

Anyone whose faith in the future of the industry has faltered will do well to study Mr. Kent's entire address. He believes that the new contract is the best and fairest yet drawn. He believes that the industry is able to handle sound intelligently, now that it is getting back to the fundamentals which made the silent pictures so successful.

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**Lightman Re-election**

RE-ELECTION of M. A. Lightman as president of the Motion Picture Theatre Owners of America assures the organization of having a man of vision and understanding at its helm for another twelve months.

Mr. Lightman has accomplished a great deal for the association which he heads, but his more valuable service to the industry is his contribution to harmony among the various theatre owner factions, making possible joint action on the important questions between the distributor and the exhibitor.

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**Laemmle Anniversary**

AN event of signal interest to everyone in the industry will be the celebration of Carl Laemmle's twenty-fifth year as a producer of motion pictures at Universal City during the month of February.

Hundreds of theatre owners, who have been planning to visit Hollywood "some time," will undoubtedly delay their trip to be in Los Angeles so as to be able to participate in Mr. Laemmle's birthday party.

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**Increased Exports**

THE report of the Department of Commerce on American motion picture exports for the first nine months of 1930 is gratifying.

It shows an increase of approximately nine million feet and a value increase exceeding $700,000 over exports for the corresponding period in 1929. The United States shipped to all markets of the world during the 1930 period motion pictures with a declared value of $6,198,703.

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**A Burdensome Ruling**

SEVERAL months ago, F. A. Tilton, third assistant postmaster general, issued a ruling that bannings consisting of hand lettering made either with an ordinary brush or with an air brush are "first class matter and chargeable with postage at the rate of two cents an ounce or fraction of an ounce."

As time has gone on it becomes apparent that this ruling is a serious blow to the entire motion picture business, particularly the smaller theatres which are not big enough to maintain their own staff of artists.

The difference in the cost of printing bannings parcel post, as was permitted before this ruling, and as first class mail, is so great as to be practically prohibitive.

Firms which specialize in this class of work for theatres and which have built up businesses of national size are hard hit. It appears, unless the ruling is changed and modified, they will be compelled to limit their activities to their immediate community, where such products can be delivered by messenger.

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**William Horwitz**

WILLIAM HORWITZ, who a few weeks ago was known to few people in the business outside of the state of Texas, has succeeded in becoming a national character almost overnight.

Elected president of the Allied Theatre Owners of Texas, he was assailed by his fellow theatre owners in Houston for blocking the proposed zoning plan for Houston. A day or two later, he astounded the entire industry by printing advertisements calling for state censorship in Texas, dragging in the name of Abram F. Myers, president of the Allied States Association, as favoring it.

C. C. Pettijohn in addressing the M. P. T. O. A. declared that Horwitz' advocacy of censorship is simply a move to counter his rebuff in attempting to get unfair protection for his theatres. His fellow theatre owners in Houston say that he obtained the presidency of the Allied of Texas for the same reason.

It appears that whoever dragged Horwitz out of his obscurity will do well to return him to it.
**Chains to Return Many Small Houses to Independents: Kent**

**MPTOA Faces Film Trade Problems With United Front**

*Eleventh Annual Convention Called Great Tribute to M. E. Comerford—Fireworks of Other Years Absent*  
By JAY M. SHRECK

**CONVENTION HEADQUARTERS, PHILADELPHIA, Nov. 13—**M. E. Comerford in years to come and during his reminiscent moments can look back on the eleventh annual convention of the Motion Picture Theatre Owners of America as one of the finest tributes ever paid to an exhibitor for his service to the organization.

The Philadelphia convention was a tribute to Mike Comerford, and it brought to this city for the daily sessions and banquet national personages, men outstanding both in public life and in the film industry. Fireworks did not develop, as many had forecast, so consequently only the presence of the oldtimers in organization circles carried one back to the days when the oratory of Sydney S. Cohen, James J. Walker, J. C. Ritter, Al Steffes and others made newspaper men regret that their shorthand had been sadly neglected.

Checking back over the three days, one finds the convention highlights:

- Sidney R. Kent’s statement that many of the smaller theatres in chains will revert to progressive independents.
- Harry M. Warner’s offer to donate the Sunday gross from the company’s 72 theatres here to an unemployment fund if the independent exhibitors will support him in the undertaking.
- A resolution directing President M. A. Lightman to take what action is necessary for reduction of service and parts charges by Western Electric and RCA Photophone.
- Ratification of the new standard contract and arbitration rules which came out of the 5-5-5 conference in Atlantic City.
- Re-election of Lightman in order that during the next twelve months he may complete the work which he started on assuming the presidency a year ago.

On November 19 a decision will be reached in New York which will determine whether exhibitors of the union, regardless of whether they are affiliated or unaffiliated, or whether members of the MPTOA or Allied States Association, will save more than a million and half dollars annually on print and disc shipment charges.

This important subject was presented to exhibitors by Love B. Harrell, secretary of the Southeastern Exhibitors organization, who accompanied Willard C. Patteson to Philadelphia.

On November 19 railroad express executives will meet to consider a reduction of 75 per cent on return charges. It is estimated that express charges on film shipments today total $10,000 daily. It is proposed to save 75 per cent of half of that total, which is the return charge. That would mean—saving of at least $4,000. Credit for discovering the possibility of this saving is given by Harrell to J. H. Butner of Educational’s Atlanta exchange.

In view of the importance of this matter, leaders submitted a resolution, which was adopted, urging that the “organization undertakes to induce all its members, (Continued on page 25 column 1)

**Fox Earnings Running Ahead of Last Year; Expect 5 Million from New Films: Clarke**

*Special to the Herald-World*

**NEW YORK, Nov. 13—**Harley L. Clarke, president of Fox Film Corporation has issued a statement to the effect that Fox earnings for this year are running ahead of last year. His statement is as follows:

"Fox Film Corporation earnings are running ahead of last year to date and there is no indication that they will not continue to do so for the entire calendar year. The company has five completed pictures for release and a conservative estimate of net earnings for these five pictures is $5,000,000.

It was pointed out that "The Big Trail," recently released, will probably gross better than $4,000,000. This picture was produced at a cost of $1,500,000.

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**At MPTOA’s Helm During 1931**

*(Special to the Herald World)*

**PHILADELPHIA, Nov. 13—**Officers remaining at the helm of the Motion Picture Theatre Owners of America and new members of M. A. Lightman’s official family follow:

- **M. A. Lightman**, president.
- **Regional vice presidents**:
  - Charles Piquet, North Carolina.
  - R. R. Bleblee, Missouri and Kansas.
  - Sam Dembow, New York City.
  - Harry Arthur, New York City.
  - Frank C. Walker, Pennsylvania.
- **Jay Emanuel**, Treasurer, Philadelphia.
- **M. J. O’Toole**, Secretary, Scranton.
- **Fred Wehrenberg**, Chairman of Board, St. Louis.
- **Board of Directors**:
  - M. E. Comerford, Pennsylvania.
  - Edward Kuykendahl, Mississippi.
  - Fred Desberg, Ohio.
  - Edward Fay, Rhode Island.
  - Jack Cohen, New York.
  - Jack Miller, Illinois.
  - Charles Williams, Nebraska.
  - L. E. Thompson, New York.

This new lineup gives Mississippian representation which it has not had during the past year. It also gives Fox, in Harry Arthur, a representation which it did not have last year when H. B. Franklin, from West Coast, was on the board.

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**Committee Ending Work on Awarding Herald-World Plaque**

With applications closed November 1 for the Herald-World plaque for good sound reproduction in theatres, the Committee on Awards begins work this week concluding its final investigations and preparing its report. The Committee on Awards, which selected as chairman Robert E. Sherwood, motion picture critic, editor, author and playwright, has been functioning for thirteen months.

Preliminary figures indicate that the plaque has been awarded to at least one theatre in practically every state in the Union, in every part of Canada, and a number in foreign countries.

Depending upon the time needed to check up on the last applications received, the committee expects substantially to close its work.
Producers Must Fight to Hold Foreign Market, Says Laemmle

Companies Overseas Working Overtime on Own Product, He Declares—Calls Wide Film Still Experimental—Gratified at Mention for Nobel Prize for Universal’s “All Quiet”

(Hollywood, Nov. 13.—Universal, during the coming year, will concentrate on the development of perfect foreign versions of talking pictures to maintain the world market which the company has built up, Carl Laemmle, Sr., declared this week in an exclusive interview with representatives of Exhibitors Herald-World. Laemmle declared that foreign markets will be lost to American producers if they do not make a definite bid for them and offer good products.

He pointed out that since talking pictures had made their bow, foreign producers, with a headstart because they understood their own languages better than American producers, were working overtime on their products.

“I do not know today whether, in pursuit of development of French, German and Spanish talking pictures, we are making money, losing it, or breaking even,” he said. “That must be determined in the future. In the meantime, we are virtually forced to continue with our foreign work and to improve in America, if we expect to hold our markets.”

He said that the American product must be “so well that foreign exhibitors would be glad to have it above all else,” and that if American producers found, after this, that they were losing the markets, they would pull them up.

Wide Film Experimental

Laemmle refused to comment on wide film, stating that so few houses were equipped for it that no definite reaction from the public had been obtained.

The Universal wide film product is known as Magnachrome, and the only experiment which has been conducted, according to Universal executives, is with one two-reel picture. Laemmle has shown considerable interest, but has made no definite statement pending the outcome of the wide film controversy which still is raging along the Hollywood and eastern fronts.

“We are driving ahead with what we have on regulation film,” he said.

Asked about the fact that dozens of exhibitors in Europe and in Australia had mentioned him in connection with the awarding of the Nobel Peace Prize for the year, as the result of the production of “All Quiet on the Western Front,” Laemmle said that he was “distinctly gratified.”

“Since I entered motion pictures, almost twenty-five years ago, I have fought to cement international relations through the medium of the motion picture,” he said. “I have done everything within my power.

“When the time came to produce ‘All Quiet on the Western Front,’ my son and I were faced with a dilemma. Everyone advised against it as a box office attraction, and many of the things they said about the production were unfavorable. We disregarded box office considerations and decided it would be well to give it to the world as a message of peace, and nothing more.”

Laemmle also expressed himself as being gratified to receive the award of the Academy of Motion Picture Arts and Sciences, given to him at the annual dinner of the organization last Wednesday night. The trophy was presented by Louis B. Mayer.

“It went to Laemmle because he, in the eyes of the Academy, achieved the highest attainment in motion picture production for the year by producing ‘All Quiet on the Western Front.”

Biography to Appear by February

During February, Universal City plans to celebrate with each year of Mr. Laemmle’s association with the motion picture industry and, in connection with this, the biography of Laemmle, written by John Drinkwater, the noted British playwright, poet and biographer, will appear. Material for this biography was gathered by Dave Bader, on special mission.

Drinkwater cabled from London that he had finished the work last week, and that the manuscript would be in Laemmle’s hands within another fortnight. This means that the interesting and inspirational biography will be presented to the public during or before the BIO.

“I hope that the biography will be interesting and educational, and that in addition it will be a protest to those who, at times, on the journey through life, have reason to pause and doubt themselves and their future,” Laemmle said.

Nickel Shows “Unfair Competition” Charges Allied Unit in Michigan

(Philadelphia, Nov. 13.—The Nickel Theatre Owners of Michigan have filed suit in the Circuit Court in Detroit to enjoin the Allied Unit of Michigan from showing moving pictures in more than five of its theatres. The suit is based upon the fact that the Allied Unit is charging an admission of 10c for the privilege of seeing moving pictures, and that a nickel admission is a violation of the state’s pure food and drug laws.

Topical Pictures of National Life Ok’d

(Philadelphia, Nov. 13.—The M P T O convention approved a suggestion of President Lightman that they should further their work by producing a series of short, topical pictures. The proposed films are to be devoted to the various phases of the national life and the progress of the United States. The films will be produced in cooperation with the state and local organizations of the M P T O.

Evidently Canadian Censors Think We’re Unique

(Toronto, Nov. 13.—Before “The Big House” was passed by the Ontario Board of Censors, Regal Films, Limited, Toronto, Canadian M G M distributor, was required to insert a sub-title announcing the prison character in the picture did not apply to English-speaking countries other than the United States. The board indicated that the feature represented prison life in any country but possibly the States.

Montreal, Nov. 13.—“Ingagi” has not yet been passed by the censors of Eastern Canada but “Africa Speaks” has been approved by both the Quebec and Ontario Boards.

“Africa Speaks” has been approved by both the Quebec and Ontario Boards.

Musicians Agree on Terms with Theatre Provided That

(Albany, Nov. 13.—The Musicians’ Mutual Benefit Association of New York, which represents the professional musicians of the State, issued a statement on November 10 that it would enter into a new agreement with the Motion Picture Theatres of St. Louis on the terms submitted at the recent New York conference with the national heads of the theatres provided that the contract gave the musicians the same rights as the theatre owners to cancellation.

This one-way clause is said to be the chief obstacle to agreement and has been asked for by the number of musicians to be employed in any theatre.

Samuel P. Meyers, president of the St. Louis local union of musicians, and William A. Williams, business manager, who issued the statement, announced that the musicians are willing to resume negotiations with the theatre owners at any time.

A paragraph of the announcement follows:

“We, the Musicians’ Union of St. Louis, would agree to accept this contract which would give the musicians the same right and protection afforded the theatre managers under such contract; which is fair and equitable should allow both parties the same rights and privileges; if the manager has the right to cancel his end of the contract, that is, discharge the musicians after a few weeks’ notice, then the musicians on the other hand should at least have the same right to give a few weeks’ notice.”

J. F. Wallace, Manager of Albany R K O House, Dies

(Albany, Nov. 13.—Joseph F. Wallace, for many years manager of various theatres in this city and died last night of an illness of six days, caused by acute indigestion.

He was born in Albany and entered the theatrical field as a bookkeeper for the Leland, then owned by the late F. P. Proctor. Later he became treasurer of Proctor’s Gran theatre in Albany, and later assumed management of the house, having that capacity through Proctor’s ownership and then continued as manager when R K O took over the theatre a year or so ago.

WRITTEN BY LEROY R. JONES
Universal’s Victory in Nichols Suit Clears Air for Producers

**K. C. Non-Unionists Denied Order for Restraint on Union**

(Special to the Herald-World)

NEW YORK, Nov. 13.—A restraining order, asked by the Sound Projectionists Association, non-union group of operators, to prohibit members of the operators’ union from bombing, picketing and placing theatrie's or from intimidating the association members, was denied in federal court here last week. The plaintiffs also had asked $10,000 from the union for the alleged bombing of the Baltic theatre, suburban house, and for alleged acts of violence at other theatres.

**Daylight Saving in California Doomed As Votes Pile Up**

(Special to the Herald-World)

SAN FRANCISCO, Nov. 13.—The daylight saving scheme on Tuesday’s ballot took a terrific wallop at the polls and final returns will doubtless show that it suffered the worst defeat in its history.

Senator Thomas A. Maloney, manager of the California’s All Right League, has issued a statement shouting the votes of the State for the support given the league in its fight against the measure. Much of the credit for the victory was given the moving picture industry.

**Music Society Denies High Court Refused to Decide Copyright Cases**

(Special to the Herald-World)

NEW YORK, Nov. 13.—It is denied by the American Society of Composers, Authors and Publishers that the U. S. Supreme Court has refused to decide whether it is legal to play copyrighted music in theatres without the copyright owner’s consent, as was stated in a news story from Washington in the Herald-World of October 25.

According to J. C. Rosenthal, general manager of the society, the facts are that judgments were rendered against the several Texas theatre owners referred to in the Washington story, and these judgments were upheld by the court of appeals. It was the latter’s affirmation of the judgments that the supreme court refused to review, according to Rosenthal. Judgments were for $250 for each violation on which conviction was obtained.

**Sunday Shows Lose in Referendum at Minden**

(Special to the Herald-World)

MINDEN, LA., Nov. 13.—A blue law poll here resulted in a vote of 511 in favor of closing amusement places on Sundays and 325 against it.

The city council is expected to enact an ordinance prohibiting Sunday shows and other amusements at its next meeting.

Laemmle Increases Advertising As Aid In Drawing Patrons

(Special to the Herald-World)

NEW YORK, Nov. 13.—Carl Laemmle, president of Universal, has announced a decided increase in the company’s advertising appropriation in an effort to combat the general business depression now affecting the motion picture industry.

Laemmle stated: “For first time in several years Universal pictures have uniformly made money for exhibitors at the box office, yet in the face of this sensational success we are increasing our advertising so much that it amounts to kicking the budget out of the window.” He expressed belief that the only way to break open hoards of wealth accumulated in the past few months of hard times is to “apply pressure of the stiffest, possible advertising campaign.”

Universal plans an increase of advertising space in trade papers, newspapers and in every other form of medium. Laemmle concludes his statement, aimed at exhibitors, with the advice to “advertise and advertise.”

**W B Basketball Five Wins Opener from Columbia**

(Special to the Herald-World)

NEW YORK, Nov. 13.—The Warner Brothers basketball team conquered the five representing Columbia Pictures in a practice game by a score of 30 to 8.

**R K O Acquires 10-Year Lease on N. Y. Mayfair**

(Special to the Herald-World)

NEW YORK, Nov. 13.—R K O has taken a 10-year lease on the Mayfair theatre from the Edward J. Melvin Corporation. The rental will be $30,000 a year.

Plagiarism Cloud Is Removed

Leaders Realize Production Field Would Have Tremendously Limited If Court Had Upheld Claim

(Special to the Herald-World)

NEW YORK, Nov. 10.—The decision handed down on November 10 by the United States Circuit Court of Appeals, deciding in favor of Universal Pictures in the $3,000,000 plagiarism suit brought against the company by Anne Nichols, producer of “Abie’s Irish Rose,” in connection with the Universal pictures, “The Cohens and the Kellys,” is receiving the close attention of the entire industry.

Note how famous picture attorneys as the third such case in the legal history of the industry, this suit has been termed a crucial case because of the fact that it sets a definite legal precedent for the future in the matter of pictures produced which may bear some resemblance to a story or play.

The decision has the effect of clearing Universal from the cloud which had hung over the company and its pictures since the March, 1926, in connection with this picture. At that time papers were served against Universal Pictures by Carl Laemmle and Harry Pollard. Universal was defended by Siegfried F. Hartman, its general counsel, who was assisted by former governor Nathan Miller, as trial attorney. Trial started in December, 1928, and continued until January 11, 1929. A decision in favor of Universal was rendered on May 14, 1929, Judge Goddard entering his decree in July. Appeal was taken in October of that year and was argued on October 30, last, resulting in the recent decision.

During the four years before the settlement of this case, Universal is understood to have spent nearly $250,000 in the defense, only $10,000 of which, under the America legal system, can be recovered. It has been noted that the $10,000 counsel fees awarded Universal established a record for such proceedings in the United States Circuit Court of Appeals.

Would Limit Production Field

Behind the keen interest with which motion picture producers watched this case was the realization that if the ground for plagiarism claimed by Miss Nichols’ attorneys was allowed by the court, the field of production on the screen would have been tremendously limited. Universal was also the defendant in the two previous legal battles, both of which were won by the producing company at a cost, it is said, of several hundred thousand dollars. The first of these, which was carried to the federal court of the United States, was against the Motion Picture Patents Company, involving the use of certain types of film in motion picture machines. The second case resulted in the Court of Appeals upholding Universal’s contention that in the dissemination of news in a motion picture newsreel, the producing company should be protected by the constitutional freedom of the press.
Quigley's Proposal of Exhibitor Aid At Studios Wins Commendation
Suggestion of Establishing Rotating Committee at Hollywood Available to Producers Is Fine Idea, Writes Philip Rand

MARTIN J. QUIGLEY'S suggestion of establishment of a rotating committee of exhibitors available at Hollywood for consultation with producers for the betterment of motion pictures is winning widespread commendation from exhibitors as a factor toward complete cooperation in improving the popular appeal of productions.

"This is a fine proposal," writes Philip Rand of the Salmon, Idaho, theatre, adding: "If such ideas as these or others along the same line appeal to you exhibitors reading the magazine, won't you please write to the Herald-World and express your sentiments?"

Following is Rand's letter:

"I wish to congratulate Mr. Quigley on his editorial in the November number. He hits the nail squarely on the head when he says 'The only problem confronting the motion picture industry is the question of product—the quality of the product.'

"Exhibitors are unanimous in their desire for big hits. The people are shopping for their entertainment; fair pictures bring out only fair attendance, and fair attendance does not pay at the box office."

"Fine Proposal," Says Rand

"Producers of course are anxious to please the public and to make pictures that the public wants, but, as Mr. Quigley states, the producers, in ascertaining what the public wants, do not go far enough away from Broadway and the box offices, nor to a sufficient number of independent exhibitors over a wide area.

"Mr. Quigley suggests a rotating committee of exhibitors at Hollywood available for consultation with producers. This is a fine proposal. I had suggested in a previous letter that the Herald-World send out a questionnaire to exhibitors and to publish the results. Probably Mr. Quigley's idea is the better.

Urges Expression of Sentiments

"If such ideas as these or others along the same line appeal to you exhibitors reading the magazine, won't you please write to the Herald-World and express your sentiments? "We need more box office attractions. Won't you help get behind this and perhaps we may work out some favorable solution."

German Film Industry

"Annoyed" by Sarcasm Of Harassed Critics

[By special correspondent to the Herald-World]

BERLIN, Nov. 13.—Repeated attacks of the press upon the new domestic productions resulted in adoption of a resolution by the Spitten organization, directing body of the German film industry, condemning the attitude of the Berlin lay press reviewers and expressing the producers' and exhibitors' "annoyance at the sarcastic reviews." The critics have answered by forming an association to protect their interests against the attacks and their attitude remains unchanged. A typical statement on the condition of German talking pictures was made in a recent issue of the Berliner Tageblatt as follows:

"People who make such pictures are the same who grumble against Russian art, who want to keep embarrassing foreign competition through contingent carriers, and who take care that one hardly gets a chance to view the fine new talkers produced in America, France and Russia."

The patents war still continues and about 200 exhibitors who installed Kinoton sound equipment are the latest victims of legal entanglements. Although Kinoton successfully defended its patent rights against Klangfilm in the High Court some time ago and the Court of Appeals has reversed the judgment, the latter court found Kinoton guilty of illegally using Lichtenstein's patent rights in some of which are owned by Klangfilm. It is believed that Klangfilm will now ask for damages.

World Premiere of Spoor Depth Film in Chicago State-Lake

RKO's State-Lake theatre in Chicago has been chosen for the world's premiere presentation of George K. Spoor's third dimension film. The picture to be projected with the new film in RKO Radio's "Danger Lights," with the first showing scheduled to take place on the evening of November 15.

Spoor's invention is called "Natural Vision," a system by which not only height and width, but also depth are portrayed on the screen. A wide screen will be used. The third dimension device was perfected by A. P. Spoor and P. John Bergren, engineer and physicist.

The projected picture is said to retain all the natural beauty and proportion of the original objects photographed, eliminating the flat, shadowy black and white images.

Western Electric Wins Court Fight To Equip Theatre

(FN Studios Will Be Executive Centers of All W B Companies

New Building Erected—Production Will Still Be Separate—Ad Departments Will Be Separate (Special to the Herald-World)

NEW YORK, Nov. 13.—Following the announcement of the consolidation of the Warner Brothers and First National sales forces, Jack L. Warner has issued a statement to the effect that the executive headquarters for all Warner Brothers, First National, and Vitaphone productions will be centralized at the First National Studios in Hollywood, Cal.

Since his arrival here several days ago, Jack L. Warner, in charge of production for the producing company, has been in conference on the plan.

Publicity Departments Merged

Hal B. Wallis and C. Graham Baker are to be co-executives in charge of production for First National pictures, and D. P. Zan-uck will have a similar position with respect to Warner Brothers' releases. It is understood from Warner's statement that the production units of the two companies will be kept absolutely separate and will function as two distinct organizations, though the cost of the establishment of an operating department to be headed by William Koenig with the title of studio manager. His position will entail supervision over the physical and mechanical details of production for both companies.

A new building has been erected on the First National lot to house the executives. Warner stated that in thus consolidating the executive headquarters in one location, he may best take advantage of the excellent facilities of the First National Studio, which has come to be known as one of the model motion picture plants of the industry. The studio occupies an area of 1,075 acres.

Co-executives Named

The publicity, advertising and exploitation departments of the two companies have been merged to take effect Tuesday, November 16.

S. Charles Einfeld, the present advertising and publicity director of First National, will head the combined organization. A. P. Waxman, head of Warner Brothers publicity, has been promoted to publicity counsel for Warner interests and will engage in special work concentrating on promotion of Warner Brothers product in New York and throughout country in the capacity of manager of the newly formed roadshow department.

This consolidation does not affect present staff personnel of either company.

Butterfield House Is Opened; Better Times Seen in Gross Returns

(BAY CITY, MICH., Nov. 13.—The Bay theatre, formerly the Bijou, and now belonging to the W. S. Butterfield Theatres, Inc., was opened this week having been almost wholly rebuilt. The contractors left only three walls standing, putting in an entirely new front and completely readjusting the house into a motion picture theatre only. The seating capacity was increased from 750 to 1,050. Also, the Lansing theatre, rebuilt, has opened its doors.

"It is reported that the gross revenues of the 80 theatres which are included in the Butterfield interests are on the increase."
Lightman to Ask Service Charge Reduction

(Continued from page 21)

in the event of a reduction, to designate railway express as the medium of transpor-
tation of films and records hereafter to them." The resolution read further that "the
organization will impose upon all its members increased attention to objects to
make shipments to exchanges by the very first possible express after the period for
which same may be booked to them shall have expired." It was the opinion of
leaders as expressed in the resolution that such a reduction would result in an in-
crease in return shipments by express.

Kent’s talk from the floor of the con-
vention was straight from the shoulder.
The general manager of Paramount mixed no words in discussing the industry’s prob-
lems which have been met and problems which must be faced in the future.

Although it has been understood gener-
ally that Publix would eventually unload some of the smaller theatres which ac-
quired in its expansion program, his state-
ment that "many small houses are going back to progressive independents," was the
first official acknowledgement of the trend in circuit ownership. Kent in his frank-
ness astonished his listeners on several occasions.

"The progressive independent to-
day," he said, "has as great a future as anyone in the business and I didn’t feel that way a year ago.

He advised caution in adoption of wide
film, declaring that he did not believe that the
time was ripe for its introduction.

Referring to wide film, television and
other developments, he declared that he considered it unwise to "push them down the public’s throat.

"I laughed heartily at his introductory remarks when he said that "five years ago I wouldn’t have had the nerve to get up and talk before you exhibitors unless I could make a fast get-
avy.

Kent is of the opinion that sound is
adjusting itself rapidly insofar as produc-
tion is concerned. His thought is that production forces are getting back fundamentals of the silent picture, using "sound only as an accessory.

That sound, color and wide film can be

MPTO A Pledges Aid To Relieve Jobless

(Special to the Herald-World)
PHILADELPHIA, Nov. 13.—The
M P T O A, through Secretary M. J.
O’Toole will keep in touch with
Colonel Wood of the Hoover staff to
suggest whatever may seem advisable to
relieve the tension caused by
unemployment.

made an asset when not overdone is his
frank opinion. Color, he felt, had not yet
"reached its imperfect perfection. When
use of it is not overdone, however, he said, it
is an asset, declaring that all color is used in
pictures.

The Paramount executive, who sponsored
the 5-5-S conference which wrote the new
contract and arbitration regulations, pro-
ced comedy into his discussion of these
meetings, declaring that "If you want to
take a giant in pictures, just be chairman of such a committee.

"The new contract," he holds, "is the
best and fairest yet drawn. We corrected
many things and some can be improved.

"It is the public that sometimes calls for
pictures that are a bit strong, to put it
mildly. We have had several instances in out company where we expended mil-
dons on clean pictures and got nothing but
filmy, lousy support from the public. Take
‘Old Ironsides’ and the Byrd film ‘Old
Ironsides’ cost $2,250,000 and we lost $1,250,000. Nobody wants to make rotten, ob-
scene pictures, and, all things considered,
we have maintained a mighty high average in
this business.

He stressed here the necessity of produc-
ing pictures which will bring youth into the
theatre.

Ask Action on Service Charge

Important in the business transactions
was adoption of the resolution directing Lightman to confer with Western Electric and
RCA on the service and part charges
which are held by exhibitors to be excessive.

The time during the discussion of this
subject there was every reason to believe
that the fireworks of old were again spu-
taneous. Walter Vincent, Jack Miller and
Willard Patterson, three great campaigners,
started the ball rolling, with Ed Kuyken-
dahl of Mississippi expressing some definite oppo-

"Charge What They Please": Miller

Miller charged that Western Electric service
men were becoming order takers and
charged anything they pleased. He said further that when he installed equip-
ment and it finally the service charge of $20
or $30 a week would come down as the equipment
increased.

He said that this charge remains the same, he added.

Kuykendahl sustained him and said that if
there ever was a time when the reduc-
tions promised by Western Electric were
necessary it was now. Now is the chance, he said, for the company to prove its
sincerity.

Patterson defended Western Electric say-
ing that the money spent in research should
be returned into consideration, to which Miller
replied that when he paid $14,000 for his

Comerford Urges Units To Give Industrial Aid

(Special to the Herald-World)
PHILADELPHIA, Nov. 13.—M.
E. Comerford announced at the con-
vention the formation of the Penn-
sylvania Economic Association for
the purpose of assisting in "necessary
work of helping Pennsylvania indus-

tially."

Press, screen and radio will be mobilized in the industrial rehabilit-
ation movement and Comerford be-

lieves that other state units of the
MPTO A should get behind a simi-
lar undertaking in their own lo-
nalities.

There are two things of real im-
portance to the exhibitor, Kent held.

"Aside from organization there is only
one thing important and that is good
pictures at the right prices."

Home talking pictures, he thought, should
not be sold in competition to the exhibitor.

Special product, he held, should be produced
for this outlet.

His remarks at the Armistice Day ban-
quett were directed naturally more to the
public than to the trade. The producers,
he said, did not want to put fifth in pictures.

equipment he was told that research was
added into consideration. Jack concurred with the statement. He didn’t believe
in our method of handling things I would be
with Allied." The MPTO A, he said, needed
more action.

The discussion ended with Vincent mov-
ing that RCA be included in the resolu-
tion, and that final was adopted with both
companies named.

In making the motion, which was sec-
ceded by Miller, to include RCA in the

(Continued on page 26)
"CHIC" CHATS

PHILADELPHIA, Nov. 13.—Edward Kuykendahl, Columbus, Mississippi exhibitor, and newly elected member of the board of directors, speaking before the MPTOA convention here Oct. 25, "The Problems of the Small Town exhibitor, "the shock absorber of the industry." Kuykendahl stressed their value in combating censorship moves in the legislatures, either mandatory or voluntary.

The small community, he said, is more discriminating in its choice of pictures because it is more concerned than the larger communities. Everybody knows everybody else in the town.

Horwitz Censured by MPTOA for Activities Favoring Censorship

(Continued from page 25, column 3)

resolution, Vincent said he thought R.C.A. would be offended if omitted.

William Horwitz of Texas was censured in a resolution because of his activities favoring censorship. The trend of the resolution was that his action was deplored and that the M.P.T.O.A. "any censorship of pictures except as the same may be properly and judiciously exercised within the individual..."

Lightman Cites MPTOA Service

Lightman on Monday read his report of the year's activities. After reviewing all that had led up to the new standard contract conferences, he said, "It's a matter of saving money."

"Let it be said now that the Motion Picture Owners of America offered many constructive thoughts and in most instances got what we wanted. Our records can clearly show that.

"The thought I tried most to convey," he continued, "was that our organization stands for service—first, last and foremost. We are not going to hold any place that we were not invited. Oklahoma City invited me over. They were neutral. At their last meeting they voted to become members of our organization. And let me say here that four other strong state organizations are considering joining us, and the line thing about it is that it came from them and not from us. We trust our work is impressive and convincing enough to bring these units into our organization."


dissenting

Specific request was made of distributors that they "notify the exhibitor at least within thirty days as a precaution of the national release date of any substitution which said distributor shall make."

It was an imposing list of speakers who attended the sessions and the banquet. They included Governor Pinchot, Major-General Smedley Butler, Mayor Harry Mackay, Commissioner Coutry, Albert L. Greenfield, Harry M. Warner, Sidney R. Kent, Eddie Dowling, C. C. Pet- tijohn, Conn McCoile, Harry A. Knapp, George J. Leflar, Governor Arthur James, Oscar Hanson, Frank Conklin, Joseph Cunningham, Dr. F. S. Irby, A. C. Larue, J. S. Parkinson and others.

Huston Leaves for European Trip

NEW YORK—Walter Huston, star of D. W. Griffith's "Abraham Lincoln," sailed recently for a vacation in Europe. He plans to visit Eugene O'Neill in France.

"The shock absorber of the industry"...
Tax Peril Demands United Front: Pettijohn

Says Zoning Will Rid Exhibitors of 14 Months Waiting

Ridicules Horwitz’s Claim That Myers Backed Him in State Censorship Plea

By CHARLES S. AARONSON

PHILADELPHIA, Nov. 13.—If 5 per cent of the taxation legislation due to come up before 44 state legislatures, after the first of January, is passed, the motion picture industry “might as well kiss itself goodby,” C. C. Pettijohn, general counsel of the M. P. D. A., told the opening session of the eleventh annual convention of the Motion Picture Theatre Owners of America.

With most states in vital need of taxation revenue to meet current institutional appropriations, he said, the motion picture industry has been brought under the attention of legislators by the “foolishly paraded dollar sign” and the flaunting of figures for salaries and productions in press and public.

“The conversion from silent to sound and talking pictures has cost the industry in the neighborhood of $500,000,000, according to Pettijohn, and the amortization of that tremendous sum will require from 10 years to 30 years in the case of some companies. The change, however, was a vitally important stimulus to the industry at a time when it needed it most, serving to save it from a worse situation than that in which it finds itself at present.

“In January, February and March of 1931,” stated Pettijohn, “the industry will face a situation unprecedented in its history, and optimism must be put out of mind until the spring.” The industry will not live, in his opinion, if it is forced to pay in taxation a sum which in all likelihood would amount to $300,000,000 a year throughout the country.

“There has never been a time in the history of the industry when it was more necessary for producer, distributor and theatre owner to stand shoulder to shoulder in a united front in an effort to cope with the serious situation now facing the motion picture business.”

“The time has come,” Pettijohn declared, “when the fellows who want to tear down have got to be put in the rear where they belong. This business is not a racket!” The answer is to make good pictures which can be played at a reasonable profit to the producer and exhibitor, and, in the opinion of the speaker, it can be done.

On the subject of zoning, he expressed the belief that there are only three important points which cover the situation thoroughly: first, pictures; second, theatres; and third, play dates. The average exhibitor is interested in knowing what pictures he can get, how much he must pay for them, and when he can expect to show them.

Points to Varying Condition

As for the first of these problems, he held that it is merely a matter of the number of companies producing and the number of pictures they make following closely the economic law of supply and demand. Price always will be a case of bargain and sale in purchase in much the same manner as in the sale of any commodity, he said.

Much can be done on the subject of play dates and both the sincerity and motives behind any attempts to attack this serious problem have been questioned, stated Pettijohn. There are in the United States as many as in which different conditions exist, he said, with a number of examples of unfair protection and unfair advantage by those in whose hands lies the greatest buying power.

He himself, he said, found several places in the United States where small exhibitors were forbidden to show pictures for 10 months after pictures after they had closed first runs.

“It is possible in this business,” said Pettijohn, “for films to get to the most modest theatre in the country within a period not to exceed seven months.” There is a big advantage to both the public and the exhibitor in early showing of features, he continued, and there is no reason for any exhibitor waiting one year or more for his pictures.

He stressed the point in this connection that the exhibitory cannot stand still, and expressed the belief that every territory in the country will have to cope with the same result that there will be no spot in the United States where an exhibitor will have to wait 14 to 16 months.

Pettijohn reviewed the situation in Houston, Tex., in which William Horwitz insists, according to the speaker, in playing pictures 40 and 50 days after the premier in Houston at a 5 and 15 cent admission.

The exhibitors of the city were justified in the objection they raised, he said, but Horwitz became president of the Allied Exhibitors organization of Texas and immediately released a newspaper advertising campaign in which he accused producers of being behind in release pictures and called for state censorship. (These advertisements are reproduced on page 37.) This, according to Pettijohn, has made a move on the part of Horwitz countering his rebuff in an attempt to gain unfair protection. Horwitz had claimed that Abram F. Myers, president of Allied and Pettijohn’s action in securing the necessity of censorship.

Pettijohn said, in this connection, “I can no longer continue the statement that those who make the pictures, and those who make them, that we are continuing a step ahead in the character of our screen productions. Only in that direction lies the largest measure of self-service; it is only by this means that motion pictures can contribute most to the life of this age. An art that lives for the day spreads the seeds of its own decadence. An art that ceases to move forward is as good as dead.

Growth Based on Social Aims

“Every time that the industry produces a better picture it is laying the foundation for a broader public appeal. Every time that an exhibitor shows a better picture, it is ensuring the permanence of his success. For the true measure of success is not necessarily your gross this week or next week, but where are you going to be two years, or three years, or five years from now?”

“Do me the future growth of the industry is inseparably joined to the constructive recognition of its social responsibilities. Few organizations have made such a statement.” Censorship, he continued, is ten times more serious since the advent of the talking pictures, by reason of the sound-on-film method, than it ever was in the case of the old silent. Censorship, in Pettijohn’s opinion, is the greatest problem, and the necessity has arisen for censorship from within the industry rather than from without.

On Credentials and Resolution Group

(Special to the Herald-World)

PHILADELPHIA, Nov. 13.—The credentials committee consisted of R. X. Browne and William O’Toole, Joe Hewitt, Willard Patterson and Lewen Pizor.

Film Trade United

In Prosperity Drive

Hays Tells M P T O A

Responsible Members Working Together for Solution of Common Problems, He Says

(Special to the Herald-World)

PHILADELPHIA, Nov. 13.—An industry better able than ever to aid business toward a restoration of public confidence and prosperity, was the way Will H. Hays characterized the motion picture industry in a letter to the MPTOA convention. Unable to attend the convention, Hays sent the following message to President M. A. Lightman:

“Dear Mr. Lightman: It is with sincere regret I must inform you that I now find it impossible to accept your kind invitation to attend the annual convention of the Motion Picture Theatre Owners of America, November 10-12. Try as I would, I could find no way of getting from business trip to the Coast during that period. However, I would like to deliver, through you, a brief message of greeting to the members of your organization.

In Best Position to Help

“The motion picture industry of the United States, I believe, has never been in better position to contribute by its own soundness to the restoration of public confidence and of national prosperity. Today, perhaps more than ever before, the responsible members of the industry, and all the branches of its service to the public, are working shoulder to shoulder in the solution of common problems. Product, distribution, and service are marching in close step.

“By the progress made in developing the entertainment, artistic, and informative values of the screen, the industry is creating the basis of a new prosperity. It is a tribute—both to those who show pictures and those who make them, that we are continuing a step ahead in the character of our screen productions. Only in that direction lies the largest measure of self-service; it is only by this means that motion pictures can contribute most to the life of this age. An art that lives for the day spreads the seeds of its own decadence. An art that ceases to move forward is as good as dead.

“Growth Based on Social Aims

“Many time that the industry produces a better picture it is laying the foundation for a broader public appeal. Every time that an exhibitor shows a better picture, it is ensuring the permanence of his success. For the true measure of success is not necessarily your gross this week or next week, but where are you going to be two years, or three years, or five years from now?”

“To me the future growth of the industry is inseparably joined to the constructive recognition of its social responsibilities. Few organizations have made such a statement.” Censorship, he continued, is ten times more serious since the advent of the talking pictures, by reason of the sound-on-film method, than it ever was in the case of the old silent. Censorship, in Pettijohn’s opinion, is the greatest problem, and the necessity has arisen for censorship from within the industry rather than from without.
Say Independents Can Handle Legislation Best

(Special to the Herald-World)

PHILADELPHIA, Nov. 13.—The trend of several talks was that "it is good business" for the affiliated and independent exhibitors to be associated in one organization, for the independent is in a better position to handle legislation.

Tribute to Comerford

PHILADELPHIA, Nov. 13.—C. E. Williams of Omaha said of Mike Comerford: "If it had not been for his loyal support we wouldn't be here today."

Nine Cities in Field for MPTOA's '31 Convention

(Special to the Herald-World)

PHILADELPHIA, Nov. 13.—Here are the names of the cities seeking the 1931 convention: Pinehurst, St. Louis, Kansas City, New Orleans, Chicago, Washington, New York, Rochester, Boston.
MGM's Warning

KEEP Within the Law!

Keep it for extra playing time. It's Joan Crawford's newest Big One!

Compliments of
Mae Goldin's Men

Herald Tribune

November 15, 1930

EXHIBITORS HERALD-WORLD

PHILADELPHIA, Nov. 13.

BROADWAY went on a rampage this week and leaped the Hudson and Delaware Rivers to settle down at Ninth and Chestnut streets in the Quaker City for the annual confab of the Motion Picture Theatre Owners of America, Inc. * * *

The place was the Benjamin Franklin Hotel and there wasn't one complaint on service. Even the house stenches were regular.

* * *

Off-the-record honors went to Oscar Hanson, Al Selig and Joe Rivkin of Tiffany, the triumvirate which last week staged one of the film industry's greatest parties with New York. Do they know their parties? Ask a couple of hundred exhibitors, film salesmen and press representatives.

* * *

The Benjamin Franklin could have used a dozen more elevators Monday night. M. A. Lightman’s dance on the mezzanine and Hanson’s twelfth floor rendezvous kept the “lift” boys busy. They automatically stopped at two floors.

* * *

One of the priz jokes of the convention was told by Arthur Hirsch and corroborated by Jack Miller. It concerned Al Capone, who, it seems, has projection equipment in his Chicago hotel suite. Here a few days ago, according to this story, one of his men went to Paramount for a picture. “What picture do you want?” asked the booker or whoever was handling it. “Man slaughter,” replied Al’s right hander.

For no good reason—or maybe there was—people this country over have had the wrong slant on Major General Smedley Butler of the Marines. He has been analyzed in his own words when he said at the convention banquet that these opinions all developed “while I was in the Philippines,” referring to the period during which he was brought here to “clean up” the town. Between five and six hundred men and women flocked to the banquet that they had him wrong. After hearing him talk and after meeting him one can readily understand why he is a Major General in Uncle Sam’s Marines.

* * *

May we say the following in the true spirit of friendship and as a tribute to a man who deserves it: M. A. Lightman is one of the finest personalities in the motion picture business. Cooperating with him in directing the national organization is a man who is held in the highest respect by the producers, the distributors, the affiliated and the unaffiliated exhibitor, and that man is M. E.—and though we are his junior we would rather call him Mike Comerford.

* * *

The esteem in which Mike Comerford is held in official and civic life can be compared only to the esteem in which a person is held in the house next door. The convention this week has been a tribute to him.

* * *

Southern hospitality will make itself apparent on November 30 and December 1 at the Peabody Hotel, Memphis, when the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee meet. Jeff Norman will be in charge of all convention arrangements. See Jeff.

* * *

Gar O’Neill of Pathe, does not realize the trouble he caused the trade press. Everybody stopping at the Benjamin Franklin outside of the industry, that is—wanted a set of his beautiful prints on Pathe star photographs, and for some reason all these people came to the trade press. It is an even bet that Gar’s prints got the widest circulation of any accessories in the hall.

* * *


* * *

Trolllers played their important role in captivating the convention. Pat Gurny was kingpin in the National Screen Service booth, with every registrant wearing his freshest carnation each day, aattaching delegate for Advance Trailer Morton Van Praag of Advance had a charming dispenser of red and white Rosettes at each session with the banquet thrown in.

It was our pleasure to meet again William Smale of American Seating, with whom we spent many pleasant hours a year ago at Memphis. We learned for the first time that Bill was one of the survivors of the North Shore wreck in Chicago and for several months had lain at death’s door.

* * *

This convention brought new faces into the National Exhibitor Organization. Among these were R. X. Williams, of Oxford, Mississippi, secretary of the Tri-State Theatre men; R. E. Christiansen of the LaSalle Theatre, Chicago and Van Huying of Kayese—and not to forget Ed Kuykendahl, who has many pronounced opinions on the problems of the small town exhibitor.

In stating this convention brought new faces into the exhibitor organization, we neglected the name of J. Harold Cohn, one of Mike Comerford’s most promising young men. He was a member of the important Pennsylvania delegation which assembled two men without whom no convictions would be complete—Bill and Jerry Cadoret.

* * *

“We’ll always have politics in our business”—Comerford.

* * *

Every one knew that once you got Frank Walker on his feet he could talk, but it was not until after his remarks at the convention that the reason for his splendid oratory was disclosed. He is an attorney.

The dance Monday night and the banquet and dance Tuesday night were made more pleasant by the presence of three charming women—Mrs. Lightman, Mrs. Blechele and Mrs. Oscar Hanson, the latter coming over from New York to be present Monday night at Oscar’s glorious party.

* * *

No one was busier during the convention than Jay Emanuel, whose duty it was to see that the clockworks ran smoothly. ABly assisting him was Paul Greenhagh.

* * *

“Europe wants pictures made in America.”—Comerford.

* * *

Irving Lesser of General Talking Pictures was called on Wednesday at the open forum with the question of whether he thought he had the right to come to the convention. He said: “I have been asked to tell why I came to the convention. I’ll tell you. I came home to have a good time and I have not been disappointed.”

* * *

Kansas and Western Missouri set their own little record with all presidents of the organizations since its inception, barring one, in attendance. Dick Liggett, Morton Van Praag, Dick Blechele and E. Van Huying comprised this unusual aggregation.

* * *

It would have been a pleasure to have had Jack Miller at the open forum but unfortunately it was necessary for him to rush out Tuesday afternoon so that he might be in Chicago Wednesday when 20 fire ordinance cases were on the docket.

* * *

Walter Eberhardt, who forgets business care for the next few weeks so that he may get the lowdown on Rome, Paris, and London, was an interested spectator Tuesday when a resolution complaining of Western Electric’s service and part charges was offered. It looked like fireworks for a while, with Jack Miller and Willard Patterson supplying the powder, but Walter had saved the day by offering the suggestion that RCA be included in the resolution.
$589,848 Contract to R C A
For Navy Sound Equipment
Apparatus. Built to Navy specifications, to go into Battleships, Shore Stations—Will Train Men to Handle It
—Largest Single Order
(Special to the Herald-World)

NEW YORK, Nov. 13.—R C A Photophone has been awarded a contract involving $589,848 for the installation of sound equipment in ships and shore stations by United States Navy Department. This is said to be the largest single order ever placed for sound equipment and was awarded R C A as the result of bidding which opened October 31.

The contract calls for apparatus to be built according to Navy specifications with delivery starting April 1, 1931, 30 battleships, 60 cruisers, 120 destroyers and the more important shore stations bring the total installations to 300. Arrangements are now in negotiation with 12 producing companies for a supply of pictures. Enlistees are to be trained to handle the equipment.

The closing of the contract marks the entry of sound on a large scale in the educational program of the Navy and follows the recent installation in 60 Army posts.

Charles J. Ross, executive vice-president, R C A Photophone, said: "We are extremely gratified that the Navy department has selected R C A sound equipment for the entertainment and instruction of officers and men who constitute this arm of national service. To have been accorded this recognition, following competitive bidding with other manufacturers and following exciting tests by the Navy, is a tribute which any manufacturer in the field might be proud of. This latest, and we believe the greatest single contract of its kind ever made has given our sound equipment a most substantial endorsement. I am confident that those of the equipment for educational as well as entertainment purposes will do much to establish the scale and importance of pictures as non-instrumentality of training and education."

Marie Dressler Rehired
(Special to the Herald-World)

NEW YORK, Nov. 13.—Marie Dressler, star of "Min and Bill" and "Anna Christie," has been engaged on a new long term contract by MGM. She has been given a straight comedy part in the new picture "Reducing," in which she is paired with Polly Moran.

U A Circuit Earns $1.18 on Common for Year Ended Aug. 31
Net Income $869,631 After Interest, Taxes, Etc.—Total Assets $2,069,511—No Loans
(Special to the Herald-World)

NEW YORK, Nov. 13.—United Artists Theatre Circuit Inc. announces its financial report for the year ended August 31, 1930, a net income of $869,631 after interest, taxes and provision for depreciation and amortization. This compares with $1,113,572 shown in the previous annual statement, which included the profit realized from sale of minority interest in the P. C. T. Circuit of Great Britain.

After deducting $280,000 for preferred dividends on the 40,000 shares of 7 per cent convertible preferred stock there remains $589,631, equivalent to $1.18 a share on the 500,000 shares of common stock.

Cash stood on December 31, 1930 at $1,750,548. This compares with cash and call loans of $1,238,973 a year ago. Total current assets on December 31, 1930 were $2,069,511, and current liabilities $313,001. There were no bank loans. Consolidated balance sheets for the years of 1930 and 1929 give the following figures. In the matter of assets, theatre investments (1930) $6,544,869, (1929) $6,748,352; cash (1930) $1,750,548, (1929) $1,238,973. As to liabilities, common stock and surplus (1930) $2,396,978, (1929) $1,807,340; 7 per cent preferred (1930) $4,000,000; (1929) $4,000,000; theatre mortgages and purchase payments (1930) $2,188,222, (1929) $2,771,430.

It is understood that the management has under consideration plans for conservative expansion.

Brokenshire Signs Two Year Picture Contract
(Special to the Herald-World)

NEW YORK, Nov. 13.—Norman Brokenshire, well known radio announcer, has just signed a two year contract with Pictorial Cyclopedia, Inc., with offices at 630-9th Avenue, New York City. Pictorial Cyclopedia will produce 26 Talk-O-Graphs for 1931 with the personality of Norman Brokenshire in each one.

SEcurities Price Range
Week Ending November 12
(Special to the Herald-World)

NEW YORK, Nov. 13.—Following a series of daily declines in the market on the heels of the election returns, shares took an upward course and on Tuesday showed considerable activity in reaching higher levels, though in amusement stocks the results were mixed. Eastman Kodak was up 2¾, General Electric 1, but A T & T dropped 3¼, Loew's, Inc., 7-8, Paramount-Publix 7-8, Radio 4 and Warner Brothers 1½.

Following is a resume of the week's trading:

<table>
<thead>
<tr>
<th>Stock</th>
<th>Sales High</th>
<th>Low</th>
<th>Close</th>
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<tbody>
<tr>
<td>Radio Keith Orpheum</td>
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<tr>
<td>Shubert Theatres</td>
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<td>3,750</td>
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<td>Warner Brothers</td>
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<tr>
<td>Do. pfd.</td>
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<td>55</td>
<td>55</td>
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<td>130</td>
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<tr>
<td>Marks Bros. ev't. p.</td>
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<td>90</td>
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<tr>
<td>Morgan Litho</td>
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<td>U. S. Cyclopedia</td>
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<tr>
<td>Do. pfd.</td>
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<td>110</td>
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<tr>
<td><strong>New York Curb</strong></td>
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<td><strong>29%</strong></td>
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<td>Do. etc.</td>
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<td>Union News</td>
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<tr>
<td>U. S. Cyclopedia</td>
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**NEW YORK STOCK MARKET**

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<th>Stock</th>
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<tr>
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<tr>
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<tr>
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<tr>
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<td>900</td>
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<tr>
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<tr>
<td>Electric Storage Bat.</td>
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<td>750</td>
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<td>Fox Film &quot;A&quot;</td>
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<td>Lesher Bros.</td>
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<td>150</td>
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<tr>
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<tr>
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<td>4500</td>
</tr>
<tr>
<td>Do. pfd. &quot;A&quot;</td>
<td>2,200</td>
<td>1875</td>
<td>1875</td>
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<tr>
<td>Do. pfd. &quot;B&quot;</td>
<td>3,500</td>
<td>300</td>
<td>300</td>
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</tbody>
</table>
A gala event of the fall season on the coast, and one entirely in keeping with the Warner Brothers’ program of theatre expansion was the breaking of the ground for the new Warner Beverly Hills theatre at Wilshire Boulevard and Canon Drive. Jack L. Warner, Jr., son of the vice president in charge of production for the company, breaks ground with a gold-plated spade.

Louis B. Mayer of the Academy of Motion Picture Arts and Sciences has presented Carl Laemmle, president of Universal, the gold statuette for the finest screen play of the 1929-1930 season, the picture being “All Quiet on the Western Front.”

George Arliss was the honored guest at the recent opening of the New Victoria Cinema in London, where his most recent picture for Warner Brothers, “Old English,” was the feature of the programme. In the group are, beginning at the left, C. M. Woolf, Isadore Oster, A. W. Jarrett, George Arliss, A. E. Newbould and Mrs. George Arliss. The opening was attended by notables from all walks of life.

New York City. End of the line. And so Harold Lloyd bounds out (yes, you’ve guessed it) “Feet First,” in such a hurry was he to review the first showing of his recent picture for Paramount—well, we’ve already told you the title.
A distinguished group pose during a leisure moment for the cameraman at the Universal studios. Reading from the left we have Monta Bell, director; Erich Von Stroheim, who is noted both as a director and actor; Carl Laemmle, Jr., general manager of the Universal Pictures corporation, and Robert Harris, head of the scenario department at the studios in Universal City.

Bold, bad men of the far, far west (originally from Africa) in town of a Saturday night to try their luck at—we might say gambling. The Tiffany Chimps are seen here in a scene from the comedy, "The Little Covered Wagon."

Herman Rosse, Universal's art director, has been awarded the first prize for motion picture art direction during 1929-1930 by the Academy for his settings in the picture "King of Jazz."

Andy Clyde has evidently gone in for the study of bicusps, and although the way in which he is gleaning his knowledge may not be particularly scholarly in appearance, it nevertheless is determined. The title of this new Educational-Mack Sennett comedy is "Don't Bite Your Dentist," and playing in the picture with Andy is Daphne Pollard and Patsy O'Leary. We somehow don't envy the patient under Andy's scrutiny.
Ramon Novarro looks very much at home in a director's chair. The popular MGM player assumed the role of director and star in the making of the Spanish and French versions of his most recent picture entitled "Call of the Flesh."

Sam Wood, director of MGM's "Within the Law," couldn't find his star, Joan Crawford or his featured player, Marie Prevost, on the sound stage when he was ready for them, so he took a look outside and there they were, deeply engrossed in what Helen Wills was telling them about some of her exploits in the game which she has mastered. The problem in this picture (not very hard) is to find those mentioned above.

A life staked on the turn of a hand, a man and a girl bartering for a life, the life of the girl to a suave gambler or the life of a man to the girl who loves him. This is one of the tense, very tense, moments in First National's picture, "The Girl of the Golden West," which features the beautiful Ann Harding. Seated around this table, with a blizzard raging outside, is Ann Harding, James Rennie and Harry Bannister.

Blissfully unaware that anyone is even near them, seen Lawrence Gray and charming Marilyn Miller, star of the musical comedy, "Sunny," which is being "put to pictures" by First National.
World Boosts Its Purchase of Our Pictures Nine Million Feet

American Distributors Sold All Countries 210,000,000 Feet of Film During First Nine Months of This Year, Figures Show—140,000,000 Feet With Sound

WASHINGTON, Nov. 13.—American motion picture distributors increased their total exports to all parts of the world nearly nine million feet during the first nine months of 1930, according to preliminary figures just released by C. J. North, chief of the motion picture division of the U. S. Department of Commerce.

The total for the period was 210,037,969 linear feet, with a value of $6,168,703, as compared with 201,137,429 feet, valued at $5,449,491, during the corresponding period of 1929. The largest portion of this increase is represented by positive films, which totaled 201,320,492 feet with a value of $5,549,206. Negative exports also increased to 8,717,477 feet, valued at $1,001,898.

Most of Footage With Sound

The figures do not show that the film exported during the 1930 period, 5,208,810 feet of negatives, and 132,259,381 feet of positives, of American pictures, either talking or synchronized.

For this period, exports to Europe reached the unprecedented total of 93,537,- 222 feet of motion pictures, this section of the world becoming by far the best market for American producers, the former leaders being Great Britain and the Far East, having taken less than previously.

United Kingdom Biggest Buyer

Of the European countries, the United Kingdom was by far the best buyer of American film product, importing nearly 10,000,000 feet more than it did during the first nine months of 1929. France, which stood ninth in the 1928 period, and seventh in 1929, went to second place in world standing during the 1930 period, taking 17,318,513 feet, which was more than double the amount imported during the 1929 period.

Canada, formerly the third largest market for American motion pictures in Europe, dropped from fifth to sixth place in the world standings, although it took near cx a nation theatre in the first nine months of this year than it did in the corresponding period of 1929.

Canadian Imports Increase

In Latin America, Argentina, Brazil and Mexico remained the leading importers of American films in that section, although their imports dropped. Australia, which led the world as a quantity market for American films from 1925 through 1928, has been so far this year only the third best buyer among the nations of the world.

Canada went up over its 1929 purchases, taking 10,609,548 feet, valued at $462,734, in the corresponding period of 1929.

During the nine-month period of 1930, the American export of sensitized unexposed stock increased by almost 50 per cent, while the American importation of similar stock declined approximately 150 per cent.

Warners Announces Four New Theatres to Be Ready by Mar., 1931

NEW YORK, Nov. 13.—Warner Brothers has announced that it will formally open four new theatres between the middle of this month and March, 1931.

The newly-constructed Warner Brothers theatre in Chester, Pa., was to open November 14. On January 1, the second and third of the group will be ready in Youngstown, Ohio, and Erie, Pa., and the fourth house will open in Milwaukee some time in March.

Construction has begun on Warner houses in Morgantown, W. Va., and Torrington, Conn. Contracts will be awarded in the next few weeks for an office building in Perth Amboy, N. J., to adjoin a theatre which will be built later.

Dave Miller Promoted To District Manager For U in Buffalo Area

NEW YORK, Nov. 13.—Dave Miller, for 12 years with Universal, has been promoted to a district managership, with headquarters in Buffalo, Cleveland and Cincinnati.

Miller has held various managers' posts within the corporation in New York particularly. This appointment is said to be in line with Carl Laemmle's policy of promotion from within the organization.

Phil Reisman Leaves New York on Sales Tour

NEW YORK, Nov. 13.—Phil Reisman, general sales manager for Universal, left last week for the Coast where he will confer on production plans with Carl Laemmle and Carl Laemmle, Jr., at Universal City.

At the same time, Reisman will make an extended tour of the company exchanges on the way westward, and on the return trip east. His first stop was to be Chicago.

"Average" Films Make Poor Business, Says Derr

NEW YORK, Nov. 13.—The showmanship of the Wood entertainment and it's poor business to give them only average films. This is the observation of E. B. Derr, president of Pathe, based upon his experiences when, as an exhibitor, he was operator of the Broad theatre in Bethlehem, Pa.

The Pathe chief points out that this rule must be followed by both producer and the exhibitor who seeks success. "In production, it is quality rather than quantity that counts," he says.
EXHIBITORS HERALD-WORLD
November 15, 1930

Clarke Hits Monopoly Charge; UA Sends Stars to Theatres

Still Willing to Buy Films of United Artists, Says Fox Head

Fox Dividends Will Be Paid: Clarke

NEW YORK, Nov. 13.—Harley L. Clarke, president of Fox Film Corporation, has issued the following statement: "Fox Film Corporation is receiving many telegrams and communications as the result of widespread publicity caused by the effect that the next dividend will be passed. Fox earnings are running ahead of last year, and regular four dollar dividend will continue to be paid."

Milliken Talks to Quaker City Group on American Films

PHILADELPHIA, Nov. 13.—Carl E. Milliken, secretary of the Motion Picture Producers & Distributors of America, told members of the Philadelphia Forum at the Academy of Music on November 7th that four out of every five motion pictures to be seen abroad have been made in the United States.

He declared that the standards of motion pictures made in this country are steadily improving and pointed out that the film is a tremendous means of advertisement for American goods among foreign peoples. Frequently a great deal of American products they have just seen in a popular motion picture.

Mr. Milliken stated that as 250,000,000 people a week attend the 50,000 motion picture houses in the world and learn about the life and customs of their neighbors, it can readily be seen that the motion picture is one of the greatest means of developing friendly international relationships.

Fox Midwesco Begins "Spring Cleaning" Now as Aid to Unemployed

MILWAUKEE, Nov. 13.—To aid unemployed, the Fox Midwesco organization has started its redecorating and remodeling program of local and state theatres originally planned for the spring. Fourteen local houses and 28 state theatres will be included in the renovation program.

Work has been started on several local houses including the Wisconsin. A new marquee has been built and the interior is being redecorated. The back stage is being remodeled and new equipment is being installed in the projection booth. The Wisconsin recently replaced its staff of male ushers with 21 girls. The change is merely an experiment, it is reported, male ushers having been used by the theatre for many years.

New enlarged screens have been ordered for all the theatres and new seats are being installed in several of the houses.

Stahl Starts "Seed" (Special to the Herald-World)

NEW YORK, Nov. 13.—John M. Stahl has been given the first production assignment on Universal's special production, "Seed," the best seller by Charles C. Norris.

Schenck Silent on Fox West Coast Tilt

HOLLYWOOD, Nov. 13.—Joseph Schenck said today that no further announcement on his Fox West Coast fight was forthcoming. Controversy is well up, but seems to be going back and forth between Schenck and Oscar Oldknow.

Jolson and Cantor on Personal Appearances

HOLLYWOOD, Nov. 13.—With Al Jolson and Eddie Cantor making personal appearances in Southern California and with other stars soon to be drafted for this purpose, Joseph M. Schenck this week began putting teeth into the ultimatum he issued a week ago to the Fox West Coast Theatre chain. In the original statement he charged that the Fox organization, with 400 theatres on the Pacific slope, was a monopoly and was forcing prices paid to producing companies so that the companies could not make a profit and still produce good pictures.

Jolson and Cantor were rushed to the Garfield Theatre, Alhambra, where a United Artists picture was playing, and other appearances were being arranged. The movement to have Jolson and Cantor appear at the Garfield was said to have been directed at the Pasadena situation where, it is reported, the United Artists Corporation has been unable to find a theatre in which to show its product.

Charles Chaplin and others of United Artists also are making personal appearances in independent theatres on the West Coast.

Willing to Buy, Says Clarke

Harley L. Clarke, president of the Fox interests, issued the following statement:

"Fox West Coast Theatres and all other Fox theatre organizations always have been and will continue to be willing to purchase United Artists pictures on the same terms upon which they purchase pictures from Columbia Pictures Corporation, First National Pictures, Inc., Fox Film Corporation, Paramount Publicity Corporation, Metro-Goldwyn-Mayer Corporation, Pathé Exchange, Inc., Tiffany Productions, Universal Film Exchanges, Inc., and Warner Brothers Pictures, Inc.

"We shall continue, as heretofore, to exercise our best judgment in the selection of pictures to be shown to our patrons."

Offer Same Terms As To Others, Says Clarke

NEW YORK, Nov. 13.—Harley L. Clarke, president of Fox Film Corporation, has issued the following statement relative to the monopoly charge by United Artists in which the Fox West Coast organization has been termed "a trust attempting to stifle the highest development of the motion picture industry".

"Apparently United Artists Corporation believes that old-time standards still prevail in the motion picture industry. United Artists demand prices for their pictures whether the theatre makes money or not. Every producer except United Artists, nowadays, sells its films on merit, that is, a producer gets a percentage of the gross receipts. We have consistently offered to buy United Artists pictures on the same terms we pay all other producing companies and they have as persistently refused to sell."

Calls Remarks "Misleading"

"The uncalled for remarks of the leaders of the United Artists make it imperative that we say that they are misleading."

Clarke emphasized that the Fox West Coast Theatres and other houses in the corporation purchase pictures on a flat rental or percentage basis from Paramount-Publix, Metro-Goldwyn-Mayer, Universal, Columbia, First National, Pathé, Tiffany, Warner Brothers and Fox film company. "Much as we would like to add to the incomes of the famous old-time actors composing the United Artists," Clarke stated, "we can only do so on the basis of the demands of the theatre-going public. We have always been willing, and still are willing, to give the United Artists their share of every dollar taken in at the box office because of their pictures, but we cannot give them a preferential position over all the other producers with whom we do business."

Calls Statement "Paradoxical"

"The statement was made with reference to our company that 'it intends to pay us less and charge the American public as much as ever.' This is apparently a willful twisting of the facts and is paradoxical, inasmuch as the public should not be expected to contribute more of its money for United Artists pictures, based on their merit, than it does for the pictures of other producers based on the public's preference."

"The whole situation is as simple as A B C. If United Artists have got the pictures, they can go to the bank and cash the box office receipts, and if they haven't, they can't. In spite of the over-zealous misstatement of facts, the Fox interests are still willing to buy United Artists pictures."
15 Years of Technicolor’s Progress Completed on November 19

Organization Formed by Dr. Herbert T. Kalmus Has Grown to Be Important Factor in Industry—“Whoopie” Outstanding

(Special to the Herald-World)

NEW YORK, Nov. 13.—On November 19, 1915, a group of Boston scientists, headed by Dr. Herbert T. Kalmus, began the exhaustive research experiments which have led to the present-day Technicolor Corporation now holds in the motion picture industry. The laboratories of the company today seem far removed from those days, 15 years ago, when a number of men had only an idea born of inventive genius.

ELEVEN years ago, Technicolor was able to give satisfactory theatre exhibitions of motion colors which were photographed under favorable conditions and printed on small laboratory scale. The most difficult hurdle, however, in the production of natural color was that of demonstrating with sufficient pictures produced under favorable conditions and with prints made on a small scale, but rather the transition from that to a full fledged commercial scale.

First Color Feature in 1921

The first feature length picture made by Technicolor under normal studio conditions was “Toll of the Sea,” with Anna May Wong and released by Metro in 1921. Five years ago, Paramount produced Zane Grey’s “Wanderer of the Wasteland,” with Jack Holt and Billie Dove, completely in Technicolor, and two years later Douglas Fairbanks gave color another impetus by making “The Black Pirate.” However, it remained for sound to bring about Technicolor’s present success.

After Warner Brothers made “On With the Show,” an all-talking, singing and dancing picture in color, its success caused the company to sign a contract with Technicolor for more than 40 pictures to be photographed and printed for Warner Brothers and First National. Following this came “Gold Diggers of Broadway,” which it is understood, has grossed upwards of $4,000,000 to date.

Expands 700 Per Cent in Year

Following this, other studios began to seek Technicolor treatment with the result that the corporation had to increase its output 700 per cent in the space of a year. This meant the construction of new laboratories, manufacture of patented cameras and specialized machinery for use in the developing and printing process. Extensive research was needed to keep pace with sound equipment and hundreds of technical men had to be trained in the operation of the intricate processes.

When “With the Show” was produced, there were only eight technicolor cameras in the world. Now there are 50, representing an equipment value of $400,000.

“Whoopie” Called Best Effort

“Whoopie,” the Florenz Ziegfeld-Samuel Goldwyn comedy, starring Eddie Cantor, and distributed by United Artists, and photographed entirely in color, is said to be one of the finest examples of Technicolor photography. There has also been some discussion that the excellence of the sound in the picture was enhanced by the special manner in which technicolor films are printed.

Some of the Technicolor pictures now being shown or soon to be released include “The Life of the Party,” “Viennese Nights,” “Kiss Me Again,” “Woman Hungry” and “Fifty Million Frenchmen.”

Clinton Wunder Revises Speaking Dates of Tour For Academy in Midwest

HOLLYWOOD, Nov. 13.—The revised schedule of Clinton Wunder, executive manager of the Academy of Motion Picture Arts and Sciences, for the speaking tour in the Midwest, has been arranged as follows:

St. Louis, Nov. 18; Memphis, Nov. 19; Washington University, St. Louis, Nov. 20; Omaha, Neb., Nov. 21; Minneapolis, Nov. 23-24; Milwaukee, Nov. 25.

The purpose of Wunder’s speaking tour is to inform the public of the Academy’s work and other “inside workings” in Hollywood. He will address civic clubs, colleges, women’s clubs, educators, film boards of trade and exhibitors.

“Viennese Nights” Goes Into N. Y. Warner Nov. 26

NEW YORK, Nov. 13.—“Viennese Nights,” the Warner special in Technicolor, is billed to replace “Outward Bound” at the Warner Brothers theatre November 26. This will be the world premiere of the film.

The picture portrays Vienna as it was before the World War. The original story was written by Sigmund Romberg and Oscar Hammerstein.
State Censorship
Appeal of Horwitz Draws National Ire
Prompted by Rebuff on Unfair Protection, Says Pettijohn—Myers Denies Supporting Move

It's a case of from the frying pan into the fire with Will Horwitz, of Houston, president-elect of the Allied Theatre Owners of Texas. Following the appeal of the independent exhibitors of Houston to the Herald-World to present their case after the floor had been denied their spokesman, Dr. W. Allen, at the Dallas convention, Horwitz went to the newspapers of Houston with an advertising campaign in which he accused producers of making obscene pictures and advocated state censorship. Two of these advertisements are reproduced in adjoining columns on this page.

Draws Down Criticism

This latest move of Horwitz brought criticism from the national headquarters of Allied and from the speakers’ platform at the MP T O A convention in Philadelphia.

C. C. Pettijohn, chief counsel of the Film Boards of Trade, called the newspaper campaign an attempt to mislead after the rebuff given him in his insistence on unfair protection.

(Willie in his letter in the Herald-World had pointed out that "not only are pictures four months old when we (the Houston independents) get them but the public has had an opportunity to see that picture in two large downtown theaters run by Mr. Horwitz at 15 cents admission and one of these theaters, the Ritz, has an established policy of running re-runs.

Myers Denies Supporting Move

Afram F. Myers, president of Allied States, already has refuted Horwitz’s claim that Myers had supported his action and Pettijohn told the M P T O A convention that “I cannot conceive that Myers ever made such a statement.”

Pettijohn warned those at the convention that censorship is ten times more serious now in the era of talking pictures with sound-on-film, and urged that there never has been a time when it was more essential that all branches of the profession present a united front against harmful legislation.

$47.50 and $50 Set
As New Wage Scale
By Northwest Allied

(Special to the Herald-World)

MINNEAPOLIS, Nov. 13—W. A. Steffes, general manager of the Northwest Theatre Owners’ Association, Allied unit in this territory, announces satisfactory settlement of the protracted opera house strike.

A standard wage of $47.50 is to be paid by theatre owners with one projectionist on 7 and 11 p.m. daily and 2 to 11 p.m. on Sundays for either track or double.

A wage of $50 will be paid for hours from 7 to 11:30 p.m. daily and 2 to 11:30 on Sundays, under the same conditions as those above.

Universal Books Films
On 30 Liners to Orient

(Special to the Herald-World)

NEW YORK, Nov. 13—Universal has booked several pictures for showing on the steamers of the Nippon Yusen Kaisha Line from San Francisco to the Orient. The deal was completed by Mr. E. H. Hodkinson, manager of the San Francisco exchange. The arrangement calls for bookings on 30 sailings.

Horwitz Appeal—An Open Letter From The WILL HORWITZ HOME- FOLKS THEATRES TO MAYOR MONTEITH, THE CLERGY, THE CITIZENS AND THE PRESS OF HOUSTON:

The Jazz Age—the era of great dishonesty—pausing. To its end we are returning to the brighter and better ideals which once made America America. You and I, fellow-theater owners—constantly for its clean living, devoted-minded citizens.

The Horwitz Theatres never have been crooked. We have held to our old standards of decency; have made our theatres SAFE FOR CHILDREN. In fact, Oculus—notoriety for its clean living, decent-minded citizens.

We are driven at last to protest vigorously against the action of the DEPRESSED- LESS PICTURES the Movie Trust is taking to us in the grand for the ALMIGHTY DOLLAR. They make these offenders and depend on talking pictures to have every exhibitor, unless our pictures are shown. It is in this state of affairs that we believe to take a stand because we are SECONDS RUN-HOUSES.

CENSORSHIP—STATE CENSORSHIP—IS OUR NEED TODAY!

Unless this growing evil of TALKING, PICK TALKING, and FILM TALKING is stopped, the Motion Picture Industry will have driven us and our homes, our women and children, into the mire of immorality. We appeal to you, God help our women and children. They can not and will not stand with clean feet.

Remember—if the Trust provides only FILTY PICTURES for our first run, then we SECONDS RUN-HOUSES, and give the Motion Picture Industry only loopy, low and LUSTFUL and FILTH to offer you. Our policy is low because the pictures already have been run once in Houston.

I AM ANGRY TODAY OF SOME OF THE PICTURES I AM FORCED TO RUN. But there is a remedy. And that remedy is to PREVENT the showing of SEX-NATY, FLESH-GLORIFYING, INDECENT PICTURES, WHERE IN OUR STATE.

This Motion Picture Trust has hand-picked them deliberately. No pictures can be shown in these states until they have been SEEN AND APPROVED BY the State Board of Review. And they have not been so approved and they are evil and they are abominable. This Trust is seeking to ENRICH sinners, any more naive, more innocent, more ignorant than those who have been LOVED ONES OF TEXAS?

How can we, as Christians, present by the State?

For months this has been a serious problem. It is only within the last week that the solution has come.

On the last week I was elected President of the Independent Theatre Owners of Texas which is affiliated with the National Independent Theatre Owners of America.

President Abraham Meyer, who quit the Federal Trust, called to the head the National Independent Theatre Owners of Texas. He is a man of the highest character and integrity who has been of the highest character and integrity who has been

So now, as the head of the Horwitz Theatres in Houston, as President of the Independent Theatre Owners of Texas, I offer this appeal to the Motion Picture Industry.

I appeal to you, Mr. Myers, to the President of the National Independent Theatre Owners of America—call on you, Mr. Myers, to the President of the Motion Picture Industry, the City of Houston and to the Clan-

We are calling on you to save our picture houses. We are calling on you to save our picture houses. We are calling on you to save our picture houses.

My appeal to you is this: YOU ARE THE Censors. It is your duty to see that the pictures are moral and decent. It is your duty to see that the pictures are moral and decent. It is your duty to see that the pictures are moral and decent.

We ask you to join us in the fight against evil pictures. We ask you to join us in the fight against evil pictures. We ask you to join us in the fight against evil pictures.

Look upon the innocence in the name of our women, and the innocence of the children. The innocence of the children. The innocence of the children. The innocence of the children.

Love your families. In the name of your woman, and the innocence of the children. The innocence of the children. The innocence of the children.

Years for decency.

FOR CENSORSHIP

A POSTCARD TO YOU

OPEN LETTER FROM THE WILL HORWITZ HOME- FOLKS THEATRES TO MAYOR MONTEITH, THE CLERGY, THE CITIZENS AND PRESS OF HOUSTON.

There isn’t a man in Houston for the ideal Texas bathe-life and the art of taking pictures that defines the minds of our women and chil- dren, in pictures, for the good of the community, one which must be stood, an matter of the least of the: case.

In an open letter to the Mayor, Father, Citizen and Press I asked yesterday for support as a non-political child’s advocate. The motion picture Industry IS CRUEL, OBSCENE, MOVIE PICTURES.

To the people of Texas, to the citizens, to the people of Texas, to the citizens, to the people of Texas.

We ask you to join us in the fight against evil pictures. We ask you to join us in the fight against evil pictures. We ask you to join us in the fight against evil pictures.

But—all asked the same question, that is, "WHAT ARE WE GOING TO DO IN THE MEANTIME?" I will suggest until—B E F O R E THE LEGISLATURE ACTS.

Unfortunately that is true. The legislature does not meet until January 10. We can not expect a STATE BOARD OF REVIEW PICTURES REVIEW before spring. That means at least six weeks of harmful pictures, flesh-glorying pictures unless a measure is provided in the Moves."

But there is such a measure—MUNICIPAL CENSORSHIP TEMPORARILY.

I do not believe Municipal Censors can achieve the same results as a STATE BOARD OF REVIEW, but, given definite authority to veto "YES" or "NO" on picture offerings, the Municipal Censors at least can check up our motion picture screen and KEEP THEM CLEAN under the legislation has provided for a State Board."

Remember the national organization of Independent Theatre Owners, through its president, Abraham Meyer, to the Motion Picture Commission, has assured Houston and the entire state of full support of its policy. Re- "DOES PICTURES THE MOVIE TRUST FIELDS ARE FACING NO.

In the downtown there is a little to choose between the competition of the vile creatures who prey on young girls for immoral purposes, and other equally-geneous men who are willing to pounce their MINDS with TEN FLETH for the sake of ten after effects."

THE MORALS OF TEXAS HOMES ARE NOT THE MORALS OF THE DECADENT MOVIE PICTURES OF THE MACK SACKS OF THESE HORRIBLE EX-ED PRODUCERS. WE HAVE NO COM- MUNION WITH THEM. WE WILL NOT RUN THEM OR HAVE THEM RUN THEM FOR BEAR THEM FOREVER FROM THE STATE WHERE COMMISSIONS INDICATE NO MEN'S RESPECT AND PROTECTION.

HELP THE FIGHT FOR STATE CENSORSHIP in the movement. I ask, in the name of Houston’s WIVES, MOTHERS AND DAUGHTERS, as a campaign for MUNICIPAL CENSORSHIP OF PICTURES UNTIL THE STATE BOARD BEGINS TO FUNCTION.

Yours for Decency.
ONE WINNER AFTER ANOTHER!
SYNDICATE PICTURES STAR WESTERNS RIDING TO BIGGER PROFITS EVERYWHERE

AND 10 MORE WINNING ATTRACTIONS
(ONE EVERY THREE WEEKS)
AVAILABLE AT THESE EXCHANGES

Syndicate Pictures Co., Dallas
Capitol Pictures Corporation, Omaha
Midwest Film Company, Milwaukee
Sheffield Exchange System, Portland
Sheffield Exchange System, Seattle
All Star Features, Inc., Los Angeles
All Star Features, Inc., San Francisco

GET ABOARD & RIDE TO SUCCESS WITH SYNDICATE'S SIXTEEN

or SYNDICATE PICTURES CORPORATION
W. RAY JOHNSTON, President, 723 SEVENTH AVENUE, NEW YORK
This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

A LADY'S MORALS

G RACE MOORE, opera soprano, may be quite unknown to the average motion picture audience, but her work in this picturization of one of the famous Swedish operas, Jenny Lind, is as fine as anything that could be desired on the talking screen. Her voice records perfectly, and is delightful, not in her acting and physical attractiveness any less so.

Reginald Denny, playing opposite as the young composer who feels he is not of sufficient position to have the singer return his love and goes blind following an accident in the gallery of the opera house, gives as excellent a performance as he ever has rendered on the talking screen.

The story, meant to be a little of the actual personal life of the Swedish “Nightingale,” centers entirely about the romance of the two. Every opportunity is taken through the adaptation to bring out the voice of Grace Moore, and each appearance of the star in a singing sequence is welcomed. It is true that the opera sequences have a tendency to draw out of the film or cause it to lag a bit in action, but the personality and voice of the stage and opera star more than compensate for any seeming slowing of the pace of the story.

Among the selections rendered by Miss Moore during the film are a bit from “The Bride of the Regiment” and a famous aria from “Norma.” Other numbers which the singer was composed by Oscar Strauss with words by Clifford Grey, including “Is It Destiny,” “Barcarolle,” “Italian Song” and a students’ chorus.

Herbert Stothart wrote a Swedish folk song and a number on the popular style, “Oh Why,” with lyrics by Harry Woods and Arthur Freed; “Lovely Hour” from the pen of Carrie Jacobs Bond completes the roster of selections.

Several of the sequences in the film are decidedly reminiscent of the old silent days, and, though attractive in a measure, are too sentimentally old fashioned to contribute anything to the effect of the picture as a whole.

It is very unfortunate that such a title as “A Lady’s Morals” should have been given this film. The title is misleading in view of the actual life of Jenny Lind and this picturization of the Swedish opera star.

Direction is uniformly excellent and photography good, with a scene of the opera house and Miss Moore singing the aria on the stage being particularly fine.

HEROES OF THE WEEK

THOUGH other members of the cast are definitely subordinated to the two featured players, capable work is done by Jobyna Howland as the companion of Jenny Lind, and by Paul Porcasi as the manager of the prima donna. Wallace Beery appears for a moment or two as P. T. Barnum, who has arranged for Jenny Lind to sing at Castle Garden, New York, where the star finds the blind composer who had disappeared, and the two are reunited to end the film.

This may be termed an excellent piece of work with a brilliant featured player—Charles S. Aarons, New York City.

CHARLEY’S AUNT

TAKING hold of that slapstick and hokum comedy, “Charley’s Aunt,” written in 1892 and portrayed on the American silent screen by Syd Chaplin, Charles Ruggles has whipped it into one of the funniest pictures we can recall seeing. Ruggles, who has been playing less satisfactory parts for a long time, bursts forth as a first rate comedian. His portrayal of “Charley’s Aunt” is filled with hokum situations in which he puts over with a slam because of his gestures, his facial expressions and his ability to read his lines.

The audience at the Fairfax theatre laughed lightly as the preview got underway, and ended in roars of laughter. The whole show revolves around Ruggles, all of the others in the cast feeding him one laugh provoking line or situation after another. And the cost of the cast is good, particularly Beery will Hobbes, who is an elderly guardian anxious to marry “Charley’s Aunt” because of her supposed fortune. Ruggles becomes shy and kittenish, and he follows her. The things he does while retaining his monacle are enough to tickle the risibilities of old man Gloom himself.

The story, of course, has been copied extensively because of its original success. Because of this, even greater credit must go to Ruggles and Al Christie for making it into a clowning, howling success.

Two youngsters at college fall in love with two girls, and the affection is mutual. Hobbes, the crabbled old guardian of the girls, is in financial difficulties and he hears about “Charley’s Aunt” and her money. The aunt fails to appear on schedule and Ruggles substitutes. Not only does Hobbes play the suitor, but he is the father of one of the boys, played by Phillips Smalley, does also. Ruggles’ main effort is devoted to getting a signed consent from Hobbes for the girls to marry the boys. The real aunt shows up.

The women in the cast lend love interest and pictorial background. The juveniles are particularly good, and Doris Lloyd does exceptionally well as the aunt of Charley, one of the boys. In fact, the supporting cast couldn’t be bettered.

The scenes are well laid, credit going to Charles Cadwallader, the art director. Photographic of a superior nature brings out the convincing settings, all laid at an English college, and in an English home. Charles Ruggles’ coining is even funnier because of the staid, solid atmosphere of respectability.

There are a few broad lines and gestures, but the humor which revolves about them carries them through. Ruggles, in my opinion, is lacking a stride which will take him into the front ranks of the comedians. His first really funny job was in “Her Wedding Night,” where he was the restoration of a cat sent the preview house into convulsions. That act involved just a fleeting moment. This time, he is the whole show, and he proves conclusively that he has the right to be—Edward Churchill, Hollywood.
THE CAT CREEPS

This is an adaptation of the famous stage thriller, "The Cat and the Canary," and is played by a very fine cast headed by Helen Twelvetrees and containing such box office names as Raymond Hackett, Neil Hamilton, Lilyan Tashman and Jean Hersholt.

It seems to this reporter that the stage play was more effective in its suspenseful moments and spine tingling thrills than the audible picture version, but there is opportunity in the film for striking atmospheric effects which were necessarily impossible on the stage and these have been fully realized on.

Audience reaction in the New York theatre emphasizes the desirability of having everyone see mystery pictures from the opening reel, rather than arrive at the playhouse in the middle or toward the end of the feature entertainment.

The theme of the play is probably a familiar one to most people. It concerns what follows the reading of a will 20 years after the death of the owner of an old mansion. Of course there is the old servant whose deep voice and long drawn face add the effect. Blanche Frederici does very well in conveying the mystery impression from the opening scene.

Theodore von Eltz as Crosby, the elderly lawyer, reads the will which gives the estate to Anna Belle, played with a good sense of the dramatic by Helen Twelvetrees, who proves herself a really versatile actress. A codicil states that in the event the heir is proved of unsound mind the estate is to go to the person in the name is contained in a third envelope, which is not to be opened except when the heir is proved insane. The plot follows this line of reasoning. Immediately thereafter, the cat begins to creep all over the spooky old mansion with several of his claw handed performances, until his identity is eventually discovered following a role reversal between the two main characters.

Neil Hamilton, as one of the agents to the house at the reading of the will, is capable in his role, as is Lilyan Tashman, who, however, has merely a supporting part. Elizabeth Patterson contributes what little comedy relief is meant to ease the tension of the film, as Susan, and is quite amusing as the frightened maid.

Photography is excellent throughout, with several interior shots that are highly important in maintaining the atmosphere of suspense and fear around which the play is built. Practically the entire picture is set within the old mansion. Direction is uniformly good, though it might have been more effective if less attempt had been made to create the weird atmosphere, since the audience was amused rather than fascinated.

This is good as an hour's entertainment and the work of the cast as a whole merits praise.—Charles S. Auronson, New York City.

HERO OF THE WEEK

CHARLES RUGGLES holds ranking as first-rate comedian in "Charlie's Aunt," Columbia comedy produced by Christie.

RENAIGNEs


The French novel "Le Ragent" has been adapted cleverly and intelligently to produce a swiftly moving and carefully worked out film concerning four members of the French Foreign Legion stationed in Africa. A fine cast throughout is headed by Warner Baxter as leader of the four, and Myrna Loy in the role of the war spy who was the cause of Baxter's joining the Legion following the betrayal of military secrets he had entrusted to her.

The desert background, against which the entire picture is set, is extremely effective, with several particularly good shots of charging Riff cavalry and a desert encampment which Baxter has made his headquarters after he and his companions deserted from the Legion and organized the desert tribes with himself at their head.

The four men form an interesting group, all giving excellent characterizations. Baxter plays a French officer of the army; Noah Beery is cast as a German and does well even to the cutler German accent in his speech; George Cooper impersonates an American who apparently knows his machine guns; and Gregory Gaye portrays a Russian officer.

In this connection, the dialog gives evidence of careful preparation, since the speech of each man appears indicative of his nationality and breeding. Myrna Loy is not only attractive but highly competent in her role. Baxter kidnaps her after his assumption of desert power and assigns her to his native sergeant to be treated as a servant. In revenge, she conspires with the Arab ruler to overthrow the Legionaire. Baxter has sent two of his men to bring in a shipment of machine guns and ammunition. When they are attacked by the Legion forces, they lose the arms, but trap the attackers in a fort. Baxter goes to the aid of the German, and is faced with the dilemma of killing his own former comrades or deserting the precious munitions. Meanwhile the Arab ruler has attacked the fort separately, and Baxter, suddenly turning his forces about, repulses the Riffs and saves the Legion, thereby earning the admiration of the girl he is himself killed at the girl's instigation.

The plausibility of the conclusion as well as its real punch indicates fine adaptation, while the direction is excellent particularly for the parts retained throughout the film, which does not lag in any instance.

Bela Lugosi, Hungarian actor of the legitimate stage, gives a fine performance in the role of a desert Arab with whom the girl exerts sufficient influence to satisfy her revenge against Baxter. Another high spot in the work of an excellent cast is the portrayal by C. Henry Gordon of the part of the captain of the Legion station. The role called for several dramatic sequences which he handles with a fine sense of the requirements of the part.

Altogether, this is a striking picture, crowded with action in a popular story setting and featured by a high class performance.—Charles S. Auronson, New York City.

THE BAT WHISPERS

ROLAND WEST, United Artists director who scored with "Alibi," gave the preview critics "The Bat Whispers," taken from the stage play, "The Bat," by Mary Roberts Rinehart and Avery Hopwood, one of the most entertaining and thrilling plays of the night at the Wilshire theatre. The combination of scenic effects, intelligent camera direction and camera work and carefully placed set-ups and the preview audience an hour and a quarter of real entertainment and revealed conclusively what this play can do in the matter of making a picture a work of art.

West apparently has devoted so much time to making a pictorially beautiful picture that he has not emphasized as greatly the other factors which make an outstanding mystery thriller. Chester Morris, the hit of "Alibi," seemed to over-act his part. His makeup was so extreme that one was able to guess the plot.

The success of a mystery play is based on the fact that it grips the audience to such an extent that every spectator believes that he or she is playing a part in it. "The Bat Whispers" left me sitting right out in the audience, watching every move.

Whenever the audience begins to get thrilled and started gripping the arms of their chairs, the suspense was lifted by this or that. At the conclusion of the preview, Chester Morris stepped from his role, came onto a pictorial stage, and asked the audience not to reveal any secrets, so this hints me to waive the details of the plot.

The acting heroes are won by Maude Eburne who, as Lizzie, the maid, appears frightened in a most realistic manner and sends the audience into gales of laughter with her antics. The
rest of the comedy relief, which includes Spencer Charters and Charles Dow Clark, is fast, snappy, and, as the four-leaf clover of the supposedly haunted house, gives a most convincing performance and is just the type of person Mr. Reinhardt selected to play in the picture.

Love interest is very modest, Una Merkel and William Bakewell being the enamoured pair. Gustav Von Seyffertitz lends atmosphere to the production, and his cold and mysterious portrayal of a physician.

The pictorial magnificence of the picture must be seen to be believed. A scene shot outdoors, which was supposed to reflect a house in the moonlight, was taken at night from the Phipps estate. The camera is fine, and the cameraman is also outstanding.

The elders in the preview audience found that "Love "frightened" their own adolescent experiences and enjoyed themselves, while the youngsters went wild at the antics of Mickey Daniels, Mary, and the other members of the cast.

Thelma Todd was especially effective as the actress who amused herself by "vamping" the male members of the cast, and in this way, straightened out their love entanglements with their girl friends.

One of the outstanding features of the film is the introduction of the characters and those who made the film by two girls, costumed as heralds. They speak both the names of those who participated and the names of those in the cast, and the effect is pleasing to both eye and ear.

AUDIO REVIEW—NO. 40
Pathé—Sound
This review on the whole is about as interesting as an advertisement. For the hosts of anglers everywhere there is first feature, conspicuous particularly for its fine photographically, picturesque a fisherman casting into the waters of a mountain stream. The fish on the surface are seen striking at the bait, till one is hooked and drawn to the top. "Bagdad" gives a picturesque glimpse of life in the Orient, with several rare views of the Eastern mosques. Following is a real scene of the Arctic waters breaking on the rocky shores of the Northland. Against a beautiful panorama of sea as a background, with no life appearing in the picture, it is yet a fascinating and a suggestive view of the north with a fantastic conception of New York as it might be, if one had sufficient imagination or a nightmare. This is followed by a telephone call, a train, and a church, with a pageant on the river, and the people walking there, in a novel review idea. Appropriate incidental music accompanies the audio. Running time, 10 minutes.

AUDIO REVIEW—NO. 36
Pathé—Sound
Another of the old-time popular sentimental ballads, sung by the review quartet, opens this review. "Silver Threads Among the Gold" is the present choice. One of the quartet introduces the number in a short explanation of the origin. The setting is in a parlor or a hall, according to taste, and is appropriate to 1930. It will probably awaken echoes of those in the latter half of a century or more.

Norma Shearer Given
Long Contract by M G M
(Special to the Herald-World)
NEW YORK, Nov. 13.—Norma Shearer, star of "Let Us Be Gay" and "Divorcees," has taken an extended-term contract with M.G.M. It is understood that the studio is pinning its hopes on Miss Shearer for its silent pictures, her greatest portrayals have been on the talking screen.

Gladys McArdle Buys Lebanon
Gladys McArdle has purchased the Lebanon theater, Lebanon, Kan., from R. W. Rorabaugh.
J. C. Jenkins—His Colyum

DEAR HERALD-WORLD:

It seems that entertainment nowadays is not considered entertainment without a certain amount of thrills. An auto race at the county fair is looked upon as a failure unless a driver or two has a smashup and one or the other is killed. Perhaps the desire for thrills accounts for the popularity the public is getting out of "THE BIG HOUSE," and it is no doubt accounted for the drawing power of this picture. "THE BIG HOUSE," as you already know, has to do with a jailbreak in a penitentiary. Wallace Beery leads the attack, and he makes just the kind of a leader one would expect in Wallace Beery. As an actor, he has everything necessary to fill the bill and he supplies thrills aplenty, but as a machine gunner he'd make a good soda squirt, for he couldn't hit a flock of elevators, and the only thing he hits in this picture is the side of the prison wall and the atmosphere. Should Wallace go out duck hunting, we would advise him to take along plenty of sawhills, for he couldn't kill enough ducks to feed a June bug.

"THE BIG HOUSE" is an important picture from several angles. It has action and thrills, it has entertainment, and it gives one a first-hand insight of prison life that one could get in only one other way. When one sees this picture he ceases to wonder why so many people choose to live in New York rather than in a penitentiary.

As between "THE BIG HOUSE" and "UP THE RIVER," we would much prefer the latter picture. It also has to do with prison life, but it has a comedy angle that would not be expected in a picture of this nature. In our judgment, both of these pictures will stand up for extended runs where extended runs are possible, and there ought to be no walkouts on either of them. As we see it, both of these pictures are meritorious productions.

We note that Mary Mc Cormick, Chicago opera singer, has recently returned from France and brought a French chef with her to cook lobsters. Well, he'll find plenty of "em to work on down there. Betcha the boys in the HERALD-WORLD office are getting pretty nervous.

In reviewing "THE BIG TRAIL," we note that Douglas Hodge of the HERALD-WORLD staff out in Hollywood exposes a painful lack of knowledge of the geography of this country, for he says, "It follows the lives of a great group of pioneers from Missouri across the plains, over the deserts, into the mountains and then through the wilderness of Nebraska and Wyoming." Why Douglas, where were you when the geography class was called? Don't you know that there are no "deserts" east of the Rocky mountains? And don't you know that you cross Nebraska and the eastern half of Wyoming before you come to the mountains? And don't you know that there isn't "wilderness" enough in Nebraska to hide a jack rabbit? Why speak thusly of the garden spot of these United States of America? We repeat, why do you do it?

When our good friend Douglas went to Hollywood from Lafayette, Ind., he must have gone around the Horn, or by way of the Panama canal and missed the wonderful panoramic view of Nebraska and Wyoming, and if the director of "THE BIG TRAIL" has shown any deserts or wilderness in Nebraska, or shown the forming of a shallow lake and called it the Platte river, as they did in "THE COVERED WAGON," we hope the state sues him for damages.

You know, boys, in spite of the fact that he is a Hoosier, Doug is a right nice kid and shouldn't be held accountable for his birthplace. The trouble with him is that when the geography class was called he was down on the Wabash river fishing for bullheads. His mother couldn't do a thing with him, and when he got out to Hollywood someone told him that there was a "magnetic hill" just up from Hollywood boulevard that would pull all the cars right up that hill unless the brakes were set, and he believes it. You can't teach a Hoosier a darn thing, and there's no use trying to.

Speaking of mallard ducks, we told you sometime ago that about the last of October we were liable to come home and go to Cherry County and do a little shooting. Well, we did, and you saw a picture of what we did in the HERALD-WORLD. If that picture don't prove to you how to handle a shotgun to your satisfaction we will refer you to Henry B. Walthall of Hollywood— he knows. And if that don't satisfy you, we will send you the cold storage receipt.

In reviewing "SWEETHEARTS ON PARADE," Tom Hacker says that it is "good program fare." Now, we don't want to question Tommy's judgment, for he's a brilliant young man and we like him very much. But our judgment is that if you take nothing from nothing, the result will be "SWEETHEARTS ON PARADE." In making this picture, Marshall Neilan must have used subtraction instead of addition, for had he added about 18 inches more to the height of the bathtub in which Alice White was taking a bath, and a dozen or 15 yaps watching her through a window, there would have been no incentive for making the scene. A gob and a marine fall for Alice. Just why nobody is able to guess. And in the falling, they have a mixup and nobody gets licked. Then the gob and the marine go away for target practice on their ship, hoping in their absence a big guy should on and off Alice a tubeful of pearls and a few seal skin coats and takes her on his yacht, where they put on a whoopee party in which several people get drunk. At this point, knowing that the audience would require plenty of liquor to properly enjoy the festivities, and Neill being a dry town, we got up and left, and that's all we know or care to say about it, except that "SWEETHEARTS ON PARADE" proves the elasticity of the Hayes "Code of Ethics."

Tommy says, "The picture is clean and wholesome entertainment, with not one broad gag or bit of dialog that offends, as against the unnecessary smut that is not uncommon in this type of sailor yarn." All right Tommy, we stand corrected. But our opinion remains the same.

After "COMMON CLAY" comes "ROMANCE," with Greta Garbo and Lewis Stone. When Miss Garbo made "ANNA CHRISTIE," we thought she had reached the pinnacle of success and that there was nothing left for her to work for, but in "ROMANCE" she achieves the greatest success of her career, if we know anything about pictures and careers, and there seems nothing left for her to do but stand still or slip backwards.

"ROMANCE" has the most sensible dialog of any picture we have yet seen, and it gives us hope that the importance of this feature in entertainment will eventually come to be realized by producers of motion pictures.

There is too much playing to the frivolous and dizzy, to much of a tendency toward the Nick Carter type of screen literature, and it's our abie, got back to sensible dialog with more pictures like "ROMANCE" and see if there won't be less complaint from the box offices of the country.

J. C. JENKINS,
The HERALD-WORLD man.

P. S.—The HERALD-WORLD covers the field LIKE AN APRIL SHOWER.
MGM Leaders Confer on Big Plans for 1931 Productions

Construction Work Alone for Enlarged Schedule Involve Expenditure of Hundreds of Thousands—Officials Confident Business in General Will Spurt in Next Few Months

By DOUGLAS HODGES

HOLLYWOOD, Nov. 13.—Following the announcement, greeted on all sides with enthusiasm, that MGM would produce as many foreign versions as English during 1931, a conference got underway today among executives of the organization for enlarging the company’s activities until it covered even a larger scope.

Nicholas M. Schenck, president of MGM, J. R. O’Brien, general counsel, and Charles Moskowitz, an official of Loew’s, Inc., arrived here for the conference this week. Also attending will be Louis B. Mayer, Irving Thalberg, Arthur Loew, in charge of foreign activities, and Felix Feist, general sales manager.

Many Big Specials Planned

The conference will decide on the bulk of the plans for next year, which will include many elaborate specials with famous stage and screen stars, in addition to the increased foreign language schedule.

The new schedule, doubling the studio’s activity, means that a large sum of money will be spent in making the pictures. Labor, construction plans, employment of players and technicians, and doubling of purchase of supplies and materials are involved. Construction work incidental to the new schedule will also involve spending hundreds of thousands of dollars, it is said. MGM officials express themselves as confident that the current business depression is at an end and that other industries, as well as motion pictures, will spurt during the next few months.

‘U’ Writers Busy

Universal City writers are working overtime this week, adapting stage hits and original stories to the screen. Tom Reed is working on “Steel” and plans a tour of steel mills for atmosphere. Leonore Coffee is adapting Charles G. Norris’ “Seed,” Erich Von Stroheim is high in the hills applying himself to the script of “Blind Husbands.” Kenyon Nicholson and Ann Price are busy on “The Up and Up,” Mary Hunt, Wells, Edward Luddy and C. Jerome Horwin are on an original story, John Wexley is writing an original and Fins Fox is adapting “Murphy Go Round.” Houston Branch is doing an original story. Gladys Lehman is through with “Many a Slip,” but Neil Brandt is preparing an original story and Monta Bell and James Whitaker are busy with “Fire of Youth.” Jack Moffitt has been signed for an original story. The serial department is busy, also.

Owlsley Signs

Monroe Owlsley, the juvenile who smashed through to success after only a few months in Hollywood, has signed a long term Paramount contract and will soon be working on “Strictly Business” with Claudette Colbert.

Wallace in New Job

Richard Wallace was so successful in directing Ruth Chatterton in “The Right to Love,” in which she played a dual role, that Paramount has assigned him to the megaphone in “Death Takes a Holiday.” The cast has not yet been selected.

Tiffany Active

On the Tiffany list is one Western special starring Ken MacDonald, a two-reel comedy with the Chump family and a two-reel underworld comedy featuring Paul Hurst. The Maynard special is “The Midnight Stage,” directed by William Nigh. Jeannette Loff has the feminine lead. Frances Hyland is winding up the script on “The Single Sin.”

Joan Bennett Busy

Joan Bennett has been loaned by United Artists to Universal and will co-star with Lewis Ayres in “Babes Won’t Tell.” She has a new United Artists contract which requires that she do eight pictures a year but she is free to work elsewhere when her services are not in demand. Miss Bennett was scheduled for “Smilin’ Thru” for United Artists, but this has been postponed.

Football

“Let’s Go Pickin’,” comedy on football, has been finished by Universal. Monte Collins leads. Stephen Roberts directed. Dick Alexander, Marion Shockley, Pitzie Katz and Jack White are in the cast.

“Dirigible” Soon

Frank R. Capra, Columbia’s top director, is using two stages and is working night and day with a double technical crew to get “Dirigible” into the theatres. Jack Holt and Ralph Graves again, of course. The United States Navy is cooperating.

Newmeyer’s New Job

Fred Newmeyer will direct “Subway Express” for Columbia. It is a mystery melodrama by Eva K. Flint and Martha Madson, and bowed to the public via Broadway. Jack Holt and Fred Kelsey will be featured. They worked together in “The Donovan Affair.”

“Aloha” Completed

Al Rogell, producer-director of pictures for Tiffany release, has completed “Aloha,” his special feature. The cast is headed by Ben Lyon, with Raquel Torres, Thelma Todd, Alan Hale, Marian Douglas, T. Roy Barnes, Robert Ellis and Donald Reed backing him up. Rogell calls it “lavish”; it has 37 interior sets, among other things.
EXHIBITORS HERALD-WORLD

November 15, 1930

HOLLYWOOD

Mr. Garfinkle, the best salesman in the whole exchange, is talking to Joe Holstein, who owns the Peekaboo Movie Emporium. Mr. Garfinkle is trying to sell Mr. Holstein his company's product for the new year, but Mr. Holstein is doubtful.

Garfinkle: Like a brother I'm talking to you. Why don't you buy our pictures and be done with it?

Holstein: Ah ha! Buy your pictures and be done with it. Just like I suspect. Buy your pictures and I'm done with the business.

Garfinkle: Listen, Joe, this is no time for jokes. I'm talking to you man to man. Here we offer you pictures with the biggest stars in the industry, Mary Moozle, Ida Filch.

Holstein: Ida who?

Garfinkle: Ida Filch, Ida Filch, what's the matter, you never heard of the big Broadway star, Ida Filch?

Holstein: No.

Garfinkle: Joe, stop your joking, you'll get me angry. Every idiot knows Ida Filch.

Holstein: I'm not running an insane asylum. No idiots see my pictures. If you think you can palm off this Finch person on me for the price of a special you're crazy, I'd sooner open a golf course.

Garfinkle: Her name is Filch, not Finch, you're making me mad, Joe. Such a product we got! A wild west story.

Holstein: Old fashioned.

Garfinkle: A mystery picture.

Holstein: Again mystery pictures?

Garfinkle: A horse racing picture.

Holstein: Again horse racing pictures?

Garfinkle: Joe, you're making me mad, this product is absolutely the best in the industry. Why, "Paris Green" alone will gross even more than "Oh, Ho, Ohio" did last year.

Holstein: I lost $200 on "Oh, Ho, Ohio."

Garfinkle: Listen, Joe, don't exaggerate. Always you're losing money, and last month you bought a new car.

Holstein: Who's asking you about my private business you big nose you. All I need now is you tell everybody this territory is making a lot of money so maybe Warners and Paramount and Fox and Radio should build theatres here tomorrow.

Garfinkle: I give up. Better I should try and sell a sailor roller skates.

Holstein: Noo, get out for my part. I lose money now, I could lose money without your company. Good buy.

(Garfinkle picks up his stills, his books, and begins to leave. Holstein calls after him).

Holstein: Moe!

Garfinkle: What!

Holstein: I'm going to play at Sam's tonight.

Garfinkle: Why not? But remember, no more than a quarter limit.

Holstein: Sure, sure.

Garfinkle: You better call for me, so the missus can pick up your wife at the house.

Holstein: All right.

Garfinkle: Well, dumber, you going to sign this paper or not?

Holstein: I'll sign it, I'll sign it, good-by the whole business. I'll lose every cent. I want to wait for the other salesmen. Every year it's the same. Believe me, next year.

(In New York Harry Blumberg picks up a memo, reads it, and turns to his vice president, George Schlucht.)


—NORMAN KRASNA.
Called Dull Week at RKO Studio if Less Than 2,000 Are Busy

Radio Pictures' Lot Has Lumber Mill, Power Stations and "Bank" Employs 100

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Talking pictures have increased employment conditions and are proving an important factor in the general prosperity of Los Angeles workers. In the silent picture days, when the Radio Pictures employed about 750, it was a busy week when 500 people were working.

Now, it is considered a dull week when less than 2,000 people find employment not including stars and featured players. The studio operates its own power plants, plaster and reclamation works, fire, and police departments. It is a city within a city, operated on a scale that makes traffic officers necessary.

Property Department Like Store

The property department of the studio is the counterpart of a four-story, metropolitan department store, completely stocked as those in any large city.

The electrical, paint and plumbing shops on the lot are employing hundreds of men, never suffer a lage of business. From the tax to five units are making pictures continuously. The textile industry is well represented, the wardrobe department, for example, is made up of 60 to 200 tailors, dressmakers and seamstresses. A battery of fifty sewing machines hum all day.

100 Persons Work in "Bank"

The cashier's department is the studio's "bank," manned by approximately 100 employees, a staff quite as large as that of a banking institution of any large city.

If the studio's business heads, executives, directors and technical men were situated in one building, their offices would require at least a six-story structure, and the door plates would correspond to those of any metropolitan elevator. Offices such as "Production At Law," "Designers," "Physicians," "Surgeons," "Investigator," and other listings identified with the business and professional world.

Roach Adding Sequences To Laurel-Hardy Film

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—In an effort to make "Their First Mistake," originally titled "The Rap," starring Laurel and Hardv, louder and funnier, Hal Roach is adding sequences to it before it is finally released for the entertainment of the millions of Laurel and Hardy fans.

Neil Hamilton Signed For Lead in Cruze Film

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Neil Hamilton has been signed by James Cruze Productions, Inc., to play the lead in "The Command Performance," a Cruze production, with Una Merkel. The picture will be directed by Walter Lang.

Voight to New York

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Hubert Voight, the man who has flown by plane for an unplanned trip to New York.

Fourth for Joe Brown

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Joe E. Brown announced today another (the fourth) arrival. It is a baby daughter.

Begin Shooting "Stolen Heaven" At Paramount Eastern Studio

George Abbott Directing Nancy Carroll—Many Players in Vitaphone Varieties Considered for Feature Roles Six More Shorts Coming from Norworths

(Special to the Herald-World)

NEW YORK, Nov. 13.—After a period of inactivity at the Paramount Eastern studio in Astoria, production has started under way again. Rehearsals for "Stolen Heaven," the Nancy Carroll starring picture, have begun this week, with actual shooting scheduled for today. George Abbott is directing Miss Carroll in the film, which has Phillip Holmes, newly arrived from Hollywood, in the leading male role opposite the star, with whom he played in "The Devil's Holiday."

According to an announcement by Jesse L. Laske, vice president in charge of production for Paramount, Maurice Chevalier and Ernst Lubitsch are to be reunited at the New York studio, the name and nature of which has not as yet been announced, will go into production about the first of next year, but Lubitsch is already in New York, where he has taken over the position of supervising director of the Eastern studios.

Chevalier, now in New York shortly before the Christmas holidays, and immediately set to work on his new role. The French star also is scheduled to make another production in the East following the new one.

Carolyn Putnam Returns

Carolyn Putnam, fashion creator at Paramount's Astoria plant, has returned to the city following her vacation. She will choose and design the gowns worn by Miss Carroll in the forthcoming "Stolen Heaven," and then devote her attention to Claudette Colbert's wardrobe for her next picture, tentatively titled, "Strictly Business."

Warner Brothers executives are keeping a close watch on activities at the Brooklyn studio where the Vitaphone Varieties short subjects are produced. Many players, it is said, now appearing in the shorts, are being considered from time to time for feature picture roles.

A Finishing School

Evelyn Knapp is noted as an example of a star who made her debut before the camera on the short subject set. Other mention should be made in the same way are Joe E. Brown, Robert Emmett Keane, Joan Blondell, Noel Madison, Lotti Loder and others.

The Brooklyn studio is in a sense the finishing school for future screen lights. Winnie Lightner received her first training there, and then went on to featured parts in full length productions. Her work in several shorts over a year ago, led executives to give her a contract.

The "Naggers" series, in which Mr. and Mrs. Jack Norworth are starred, have proved so successful among comedies at the studio, that Sam Sax, production manager, and Murray Roth, director in chief, have taken up their option on the two comedy players for six more of their domestic shows.

Fifth of First Series Done

They have just completed the fifth of the first series of six one-reelers under the direction of Alf Goulding, entitled "The Naggers Go Rottung." An Austin baby car is used in one of the sequences showing difficulties of driving at a high ball game.

Charles Lawrence, Broadway comedian who appeared in H. J. Phillips' Vitaphone Varieties number, "The Substitute," has made a new one-reel comedy, entitled "One Way Out" under the direction of Arthur Hurley. Lawrence is co-featuring with Thelma White in the "Vanities" Others in the cast are Bernard Randall, Jean Gabriel, Frank Kingsley and Gil Squarey. A. D. Otvos wrote the script.

Warners Moving Studio To Burbank; Will Open New Quarters on Dec. 1

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Warner Brothers is moving to Burbank. By the time the studio opens December 1, all of the equipment and properties will have been removed from their Sunset boulevard location.

What will be done with the old site is not known, but it is reliably reported that real estate values will necessitate a sale.

Stage Surprise Wedding

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Stealing a march on all but their closest friends, Jimmy Fidler, publicist, and Dorothy Lee, who has been playing with Wheeler and Woolsey in their Radio Pictures releases, fled to San Bernardino last Friday and were married. Dorothy had to be back in Hollywood yesterday to begin work on another Wheeler and Woolsey story for Radio Pictures.

Use My Yacht? Sure

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Leo Meehan's friendship for Al Rogell went to a test the other day—and friendship triumphed.

Both are directors. Al asked Leo to use his yacht, "Sandy," for the Tiffany picture "Alola." Meehan gave him an unqualified "yes."

Una Merkel for Cruze Film

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Una Merkel has been signed by Samuel Zierler, president and production executive, to play the leading female role in "The Command Performance," the James Cruze production now in preparation.

Urges Actors to Aid Civic Theatre Movement

(Special to the Herald-World)

HOLLYWOOD, Nov. 13.—Bela Lugosi, lead of "Dracula" for Universal and number one in civic theatre movements, has written many noted players here urging them to cooperate in the civic theatre movement in Hollywood, believing that this avenue of endeavor may uncover new talent.

Lugosi has no official connection with the repertory theatre here, but he is helping out because he realizes what those performers connected with it are up against when it comes to support.
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Herald-World's Production Directory
SOUND REPRODUCTION

F. H. RICHARDSON on PROJECTION

BLUEBOOK SCHOOL QUESTION NO. 62.—(A) What does a battery give off in charging? (C) Is it dangerous, and if so, why? (D) Is it safe to examine a charging storage battery, using a lighted match or other open light source for illumination? Explain.

DOWN IN THE LONE STAR STATE

[Until further notice all communications to this department should be addressed to F. H. Richardson, 43-38 Thirty-ninth place, Long Island City, N. Y.]

ALPINE, TEX.

We left El Paso at 10:45, drove 235 miles over roads, some of which were excellent, and the rest were not very bad, but we could have come by way of Alfa and out at Alfa five o'clock. Noticeing a very pretty theatre front, I made it my business to drop in and say hello. The name of the theatre is the Granada. The manager was out, so I left a card and went up and had a talk with Projectionist B. E. Perdue. He is putting on a programme image and good sound, too, though I will say I didn’t pay very close attention, because there was work to do and I was in a hurry.

That evening, Manager E. E. Mol knocked at our door and we had a very pleasant chat. The Granada is one of a chain of theatres owned and operated by Oscar Korn. The chain is called the O. K. Theatres.

Manager Mol and Projectionist Perdue knew of me, and although we had never met, still we were, in a way, friends. That is one of the best things about this sort of work. I do not meet one projectionist in a hundred whom the Bluebook and the department in the Herald-World has not helped. It is very pleasant to walk into a theatre in a perfectly strange city and find the hand of friendship extended.

Manager Mol tells me that his experience of almost 20 years in managing small town theatres has taught him that 50 cents admission is the maximum that small town patrons will stand for. We held some discussion with regard to wide film, but the problem wide film will present to the small town theatres is a large one, because very few theatres are large enough to accommodate such a screen image. It really seems to me (and with that opinion Manager Mol agrees) that wide film can only be available to small towns as new theatres replace the old.

SAN ANTONIO, TEX.

Well, here we are in what San Antonians call the Queen City of Texas—though possibly Dallas, Houston, Galveston, etc., might enter into argument with them on that point. Friend Daughter and I have “done” the historic old Alamo, where that old pioneer, Davy Crockett, and his band of faithful followers made their last stand and died in the defense of the freedom of Texas. It is a sacred place to every citizen of the Lone Star state, and

is beloved, as well, of every true citizen of the United States of America.

One feels rather awed as he enters those grim rooms of stone and sees in his mind’s eye that little band of men in air filled with powder smoke, fighting until the last one sinks down dead. There is somehow a solemn grandeur about that sort of thing.

San Antonio is now a city of about 300,000. It has about 15 motion picture theatres. Publix has three houses, RKO one, and Victor four suburban houses. All the rest are independently owned. In addition to the above, there are about five Mexican theatres—that is to say, theatres owned and operated by Mexicans and patronized almost entirely by the large number of Mexican people resident in San Antonio.

Local No. 407 has 23 members. There are, in addition to them, six men from other local’s working on permit. The wage scale is in three classes: namely, $50, $62.50 and $82.50, the latter for deluxe houses. Business Agent W. B. Keeler informs me that the managers are very good about keeping the equipment in good condition.

The officers of the local are Charles Breuning, president; A. P. Hatfield, vice president; Benno J. Kuesenberger, recording secretary; G. Muller, financial secretary; and W. B. Keeler, business representative.

The only theatre I inspected in San Antonio was the Aztec, a Publix house, in which was found as excellent sound distribution as I have encountered in any wide auditorium. It has one horn pointed directly back to the center of the auditorium, two horns set to take care of either side of the main auditorium floor, and two additional horns to supply the balcony. The result is indeed excellent. I could detect very little, if any, difference between the sound at the center and at the extreme sides.

The theatre is finished in what they denominate Aztec style, which consists in—well, I hardly know how to describe it. It is of course of plaster, but the effect is of walls built of huge blocks of rough, very old brown stone, with Aztec heads and similar decorations. The effect is very pleasing. In the large foyer is a chandelier containing 365 “candles,” which latter, of course, have tiny electric globes enclosed in a “flame” covering. The theatre seats 2,455. Its admission prices are 15, 25, 35 and 50 cents.

The projection room is very good. It is equipped with Simplex projectors, using Peerless lamps. I am told that the Western Electric sound equipment is the third one ever made. They have recently installed two sets (six to the set) of Philco batteries, which Projectionist J. L. McElvea says have improved things very greatly. They use one of the sets for six hours, then recharge them while the other set is in use. This takes from seven to eight hours. The projection staff is composed of J. L. McElvea, Roy Cogdill, William Keller (business agent of the local), and Walter Tiney.

The meeting was held in the Aztec at midnight. It was attended by all members.
of the local, and also, I believe, by some of the managers.       

EXHIBITORS

AUSTIN, TEX.       

We left San Antonio in a good strong drizzle, which later developed into honest-to-gosh rain. The pavement was one of those that, when you ski all over Kingdom-Come on, friend Daughter drove the first 50 miles, and several cars followed. I don't think I could politely classify her as feminine propriety. However, I'll give her credit, she got away with it. She was driving up any corner we came to. Then I took the wheel for the rest of the run, and right pronto one of these dear little girly things, driving a big bus, came around the curve, whereupon it was smash or ditch, so into the ditch of mud we went.

The car had run off the road (which same girly girl did not) and offered to pull us out. Also, a chump driving a big truck did the same thing, and in ten minutes we were back on the road all hunky dory.

Austin is, as you know, the capital city of the Lone Star state. It has but three large theatres, two of which are owned by Publix. The weather was so miserable that I only visited these two.

A. W. Mauritas, an old-time projectionist and member of Austin local No. 205, did the honors and showed a good turn. The Queen (Publix) theatre has excellent picture projection and very good sound. It has a lunette with a projection distance of 85 feet, and the picture is 15 feet wide. The projection room, however, is only about nine feet square, with a seven-foot ceiling. Simplex projectors are used, equipped with Peerless lamps, in which are Strong reflectors. The sound equipment is of the newest order, and the whole setup is supplied by 30-amperes arc rectifiers. The equipment seemed to be in good condition and was operating on a high note. The projection staff is composed of Bay Wilson, Paul Martin, Charles Schubert and Tai Parker.

Over at the Paramount theatre I found a brilliant screen illumination and very good sound. The Paramount is managed by Erwin Waite. The projection staff is B. M. Baxter, Lee Bammel, C. H. Barr and E. B. Ischy. Ischy is secretary of the local. Noticing that the legs of these gentlemens seemed well developed, I counted the legs down to the street. There were 75 of them. Why they didn't put the room on the roof and be done with it, I don't know. I simply know. I have been told they sacrificed a few seats in order to keep it in the theatre at all. However, it is an excellent room for seeing, and the projection staff is composed with Simplex projectors, Peerless H.I. lamps and Western Electric sound equipment. The boys are using 70mm, and, as I said, with excellent results. The screen is brilliant. Also, I noticed they are using Philo batteries.

Austin has a population of about 53,000. The local has 300 members. Its officials are, president, B. M. Baxter; vice president, Patrick Parker; secretary, E. B. Ischy; treasurer, W. R. Dunn.

HOUSTON, TEX.       

From Austin to Houston was a bundle of excitement. We passed along the very worst your editor has tackled in 200,000 miles of pushing the landscape backwards. It is a new road, not yet surfaced, and when the wheels were not going down in a chuckhole, they were hanging out in a mudbank, or smushing up the mudbanks with those spying traps attached to the shock absorbers. About halfway through, "The Princess" yelled at me, in her automobile was "Hello, did you think I am, anyhow? A rattle box?"

Houston is a top-hole city and has a top-hole local of motion picture-sound projectionists. The local is not a very large one, but when I talked with the Publix city manager, Mr. Collins, he said: "We have a mighty fine bunch of men in the local here!" And, so far as I could observe, that was true.

During our tour to Houston we were the guests of Representative Edward Miller, his wife and Secretary F. C. Coogler, at San Jacinto Inn, out on the battlefield where Texas won her freedom from Mexico was won and the death of the Alamo victims avenged. We enjoyed the affair hugely.

At the New State theatre I saw a unique stunt, for which Projectionist Charles A. Smith is responsible. In the center of the light beam, several inches in front of the projection wall, just where the beam passes through the port opening—he has a tiny mirror held by a small wire attached to the wall. The mirror is about three-eights of an inch by a quarter of an inch deep, and, as I understand him, some special thing he picked up in Brooklyn, N. Y., quite a while ago.

This tiny affair reflects a beam of light back to a mirror about 12 inches high by maybe, 16 inches long, hung at a suitable angle from the line on a line with the projector aperture, as I remember it. It reflects the beam to a small screen painted face of the projected room and bordered by a band of black one inch wide, and on that screen appears a real picture of the scene photographic picture being projected. He has one for each projector.

Smith also has some sheet metal guards affixed around them. These are excellent. One protects the knurled nut on the end of the Simplex flywheel shaft, which must remain free of oil. Another is affixed to the front of the projector and catches any oil which may fall or be thrown from the rotating shutter shaft. He also has a automatic release to winder switch, which cuts off current from the motor when rewinding is finished. Smith seems to me to be a most excellent projectionist, as well as a mighty pleasant chap. Incidentally, he has tapped a small copper pipe into the base of his Simplex mechanisms to carry away any oil which may accumulate. It is carried to a receptacle placed beneath the projector. J. G. Talley is the other projectionist.

GALVESTON, TEX.       

We now are in the island city, which some years since grabbed itself by its bootstraps and yanked itself straight up six feet. It was almost washed away by the tidal wave, but now built a huge sea wall, raised all its buildings up six feet and pumped sand in until the ground level was held to an inch over what it was before. Some feat, what?

At Galveston I did not get around much. There was a 250-mile drive next day and much writing to attend to, so it was that I made two visits in our Publix theatres. Neither are very modern. A really modern, high-class theatre should do well with as little as 50,000 people. There are two theatres catering exclusively to colored people.

In the afternoon, C. H. Mahlitz, president of local No. 305, and one of its members, W. R. Myers, called at the hotel and we had a very pleasant chat. In the evening we saw the first showing of local No. 305, came over and we had really a most pleasant confab. Brother Snow is one of the old-timers who was here at the first organized I acted at in 1917. He has just paid a visit to Hollywood, and we had quite a pow-wow over things there.

As was also a service man, one R C A service man, a full attendance of Galveston projectionists, and some of the exhibitors and managers. Mr. Martin, who operates the Martin theatre, sent his regrets at his inability to be present, as he was under a doctor's care.

ROM Galveston to Waco is 250 miles, and those miles were more or less filled with excitement. Something like 20 of them were over dirt roads on which a scraper had not been.

Waco is a thoroughly up-to-date city of about 65,000 people. There are six motion picture theatres. The local has 17 members, managed by H. J. Fuson, secretary; and H. F. Dunn, business agent of the local, made us welcome. The weather was not too little, and that 250 miles had worn me just about completely out. I therefore retraced into the depths of the hay pile, leaving Friend Daughter to plot a visit to Waco and Fuson on a visit to one of the theatres.

In the Orpheum theatre Western Electric sound has been installed for almost three years. The equipment is 2-AX all-battery supply. The projectors are Simplex, equipped with Peerless lamps, 50-30 amperes capacity. A Hertner multiple type transverter is used. It has given very good service. The men say they found the equipment better than any they have ever used. The projection room, with a nine-foot ceiling. Friend Daughter says the batteries and generator are in the same building, which cannot be recommended, though since the room is large (if it is well ventilated) it is possible no serious damage may be done. If you have told you before, the gases from batteries will attack the insulation of motor generators, and if there is at any time much gas in the room, it will do no work serious harm. Either the room should be divided, or the ventilation should be very good, indeed.

The screen is surrounded by a deep shadow-box of black velour. That is very good, but as soon as the floor is covered with the same color, it will be even better. There are three horns. Two of them are 2-12A, and one is a 13F. The Orpheum is managed by Maurice Rosenfield. Its projection staff is R. J. Hall, who is president; H. C. Fuson, who is secretary; and H. F. Dunn, who is business agent of local No. 597. Incidentally, Mr. Dunn is very well liked by the projectionists, which means that there is good cooperation between the office and the staff.

The projection distance is 146 feet, on a 21-degree projection angle. The picture is 16 feet wide. The screen is 12x16 feet. You just don't know how much of what, but nothin' don't! It would be 12x16 feet if it were not distorted badly by a 21-degree angle. It must be about 16x16. The Waco certainly needs a pair of McCullough's prisms to correct distortion.

This theatre seats 1,360. It is a very narrow house. It has one balcony. J. F. Pardue is manager; Mr. Harris is also city manager for Publix.

The projection staff is composed of W. J. Foster, Eddie Eustermuehle and E. F. Roberts. The screen is illuminated. Hanging from each projector, Friend Daughter made note of a cloth on which exhibited was printed "hands, and that is a very good thing. The projectors are Simplex. There is a 100-ampere Brenkman.

The meeting was attended by all the Waco projectionists, plus one Erpi sound engineer, some managers and the city fire department. Although we were because the latter were present, I spoke at some length on fire hazards, recommending that Mr. G. Abbott, Department of labor and industry at Harrisburg be communicated with, in a request that he send a copy of the Pennsylvania safety code. This is in my opinion, the best in existence.
4,648 U. S. Theatres Now Wired With Western Electric Sound

Forty-five sound installations have been made in the United States by Western Electric since its last report was published, bringing the present total to 4,648 in this country.

The theatres recently wired for Erpi sets, all both film and disk, are as follows:

City  State  Theatre
Philadelphia, Pa., Italy  South
Northampton, Pa., Lyric  Mound
Burrwy, Pa., Brywn  Cranmore
Brunswick, Ga., Enterprise  Mason
Hartwell, Ga., Enterprise  Mason
Syracuse, N. Y., Noveltv  Gippsort
Gulfport, Miss., Anderson  Los Angeles, Cal., Romons
Jackson, Ohio, Waylay  Jonesboro, Ark., Strand
De Paul, Ill., Michigan  Honolulu, Hawaii, Kaimake

Corning, N. Y., Palace  1602
Paynesville, Minn., Rialto  330
Chicago, Ill., Karlton  894
Trenton, N. J., Maple Leaf  546
Berkow, W. Va., Berwind  842
Burkhalton, W. Va., Grand Opera House  133
Tampa, Fla., Capitol  335
Syracuse, N. Y., Empire  488
Lake Charles, La., Magnianame  117
Calexico, Cal., Fox Capitol  252
El Centro, Cal., Orpheum  458
De Moines, Ia., Family  392
Overoa, Wis., Lincoln  137
Connnett, Ohio, La Grande  424
Selma, Ala., Rex  210
Bellington, Mich., Capitol  790
Darien, Conn., Orpheum  701
Putnam, Conn., Bradley  809
Cincinnati, Ohio, Adelphi  450
Yorkers, N. Y., Model  331
Rockville, Conn., Majestic  233
Cahassett, Mass., Town Hall  450
Fort Wayne, Ind., Old Homes Hall  50
North Little Rock, Ark., Rialto  50
Newark, Ohio, Koolk  210
Greenville, S. C., Carroll  252
Lake Park, Wash., Lake  117
Peterson, N. J., Capitol  450
Grand Rapids, Mich., Royal  417
St. Joseph, Mo., Orpheum  117
Chicago, Ill., Symphony  178
Salt Lake City, Utah, Empire  117
Sacramento, Cal., Sutter  117

Sonora, Cal., Star  117
Honolulu, Hawaii, Aloha  117
Rogers, Ohio, Flicker  117
Princeton, Ky., Parnes  117
Poniot, Ky., Cass  117
Pawlay, Ky., Strand  117
Paducah, Ky., Strand  117
End, Okla., Adelphi  117
Owen, Okla., River  117
Leonardow, Md., Temple  117
Elms, N. Y., Capitol  117
Easton, Pa., Colonial  117
Lampasas, Tex., Leroy  117
Lovetawaksh, Kansas  117

Bensonell, Ill., Centre  117
Rich, Rich  117
Huntington, W. Va., Rialto  117
Norfolk, Va., Star  117
Philadelphia, Pa., Locust  117
Quincy, Mass., Capital  117
West Orange, N. J., State  117
Lawrence, Mass., Premier  117
Hans, Ky., Strand  117
Murray, Ky., Capitol  117

Jobless Musicians Play Own Benefit Concerts
(Special to the Herald-World)

MONTREAL, Nov. 13.— Unemployed musicians of this city have banded together to give their own benefit concerts each Sunday afternoon at the Orpheum theatre.

The concerts are given on a cooperative basis. The musicians play under the name of the Montreal Concert Symphony Orchestra.

The Orpheum is situated at the half of the downtown theatre section, where the players were formerly employed.

Rockne and Squad View Football Film At South Bend, Ind.

Members of the first and second football teams of Notre Dame, South Bend, Ind., together with Knute Rockne, coach, were guests of Mayor Hooton at the time of the football game. The mayor arranged the guest party for the squad because of the influence of the game in the South Bend, having returned east before it was screened. Attendance of the football squad naturally drew a large crowd.

R C A Reports 30 Houses On Hawaiian Islands Are Using Photophone Sound

Out of a total of approximately 60 theatres on Hawaiian Islands, about 30 are now equipped with R C A Photophone equipment. The remainder are considered adaptable to sound reproduction, 30 are now equipped with R C A Photophone equipment.

The Consolidated Amusement Company, which operates some of the principal theatres on the islands, is undertaking to be contemplating installation of Photophones in its few houses which remain unwired.

The following theatres in the Consolidated circuits now have R C A equipment: American, Empire, Hawaii, Kahului, Kauai, Kona, Puako, Prince and three U. S. Army houses at Schofield Barracks, all in Honolulu; Empire and New Palace, Hilo; Honoumu, Hono- mu, Kahului, Kahului; Kalani, Makewai and Weine, Kauai; Lahaina, Lahaina; Paia, Maui; Lake Field, Pearl Harbor, Ioa, Wailuku; Lanai, Lanai, and the New Kaneohe and Pumene theatres on two large sugar plantations.

Three Montreal Theatres Show French Pictures

(Montreal) Montreal, Nov. 13.— Three French talking pictures were presented at three theatres here last week.

At the Palace, George Rotsky, manager, showed the French print of "Playboy of Paris" at scheduled hours during the week, the English version being otherwise shown. Howard Conover, manager of the Imperial, had "La Femme a Menti," the French version of "The Lady Lies," on the screen. Charles Lameriere, manager of the Roxy, showed an all-French newsreel.
BOX OFFICE PROMOTION

N. Y. Rialto’s Campaign Illustrates Value of Plugging Star of Film

The size and completeness of the Rialto theatre’s campaign in New York City for “Feet First” makes it an exploitation project worthy of the attention of every exhibitor who has promotion problems—and show us the showman who doesn’t have them.

Publicity in all forms, from broadcasting to billboards, was included. The biggest selling point in this picture is, naturally, the star himself, Harold Lloyd. The film’s title was of little consequence in comparison to the reputation of the comedian. Realizing this, the publicity staff built every display and every newspaper ad around the star himself. His name was most prominent in the advertising, while likenesses of him came next in each ad, with the name of the picture receiving the remainder of the play.

Radio Hookup Over 12 Stations

A highlight of the exploitation was a coast-to-coast hookup over 12 radio stations, sponsored by the International Federation of Catholic Alumni Motion Picture Bureau. A text of 260 words was included in this program. Another 200-word announcement was delivered in the Paramount Public radio broadcast over the Columbia network.

Special stories were sent to all New York dailies, weeklies and monthly publications, as well as trade journals. Lloyd made a special trip to New York for the opening, and all newspaper editors were informed of the exact date and place of his arrival one week in advance. This resulted in scores of valuable stories. Mats of the comedian were mailed to 200 papers, including suburban and foreign language publications in the city and surrounding territory.

Trailer 27 Days in Advance

A lobby display was arranged 27 days in advance of the opening. Ten life-size cut-out figures of Lloyd, taken in various action poses, were located on staircases, in corners and on promenades where theatregoers could not fail to see them. A deluxe trailer was also placed on the screen 27 days in advance.

Simplicity of copy and attractive color scheme featured the outdoor advertising. The largest billboard was a gigantic 96-sheet over the marquee. A duplicate of this was hung over the rear of the Rivoli theatre on Seventh Avenue. The background of the billboard was in brilliant red, shaded with black lettering. The large likeness of Lloyd’s head was done in natural colors.

For the second week of exploitation, the character of the picture was stressed. Through mail advertising, women’s clubs, families and schools were informed of the high grade of the picture as wholesome entertainment.

93 Stores Have Windows

Ninety-three stores of the Florsheim shoe chain tied up in a national project to de-vote window displays to the “Feet First” angle of the picture.

Philco Radio Company devoted about 25 per cent of its advertising space to Lloyd, running a large photograph of him. The same company also provided 1,000 three-sheet posters and distributed them. They resulted in scores of valuable stories. Mats of the comedian were mailed to 200 papers, including suburban and foreign language publications in the city and surrounding territory.

Closeup of the Rialto theatre’s front in New York for Paramount’s “Feet First.” Every door was covered with advertising on the picture in one of the biggest campaigns the Rialto has had in recent months.

Sandwich Venders

In Uniform Exploit Picture in London

When publicity men set out to exploit a picture in England they show all the imaginative enterprise that one finds in American exploitation.

The Dominion theatre in London recently conducted a campaign on First National’s “Sandwich Vender,” with the results portrayed in photographs above. Sandwich venders, 12 of them, were selected carefully, with a view to their military appearance and bearing.

Each of these men was uniformed and given a poster to carry through the streets of the West End. Some of these venders were ex-servicemen and just the type the theatre wanted for its uniforms.

Another stunt was the decorating of a float in aviation fashion. A large truck was arranged so that there was room on its rear platform for a regular airplane. Art work on sheets of canvas and cardboard placed about the plane gave the impression that it was in flames. In the cockpit of the airship the figure of an aviator, in full regalia, was portrayed slumped as if badly injured.
Harold Lloyd Comes to N. Y.—"Feet First"

Paramount's "Feet First," starring Harold Lloyd, was exploited to the "nth degree" when it came to the Rialto in New York City. Below is illustrated the front display, some of the billboards and two of the newspaper ads. Life size cutouts of Lloyd were a feature, 10 of them being used above the marquee, on staircases and at other advantageous points. A gigantic billboard above the marquee was another feature.
St. Louis Parents Have "Sunday Afternoon Off"; Children at Rex

There is no question about the success of children's shows at the Ashland Rex theatre in St. Louis. The special matinee, given each Sunday afternoon, has attained such prominence that Louis Zimmerman, manager, reports he is now averaging 800 and 900 juveniles at the kiddies performances.

The Rex has recently inaugurated publication of a monthly house organ called the Rex Theatre News. In it Manager Zimmerman has a special department called "Kiddies Corner." For a long time the theatre has followed the system of mailing postcards each week giving information on coming attractions. This idea has now outgrown its "short pants," says Zimmerman, and the little postcard has developed into a sizable bulletin.

"Kiddies Corner" for Children

In the "Kiddies Corner," Zimmerman gives interesting facts on his promotion work among the children. Here are some excerpts:

"Approximately 900 kiddies attend the special Kiddie matinee on Sundays at the Ashland Rex. They thrill to the actions of their favorite stars who are shown in Western pictures in addition to the regular show. For 10 cents the kiddies see a three-hour show. Every possible comfort for the kiddies is provided on Sunday afternoons. They do not have to leave the building for their candy, popcorn, etc., as a special candy shop is in operation on Sunday afternoons in the theatre. Kiddies entrusted to our care are kept entertained till their parents call for them. At no time are anything but specially censored programs shown to them. Parents appreciate the "Sunday afternoon off" for themselves as is attested by the kiddies attending the matinee.

He Books Kiddie Shows

"Monday evenings a section of the theatre is set aside for the unfortunate children in our neighborhood. Several orphan asylums bring their youngsters in a body accompanied by their guardians. We are happy to have these children as our guests.

Loop Theatres Give Parking Privileges To Cars in Montreal

Exhibitors in Montreal are making special efforts through the medium of car parking advertisements to show patrons to their theatres. Some offer the parking privileges at a nominal sum while others give it free.

At some loop theatres, a motorist purchasing an admission ticket can have a parking ticket which gives him a "stall" in a nearby parking lot. This privilege is given any time during the day or evening. Many motorists prefer to attend the suburban houses simply because they need not fear getting a "red tag," it has been learned, and for this reason, theatres in the downtown districts are offering special concessions in the way of parking.

In other houses, the patron can purchase a 10-cent parking ticket at the box office when he buys his show admissions. The Tivoli in Montreal is one of the places employing this method.

Another system being widely practiced in Montreal theatres is the offering of special bargain matinees, starting at 10:30 and 11 o'clock in the morning, with an admission charge of 25 cents. The Capitol, Palace, Loew's and the Princess are all doing this, while the Imperial has a 15-cent matinee at 11 a.m. In Toronto, the Imperial, Loew's, Tivoli and Uptown have all adopted the morning show, it is reported.

Newsboys March to Fox

Fifteen hundred Liberty magazine newsboys marched through the loop district of Detroit on their way to the Fox theatre where they were guests at a Saturday morning matinee. A police escort headed the procession.
Meyer Uses Tieups With Miniature Golf And Miniature Cars

Building his exploitation around the fact that Raymond Denny, star of "Those Three French Girls," drives an Austin car, Fred S. Meyer, manager of the Alhambra theatre, Milwaukee, created a profitable tieup with a local Austin dealer.

Four of the miniature cars were used in a parade. Each machine carried a banner approximately six feet long announcing that Denny drove such a car in the film. These automobiles were dispatched through the streets for three days prior to the picture's opening and then every day during its run.

Shortly before the film started its run at the Alhambra, two indoor miniature golf courses opened in the vicinity. Meyer, quick to see the exploitation angle, tied up with them for distribution of 5,000 score cards. On the back of each was copy on "Those Three French Girls."

At the same time, Fifi Dorsay, star of the film, was appearing in person at the Wisconsin house in Milwaukee, and Meyer obtained a letter from her which he had enlarged and placed in the lobby for several days in advance, giving the playing date of the film. Through a tieup, mimeographed copies of this letter were placed in all rooms of a large Milwaukee hotel.

Danziger Prepares Film of Local Club For Cincinnati RKO

Bill Danziger, head of the RKO publicity and advertising department in Cincinnati, has undertaken the production of a local motion picture which promises to have a healthy effect upon the box offices of RKO theatres in that city during the next few weeks.

He has arranged with a local film producing company to make a multi-reel picture of the "Seckaty Hawkins Club," a boys' aviation organization which boasts several thousand members in Cincinnati and surrounding territory.

The Cincinnati Enquirer has also entered the tieup and devotes a half column story daily to progress in the making of the picture. It has also carried several cuts on the subject. Those who know their way around in Cincinnati predict that the RKO theatres will enjoy patronage of gigantic proportions when the home talent film is finally released.

Many Film Stars in Detroit

Theatre patrons in Detroit have been treated to an unusually large number of personal appearances by screen stars during the past few weeks. Among those who have performed on the stage in that city were Misri Green, Fifi D'Orsay, Lillian Roth, John Wayne and Fred Lightner.

High School Holds Football Pep Meetings in Cincinnati Strand

E. D. Yarbrough, who was recently transferred from an RKO house at Fort Wayne, Ind., to the RKO Strand, Cincinnati, Ohio, has kept the theatre's turnstiles from becoming rusty through some clever and profitable tieups.

He recently arranged with the local Woodward high school, one of the largest in the city, to stage a 'pep night' for its football team. Students were given tickets to sell among their friends. More than 1,000 were sold. A small commission was given on each sale. This alone brought many new people into the house.

The football team, accompanied by the school band and hundreds of students paraded the downtown streets on their way to the theatre, and many banners were displayed in the crowd, mentioning that they were on their way to the Strand.

Before the picture was shown, a concert was given by the school band which occupied boxes. Short addresses were made by different members of the faculty. The walls of the theatre were reverberated with the class yells.

Show Rockne Short

A regular program picture was shown, and a Pathe short, one of the Knute Rockne series, was added to give color to the occasion.

Similar tieups are now being arranged with other high schools.

Another effective stunt put over by Yarbrough was in connection with the first installment of the serial, "The Indians Are Coming." It brought not only a lot of business, but a great deal of exceptional publicity.

This tieup was with one of the biggest department stores in the city, which fosters an organization known as "The Schoolmates' Club," having a membership of 35,000 boys in the city and surrounding territory. The store advertised the picture in big display spaces in the daily papers, and also played it up strong in its house organ, which is edited solely for the youthful members.

The first installment of the picture opened on Saturday, and on that morning a special showing was given for the boys, 800 of whom, dressed in Indian suits furnished by the store, marched through the downtown streets enroute to the theatre. The parade was headed by a band, and a large sign that "The Indians Are Coming" was at the same time displaying the name of the theatre prominently.

Manager Yarbrough provided passes for the 800 boys in return for which he received several hundred dollars worth of free advertising, besides bringing into the house countless relatives and friends of the 800 boys, who, of course, paid regular admissions, and who are now potential patrons of the theatre.

You are reading this little ad because the dollar sign caught your eye. It always works.

"The Rockne "Building Theatre Patronage," Barry and Sargent's great book for showmen will catch business for you because it contains the patronage building ideas that always work. 400 pages of practicality (Only $2.20 mailed to your door)

CHALMERS PUBLISHING CO.
316 Fifth Avenue, New York City
**Something Different**

Ads such as these were scattered through the newspapers in Madison, Wis., by the Parkway theatre for First National's "Top Speed." Nothing fancy—just simple effectiveness.

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**A SUMMONS!**

TO EVERYONE IN MADISON

You don't know the limit of "TOP SPEED". Therefore you and each of you are hereby summoned to appear at the Parkway Theatre for seven days, starting Saturday, Oct. 11.

This is in compliance with Section 42 of City Ordinance 184 that prohibits parking without lights, passing red lights and traveling more than 20 miles an hour. Failure to comply with this summons will mean a loss of the most hilarious entertainment you have even seen on the screen.

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**SMILE!**

Show those teeth!
Flash those eyes!
Check that frown!
See Joe E. Brown!

**GIGGLE!**

Get a wiggle on!
It's what you need!
Come on, get happy!
Go see "TOP SPEED!"

**LAUGH!**

Double up with laughter!
If that's what you're after!
See Joe E. Brown!
The comical clown!

**HOWL!**

Until the cows come home!
And that's no bull!
Don't be blue... See Brown!
He's coming soon!

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**A PERSONAL MESSAGE:**

It is the opinion of the management of the Parkway Theatre that the next attraction which starts Saturday is by far the funniest picture we have shown in a long, long time. It is called "TOP SPEED" and has in its cast such able stars as Joe E. Brown, Bernice Claire, Jack Whiting and many others. We saw a preview of it the other day and laughed as we have never laughed before. We are telling you all this because we feel you would like to enjoy a good laugh and get the thrill that this picture gave us. We trust you will get your full share of fun that this picture adds.

PARKWAY MANAGEMENT.

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**Theatregoers Pick Best Love Stories In "Romance" Tieup**

The management of the Crocker theatre, Elgin, Ill., tied up with a newspaper to conduct a "Do You Agree With Garbo?" contest for its promotion campaign on "Romance."

Contestants were invited to write an essay of 50 words giving their opinions of a given list of romantic love stories. This list was purportedly arranged by Greta Garbo, star of the picture. The contestants were to tell why they agreed or disagreed with the list. Those who believed there were other romantic stories from history or mythology which should be on the list were urged to explain why they chose them.

The contest ran in the newspaper three days, closing on the film's opening date. The first 25 winners were given pairs of tickets. The women's page of the paper ran a fashion article and photographs of Miss Garbo.

**10,000 Heralds Distributed By San Antonio Uptown In Short Story Contest**

Theatre patrons became story writers in San Antonio when the manager of the Uptown theatre there organized a story writing contest.

Each contribution was to be on the title of one of the feature pictures which had played at the Uptown in recent months. In order to provide all contestants with the titles, he distributed 10,000 heralds in the neighborhood, carrying names of the pictures.

A prize of $10 in gold was given to the person who selected one of the titles and wrote the best story. The idea proved to be a prizewinner. Contributions came in by the score. One of the San Antonio newspapers assisted by publishing a list of the titles. Later this same paper announced names of the winners.

**Hookup on Candy Kisses Gives Dallas House Good Plug on "Madam Satan"**

When "Madam Satan" played at the Melba theatre, Dallas, Manager Kissingbury tied up with a local candy firm for distribution of its candy kisses.

Each piece of candy bore a tag with the words, "Sweetheart kisses are delicious, but what are Madam Satan's kisses like?" See Cecil B. DeMille's masterpiece, "Madam Satan," at the Melba theatre."

Six thousand of the candy kisses were given away by a nearby Public theatre several days before the picture opened, besides the large number distributed at the Melba.

**Stage Unit Entertains**

A. M. Bowles, northern California manager for Fox West Coast Theatres, negotiated with Fanchon & Marco to have one of its stage units entertain when representatives of steamship lines held their annual dinner at the Palace hotel in San Francisco. The boost which the theatres will get through plug of the travel officials made it worthwhile, Bowles believes.

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**Birthday Passes to Patrons**

The Capitol theatre, Smiths Falls, Ont., presented guest passes to all citizens whose birthdays fell within the week that "Up the River" and "Song of the Flame" were shown there.
How Do You Like These Newspaper Advertisements?

A Few Tunes for Your House Organ

[Use the articles below in whatever form you desire for your house organ. They may be lifted as a whole or in part and reprinted to suit your individual theatre.]

The Buckingham theatre on Chicago's North Side celebrated its second anniversary of talking pictures this month. Charles Ryan, manager, wrote the following editorial in his house organ for the occasion:

To Our Friends and Patrons

The motion picture is 30 years old. Talking pictures were first introduced to audiences in New York on August 6, 1926, and the world immediately proclaimed their success.

The Buckingham, the first residential theatre on the North Side to offer talks to its clientele two years ago, has set aside the week of November 9 to 15 for the special observance of the Second Anniversary of its inaugural of talking pictures.

For this auspicious occasion we have selected the best programs available, which we believe will surpass any entertainment ever given at the Buckingham.

Week of November 9-15 is to be one of good cheer and you are invited to celebrate with us.

We launch our third year with a confidence gained by past performances and with gratitude for the good will that has been tendered us by our patrons, who acknowledge appreciation of our efforts by their patronage, which we hope to continue.

West Coast House Has “Old Time Movie Show,” Bustles, Too

Sidewalk exalts plastered with questions along the line of “Do you remember when?” brought scores of oldtimers to the “Oldtime Movie Show” at the Marion Davies theatre in San Francisco.

Bill Wagnon, manager, had “Borrowed Wives” as the principal attraction but there were oldtime films showing Mary Pickford, Lionel Barrymore, Harry Carew and Henry Walthall in their early screen days.

Questions on the sidewalk billboard, for that would probably be its proper name, inquired of passersby whether they remembered when beer sold for a nickel. Only the sketch of a foaming schooner was shown in place of the word “beer.” Similarly, pedestrians were greeted with the question “Do you remember when bustles were popular and nickelodeons were in vogue?”

At the foot of the billboard was an announcement of the “Oldtime Movie Show,” telling that all the above-mentioned styles and customs of the past would be pictured on the screen.

Shreveport Saenger Cuts Prices to 15 and 25 Cents

The Saenger theatre in Shreveport, La., is inaugurating a price change, Fred Ford, manager, asserts.

New prices include a drop down to 15 cents for morning matinees. This price holds for adults from 10 a.m. until 1 p.m. After 1 p.m. the price remains 25 cents until closing time. There will be an exception on Sundays when the price stands at 25 cents all day.

Airplane Scatters Throwaways Over City for “Rain or Shine”

John Schoeppel, manager of the Midwest theatre, Oklahoma City, turned “air-minded” for his exploitation of “Rain or Shine” and engaged an airplane to circle the city at low altitude. Throwaways were scattered broadcast by the plane with copy “See ‘Rain or Shine’ and Joe Cook at the Midwest.”

A local studio made motion pictures of local events, including a scene in which the airplane was shown delivering the “Rain or Shine” film roll to the Midwest theatre. This picture was made several days in advance and necessarily could not show the real “Rain or Shine” film, for it had not yet arrived. But it was easy enough to use an imitation shipping case, similar to the one for the film and print it on the outside with the letters “Rain or Shine.”

When the film actually did arrive, it was brought to the theatre by airplane.

Tieup with a beverage company resulted in a special label being wrapped around each bottle. Copy on it said: “Drink with Joe Cook in ‘Rain or Shine’ at the Midwest.”

Schoeppel also obtained several thousand sample bars of soap, wrapped in attractive advertising paper with the words “Use our soap rain or shine and see Joe Cook in ‘Rain or Shine’ at the Midwest.”

Another tieup was effected with a local newspaper on a “Humorad” contest. Readers were asked to submit their contribution, which was to be an ad that was both effective and humorous. Each was to be on the subject of Joe Cook in “Rain or Shine.” Prizes ranged from $5 down to theatre tickets. In all, 100 prices were given.

Denver House Gives $50 in Prizes for Collegiate Cars

In “Good News” Contest

Fifty dollars in prizes was given by the Denver theatre in Denver for the most collegiate-appearing cars in connection with exploitation on “Good News.”

Contestants were requested to paint their machines over with smart cracks. The cars were all parked in front of the theatre, where judges selected winners. First prize was $25. Five other awards of $5 each were given.

After the winners were declared, a parade was arranged, and thereafter, daily, the winner of first place was used for a street ballyhoo during the run of the picture.

The contest was carried out through tieup with a newspaper.

800 Members of Old People’s Club See “Florodora Girl”

W. C. Bishop, manager of the Regent theatre, Battle Creek, Mich., negotiated a hookup with a local paper for publicity on “The Florodora Girl.”

The newspaper, in turn, tied up with the Three-Quarter Century Club, which has headquarters in Battle Creek and is composed of persons 75 years of age or over. Its membership in Battle Creek alone exceeds 800.

Through the tieup, all members of the club attended the Regent as guests of the paper and theatre. The stunt proved an exceptionally good one for “The Florodora Girl” and served to bring hundreds of others who were relatives of the guests.

A Horse for “Big Boy”

That the horse has not outlived his usefulness in this machine age is apparent by the opinion of the RKO publicity department in Cincinnati. During the engagement of Al Jolson’s “Big Boy” at the Albee theatre, a colored jockey rode a snow-white horse through the principal streets. Advertising banners on the animal attracted the desired attention.

This decorative scheme required 18,000 small pennants. Combined with lighting effects arranged by Frank Murphy it made a spectacular sight on Warner’s Hollywood theatre in Los Angeles. The occasion was the second anniversary of the theatre.
The SHORT FEATURE

New Device Combines Talking Pictures, Radio, and Phonograph

Short subjects of an educational nature have attracted increasing attention and prominence in the last decade for use in the schools. More recently, largely in the past year, devices have been experimented with for showing both educational and purely entertainment pictures in the homes, as well as in schools and laboratories.

To meet the demand for home motion pictures, the Bell & Howell Company of Chicago has announced completion of a combination instrument, the Filmophone-Radio, which will be on the market December 15. This machine includes not only a projector and sound device, but radio as well. In addition, there is also the phonograph, which comes as a necessary part of the talking picture equipment.

Housed in Compact Cabinet

The apparatus is all housed in one compact cabinet. A demonstration of its various functions was given this week before newspaper reporters and writers for trade journals in Bell & Howell projection room in Chicago. In all, four short features were shown, with pleasing results, both in sound and projection.

The projecting is done with a regular Bell & Howell Filmo projector, which is removed from its compartment in the cabinet and may be set on any table. Film is the usual 16 mm. width, while the sound may be either on disc or on film. The speaker may be situated wherever the audience desires it.

A Howard chassis is used for the radio feature. The phonograph motor is so arranged that the turntable can be operated at either the standard speed for ordinary records or thirty-three and a third revolutions for sound records.

Flexibility a Strong Feature

An interesting point noted in the demonstration was the flexibility of the combination picture-phonograph combination. The film can, naturally, be shown with or without sound. Then again, pictures may be screened with phonographic or radio musical accompaniments, not synchronized.

The Bell & Howell engineers believe they have solved the principal problem involved in such combination machines in their new device, namely the balancing of the projector with other units. The radio-phonograph apparatus is not new, however.

Short subjects, both educational and purely entertaining, are now being produced in large numbers, giving rise to the belief that talking pictures will continue to grow in popularity for use in the homes and in the schools.

Old Mill Forms New Children's Club to Exploit Serial Film

A method of exploiting serial films that has excellent possibilities for almost any exhibitor was used by the Old Mill theatre, Dallas, for "The Indians Are Coming."

The management organized a ""The Indians Are Coming Club,"" which was open to all children. Membership cards were given which were to be punched each week at the door. At the end of the twelfth episode of the film a grand prize is to be given. All juveniles who hold a card with 12 punches will be eligible for it.

The stunt used to start off the exploitation on this project was one arranged through tieup with a local dealer in used tires. The theatre carried advertisements to the effect that every child carrying a used tire would be admitted to the show. When all had been admitted, there was a lobby full of old tires, which were sold to the dealer in the tie-up.

 Paramount Is New Name for House

Baton Rouge — The Paramount theatre is the new name for the Publix house formerly known as the Columbia. The change was made because Paramount films are given preference in the Publix house.

Road Building Films Released

Road construction is described in a new series of pictures released by the Bureau of Public Roads, U.S. Department of Agriculture. The series is intended mainly for the use of highway engineers, road builders, engineering students and others engaged in similar lines. All the modern methods are illustrated. The films are one and two reels in length.

U. S. Poultry Film Ready

The Bureau of Agricultural Economics of the U.S. Department of Agriculture has issued a new motion picture called "Cooperative Marketing—Eggs and Poultry." The film illustrates how cooperatives purchase and prepare feed and market their products.
Twin Organs Hold Stage at Marbro

Dual Consoles
Add Variety to Sing Program

Edna and Preston Sellers Featured
In Attraction Formerly Used
At Chicago Theatre

With the removal of stage shows from the Marbro theatre, a Balaban & Katz house, a few weeks ago, the old Chicago theatre policy of two organs was put into effect after searching for a musical attraction.Billing them as Chicago’s Foremost Organists, Edna and Preston Sellers took command of the two consoles with less than a day’s rehearsal and opened comparatively cold. The installation of the second console was completed only one hour before the time scheduled for opening. Since then, the “trial” period is over, and they are regularly featured each week in this attraction which is proving very popular.

The usual program of twin organs, as they are presented in New York, is in the manner of a popular song concert. However, in the instance of the Marbro, where the twin organ idea substitutes for the discontinued stage presentation, continuity and novelty is incorporated by means of the microphone and attractive slide announcements.

The reaction of the audience to this type of entertainment is decidedly favorable, as is attested by the manner in which it responds vocally to the various numbers played. To further the illusion of “twice as much music as before,” a double concert is sometimes given, such as Edna playing popular tunes while Preston may ramble around in the classics. Occasionally a vocal soloist is included in the program, which gives the audience something different and goes over very well. Joseph Griffin has appeared in this capacity, as well as Charles Crafts, and others of note are scheduled to appear in this manner.

The program for last week was built around the celebration of Armistice day, and the combination of the two instruments made most effective the songs played in commemoration of this event. Manager Geissman is wholly enthusiastic about the new policy, and the Balaban & Katz executives are well pleased with the drawing power of the new unit, it might be said “the new sound policy.”

MUSIC AND TALENT

"Tickled Pink"

STAGE SHOWS

Baltimore Loew’s Century
Week Ending November 8

Loew’s Century, Baltimore, resumed its policy of stage attractions November 3, with the Loew-Capitol theatres in New York, state. "Plastics," stage band directed by Arthur Knut, under the supervision of Louis K. Sydney. This new, all female band, showing a huge bon-bon box closed and backed music coming from within, with yellow flimsy drapes and the Chester Hale girls in full pink and green gowns lined up in front and up sides in tableau pose. As the band opened Century stage band was revealed and they played the girls out in routine steps and formations, on aperion of the stage. The band was led by Herbert Bens.

Allen Rogers, master of ceremonies came on and after the girls left introduced June Worth, who came on dressed in close fitting black velvet costume without tights and went into her acrobatic dance steps. Following that Rogers sang "I Love You, I Do," and "The Song of a Pool," accompanied by the band. After that the Chester Hale girls were introduced by him by a joke about Hoover putting all hands to work so the girls would now do a hand drill.

Girls on in green lights and green and yellow blouses with black silk gloves and after some routine steps sat on benches they carried and did knapsack, shoulder, leg hand tapping dance with hands and arms.

Then followed Jans and Whales formerly with Ziegfeld and Valettes. In straight comic chatter, as they played and dance steps, all comedy with third man entering for some of the work, winding up with the "Crazy-As-a-Cooch-Na-Gooch-Go-Go" song and dance. After this the Chester Hale girls came on again in full yellow gowns parted to show bare legs with high feather head pieces, did routine and then posed on each side of stage so the Banno Japs, acrobatic troup, of 6 in company, could have the stage for their acrobatic work. They were dressed in white knickers with white jerseys trimmed with blue collars. Tableau with band and organ finished the act, with center drop being lowered holding artistically draped show girl.

Chicago Oriental
Week Ending November 14

Welcome back, Benny! That’s what every audience that attended the opening week of this versatile master of ceremonies at this theatre has said by their continued and upvoious applause. We hardly need mention that the last name of the performer in question is Merri, but there is no question whatsoever as to his ability, and it was with great deal of pleasure that he again witnessed his gyrations upon the stage in one of the best stage shows, as it seemed to us, put on at the Oriental in some time.

The opening number (the production was entitled “Rare Bites”) showed the Lombart Ballet, attired in old robes, standing in some sort of tumble down stage, and after doing a brief eccentric dance, they gather together in a circle, and presto! We have Benny smiling out at us. He calls some of the members of his orchestra down, and after “striking up the band” with “brass” they get together and do a clever little tap dance that was taught them, no doubt, by Benny. This drew plenty of applause.

(Continued on page 60, column 2)
Hello everybody—I made a short business trip to Philadelphia one day over the weekend and had the pleasure of seeing Jimmy Clark, manager of M. Witmark & Sons, Sammy McElhinny, manager of Shapiro, Bernstein, and Carl Zeller, manager of Robbins. All three of the boys are doing well and sure are hustlers. That wasn’t all I did in the City of Brotherly Love, oh—I dropped in to see Milton Slosser, the Earle’s new organist, and believe me, it is satisfying to meet a regular fellow like him. I am sure sorry I can’t say as much for another organist who is playing this town. . . .

The last time I was in Philly, I was so high-hatted that this time I thought it would be better not to get insulted again. Some of these fellows is going to need newspaper and music men and then it’s going to be just too bad . . . . And that goes for other (very in their own minds) important people . . . . Getting back to Slosser though, yes and I, Mr. Mills and David H. Ross (the new musical conductor at the Earle), they are the kind of fellows that make visits worth while. On the way back to dear old Broadway, I stopped in at Asbury Park to see how G. Howard Scott (better known as Scotty) was getting along there and the large and impressive Civic Auditorium where he is giving daily and nightly concerts. Scotty is doing fine and is helping, not only in getting his own name known but is doing his share in helping to impress the visitors that Asbury Park is a great resort . . . . The greatest single plug ever enjoyed by one song is that of the recent release and single release in over three hundred theatres throughout the country of “Check and Double Check” the new Amos ‘n Andy picture. The simultaneous showing to millions of people at one time is a plug that is not paralleled in the musical world. “Three Little Words” the song in question, has already shown the effects of this tremendous plug by its performance in sales throughout the country. The Kalmar and Harry Ruby wrote this number and it is published by Harmony, Inc. That’ll be building Wills Rockwell now, “cause he is one enthusiastic fellow when things are rolling along smoothly . . . . The guffaw, Hey! Howard Grode over at the Times Square Golf School must have a touchy time with his golf, because he’s written a straight song for Donaldson, Douglas & Gumble called, “Tryin’ to Get You Off My Mind.” . . . Funny though, it hasn’t a word of golf in it. It’s all about a girl and love. His other song (published by the same firm) is “Love’s Melody.” It sure does make you wonder, because there’s a most of love, but well give him the benefit of the doubt because maybe he’s thinking of that charming wife of his whom he writes the love songs for—Mr. Imogene. Fred Kinsey, well-known organist, has the distinction of being the first player to ever have written a song. Last week he played the organ (even though only half the pipes were in and the console was way back-stage) at the Robert Martha Theatre and at the end of the week also opened at the new Victory Theatre in Bay Ridge, West, out on Long Island. The first thing one notices when they enter Harry Blair’s office at Shapiro, Bernstein’s is the 21 or so sheets of music that he has hanging on the wall (all saying such nice things about him, too). That sure speaks volumes for his popularity among the boys . . . . Just heard that Bobbe Arnst, Lillian Sisters & Louise Lyons & Lorraine and Arthur Brown were all on the bill at the golf premiere at Jacques Rinaldo’s new “creation of modern art” in Boston. . . . But, back to our story, Mr. Brown, this one an organist who has been hibernating in the snowbanks of Vermont for the past three years has just sold little of “NYC” a visit. Amid a blaze of trumpets he made his way down that dusty famous (or dirty) street called Broadway. . . . He is getting himself a brand new reed organite, so he can do justice to the inaugural program of the new and Theatre in Burlington, Vt, which he is to open on November 26 . . . .

Witmark Song’s Romantic Origin; Unknown ‘Till

“Daughter of the Latin Quarter;” by Joseph Alexandre, a hitherto unknown composer, has been imported from Europe by M. Witmark and Sons, and given American treatment by Al Dubin and Joe Burke.

One of the representatives of F. Feldman and Company, which represents Witmark in Europe, heard the song in the streets of the Latin Quarter while do Montmartrist while on a business trip for his firm. Hearing it played several times, he searched for and finally found the writer, who has been mentioned above. Alexandre, it was further disclosed, was a Latin quarter artist who had not herebefore a written music. He was responsible for both the lyrics and the melody.

The popularity of the song may no doubt be due to the European origin and the American lyrics given it by Dubin and Burke, as well as its adaptability to a variety of treatment.

In Personal Appearances At Warner Bros. Houses

Walter Meyers, in charge of booking acts for Warner Brothers houses, announces that the following entertainers will make personal appearances in Philadelphia and Washington.


November 22: Frank Richardson, at Earle Thea-
"You Can't Go Wrong With Any Feist Song"

I'LL BE BLUE JUST THINKING OF YOU

SWEETHEART OF MY STUDENT DAYS

UKULELE MOON

DOWN THE RIVER OF GOLDEN DREAMS

I'LL STILL BELONG TO YOU

(from "Whooppee")

WHAT'S THE USE

MY LOVE FOR YOU

THE SONG OF THE NAVY

YOU'RE ONE IN A MILLION TO ME

IF I HAD A GIRL LIKE YOU

IT HAPPENED IN MONTEREY

AROUND THE CORNER

WHISTLING THE BLUES AWAY

(From "Half Shot At Sunrise")

San Francisco Fox

Week Ending November 13

This week's musical and stage offering calls for a flock of cheers and a rousing salute. In honor of Armistice Day, Walter Rooner and his musicians offer "Doughboys," a musical panorama of the A. E. F., with the entire University of California Glee Club rendering yemen's assistance, and then there is the "Doll Poppies Idea" of Fanchon and Marco to lend life and color.

The opening scene with a rousing chorus of drum and a thrilling reminder of the arrival of peace twelve years ago, followed by favorite melodies of the war period. Moving pictures of actual battle scenes are shown on the huge screen of the Fox, followed by the Glee Club in khaki, marching as its members on. The finale is marked by a grand musicalizing of instruments and the Glee Club in semidarkness stepping to the strains of "Marching Home." The orchestra is in khaki and the elevated pit is used to simulate the trenches, adding to the effect.

The "Doll Poppies Idea" opens with a garden scene and Bobe Sherman singing from a bough swing. Girls in old-time costumes and white feather oaks offer a

Paul Ash Says:

"He is an 'Art Master of Ceremonies'"

New Featured at the

MINNESOTA THEATRE, Minneapolis

STAGE SHOWS

(Continued from page 58, column 3)

and the boys in the orchestra evidently got a great kick out of doing it.

Julia Curtis was then announced, and the aid of two "orchestrators," she put on a delightful act of ventriloquism, the two bandmen acting as the dummies. (They were pretty clever dummies.) She gave a few imitations, among them being one of Mae West, and the other Texas Guinan, and she was well received.

The most outstanding extra act was the Eight Allisons, a Bureau of Buffalo troupe that started everybody and made them wonder how the human body could be so agile. It would be impossible to describe their antics, but they certainly are entertainers supreme, and they work with the utmost ease. One of them did a double somersault from the floor to the floor, and you can well believe that the audience held their breath. Incidentally, the tumblers were introduced by the beetle, who did a dainty dance, the team appearing at its height.

Then Benny went through some of his stuff. There doesn't seem to be anything that he can't do. He should have a "Stump Me" week. After juggling clubs, balls, bats and cones and a few other things, he sang "I Still Got a Thrill Just Thinking of You," which is just one more accomplishment. He's the sort of a chap you could imagine flying an airplane without ever having been up in one before.

The production number was very effective, the ballet being attired in half and half costumes, and doing a pretty routine to the "Wedding of the Painted Doll." They received considerable applause when they finished, and if time had been more plentiful, they would have undoubtedly gone through it again.

George Givot was well received, pulling some of his old gags with success, and a good many new ones. Sang several comic songs, wore his full pants something like 46-inch bottoms, and the finale consisted of the ballet and Givot doing a pleasant dance, during which the Allisons and Julia Curtis made their appearance for a final bow.

PARAMOUNT-PUBLIX SAYS:

LOU BRESEE

CONDUCTS OVERTURES THAT ARE, OUTSTANDING and

Leo Feist, Inc.

56 Cooper Square
New York, N. Y.

Before the Mike

By BOBBY MELLIN

When the blackface comedy team, Ames 'n Andy, changed their broadcast period from 10 p.m., to 11 p.m., KYW found it impossible to accommodate the new work feature on account of conflicting schedules. They had to go off the air at an earlier hour. So the broadcast periods of the early afternoon were opened up, and KYW decided what to do with the extra fifteen minutes. "Let's give it to Wayne King," they said in chorus. This is the finest program of its kind. Wayne King

Wayne King

Steve Forster, famous Pure Oil orchestra over a nation-wide hook-up, Wayne is featured over the NBC "blue network" sustaining program from coast-to-coast every Friday evening.

Where's the Artiste Bureau, under the direction of Leon Bloom, presents that "in-your-face" entertainment means for hosts and honorees in Chicago and its vicinity. Each Saturday evening, Mr. Bloom presents an Artiste Bureau program, introducing entertainers of all kinds, including vocal and instrumental soloists, orchestra combinations and novelty acts of all kinds to appear under Mr. Bloom's direction, at private functions. Part of his success in planning entertainment, Mr. Bloom attributes to his many years in concert work, and building radio programs.

Harry Kegen, popular leader of the Yeast-Flour orchestra, was discussing the instruments in his band. "That's a take over there, isn't it," his friend asked, "but what's an oboe?" "Well," said Harry, "according to Gus Kahn an oboe is a tramp who won't work, but I'll tell you what it really is. An oboe is an ill wind that nobody blows good!"

Christmas eve will have a double significance for friends and listeners of WENK, for it will be the occasion of this remarkable performance of the Wiener Minstrel show, founded, written and directed by Mr. Bloom. Christmas Eve is set to make this week's one-night stand a noteworthy event in honest-to-goodness old time minstrelsy. The story of Wiener Minstrelsy is the true story of radio and American life. The original cast consisted only of oboes and two other performers, but the humble beginning proved an instantaneous success, and Morgan Eastman, quick to sense the possibilities of this feature added a twenty-five piece band and two end men to the troupe. Gene Block is in charge of work with and the present Wiener Marchion Minstrel is the result of his labors.

Barney Richards, brings to the radio world, through the medium of his renowned orchestra, music that minutes in a life degree the speed and flash of jazz and the depth and color of the modern classic. Barney's deep and alluring voice, announcing the dance tunes played by his band, is now heard from the Upstate Village Cafe to the band over station WMAQ.

Maurie Sherman, conductor of the Beachview Garden orchestra, is a dyed-in-the-wool fighting band and a firm believer that Tuffy Griffin is our next heavy-weight champion. Take a tip from one who knows and don't differ with Maurie as to his opinion, for if you make that mistake, Maurie is Hable to forget what songs you are plugging and what firm you represent. All kidding, folks. Sherman's a great guy and here's hoping that Tuffy may get to be champion, providing of course he leaves his "bake" at home. She also hopes to take a little kiddering better than Tuffy can take on the chin.

Katz and His Kittens have gone into the Holly- wood Restaurant, N. Y. C.-Norman Fries, popular radio announcer has gone back to WMCA—Harold Lee, "outcast" of the music business, has decided to take a flyer and go into the publishable end of the music business. This end of the business may be his finish.
STAGE SHOWS

(Continued from preceding page, column 3)

nounced that the Gandy-Hale Gingerbread Ballet was
forthcoming and these dancing girls displayed some
spicy steps and rare talent.

Rome and Gault, billed as "The Short and Tall of
It," were the last hot act on the program.

These laughmakers played around and showed with
some comic dances and chatter and other harmless
talk. Their nonsense and funny express with a flute
drew quite a lot of laughs from the natives.

Detroit Fox
Week Ending November 6

There is one very high point, and one exceedingly
low point in this week's F & M Idas in Blue. The
high point is the planoforie displayed by Sam Jack
Kaufman, whose rendition of "The St. Louis Blues"
is enough to stop any show. The popular master
of the orchestra has pulled out all the stops and
now and then his names the program.

He also does a pretty good job of the act in this
manner, while in the background the girls are
standing on radio towers.

Dick announces "Two Kentuckians from Buffalo,""whereupon
two blackface boys dressed in checked suits come
out and do some mighty neat tap dancing. They
then enter the boys come out and do some
whirlwind tumbling. And for the final bow the
audience was surprised to find four of the boys on
the stage instead of the two who they thought
had been doing all the work. The offering is short
but very fast and effective.

The show is awaited by the nation—from Radio Picture

CHECK & DOUBLE CHECK
featuring Amos 'n Andy

The Outstanding Song Hit—

LOS ANGELES

SHO' SHO'

THREE LITTLE WORDS

an outstanding, emphatic hit.

Louise M. Roesch
ORGANIST

Now at the
RKO

Cameo Theatre

New York City
ORGAN SOLOS

JOHN HAMMOND (Staten Island, N. Y., St. George) was one of the best organists last week that this reviewer has heard. It was called "And They Call It Love." Mr. Hammond's really neat and showmanship added to very clever comedy gags on the screen between each song made this solo extremely interesting. Opening with "Sweetheart of All My Dreams," Hammond turned toward the audience and in a very pleasant manner talked about the special version choruses of the "Prisoner's Song," the piano and the infectious smile, or rather chuckle, of Hammond had the audience in a very pleasant mood. The regular choruses which were lustily sung by the audience were: "By All the Stars Above You," "Loving You the Way I Do," "Moonlight on the Colorado," and "Blue Bird Was Caught in the Rain." Mr. Hammond's very fine organ playing plus great showmanship, have made him very popular in the short time he has been here.

LEONARD SMITH (Avalon Chicago) offered another of his piano organ solos and called it "Piano-O-Rama." It opened with incidental slides, tendng to show which was the more popular, the piano or organ. Both Helen Smith playing "Little White Lies" at the baby grand in the center of the pit. Leonard then offered "I'm Confessin'" with the organ. "Just a Little Closer" by the piano and organ "Go Home and Tell Your Mother." Then followed a novelty song and while "Love Song" that the audience enjoyed closing with "Swingin' in a Hammock" with both organ and piano. The solo was very pleasing and the audience overflowed their approval in the way of applause. An organist that some time or another Leonard's solos with me remarked that he played perfectly and believe me that's a compliment coming from a brother organist. All Leonard's solos are well conceived and executed as for Mrs. Smith's playing, well it's perfect.

EARL ESTES (Chicago Gateway) solo was called "There's a Reason" for everything including the audience being there. The numbers he used were: "I'll Be Blue Just Thinking of You," "My Blue Heaven Was Beautiful," "Somewhere in Old Wyoming," for comedy he inserted a tongue twister and closed with "Anchors Away," He should have taken an encore with more chore, but I suppose they were pressed for time, but the audience still applauded and would have liked more.

G. HOWARD SCOTT (Asbury Park, N. J.), Civic Auditorium, Asbury Park, was at one hour and a half organ concert of popular and classical numbers two times last week, all were taken off of concerts and conventions run by the city of Asbury Park. The concert here with reported was of Thursday, November 6th, opening with his usual number "Seven Stars Above You," Mr. Scott followed this with the "Overture Composers," the "Beethoven" by Sanborn and Dutil, "In My Heart," "Ave Maria," "My Stars Above You," "Love's Melody," selections from "Pompeiiant Girl," "Liebestod" from Tristan Und Isolde, "Ave Maria," "Mornin' Muscak," "Beyond the Blue Horizon," "F-instanza," "Good Event" and "Rhapsody In Blue." This was a small but very appreciative audience. Mr. Scott also broadcast twice a week over radio station.

"IT'S A LONELY OLD TOWN WHEN YOU'RE NOT AT HOME" (Berlin, Inc.)—Bea Barteo. The original master of ceremonies is featuring this tune these days. It is a real hit and the possibilities of becoming a well known are very likely for this number. By Harry Tobias and Chas. Kean.

"SING SONG GELI"—(Red Star Music Co.)—A Chinese comedy song that is written up great. We can stand a song of this type right now as it's the first in a long while. Words by Joseph McCarthy, music by James F. Hanley.

"THIS SIDE OF PARADISE"—(Robbins Music Corp.)—A beautiful little ballad that should be a great song. The melody written as a waltz is very pretty and this song should sell. Words by Billy Rose, music by Lee David.

"THREE LITTLE WORDS"—(Harmas, Inc.)—The feature song of the big pictures of the year. CHECK & DOUBLE CHECK, featuring America's biggest radio names, AMOS & ANDY. The picture will play every big and little town in the country, so it looks like this song will enjoy a wide sale. Words and music by Bert Kalmar and Harry Ruby.

"IN A WINDOW IN A HOUSE IN CAROLINE"—(Davis, Cotts & Engle)—A beautiful thought in this title. Old songs always give an appeal to the public even for those of us who have never seen South. Written by Mr. Billy Pritch and Otto Motzam.

"MY MISSOURI HOME"—(Donah Moon, Douglass & Gamble).—It's been some time since we've had a song written by Mr. Billy Pritch and Otto Motzam. This one might develop, as it was written and is being featured by that great radio artist. Little Jack Little.

BROAD AV. WEEK ENDING NOVEMBER 8

No. 1
"In Your Arms and a Little More"—(Donaldson, Douglas & Gamble).

No. 2
"Quiet, Quiet, Youth"—(Donaldson, Douglas & Gamble).

No. 3
"Sweetheart for All Those Men"—(Donaldson, Douglas & Gamble).

No. 4
"Beaumonts"—(Donaldson, Douglas & Gamble).

No. 5
"I'll Never Find Another You"—(Famous).

No. 6
"When the Organ Played at Twilight"—(Majestic).

No. 7
"Where Do You Go to My Sweetheart"—(Famous).

No. 8
"Over There"—(Famous).

No. 9
"Just a Little Closer"—(Majestic).

No. 10
"I'm Not with You"—(Famous).

No. 11
"I'll Be True"—(Famous).

No. 12
"I'll Never Be True Again"—(Famous).

No. 13
"The Boy Friend"—(Famous).

No. 14
"I'll Never Be True Again"—(Famous).

No. 15
"Beaumonts"—(Famous).

No. 16
"I'm Not with You"—(Famous).

No. 17
"I'm Not with You"—(Famous).

No. 18
"The Boy Friend"—(Famous).

No. 19
"I'll Never Be True Again"—(Famous).

No. 20
"I'll Never Be True Again"—(Famous).

W.C.A.P. This house is run free by the city of Asbury Park and on most occasions the entire five thousand seats are packed with lovers of good music.

ARLO HULTS (New York Chester) offered another of his popular "switlik" organ solos last week in which he not only entertained his audience with some very well played numbers but also pleased with a clever burlesque on the old-time wild west motion picture. Hults depleted the chase of Cowboy Jim after his sweetheart Rose, who had been carried away by Indians with some of the most clever and fitting music and a convincing story, which he told in a manner that had the audience visualizing the entire action. Hults opened the solo with a verse and chorus of "Since They've All Playing Miniature Golf" and then crotled off many requests for "Miss Waltz" which he would play in "Crawford" style. He did play this number with such a slight variation of the "Crawford" style that if one had heard it before and not seen Hults play it, they would really think Crawford himself had played it. The few in the house who have heard Mr. Crawford play, did appreciate Hults' efforts but the majority seemingly had not, because he did not get the response on this number that he so richly deserved. Following and closing this with the above mentioned wild-west novelty (which this audience understood better) Hults received an appreciative reception.

ORGANISTS

A Novell Idea

In a Novel Solo

A Study in Phinology

On Rental or For Sale

ORGANISTS

A Novell Idea

In a Novel Solo

A Study in Phinology

On Rental or For Sale

WRITE — CALL — WIRE

For Your Free Cue Sheets

MILTON KAE

KAE STUDIOS

125 West 45th Street

New York City
THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Jaysee, Dyer Means You!
COULD NOT GET ALONG WITHOUT the Herald-World, Tell J. C. Jenkins to call and see me—Very truly yours—W. E. Dyer, Sun theatre, Gretna, Neb.

Photography Poor, He Says
IT SEEMS THAT EACH TIME I WRITE in your journal I have something to “beef” about, but I have noticed in the past our role in photography of many current releases. In silent production the sole entertainment factor lay in the picture. In the present day it shares this honor with sound, and by the looks of some releases the producers are trying to jam it all into sound. Fortunately, however, we now enjoy the privilege of working on two of the same patterns, namely, “Swing High” and “Night Work.” The photography on these subjects is good in the case called Delphi, outdoor as well as indoor scenes bore that smutty effect of an over-time negative. Now, we are not using all of our Dou Caza or George Vandersby, as we have received many good prints from them. Now in each case these features were followed by an MGM production, and what an amazing contrast they revealed.

In our case we are using 50 amts on straight arc with 16 foot picture, through a perfectly lined optical system. If given a good chance we project a clear, clean-cut, well illuminated picture, but with poor photography—uh!

Hoping producers will soon learn that their product must be perfect in picture as well as sound.—Lester Bost, Projectionist, Rivoli theatre, West Bend, Wis.

Mayor and Editor Appreciative
I RECEIVED YOUR BEAUTIFUL Award of Merit sent me as a mark of honor for the high quality of my sound reproduction in the North Newton theatre.

Having a small theatre I want to say I am agreeably surprised in being awarded your honor.

I have shown the plaque to the mayor of the city and to the editor of the newspaper and they are loud in their praise and appreciation of it.

I will always strive to give my patrons a high quality of sound reproduction.

Thanking you for your consideration in conferring this great honor on the North Newton, although in doing so son, North Newton theatre, Newton, No. Car.

“Good News” Good
HERE ARE SOME REPORTS I THOUGHT you might run in a coming issue of the Herald-World. I have just read about a wonderful feature (MGM), with Bessie Love, Cliff Edwards and Gus Shy, with Lola Lane and that dancing fool, Dorothy McNulty, as the box office. Naturally, I have the pleasure of knowing the men and women who make the comedians, is immense in this picture. This girl has got it when it comes to a role like this one, and Cliff Edwards and Gus Shy make a wonderful team together. Cliff Edwards is about as popular with our audiences as some of the big stars, and a whole lot better than some. He can always be depended on to get the laughs. We consider Swing High a picture much overrated by the critics. In the first place, the prints we got did not reproduce good, and we have Western Electric films in the theatre and can get it on this, there is no use to try. “Swing High” had a lot of ballyhoo, but it did not deserve it, and we considered it just an ordinary picture, and so did the audience.

Rogue Song (MGM) is all-color, and the sooner they get away from it in it’s present state of fuzziness, the better. In the first place, it takes too much light, and some of the runs are burning the prints up and warping them, a bad condition for the exhibitor who has the later runs. Color is hard on the eyes, especially when it is unstable on the screen, and this is the case when a print has had too much light. The reaction of this condition is making the audience dislike color, and some say that it makes their head ache. This happened on “The Rogue Song” on all three runs. However, on “Good News” there is a reel of color that is a bit smutty color should be. It is sharp and clear. But I suppose we got the print before some run that had not yet had the chance of being shown on the screen, Columbia theatre, Columbia City, Ind.

Store Displays Plaque
I HAVE BEEN QUITE A WHILE IN making a report on the beautiful plaque as the Award of Merit, and I want you to know that I appreciate having such a beautiful piece of work to display to the public. I made a display of same in the window of the theatre, and I think everybody here has seen it and came to the theatre to see if it was so and went away satisfied that it was just that way.

It sure makes an exhibitor feel good when he can please the public, as you know that is hard to do no matter how hard we work. Let me thank you again for the plaque.—G. A. Duncan, Lyric theatre, Carlisle, Ky.

Audience Cheers Plaque
OUR AWARD OF MERIT PLAQUE WAS formally presented to the theatre last Saturday evening and the audience was generous in its cheers of appreciation and shares with us our pride in possessing this mark of distinction.

Personal greetings of congratulations are much in evidence from our friends and one patron even accused us of having installed most perfect sound equipment—but we hadn’t. Maybe our operator was just a little more on his toes.

Again we thank you for this reward.—C. D. Hoon, Star theatre, Sioux Rapids, Iowa.

From Mitchell of the Dixie
HERE ARE SOME REPORTS ON PICTURES. The Trespasser (UA)—Late in running; this one. It’s good but the recording on disc is terrible. If you have disc equipment, better lay off this one. Prince of Diamonds (Col) is just a fair program show, with a little action in the last reel. Not much. Lay off Lady of Scandal (MGM). It failed to please. Has a good star, who draws them in, the picturing all outstanding.—A. Mitchell, Dixie theatre, Russellville, Ky.

Prominent in Lobby
WE ENCLOSE NEWSPAPER CLIPPING from the Delphos Republican of the presentation of the Plaque you sent us. It was placed in a prominent place in our lobby and point to it with pride.—Eli Mullinax, Auditorium theatre, Delphos, Kan.

Opinions from Yancey
HERE ARE SOME REPORTS ON PICTURES played recently. The Big House (MGM), very good. Did Under-Tow (U), nothing to rave over. The Flora- dora Girl (MGM), very good picture of the historical type. Helen’s Heroes (U), rotten— and worse than rotten. Children of Pleasure (MGM), very poor. Some of the pictures are so sure has slipped. The Other Tomorrow (F.N.), just fair, nothing to rave over. Our Blushing Brides (MGM)—Oh boy, how they turned out to this one! Went 75 per cent over anything played. Not such a hot picture, though. In the Next Room (F.N.), not much and no business. The Careless Age (F.N.), a fair one. Did very good at box office. Strictly Modern (F.N.), very good. Laughing Hyena (F.N.), plenty of business and it pleased. Notorious Affair (F.N.), just a fair show. Broadway Hoofer (Col), mighty nice show and is doing a nice business. Playing Around (F.N.), very good, with good recording on disc. Lady of Scandal (MGM), nothing much. Senior Americans (U), only part-talking, and lousy at that. Would have been better silent. Of all the noise and lousy recording this talkie stands first. New Bus (MGM), did good business at the box office, but is no picture at all.—Robert K. Yancy, Paradise theatre, Mansfield, Mo.

Plays in “Bittersweet”
(Special to the Herald-World)
NEW YORK, Nov. 13.—Evelyn Laye, English musical comedy actress, has returned to London to play the leading role in the English production of “Bittersweet.”
THEATRE IN SOUTHERN MISSOURI—Railroad town, 5,000 to draw from. No competition. Cash or terms. Address Box 523, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

IN SOUTHEASTERN MISSOURI. A live wire town. No competition, talkies, equipment and fixtures in first class condition. Lease or sell building. Address Box 216, Houston, Missouri.

THEATRE FOR SALE—One of the finest theatres in Southwestern Iowa. 7 day town. No competition. Will stand investigation. If interested, write for particulars. Address Box 519, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

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BEFORE YOU BUY A THEATRE CONSULT US. Profitable houses always on hand. Address Albert Goldman, 5 South Wabash Ave., Chicago, Ill.


Positions Wanted


POSITION WANTED AS THEATRE MANAGER. 20 years experience in the movie field, advertising, exploitation, administration and service. Married. 2 years with last position, very successful. Was instrumental in putting over Sunday movies. Good reason for leaving. Address Manager, P. O. Box 93, Dubuque, Iowa.


OPERATOR, EXPERIENCED ON WESTERN ELECTRIC AND R. C. A. PHOTOPHONE system or silent pictures. Go anywhere. References. Address Alex Branik, 2854 Woodward Ave., Detroit, Michigan.

PROJECTIONIST, EXPERIENCED WESTERN ELECTRIC AND R. C. A. 8 years former position, forced out of former position with Warner Bros. by union. Highest references. F. M. Robinson, 320 So. 8th St., Golden, Indiana.


SOUND PROJECTIONIST. All machines references. Address Fred Walker, 3222 Lawrence Ave., Chicago, Illinois.

PROJECTIONIST 5 YEARS—EXPERIENCED ON WESTERN ELECTRIC and other sound equipment. State salary. Go anywhere. References. Address Wayne Smith, 4563 Lockwood St., Los Angeles, California.

THEATRE MANAGER WHO REALLY KNOWS HOW—Desires a change. Must give two weeks notice. Address Box 518, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Equipment for Sale

BIG BARGAINS—Re-built Simplex Motor Driven Machines with type "S" Lamp Houses with late type flat belt friction drive speed controls, $300.00 each. Re-built Powers 6B Motor Driven Machine, $215.00 each. Re-built Powers 6B Motors, $115.00 each. Deluxe Photograph machine, $250.00 each. Big stock of rebuilt exhaust and oscillating fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc. All at bargain prices for immediate shipment. Write for bargain list. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.

FOR SALE—A BARGAIN. One Mollaphone, sound equipment, disc and film for Simplex Machine, including Sampson Amplifiers, two Wright-DeCoster, Inc., Speakers. And batteries and charger. $550.00 cash takes it all. Address Box 522, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

SAVE MONEY—A new proportional aperture plate for sound-on-film for all machines. Take off your old one put on ours and save $60.00 on each machine. Guaranteed to do the work. Price $5.00 each. Address Hoke Theatre Supply Co., 545 South State St., Chicago, Ill.
THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, reflectors, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.


SPECIAL SALE OF THEATRE SOUND NEEDS AT THE LOWEST PRICES. Webster and Samson 6 tube Amplifiers, $59.00 each. Acoustical Felt, 20' square yard. Sound Mixers, $11.00. Beaded Sound Screens, 60' square foot. Film-Disc Faders, $22.50. Constant Speed 54 h. p. motors, $14.00. Recon Giant Exponential Horns, $107.50 complete with Giant Unit, Transformer and Exciter. Tuned Audak Pick-Ups, $21.00. Portable Turnstiles, $65.00. Write us your needs. Theatre Sound Service, 150 Clinton Avenue, South, Rochester, N. Y.

Equipment Wanted

WANTED TO BUY—At best cash prices, Simplex Projectors—Mechanism or complete machines. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box 337, Exhibitors Herald-World, 407 S. Dearborn Street, Chicago, Illinois.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

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For Sale

FOR SALE—1000 Upholstered Squab Seats, Panel Backs covered in imitation Spanish Leather, $3.00 each; 500 Upholstered Chairs with Squab Seats, covered in imitation Spanish Leather, Veneer backs, $3.80, each; 1500 Used 5-ply Veneer Chairs, $0.90 each. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.


OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

FOR SALE—Theatre seats of all kinds, new and used. Address Theatre Seating Company, 845 South State St., Chicago, Illinois.

Films Wanted

WANTED TO BUY single reels film, either R. C. A. or Western Electric recording for test purpose. Write us what you have, quoting prices. Address Goodall Electric, Inc., Opalhia, Nebraska.

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LEARN Modern theatre management and theatre advertising. Through approved home-study methods, the Institute has successfully trained hundreds of theatremen. Free particulars. Address Theatre Managers Institute, 325 Washington St., Elmira, New York.

Projector Repairing


SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Printing

THEATRE ADVERTISING—1,000 3x8 Dodgers, $1.00 prepaid; 100 11x14 Window Cards, $2.10, postage extra. Address King Shopprint, Warren, Illinois.

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NEARGRAVURE PROCESSES PRINTED STATIONERY—(Neargravuremebo plateless embossed). Class Special—Neargravure (not embossed) 250 each 6½" white Bond envelopes and 8½x11" letterheads, $3.33, or 8½x11", $4.44. (Plateless embossed, $5.15 and $6.65.) Terms cash, postpaid. Samples. Address Solidsky, EXH, Knox, Indiana.

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"The ad brought a flood of inquiries!"

So writes the Rialto Theatre, Tell City, Indiana, using Herald-World classified advertising to dispose of Two Used Projection Machines.

Proving again that

EXHIBITORS HERALD-WORLD Classified Ads are the shortest and surest distance between two points—The SELLER and The BUYER.
CHICAGO PERSONALITIES

By JIM LITTLE

The new Espanos 400 theatre opened its doors on November 8 to an audience that expressed considerable satisfaction and pleasure with having been present at the first showing at “Chicago’s Smartest Cinema.” As the house is called. A staff of acoustical engineers, interior decorators, sound experts and construction engineers worked for some time to put the house in top condition for the gala event, and the results attest to their acumen.

Visitors to the 400 theatre were treated to a new plan of theatre smartness and environment which has been the subject of many favorable comments. Wholly unostentatious, the house is furnished in a rich, rather subdued manner, which is entirely restful and inviting. The interior decorations are conceived according to the modern school, the scheme being carried out in a color scheme of modern motif, which gives an impression of simplicity but conveys an after-thought of luxury. Modest fixtures, the black and white, shimmer and lobby give one the feeling of entering a rather exclusive—well, something more than a mere motion picture theatre, as some people still remember them.

New types of seats were installed in the auditorium, constructed in such a manner as to further the comfort of the patrons, especially in the matter of plenty of space between the arm rests. This is a big feature, this being able to feel as though you could sprawl out if you wanted to. They are also placed cleverly, on an angle that gives patrons a clear view of the screen. The staff is trained right up to the minute, smartly trained, we might say, to be in keeping with the phrase, “Chicago’s Smartest Cinema.” There seems to be a delightful, informal air about the house that will undoubtedly make much satisfaction on the part of the theatre with its patrons and will make every minute of their stay a genuine pleasure.

The Exhibitors Association of Chicago is cooperating with the Red Cross in its drive for membership. It encourages the running of trailers in the theatres and also sponsors the idea of having nurses stationed in the lobby to encourage patrons to aid this worthy cause. And everything the association and the Red Cross drive, we might mention that it is a great pleasure to have Tessa (her last name is Brady now) back at her desk.

Mrs. A. Ward, owner of a theatre in Lockport, Illinois, collapsed while attending the funeral of her sister recently. It is reported that she is convalescing rapidly and will resume her duties soon.

Educational is "housed” in its new quarters, and it was a busy place the morning we went in. The Universal building seems like a pretty empty place now, and as far as film row is concerned, it seems as though it had tucked on a couple of miles or more. It used to be across the street and back again, but now its down to 13th street, up to ninth and back to 13th. It would have been splendid if the exchange building which was planned could have gone through, for then everything would have been located all together, and—under any circumstances, it would have been quite handy and most desirable.

In This Case It Might Have Been Greek

An exhibitor in Chicago, whose theatre is located in the center of a Jewish neighborhood, told an amusing story, that might possibly have been called a sequel to the Cohens and the Kellys. However, it seems that a trailer was shown, telling in glowing terms, the excellent features of a picture which was to be shown the following week. After the performance was over, one of the patrons, a son of Eritn, approached the manager, commented favorably upon the program, but said he “could hardly understand one of those short, worded pictures which you showed.”

Whereupon the manager laughed—and then explained. The trailer was all in Jewish.

Theatre personalites.

Those who “man” the United Artists exchange have all been endowed with pictures, "The Lost Man's Bride," which is playing at the United Artists, and the next feature, which will be shown at that theatre is "Hell’s Angels." As Jack Fox Smith is back from his short jaunt to Des Moines, and Morris Hellman is still smoking cigars— as usual. While the subject of United Artists, however, we should like to welcome to the fold A. N. Gonsior, who is now special representative for United Artists throughout the state of Illinois. For eight years, "AI" was manager of the Virginia theatre in Champagne, one of the largest in the state, until that time taken over by RKO. And we might also congratulate the exchange on having him as a representative.

We marvel, sometimes, at the patience of the ushers in various downtown theatres when patrons insist in going down any aisle that is used by the graduate to some causes a wholly uncalled for holding up of the ingress and egress of the old and new audience, and those who handle it so adroitly is to be commended. The training which the personnel of the Loop houses receive is maintained at all times, even the most trying ones, and the training must be good.

The reports which have floated in to us, mostlyoral, concerning the Fox picture, "Up the River," have been of the first water, and the other night, in passing the Roosevelt, we saw what appeared to be a family, the parents and a son and daughter, pause before the entrance to the lobby, and finally we heard the chorus, "Well, here’s where we ought to go."

Frank Young presented a perfect picture of intense industry as we glanced at him through the grinding gears of the RKO exchange. Exhibitors to the right of him, exhibitors to the left of him, and some were sitting down. He was so busy that we didn’t have a chance to disturb him, and so—there is a very good possibility that some choice tidbit will not appear on this page. And Bill Blumhier—somebody he’s going to be in his office and we may get a chance to peek in at him and say hello.

Sam Schaefer is off on another of his frequent trips to New York. We gave up counting them weeks ago, for each time we’d go in, we’d find that he had left the day before and would be back again about a week. Whatever it is that Sam is “concocting,” we wish him all the success there is. There may be a certain longing for the New York Central lines that Sam hasn’t ridden in, but we doubt it.

Jack Hess has a happy faculty of being able to put himself in almost any situation, but to get ready in a half hour to board the train for New York is—well, he says he didn’t forget a thing, and he made his train.

That stage shows appeal to people has been amply demonstrated by the receptions that have been given Ted Lewis and Benny Moroff in New York. Good stage shows are undoubtedly a powerful factor in attracting patrons.
The Public Wants Color

These positive films supply it,
through beautiful, over-all tints—
at black-and-white cost

THE public’s appetite for color has been whetted. Colored pictures are the cream of the show.

With Sonochrome Tinted Positive Films any picture can be made in delicate, atmospheric, over-all tints that help to express every turn of the plot . . . . to bring out the prevailing mood of the picture. And this color costs nothing extra . . . . for the Sonochrome price is the same as that of ordinary, black-and-white positive.

Sonochrome reproduces sound faithfully . . . . of course. It’s designed particularly with that requirement in mind.

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Wallace Beery and Marie Dressler, M-G-M Stars, Deliver Unquestioned Box-Office Winner!

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NORMA SHEARER

wins the Annual Award of the Academy of Motion Picture Arts and Sciences, representing all companies, for the year's greatest performance in "The Divorcee." Now watch for:

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Based on the best-seller by Ursula Parrott, who wrote "The Divorcee"

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HOWARD HUGHES’
Amazing Multi-Million Dollar Air Spectacle

HELL’S ANGELS
Thrilling Adventure with the Daredevil Heroes of the Skies

featuring
BEN LYON - JAMES HALL
JEAN HARLOW

United Artists Picture

A Quick Reference Picture Chart November 15, 1950
SCOTLAND YARD " " " with EDMUND LOWE
JOAN BENNETT " " " BARBARA LEONARD " "
Directed by WILLIAM K. HOWARD

Fox Theatre, Detroit: Topped all records for the city with an amazing $43,000. 1,400 persons passed ticket takers every hour during week! Lyric, Indianapolis: Good business.

Roxy, New York: "Picture showed surprising strength," says M. P. News. "Did over $97,000."

Broadway, Portland, Ore.: Strong business, with $14,000.

New, Baltimore: Biggest business in long time. $11,000.


Fox, Brooklyn: Business well above average.

Strand, Des Moines: Big. Picture rated 140% on business done.

Fox, San Francisco: Extra big business, going close to $50,000.

Among current engagements are:

LeLand, Albany, N. Y.;

Fox, Atlanta; Modern and Beacon, Boston; Lyric, Cincinnati; Fox, Washington; America, Denver; Colonial, Akron; Park, Youngstown; Fox, Philadelphia; Loew’s Great Lakes, Buffalo; Loew’s, Rochester;

Midland, Kansas City;

Miller, Wichita;

Imperial, Toronto.

COULD HE TAKE THAT WHICH WAS NOT HIS OWN?

OUT OF THE PAST HIS OWN WORSE SELF ROSE TO THREATEN HIM!
It's Natural That the Maker of the World's Finest Limousines Can Also Make the World's Finest Roadsters!

The same quality brains, skill and workmanship create both types of cars. The same is true of motion pictures. Naturally PARAMOUNT, for 18 years acknowledged leader of the industry in quality feature pictures, is also making the finest short subjects on the market. The same wonderful production organization makes PARAMOUNT shorts as well as PARAMOUNT features. They're produced almost entirely under the same roof by the same showmen. The stars and players in shorts are the same type of high calibered electric-light names that you find in PARAMOUNT features. Such seat-sellers as Eddie Cantor, Rudy Vallee, George Jessel, Charlie Ruggles, Lillian Roth, Irene Bordoni, Ginger Rogers, Chester Conklin, Willie and Eugene Howard, Armida, Ruth Etting and many others. They make PARAMOUNT 1-REEL ACTS and PARAMOUNT 2-REEL COMEDIES theatre-fillers and not merely program-fillers. PARAMOUNT SOUND NEWS has soared to an undisputed first place in the industry. PARAMOUNT SCREEN SONGS and TALKARTOONS are admitted the greatest single-reel novelties on the market. PARAMOUNT PICTORIAL has caught on like wild-fire. The 100% showman plays 100% PARAMOUNT and makes sure of 100% THE BEST!
Not even Close

No other motion picture trade publication even approaches the circulation of the leading paper in the field.

No other motion picture trade publication has ever in the entire history of the industry produced a statement approaching the circulation of the leading paper in the field.

—and this statement is verified by Audit Bureau of Circulations.

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### COLLEGE LOVERS (CD-AT) - First National
**COLLEGE LOVE STORY (1930)**
**COMMON CLAY (CD-AT)** - Fox
**COMPROMISED (CD-AT)** - British International
**CONDEMNED (CD-AT)** - British International
**CONDEMNED (1930)** - Warner Brothers
**COMMANDO (CD-AT)** - Paramount
**COURAGE (CD-AT)** - Warner Brothers
**COVERED WAGON TRAILS (CD-AT)** - Syndicate Pictures
**CRIMSON CIRCLE, THE (PT-AT)** - International
**CURIOSITY (CD-AT)** - Universal
**CARE OF BROADWAY (1930)** - Universal

### DAMES AHOY (F-AT) - Universal
**DANCE ON THE CD-AT, S** - Warner Brothers
**DANCERS, THE (F-AT)** - Fox
**DANGEROUS FACES (CD-AT)** - Fox
**DANGEROUS DANCE (CD-AT)** - Warner Brothers
**DANGEROUS FUGITIVE (CD-AT)** - Paramount
**DANGEROUS PARADISE (CD-AT)** - Fox
**DARK ARMS (CD-AT)** - Universal
**DARK STREETS (CD-AT)** - Universal
**DARK ROOMS (CD-AT)** - Paramount
**DARK ROSES (CD-AT)** - Universal
**DAY OF JUDGMENT (CD-AT)** - Paramount
**DEVIL AND THE DOCTOR (CD-AT)** - Paramount
**DEVIL AND THE DOCTOR (1930)** - Universal
**DEVIL'S HOLIDAY, THE (CD-AT)** - Fox
**DEVIL'S PLOT (CD-AT)** - Warner Brothers
**DEVIL TO PAY (CD-AT)** - United Artists
**DISRAELI (CD-AT)** - Warner Brothers
**DIVORCE MAKE IT PAY (CD-AT)** - Universal
**DIVORCE WITH FRIENDS (CD-AT)** - Warner Brothers
**DRESSING ROOM (CD-AT)** - Universal
**DREADFUL SPOOK (CD-AT)** - Universal
**DREADFUL SPooks (1930)** - Universal
**DU BARRY, WOMAN OF PASSION (CD-AT)** - United Artists
**DREAMS OF RENEE (CD-AT)** - Warner Brothers
**DYNASTE (CD-AT)** - MGM

### EAST IS WEST (CD-AT) - Universal
**EASY GOING (CD-AT)** - MGM
**EIGHT YEARS IN THE UNDERWORLD (CD-AT)** - United Artists
**EYES OF THE WORLD (1930)** - United Artists

### FAME (CD-AT) - Warner Brothers
**FAME (1930)** - Radio Pictures
**FAR CALL (OF ME)** - Fox
**FAR COUNTRY (CD-AT)** - Fox
**FATHER'S SON (CD-AT)** - First National
**FATHER'S WOMAN (CD-AT)** - Warner Brothers
**FIGHTER, THE (CD-AT)** - Fox
**FIGHTING KID, THE (CD-AT)** - Bell Pictures
**FIGHTING LION, THE (CD-AT)** - Universal
**FIREBRAND JOHNNY (CD-AT)** - Universal
**FIREBRAND JOHNNY (1930)** - Universal
**FLAME OF THE WEST (CD-AT)** - Universal
**FLICKERING HEARTS (CD-AT)** - Paramount
**FOLLOWING THE STEER (CD-AT)** - First National
**FOLLOW YOUR DREAMS (CD-AT)** - Allied
**FOLLOW YOUR DREAMS (1930)** - Universal
**FOUR FEATHERS, THE (CD-AT)** - Paramount
**FREED AND EASY (CD-AT)** - Fox
**FURIES (CD-AT)** - First National

### GHOST TALKS, THE (CD-AT)** - Fox
**G IRL FROM WOOLWORTH (CD-AT)** - First National
**G IRL IN THE SHOW (CD-AT)** - MGM
**G IRL OF THE GOLDEN WEST (1930)** - First National
**G IRL OF THE PORT (CD-AT)** - S & O
**G IRL OF THE WEST (CD-AT)** - Universal
**G IRL WITH THE BAND TOUR (CD-AT)** - Universal
**GOLDEN AMERICAN GIRL (CD-AT)** - Paramount
**GOLDEN WILD CAT (CD-AT)** - First National
**GOLDEN CAMELS (CD-AT)** - Warner Brothers
**GOOD NEWS (CD-AT)** - MGM
**GOOD Intentions (CD-AT)** - Fox
**GONZALO, THE (CD-AT)** - Second National
**GRAND PARADE, THE (CD-AT)** - Pathé
**GREATER DAY, THE (CD-AT)** - Second National
**GREATER POWER, THE (CD-AT)** - Syndicate Pictures
**GREEN GODDESS (CD-AT)** - Warner Brothers
**HIT THE WAVE (CD-AT)** - Paramount
**HOLDY, GALL, THE (CD-AT)** - Columbia
**HOLDY, GALL, THE (1930)** - Universal
**HOLLY HOCKS, THE (CD-AT)** - Universal

### HIDEOUS DEATHS, THE (CD-AT)** - Universal
**HOMESTEAD, THE (CD-AT)** - Universal
**HOMECOMING (CD-AT)** - Universal
**HOT CURVES (CD-AT)** - Universal
**HOT FOR PARIS (CD-AT)** - Universal
**HOT HEADS, THE (CD-AT)** - First National
**HORSE SHOE OF SECRETS (CD-AT)** - Universal
**HOSIERY (CD-AT)** - Universal

### HUNTING TIGERS IN INDIA (CD-AT)** - Talking Picture Films

### I ONLY RICH (CD-AT)** - MGM
**IMMORTAL VAGABONDS (CD-AT)** - S & O
**IN OLD CALIFORNIA (CD-AT)** - Allied
**INSIDE THE LINES (CD-AT)** - S & O
**IS EVERBODY HAPPY (CD-AT)** - Warner Brothers
**IT'S A GREAT LIFE (CD-AT)** - MGM

### JIMMY HIGGINS (CD-AT)** - Anheuser
**JOY STREET (CD-AT)** - First National
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### KIBBITZER (CD-AT)** - Paramount
**KISMET (CD-AT)** - First National
**KISS ME AGAIN (CD-AT)** - First National

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The Feature

Key to Symbols
The following appear immediately after the title to indicate the nature of the production:

- Drama: S
- Sound: •
- Farce: 0
- Mystery: ©
- Travel: 1
- Western: •
- Singing: •

Example: CAT, all-talking comedy, MY-AT, all-talking farce, CDAT, sound drama, all-talking with singing.

Key Points

Running Time

The fixed speed for sound film is 90 feet per minute.

This makes the running time of 1,000 feet to 11½ minutes.

Knowing the length of a picture and the running time per 1,000 feet, the running time of the picture can be easily computed.

The variance in the speed at which silent film is run through the projector makes it difficult to compute the running time of a silent picture with any degree of accuracy.

Projectors are now designed for a fixed speed of sound film—satisfactory within a small margin of error. But this is as close to exact as the fixed speed for sound film—but the rate at which silent film is actually run varies from 70 feet per minute to 90 feet per minute, and infrequently as high as 125 feet per minute.

CONCLUSION

SOUND OF SONG (D-AT, M, 3-5).
(1930) 850 feet. Sound on film. With Carl Ri-ckert, featured.

SUSPENSE (M-AT) (R).
(1930) 734 feet. Sound on film. With Cyril Chadwick, John Longden, featured.

TWO WORLDS (D-AT, M, 4-6).
(1930) 814 feet. Sound on film. With NorahBacking, Donald Currie, and John Longden, featured.

WY YE PLAN, THE (D-AT, M, 5).
(1930) 3435 feet. Sound on film. With Madeline Carroll and Frank McLaughlin, featured.

YELLOW NEST, THE (D-AT, M, 6).
(1930) 2865 feet. Sound on film. With Marika Riker and Frank Fuller, featured.

YONGE STREET (D-AT, M, 7).
(1930) 3742 feet. Sound on film. With Lilian Hall-Davis and Wilfred Trumble, featured.

CHICHESTER

Silent Sound

NEW CAVES (D-AT, M, 8).
(1930) 3605 feet. Sound on film. With Madeleine Carroll, Raymond Darwin, and Frank Hamerlinck, featured.

In the psychological study of a young school boy in love for the first time.

COLUMBIA

Silent Sound

AGUACITAS (D-PT, M, 6).
(1930) 2576 feet. Sound on film. With Lily O’Neil, Jack Kane, Carmen Langford, Elmer Kelton, Larry Sams, Sally Eames, and Henry Langdon, featured.

A drama of the setting of darkest Africa.

ROUND THE CORNER (C-AT).

A drama of social contrasts and adapted successfully for a radio drama.

COLELL COQUETTE (C-AT).

A story of a girl who sings for her boy friend falls in love with another girl. Story takes place on a college campus.

BIG MARINE (D-PT, M, 7).
(1930) 3736 feet. Sound on film. With Ben Lyon, Shirley Mason, Joan Roberts.

The story of one brother rising to the top and giving up the girl he loves for another brother.

GUESS WHO (D-AT, M, 7).

A drama of social contrasts and adapted successfully for radio.

LADIES OF LEISURE (D-AT, M, 8).
(1930) 3755 feet. Sound on disc and film. With Barbara Stanwyck, Sam Hardy, William Jan-us, Jack McGowen, and Harry Vive.

Available also as a radio series.

MEXICAN ROSE (D-AT).
(1930) 3755 feet. Sound on disc and film. With Barbara Stanwyck, Sam Hardy, William Jan-us, Jack McGowen, and Harry Vive.

A drama of social contrasts and adapted successfully for radio.

MEXICAN ROSE (D-AT).
(1930) 3755 feet. Sound on disc and film. With Barbara Stanwyck, Sam Hardy, William Jan-us, Jack McGowen, and Harry Vive.

A drama of the setting of darkest Africa.

CARVER HILL (D-AT, M, 7).
(1930) 2576 feet. Sound on film. With Madeleine Carroll, Raymond Darwin, and Frank Hamerlinck, featured.

A drama of the setting of darkest Africa.

REVIEW OF THE ROOF (D).
(1930) 2576 feet. Sound on disc and film. With Barbara Stanwyck, Sam Hardy, William Jan-us, Jack McGowen, and Harry Vive.

A drama of the setting of darkest Africa.

REVUE OF THE BURROWS (D).
(1930) 2576 feet. Sound on disc and film. With Barbara Stanwyck, Sam Hardy, William Jan-us, Jack McGowen, and Harry Vive.

A drama of social contrasts and adapted successfully for radio.

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(1930) 2576 feet. Sound on disc and film. With Barbara Stanwyck, Sam Hardy, William Jan-us, Jack McGowen, and Harry Vive.

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A drama of the setting of darkest Africa.

REVUE OF THE BURROWS (D).
(1930) 2576 feet. Sound on disc and film. With Barbara Stanwyck, Sam Hardy, William Jan-us, Jack McGowen, and Harry Vive.

A drama of the setting of darkest Africa.
First National
(Sound pictures are on disc only) Silent Sound


November 15, 1930

EXHIBITORS HERALD-WORLD

TOP SPEED (C-A-T)...

[Theatres listed are not provided in the image.]

THREE TOP SPEEDS (C-A-T)...

[Theatres listed are not provided in the image.]

TRUTH ABOUT YOUTH (D-AT)...

[Theatres listed are not provided in the image.]

WOMAN HUNGRY (D-A)...

[Theatres listed are not provided in the image.]

LANE OF THE LADY (THE) (E)...

[Theatres listed are not provided in the image.]

ARIZONA KID, THE (W-A-T)...

[Theatres listed are not provided in the image.]

FOX Silent Disc Film...

[Theatres listed are not provided in the image.]

BAIL (THE) (C-D-AT)...

[Theatres listed are not provided in the image.]

RECKLESS LADY (D-AT)...

[Theatres listed are not provided in the image.]

KIRBY (C-D-AT)...

[Theatres listed are not provided in the image.]

CHASING THROUGH EUROPE (C-D-AT)...

[Theatres listed are not provided in the image.]

CHEER UP AND SMILE (C-D-AT)...

[Theatres listed are not provided in the image.]

CHRISTIANA (D-P)...

[Theatres listed are not provided in the image.]

CITY GIRL (D-A)...

[Theatres listed are not provided in the image.]

COOKEY WOODS (C-A-T)...

[Theatres listed are not provided in the image.]

WOMAN OF THE WORLD (D-AT)...

[Theatres listed are not provided in the image.]

LADY OF THE LAKE, THE (E)...

[Theatres listed are not provided in the image.]

THE MAN IN THE TRENCHES (W-A-T)...

[Theatres listed are not provided in the image.]

LONESOME (D-AT)...

[Theatres listed are not provided in the image.]

MADAME (D-AT)...

[Theatres listed are not provided in the image.]

MEN WITHOUT WOMEN (C-D-AT)...

[Theatres listed are not provided in the image.]

MOVIELOVES FOLLIES OF 1930 (R)...

[Theatres listed are not provided in the image.]

ON YOUR BACK (R)...

[Theatres listed are not provided in the image.]

SEX ADVENTURE (C-D-AT)...

[Theatres listed are not provided in the image.]

THREE OF A KIND (D-AT)...

[Theatres listed are not provided in the image.]

THEATRE OF THE GODS (C-D-AT)...

[Theatres listed are not provided in the image.]

THE WILD BUNCH (C-D-AT)...

[Theatres listed are not provided in the image.]

THE WIZARD OF THE WORLD (R)...

[Theatres listed are not provided in the image.]

LET'S GO PLACES (C-D-AT)...

[Theatres listed are not provided in the image.]

LONE STAR RANGER (W-A-T)...

[Theatres listed are not provided in the image.]

TROUBLE (D-AT)...

[Theatres listed are not provided in the image.]

TREASURY HOUSE (D-AT)...

[Theatres listed are not provided in the image.]

WOMEN OF THE WORLD (C-D-AT)...

[Theatres listed are not provided in the image.]

ON THE LEVEL (C-D-AT)...

[Theatres listed are not provided in the image.]

ONE MAD KISS (D-AT)...

[Theatres listed are not provided in the image.]

PLEASURE CRAVED (C-D-AT)...

[Theatres listed are not provided in the image.]

RENEGADES (C-D-AT)...

[Theatres listed are not provided in the image.]

ROMANCE OF BIG GRANDE (C-A-T)...

[Theatres listed are not provided in the image.]

ROMANTICIZING THE GODFATHER...

[Theatres listed are not provided in the image.]

ROMANTICIZING THE GODFATHER (R)...

[Theatres listed are not provided in the image.]

ROMANTIQUE (D-AT)...

[Theatres listed are not provided in the image.]
**Viking, the (C-M.E.)**

8189


**War Nurse**

1694


**Paramount-Publix**

*Sound*

**Animal Crackers (MC)**

8077


**Around the World in Eighty Days**

7053


**A Gentleman of Leisure**

7053


**Snow White**

7051


**The Hero**

7051


**Geographic (C-M.E.)**

8077


**Authorized**

7053


**Flash (C-M.E.)**

8077


**Thanksgiving (C-M.E.)**

7051


**On the Border**

7053


**Dance and the Dancer**

6051

(4) November 13, 1930. Produced by George Archainbaud. Distributed by RKO.

**A Journey to the Center of the Earth**

6051

(4) November 13, 1930. Produced by George Archainbaud. Distributed by RKO.

**A Woman's Work**

6051

(4) November 13, 1930. Produced by George Archainbaud. Distributed by RKO.

**The Great Gatsby**

6051

(4) November 13, 1930. Produced by George Archainbaud. Distributed by RKO.

**The White Man**

6051

(4) November 13, 1930. Produced by George Archainbaud. Distributed by RKO.

**Data**

6051

(4) November 13, 1930. Produced by George Archainbaud. Distributed by RKO.

**The Canary Murder Case**

6051

(4) November 13, 1930. Produced by George Archainbaud. Distributed by RKO.

**The Honorable Son**

6051

(4) November 13, 1930. Produced by George Archainbaud. Distributed by RKO.

**Beast of the City (C-M.E.)**

6051

(4) November 13, 1930. Directed by William A. Seiter. Produced by Busby Berkeley. Distributed by RKO.

**The Devil's Holiday**

6051

(4) November 13, 1930. Directed by William A. Seiter. Produced by Busby Berkeley. Distributed by RKO.

**The Day's Business**

6051

(4) November 13, 1930. Directed by William A. Seiter. Produced by Busby Berkeley. Distributed by RKO.

**The Man with the Golden Arm**

6051

(4) November 13, 1930. Directed by William A. Seiter. Produced by Busby Berkeley. Distributed by RKO.

**The Man with the Shuttered Eyes**

6051

(4) November 13, 1930. Directed by William A. Seiter. Produced by Busby Berkeley. Distributed by RKO.

**The Man of the People**

6051

(4) November 13, 1930. Directed by William A. Seiter. Produced by Busby Berkeley. Distributed by RKO.

**The Man Who Knew Too Much**

6051

(4) November 13, 1930. Directed by William A. Seiter. Produced by Busby Berkeley. Distributed by RKO.

**The Man Who Played with Dangers**

6051

(4) November 13, 1930. Directed by William A. Seiter. Produced by Busby Berkeley. Distributed by RKO.
FILM BUYER SECTION

November 15, 1930

Pathé

Silent Disc Film

AWFUL TRUTH. THE (CD-AT)....

(B) August 13, 1930. (NP) September 7, October 12. Columbia. Directed by William Wyler. Gordon Douglas, Don Ameche, Olga Matson, Richard Emery, Margaret Wycherly. MOTHER: A story of two hard-boiled men who have drifted into a life of crime. Theme: The theme of this picture is that of the struggle between a man and a woman for love and friendship. Theme: A cop and a woman, both of whom are in love with the same man, find themselves in danger of losing each other.

Safety in Numbers (CD-AT)

(B) September 18, 1930. (NP) October 19, 1930. With Charles Rogers, Josephine Dunn, Reenie Kahn, Virginia Valli, Helen Keene, Franklyn Farnum, Robert Emmett O'Connor, to whom the story is dedicated. Theme: The theme of this picture is the struggle for love and friendship between a man and a woman. Theme: A man and a woman, both of whom are in love with the same man, find themselves in danger of losing each other.

Sea God, the (CD-AT)

(B) November 15, 1930. With Richard Arlen, Frank Fay, Ernest Tabley, Madeleine Carroll, Wallace Beery, Paul Hurst, Fredric March, Eugene Pallette, J. E. Hyland, Philip de Lancey. Theme: The story of a group of people who are devoted to the sea. Theme: A story of people who are devoted to the sea.

Seven Days Leave (CD-AT)


Sixty Minutes (CD-AT)

(B) June 7, 1930. (NP) June 7, 1930. With Richard Arlen, Sr., Ernest Tabley, Madeleine Carroll, Wallace Beery, Paul Hurst, Fredric March, Eugene Pallette, J. E. Hyland, Philip de Lancey. Theme: The story of a group of people who are devoted to the sea. Theme: A story of people who are devoted to the sea.

Silent Sound (RKO)

ALIAS FRENCH GERMAN (634-AT)

(A) April 20, 1930. (NP) April 15, 1930. With Walter Pidgeon, Lucien Little, George Zucco, Paul Hurst, Mary Jane, Henry Travers. Theme: A story of a man who is in love with a woman who is married to another man. Theme: A story of a man who is in love with a woman who is married to another man.

Bend it to the Wires (CD-AT)

(A) June 28, 1930. (NP) June 21, 1930. With Conrad Nagel, Dorothy Gish. Theme: A story of a girl who is in love with a man who is married to another woman. Theme: A story of a girl who is in love with a man who is married to another woman.

Case of Seabed (CD-AT)

(A) February 23, 1930. (NP) March 8, 1930. With Richard Arlen, Robert Armstrong, Robert Driscoll, Erich von Stroheim, George Zucco. Theme: A story of a man who is in love with a woman who is married to another man. Theme: A story of a man who is in love with a woman who is married to another man.

Beau Bandit (CD-AT)

(A) June 28, 1930. (NP) June 21, 1930. With Conrad Nagel, Dorothy Gish. Theme: A story of a girl who is in love with a man who is married to another woman. Theme: A story of a girl who is in love with a man who is married to another woman.

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WARNER BROTHERS

Sons of the Saddle (W-A.T.) 1930...

EXHIBITORS HeralD-WORLD

November 15, 1930

*SONS OF THE SADDLE* (W-A.T.)
1930.

With Pauline Frederick, Tod Browning, Barbara Kent, Gertrude Olmstead, Arad Mikal.

*GOLDEN DAWN* (MC)
1930.

With Warren White, Virginia Badon, lovely Sybil, Genevieve Green, John Dugan, Dick Henderson.

*GREEN GODDESS* (Ba-Co)
1930.

With Beryl Mercer, Betty Crute, Bette Hilderbrand, Raymond Bingley.

*TRIALING TROUBLE* (B-A.T.)
1930.

With Pauline Frederick, Bert Massie, William Collier, Junior, Richard Dix.

*WHAT MENT WANT* (W-A.T.)
1930.

With Mary Nolan, William Janney, John Beal, Club.

*WHILE HE WENT* (H-A.T.)
1930.

With Mary Nolan, William Janney, John Beal, Club.

*MAKAY-A* (E-A.T.)
1930.


*THEM*: For the record, where was the chief of detectives, the one who set the surveillance so well? What was his name? He was not the chief of detectives, but a man who had been made so in the story. He was the chief of detectives, the one who set the surveillance.

*THEM*: The story of a man who was . . .

*THEM*: The story of a man who was . . .

*THEM*: The story of a man who was . . .

*THEM*: The story of a man who was . . .

*SACRED FLAME* (D-P.T., ME)
1930.

With Jack Hulbert, Millie Dill, Grace Ford, Robert McElroy.

*BAD MEN* (W-A.T.)
1930.

With Edward Godfrey, Virginia Badon, Sally Broman, George Murdock.

*SECOND FLOOR MYSTERY* (The (M-A.T.)
1930.


*SECOND PHOTO (W-A.T.)
1930.

With Mr. T. B. and Miss A. M. Cargile.

*SECOND CHOICE* (D-A.T.)
1930.

With Lewis Stone, Joyce Compton.
Lloyd Hamilton Talking Comedies

HIS BIG MINUTE (1920). Lloyd Hamilton, as a hit from the cousins, comes on a Hollywood set and sees in it a couple of bad girls. 1929 ft. Released May 12, 1930.

DON'T BOTHER MARIA, (1920). Lloyd Hamilton, who is afraid of his own shadow, is mistaken for a stactext. The height of the situation is when the stacottet, when it turns out to be a stactext, is so frightened that he leaves home. 1920 ft. Released May 12, 1930.

HIS BIG MINUTE (1920). Lloyd Hamilton, an in ustacottet, who gets a chance to return to the set, will make it eligible for the Billy Wilder's club. Lloyd, however, is not interested. 1920 ft. Released May 12, 1930.

TOOT SWEET (1920). Lloyd, who made Diana and Marie B. a star, tells her that she should have been a star. 1920 ft. Released April 13, 1930.

GRASS KNOTS (1919). Roeb-Stuart marries a dancer, but his wife is just a dancer, and the marriage does not last. 1920 ft. Released April 13, 1930.

CAMERA SHY (1919). Lloyd Hamilton, a waltz player, is the only one who likes his waltz, and he is very shy about it. 1920 ft. Released April 18, 1930.

POLISHED IVORY (1920). Lloyd Hamilton, a dandy, is courted by a young woman who is not interested. 1920 ft. Released April 18, 1930.

FOLLOW THE SWALLOW (1919). Hamilton taken on the fast train, is given a tip by a man who is not interested. 1920 ft. Released April 18, 1930.
EXHIBITORS E H I D A M O R - W O R L D

November 15, 1930

Vanity Comedies

THE FRESHMAN'S GOAT (1930). Marian Shields Bob Estes. A good fellowship window into college; the opening day of the year. Light and easy to take from the freshman for their market. As sabe once is to decide the fate of a campus, so is this comedy to a college environment. Available now.

Harry Langdon Ho Hal Roach Comedies

SKY ROY (1931). Harry trying to land on ice with his rival boy friend. Release October 5.


EVERYBODY'S BUDDY (1928). Release May 1, 1930.

THE KING (1873). Release June 14, 1930.

Our Gang Hal Roach Comedies


WHEN THE WIND BLOWS. Release April 5, 1931.


A TOUCH WINTER (1930). Release June 20, 1930.

Metro-Goldwyn-Mayer

M G M Colorline Revue


Charley Chase-Hal Roach Comedies

STEPPING OUT (1931). Getting out wrong wife to have a good show. Release November 2.

LEAVING LOVE (1931). Charlie fails in love with both mother and daughter, but marriage is different. Easy and smooth. Release November 16.

The BIG SUGAR (1931). In which bawdy Charley wins Miss America. Release November 18.


Laurel and Hard Hal Roach Comedies


Laurel and Hard Hal Roach Comedies


The Hoodwinkers (1925). Released November 16, 1925.

Blotto (1925). Release February 5, 1926.

The Shats (1925). Release February 26, 1926.

Below Zero (1891). Release April 26, 1925.

Hay Wire (1925). Release May 21, 1925.

Metro Movietone Actos


ROY EVANS (rarely featured) (89). In comedy sketch, Erich von Stroheim a laactress, 105 ft. For release November 25, 1929.


WALTER C. KELLY (133). In "The Virginia Judge" 803 ft. For release December 27, 1929.


TOM WARING (207). Release November 2, 1929.


EARL and on (108). Release November 12, 1929.


Paramount

J R E N A I N T H E N E Y.

J R E N A I N T H E N E Y.

J R E N A I N T H E N E Y.

J R E N A I N T H E N E Y.

J R E N A I N T H E N E Y.
Manhattan Comedies [First Series]

HER NEW CHAUFFEUR (1931). Louis Simo, Victor Tsoa.

WHAT A DAY (1931). Louis Simo, Kay Muller. They have been married three days. The newlyweds' car gets a flat tire. Reel 1. For release June 16, 1930. 2 reels.


BIG BRIGHT EYES (1930). Butch O'Dare, Dick Landoner, Evelyn Knap. A couple comes to New York to make it in the city. The husband is a detective and the wife is a mirthful secretary. Reel 1. For release Sept. 28, 1930. 2 reels.


Variety Comedies

BEACH BABIES (1930). Charlie Kenyon, Evelyn Knap, Naum Gaski. The young newlyweds go to the beach for a honeymoon. Reel 1. For release June 20, 1930. 2 reels.


AMERICAN DANCE WORLD (1930). Leila Davis, Jean Lorrain, Celia Holman, Enid Coursey. The newlyweds' wedding tour. Reel 1. For release Jan. 1, 1930. 2 reels.

Pick Em Young (1931). Bobbi Acre, Mary Hutchison, Rosa May Hays. The couple and their friends go out on a picnic and have a rollicking time. Reel 1. For release Jan. 2, 1930. 2 reels.


Buck and Bubbles Comedies

FOOL PLAY (1931). Buck and Bubbles. The boys have to deliver an only daughter to her suitor. Reel 1. For release Nov. 19, 1930. 2 reels. The newlywed couple find that their society debut has been a success. Reel 2. For release Nov. 26, 1930. 2 reels.

HIGH TIDE (1930). Buck and Bubbles. When his dandy rival runs out and grabs his job of barley, but also his lady love, the newlywed makes a grand effort to start something. Numbers: "I've Sold My Soul," "I'm Making Her Mad," "Good Luck." Reel 1. For release Feb. 9, 1931. 2 reels.

DARKY DANCE (1930). Buck and Bubbles. A jolly, hickish newlywed and his bride get fun out of a dance. Reel 1. For release Feb. 16, 1931. 2 reels.

Honest Crooks (1930). Buck and Bubbles. A stereotypical black man, hired in a barroom by a couple of crooks, falls in love with and marries the newlywed couple. Numbers: "As Far As I'm Concerned," "The Good Old Summer." Reel 2. For release March 5, 1931. 2 reels.

Black Narcissus (1930). Buck and Bubbles. When a young newlywed's man and some cool, unscrupulous men want to buy his lady love, the newlywed makes a big effort to keep her. Numbers: "Only You," "I'll Always Be True," "Faithful." Reel 1. For release Sept. 15, 1930. 2 reels.

Rainbow Comedies


Hold the Babies (1931). Robert Acre, Phillipa Crann, Elieh Kinered, Bob Darrin. A newly married man finds himself serving as a baby-sitter for a baby he does not want to have. Reel 1. For release Dec. 1, 1930. 2 reels.

Carnival Revue (1931). The Boys Burlesque. Buck Raitt, Harry Measures, Billie Bush, Boggs. A young newlywed man gets in love with a headline of a circus and meets the show and the lovely lady who is his wife. Reel 2. For release March 5, 1931. 2 reels.


Golden Rooster Comedies

Garden of Eating (1931). James Gleason, Louise Webber, Dakota Rooster. The newlywed couple try to cut a rooster and find that they do not know how to cut it. Reel 1. For release July 6, 1930. 2 reels.

Two Fresh Eggs (1931). Al St. John, Jimmy Aubrey, Frank Reicher, Young, Watterson, Billie Banta, Elan Van. Two newlyweds are camel hunters. Reel 2. For release July 6, 1930. 2 reels.

Melody Comedies [First Series]

America or Bust (1931). Douglas Pollard, Jimmy Aubrey, Buster Blackmore, Bobby Dunn, Slim Sickly, R. C. Darrin. A trip to the West. Reel 1. For release May 20, 1930. 2 reels.


Western Featurette


Vitaphone Varieties

1—Stars

Release

2703 ABBOTT, AL, in "Small Town Rambler"; songs and dance. A comedy.


952 AHERN, WILL, AND GLADY'S, in "On the Ranch"—song and dance.

910 AHERN, GEORGE, "OKLAHOMA" BOB, and his Red Dog Flappers, song and dance. A comedy.


B

238 BAXLEY, AND BARNUM IN "The Two White Elephants," "high jinks" make-up they stir popular jazz songs.


1121 BARRIE, LELIEVRE, IN "Number Please," comedy of a telephone and a domestic comedy. A motion picture short. A comedy.


EXHIBITORS HERALD-WORLD

November 15, 1930

21

H

273 HACKETT, CHARLES, noted singer, engaged by Joyce Compton, in two numbers.
274 HARDY, OSCAR, in "The Boy with Blue Eyes," a dance hero.
275 HARRIS, VAL, & ANN HOWE, "In Paradise," a romantic comedy.
276 HARRIS, VAL, & ANN HOWE, "A Comedy of Errors," a comedy movie star in "The Merry Widow."  
1000 HALL JOHNSON CHOIR. THE, in "A Synagoppedadil."  
1004 HARMON, JOSEPHINE, in "Harmonizing Songs." Three songs.
1005 HARMON, JOSEPHINE, in "Harmonizing Songs."  
277 HARRIS, VAL, & ANN HOWE, "In Paradise," a romantic comedy.
279 HASKELL, LON, noted singer, star in "On the Aisle."  
1002 HASKELL, LON, noted singer, star in a movie theatre.
1003 HASKELL, LON, noted singer, star in "On the Aisle."  
1004 HASKELL, LON, noted singer, star in a movie theatre.
1005 HASKELL, LON, noted singer, star in "On the Aisle."  
1006 HASKELL, LON, noted singer, star in a movie theatre.
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1008 HASKELL, LON, noted singer, star in a movie theatre.
1009 HASKELL, LON, noted singer, star in "On the Aisle."  
1010 HASKELL, LON, noted singer, star in a movie theatre.
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1012 HASKELL, LON, noted singer, star in a movie theatre.
1013 HASKELL, LON, noted singer, star in "On the Aisle."  
1014 HASKELL, LON, noted singer, star in a movie theatre.
1015 HASKELL, LON, noted singer, star in "On the Aisle."  
1016 HASKELL, LON, noted singer, star in a movie theatre.
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T

1060 TAYLOR, ELOISE, in "A Tie to Paris" satire on

1074 TEDALES, VEREE, in "Mr. Ireland," comedy.

1110 TIGHT, N. HARRIS, in "Bright Sayings," musical
1145 THOMPSON, J. JACK, in "Fashions Mirror," musical

955 TIMBERG, HERMAN, in comic songs and dances. in

2755 TIMLIN AND RAYMOND, vaudeville headliners. in a

1055 TIMMONS, DOROTHY, a colored comedienne.

1297 TOLER, SIDNEY, in "The Devil's Paradise."

1297 TOMKIN, K. M., in "New York, New Gold," comedian of a horn player who tried to be a "big shot.

1035 TRAUT, BERNICE, in "The Hard Boy." drama.

1294 TRAHAN, A., vaudeville and musical comedy feature. in "The Telephone" and patrons.

340 TRAPS, BUDDY, magician in "Radio Effects."

1035 TRIGGER AND MAXWELL, in "hot songs" and hot flappers.

2752 TRUEMAN, PAUL, in "A Cloister of the Stars," in which he impersonated famous stars and screen stars.

2755 TUCKER, N. RENE & CO., in several Russian parodies, famous all over Europe, in a program of songs.

U

6572 ULLIS & CLARK, musical comedy stars, in a sketch, with songs. in "If the Devil"

2753 UTHUIER, JACQUES, negro spiritual singer, in a program of Southern plantation songs.

V

540 VAISSEY, REV. FRANK. in "The Christmas Medal," war

591 WALDRON, JACK, talented stage actor in a song number, "No Little Bird of Berenice."

240 WALTHALL, HENRY R., famous screen star—the Little Gentleman of the screen era, "Birth of a Nation"—a dramatic play. "Bertie." 

3787 WALTHALL, HENRY R., in a croak play, the "Pay Off."

2740 WARD, SALLY, and vaudeville stage headliner, in one of his best known comedy sketches. "At the Party."

529 WARD, SISTER HALLIE, in the "Rudy Bandy."

2740 WASHBURN, BRYANT, in "Christmas Kilts," a sketch.

2740 WASHBURN, BRYANT, in a bison interest drama. "Deerskins." 

2740 WATSON, ROBBY, in a Topical musical. "Contrary Man."

639 WATSON, ROBBY, in a domestic comedy. "Mad's Holiday."

2740 WATSON, FANNY & KITTY, in "Bigger and Better," harmonizing in popular song numbers.

2740 WATTS, CLARA, in "Cassius"—the "Sol Albiron."

2740 WEBER, GIL, popular blues singer. in three of his latest songs.

410 WEST, ARTHUR PAT, in "Russian Around." Four songs.

510 WEST, ARTHUR PAT, in a singing atmospheric comedy. "Ship Ahoy."

2180 WESTON, L.

510 WHITE, EDDIE, and comic song artist. in a song number. 1 song. "Thank You."


242 WHITE, JACK, in "The Tin Can." comedy.

242 WHITE, JACK, in "Ship Ahoy." musical comedy.

327 WHITE, WIZARD, in "Hobo Comedy."

1031-27 WILLIAMS, AL, in a musical comedy and radio star, in a night club comedy, "The Band of Brothers." 

220 WOOD, BRITT, in "The Book and His Harmonica," a sketch.

529 WORK, MILTON C., famous international heroine artist, ex-vaudevillians and honors of the popular pastime.

Y


2151 YAMADA AND JOHNSON, vaudeville and radio artist, in a program of three songs.

1074 YORK, CHICK, in "Thripsey," songs and patter.

Z

676 ZARDO, ERIC AND GUIDO CICCOZI, concert pianist and new leading tenor, in three classic songs.
FILM BUYER SECTION

November 15, 1930

N

1014 NAGGER, THE, with Mr. and Mrs. Jack Nowork.
1179 NAGGERS GO SOUTH, THE, domestic comedy with Mr. and Mrs. Jack Nowork.
3741 NAUGHTY, BUT NOT, with George Carpentier, prize fighters, in a song and dance offering with a bevy of chorus girls.
3506 NEW RACKET, THE, crook drama with George James, John H. Stuart, and others.
3728 NIAGARA FALLS, a human interest drama with Delores Delmar and Helen Jerome Eddy.
2012 NIGHT AT COFFEE'S, A, William Demarest is featured as master of ceremonies.
1218 NIGHT COURT, THE, William Demarest as a lawyer who wins a $1,000,000 divorce.
7967 NINETEENTH AMENDMENT, THE, a comedy of Charles Rintoul, Vivian Velasco and Hugh O'Connell.
80 NO-ACCOUNT, THE, a comedy of a lad who steals for a newspaper, with Russell Hoadley and Josephine Hutchinson.
4093 NO QUESTIONS ASKED, WITH LITTLE LILLY, Comedy.
1910 NON-SUPPORT, A, non-support act played and written by the same star, Roy SchTRS. A drama of love and marriage.
1101 NUMBER PLEASE, a comedy of a Cinderella telephone operator with Sheila Barrett and Leslie Harris.

O

1002 OFFICE STEPS, an ultra-modern office with studio cards and dancing girls.
4195 OLD SEIDELSTONE, entertainment set in a German cuckoo clock shop.
3946 ON SARAH, Jack McAloon and Sarah in an offering.
1222-3 ONE GOOD TURN, heart interest drama of the young man who wins the girl, with Jack Yul.
1912 ON THE Aisle, a comedy in a theatre movie with Les Haschall.
3890 ONLY WASH DAY, a technical musical presentation contrasting love in the old fashioned way with the new.
2755 ON THE AIR, a comedy in a broadcasting station with Porter, Judd, and Hopper.
3592 ON THE RANCH, Will and Gladys Abern, rope-dance and singing matinee idol.
947 OPERATION, THE, Edgar Bergen, ventriloquist, in a musical offering.
4915-450 OUT FOR GAMES (Potter's No. 4), with Lucien Biddle, Sam, the J.P. Morgan's newspaper sports.
2807 OVERTONS, a dramatic playlet of characters as with Roy SchTRS and others. Cultra French, male star has the feature role.

P

2926 Papas Vacation, comic roast by Hugh Herbert and Morgan Fay, with William Demarest as a letter carrier.
2517-8 PREDICTION, THE, a comedy of a man whose life is changed by the telling of his fortune. Hugh Herbert and Fay SchTRS.
3282 PAULO, PAQUITA AND QUIJOTE, in romantic tune and song.
3573 PAY OFF, THE, with Henry B. Waldahl, dramatic comedy of a family in the West.
3781 PEOPLE VERSUS, THE, with Pat O'Yally and Francis X. Bushman.
591 PERFECT UNDERSTANDING, A, with Joe May and Hugh Herbert.
1118 PETS OF HOMER, THE, comedy of a bachelor with a love letter.
674-75 POOR AUBREY, with Franklin Pangborn, a comedy of an old-time lawyer.
4910 POOR FISH, the comedy of Homer C. Havens.
3682 POOR LITTLE BUTTERFLY, a Technicolor smash with Hugh Herbert and Fay Hopper.
403-5 POOR RAY, THE, comedy of a kleptomaniac in love, with Harry Farnum and Paget.
400-10 POTTERS, THE, in "Papa Gets Money," the eternal triangle involves Pa Potter in more humorous adventures.
6166 POUCH, THE, a comedy of a master plumber with Beulah Bond, Allan Jones and Frank Albertson.
1070 PUTTING IT ON, comedy of a shoe store clerk putting on a movie star costume with Harry Farnum and Matty Jansen.

Q

2288 QUESTION OF TODAY, THE, the comedy drama with Charlie Carle and "Upstairs Babu" star. Directed by George Cooper in the city.

R

3295 RAILROAD FOLIES, musical comedy with Gene Moran and Clyde Harger. Directed by Bryant Foy.
3841 RAILROAD MATE, A, a comic romance directed by Morgan Fay with Hugh Herbert featured.

H

899 HALL OF INJUSTICE, THE, starring the star and scenery of William Sherry and Vivian Oakland, a take-off on a modern murder trial. Directed by Murray Roth.
878 THE HARD WAY, a comedy with Miller and Lyon, famous colored corn of the legitimate stage. Directed by Lasker and Loder, director, Murray Roth.
4125 HOLIDAY NIGHTS, selections by native Hawaiian orchestra and dance by Hawaiian girls.
3800 HOW'S THAT, THE, a comedy with Little Billy, vet pocket comedy of the stage.
1118 HEADACHE MAN, THE, with Bradley Clements and Herbert Catlett, comic study of a headaches man.
5544 LET'S BE FRIENDS, THE, with Eddie Foy, Jr., two musical comedy, with four songs.
5541-4 HELLO BABY, poppy songs and dance by Ann Hopper.
3920-1 HELLO THAN, A, two reed comedy of the Yukon directed by Henry Hull.
4384 HERES THE PLAN, a slapstick comedy of punch in laws with Zelma Bennett.
4162-3 HIS BIG AMBITION, A, Potters comedy, with Leon Defonso and Littlefield and Wendell.
1075-6 HIS PUBLIC, comedy with songs, with Joe Morris and Flo Campbell, directed, Harold Beaumine.
2690 HOLD ANYTHING, No. 3, of the "Lonely Tunes" series of Vitaphone song shorts with Bessie as a Jury Officer.
3263 HOLIDAY IN STORYLAND, a Technicolor song and dance presentation with the talented Vitaphone kiddies.
3896 HOMESICK, a Technicolor musical number with a picture of Dutch setting.
2257 HOUR OF THE WOLF, a Technicolor drama with Greta Garbo directed byling Novy, director, Walter H. Plunkett.
3684 HONOLULU, comedy of a romantic polio, with Noel Kato and Kato.
5103 HORSE SENSE, novelty short, with Bob Bouchard and the real horse. Director, Murray Roth.
1102 HOISEHOES, a comedy with a woman and her horse, directed, line Gunnman.
3969 HOW YOU TOOK IT, a story of the pitfalls of Wall St. as told by the latest tape with Engr Hurtle, Mary Doran, Charles Collins and others.

I

3979 ILLUSIONS, with Fred Keating, macaroni in some of his trick offerings.
4007-8 ILL WIND, AN, or NO MOTHER TO GUIDE HER, boisterous on the oldies, "motherless." comedy.
4164 I'M A M new builder with Underwood and Abe Louis.
1964 IN MEMORIAM, A, a sentimental comedy with Margaret O'Brien, directed by Arthur Herber.
2172 IN THE BEACON SHOP, A, a selection of vaudeville featuring T. Delores Dodge, directed by Bryan Foy and starring the Vitaphone Orchestra under the direction of Chester Conklin. The "April Cheekers" and the "Armourers" from song and dance, and Hugh Herbert.
2412 A MINSTERLY COLENA, a minstrel quartet with humorous presentation of minstrel songs and life, with too songs.
357-4 IN THE GIVE OF TIME, with Sidney Tabor. A comedy with pantomime and dialogue.
3523 INTERVIEW, the Hugh O'Connell as the drunken reporter in a newspaper comedy, written for Russell Row, directed by Arthur Herber.

J

3899 JAPANESE BOWL, THE, a tender romance of old Japan as seen by the Chinamen, directed by H. B. Layton.
SONG HITS IN

Key Numbers to the Publisher

(Note.—The following music publishers are listed alphabetically. The songs are listed according to the motion picture production in which they are featured and these films are listed alphabetically by title in the adjoining columns. The number preceding the title of each song is the key number indicating the publisher of the song.)

No. 1—AGER, YELLON, BONINTER COMPANY, 1927 Seventh avenue, New York, N. Y.

No. 2—IRVING BERLIN, INC., 1927 Broadway, New York City, N. Y.

No. 3—BIRD-BROKES MUSIC COMPANY, 1925 Broadway, New York, N. Y.

No. 4—GAUS, JOHN, (formerly Trianglo) 1925 Broadway, New York, N. Y.

No. 5—DESYLYA, BROWN & HENGERSINC., 747 Seventh avenue, (Subsidiary of Warner Brothers).

No. 6—DONALDSON, DOUGLAS & GIBBON, 1925 Broadway, New York, N. Y.

No. 7—FAMOUS MUSIC CORPORATION, 747 Seventh avenue, New York, N. Y. (Subsidiary of Paramount Players).

No. 8—EAGLE FEIST, INC. (RADIO MUSIC COMPANY) 231 W. 41st street, New York, N. Y.

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<td>Columbia</td>
<td>(8) African Serenades</td>
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<tr>
<td>ALL QUIET ON THE WESTERN FRONT</td>
<td>Universal</td>
<td>(12) All Quiet on the Western Front</td>
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<tr>
<td>ANIMAL CRACKERS</td>
<td>Paramount</td>
<td>(7) Why Am I So Romantic</td>
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<tr>
<td>BIG BOY</td>
<td>Warner Bros.</td>
<td>(19) Little Sunshine</td>
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<td>BIG PARTY</td>
<td>Fox</td>
<td>(12) River Themselves Over You</td>
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<td>BIG POND</td>
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<td>(7) You Brought a New Kind of Love to Me</td>
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<td>BLAZE O' GLORY</td>
<td>Song Art</td>
<td>(16) Wrapped In A Red, Red Rose</td>
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<td>BORDER ROMANCE</td>
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<td>(3) Ye Are Adored</td>
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<td>BRIGHT LIGHTS</td>
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<td>(9) Brokenhearted Lover</td>
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<td>CALL OF THE WEST</td>
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<td>CHEER UP AND SMILE</td>
<td>M G M</td>
<td>(10) Every Little Gift We Ensure</td>
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<td>CRAZY THAT WAY</td>
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<td>CUCKOO, THE</td>
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<td>King of Jazz</td>
<td>(2) I'm Following You</td>
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<td>DOUGH-BOYS</td>
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<td>(16) Cannot Love</td>
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<td>M G M</td>
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<td>(9) Affair's Smiles No More</td>
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<td>HOLD EVERYTHING</td>
<td>Warner Bros.</td>
<td>(5) When the Little Red Roses</td>
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HONEY

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HOT FOR PARIS

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<td>(6) I'm The Duke Of Broadway</td>
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ISLE OF ESCAPE

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IT'S A GREAT LIFE

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JAZZ GINGERELLA

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LADIES IN LOVE

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LEAVE IT TO LESTER

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<tr>
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<td>Universal</td>
<td>(7) I Got A Yen For You</td>
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LET'S GO PLACES

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<tr>
<td>Fox</td>
<td>(12) Fascinating Duet</td>
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<td>Fox</td>
<td>(12) I'll Sway In A Big Wide World</td>
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<td>Fox</td>
<td>(12) Snowball Man</td>
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LOVE AMONG THE MILLIONAIRES

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<tr>
<td>Paramount</td>
<td>(7) Love Among The Millionaires</td>
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<td>Paramount</td>
<td>(7) Ballyhoo It Or Not, I'm In My Mind</td>
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LOVE AT FIRST SIGHT

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LOVE COMES ALONG

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<tr>
<td>Fox</td>
<td>(9) Until Love Comes Along</td>
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LOVE FINDS A WAY

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<tr>
<td>Fox</td>
<td>(10) A Kiss Before Dawn</td>
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<tr>
<td>Universal</td>
<td>(10) Go Home and Tell Your Mother</td>
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<tr>
<td>Universal</td>
<td>(10) I'm Learning A Lot From You</td>
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LOVE IN THE MOONLIGHT

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LOVE PARADE

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MAMMY

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<tr>
<td>Warner Bros.</td>
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<td>Warner Bros.</td>
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MAN TROUBLE

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<tbody>
<tr>
<td>Fox</td>
<td>(12) Pick Yourself Up, or Pick Yourself Off</td>
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<tr>
<td>Fox</td>
<td>(12) Pick Yourself Up, or Pick Yourself Off</td>
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<tr>
<td>Fox</td>
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MARIANNE

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<tbody>
<tr>
<td>M G M</td>
<td>(5) Marianne</td>
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<tr>
<td>M G M</td>
<td>(5) Marianne</td>
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<td>M G M</td>
<td>(5) Marianne</td>
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MASK AND THE DEVIL

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<tbody>
<tr>
<td>Universal</td>
<td>(18) The Little Red Shoes</td>
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<td>Warner Bros.</td>
<td>(10) Fleur D'Amour</td>
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<tr>
<td>Warner Bros.</td>
<td>(10) Fleur D'Amour</td>
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MAYBE IT'S LOVE

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<tr>
<td>Columbia</td>
<td>(3) Broken Dreams</td>
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<tr>
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MELODY-MO-ROUNDER

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<tr>
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MONTREAL CARLO

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<tr>
<td>Paramount</td>
<td>(7) Beyond The Blue Horizon</td>
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<td>Paramount</td>
<td>(7) Give Me A Moment, Please</td>
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<tr>
<td>Paramount</td>
<td>(7) Always, I'm Always</td>
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MOUNTED STRANGER

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<td>Universal</td>
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MY MAN

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<td>Warner Bros.</td>
<td>(11) I'm An Indian</td>
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<td>Warner Bros.</td>
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NEAR THE RAINBOW'S END

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<td>Producer</td>
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<td>OTHER TOMORROW</td>
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<td>PARDON MY GUN</td>
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<td>PLAY BOY OF PARIS</td>
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<td>RICH PEOPLE</td>
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<td>RIO RITA</td>
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<td>SACRED FLAME</td>
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<td>SAFETY IN NUMBERS</td>
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<td>First National</td>
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<td>SAP FROM SYRACUSE</td>
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<td>SHOW BOAT</td>
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<td>SONG OF THE ISLANDS</td>
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<td>SPORTING YOUTH</td>
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<td>SUNNY SKIES</td>
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<td>SWEETHEARTS ON PARADE</td>
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<td>THEIR OWN DESIRE</td>
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<td>WHAT A WIDOW</td>
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<td>WHAT MEN WANT</td>
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<td>WHITE HELL OF PITZ PALU</td>
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<td>WHY LEAVE HOME</td>
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<td>WILD COMPANY</td>
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<td>WOMEN EVERYWHERE</td>
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<td>YOUNG DESIRE</td>
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<td>YOUNG MAN OF MANHATTAN</td>
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<td>YOUNG OF MY HEART</td>
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<tr>
<td>YOUR MOTHER'S SONG</td>
<td>Universal</td>
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**Current Films**

**The Songs in This Directory**

No. 9—HARMS, INC., 62 W. 44th street, or 1271 Broadway, New York, N. Y. (Subsidiary of Warner Brothers).

No. 10—EDWARD B. MARKS MUSIC COMPANY, 235 W. 44th street, New York, N. Y.

No. 11—MILLS MUSIC, INC., 130 W. 44th street, New York, N. Y.

No. 12—EDO STAR MUSIC COMPANY, 730 Seventh avenue, New York, N. Y. (Subsidiary of Fox).


No. 15—SANTLY BROTHERS, 735 Seventh avenue, New York, N. Y.

No. 16—SHAPIRO, GERNSTEIN and COMPANY, INC., 1557 Broadway, New York, N. Y.

No. 17—SHERMAN, CLAY and COMPANY, 747 Seventh avenue, New York, N. Y., and Fifth Avenue and Soth street, San Francisco (main office).

No. 18—UNIVERSAL MUSIC, LTD. (formerly Handman, Kent & Goodman), 747 Seventh ave., New York, N. Y. (subsidiary of Universal Pictures Corporation).

No. 19—W. WITMARK and SONS, 1559 Broadway, New York, N. Y. (Subsidiary of Warner Brothers).

No. 20—VINCENT YOUNGANS, INC., 67 W. 44th street, New York, N. Y.
Variety is nowhere found to such an extent as in the modern one-reel talking picture. That’s one reason the short short subject this season is playing the most important part in many years in the plans of big showmen. Another reason is the super-quality entertainment which Educational has brought into its four great series of one-reel pictures. Comedy, novelty, drama, beauty, thrills—they’re all there in these popular one-reel attractions that will snap up any show anywhere.
 Bringing the New Motion Picture to the Public
— in Better Theatres Section

EXHIBITORS
HERALD WORLD

KISS YOUR Records GOOD BYE!

Warfield, Frisco, smashes "Big House" totals. Columbia, Wash., biggest since "Broadway Melody".

(What an actress! One minute they're screaming with laughter at her. The next they're brushing away a tear. She's the public's idol!)

MARIE DRESSLER

in "MIN AND BILL" Suggested by Lorna Moon's "The Dark Star"

WALLACE BEERY

directed by George Hill

METRO-GOLDWYN-MAYER'S Extended Run Smash!
WALLY WALES
"BUZZ" BARTON
VIRGINIA BROWNE FAIRE and "BUD" OSBORNE

in

BREED of the WEST

12 WESTERNS NOW READY!

Book them all with every confidence of complete satisfaction

NOW BOOKING AT

ALEXANDER FILM SERVICE, INC.,
Pittsburgh, Pa.

FIRST GRAPHIC EXCHANGE
Buffalo, N. Y.

FIRST GRAPHIC EXCHANGE
Albany, N. Y.

EXCELLENT PICTURES CORP.
Detroit, Mich.

SECURITY PICTURES
Chicago, Ill.

SECURITY PICTURES
Indianapolis, Ind.

FISCHER FILM EXCHANGE CO.
Cleveland, Ohio

FISCHER FILM EXCHANGE CO.
Cincinnati, Ohio

WORLD-ART PICTURES OF N. E., INC.
Boston, Mass.

WORLD-ART PICTURES OF N. E., INC.
New Haven, Conn.

EXCELLENT FILM EXCHANGE
Toronto, Canada

ARTHUR C. BROMBERG Attractions
Atlanta, Ga.

ARTHUR C. BROMBERG Attractions
Charlotte, N. C.

ARTHUR C. BROMBERG Attractions
New Orleans, La.

ARTHUR C. BROMBERG Attractions
Tampa, Fla.

ALLIED FILM EXCHANGE, INC.
Dallas, Texas

ALLIED FILM EXCHANGE, INC.
Oklahoma City, Okla.

SHEFFIELD EXCHANGE SYSTEM
Seattle, Wash.

SHEFFIELD EXCHANGE SYSTEM
Portland, Ore.

SHEFFIELD EXCHANGE SYSTEM
Salt Lake City, Utah

SHEFFIELD EXCHANGE SYSTEM
Denver, Colo.

CONTINENTAL REPRODUCER CO.
Milwaukee, Wis.

CAPITAL FILM EXCHANGE
New York City

CELEBRATED FILM EXCHANGE
Minneapolis, Minn.

HOME STATE FILM EXCHANGE, INC.
Little Rock, Ark.

CAPITOL PICTURES CORP.
Omaha, Nebr.

GOLD MEDAL FILM CO.

GOLD MEDAL FILM CO.
Washington, D. C.

MIDWEST FILM DISTRIBUTORS, INC.
Kansas City, Mo.

PROGRESSIVE PICTURES, INC.
St. Louis, Mo.

CO-OPERATIVE FILM EXCHANGE
San Francisco, Calif.

CO-OPERATIVE FILM EXCHANGE
Los Angeles, Calif.

FILMOPHONE RENTERS, LTD.

BIG 4 FILM CORPORATION
130 W. 46th ST., NEW YORK CITY

John R. Freuler, President
November 22, 1930

EXHIBITORS HERALD-WORLD

IT'S always a good season for a good show. That was never so true as today.

People are spending money for entertainment carefully—but they are spending it. The grosses piled up by really outstanding attractions exceed even boom-time figures.

With this in mind, I said to Jesse L. Lasky, Paramount's first vice president in charge of production, some weeks ago: "If you could arrange your studio operations so that four or five of our finest pictures could be released in November, the benefit to theatres and to Paramount would be tremendous".

I said to the Harold Lloyd Corporation: "The industry needs Mr. Lloyd's new picture right now. Please bend every effort to a November 1st release for 'Feet First'". Both Mr. Lasky and Mr. Lloyd have come through magnificently.

Theatre men will rejoice with me in the fact that PARAMOUNT IS RELEASING BETWEEN NOW AND DECEMBER 1st, 7 OF THE GREATEST PICTURES IN THE HISTORY OF THIS BUSINESS:
HAROLD LLOYD in "FEET FIRST". In my opinion and that of everybody who has seen it, the finest Harold Lloyd comedy in many years. The first week’s business at the Rialto, New York, is terrific. I believe Lloyd records all over the country are due to fall.

MAURICE CHEVALIER in "PLAYBOY OF PARIS". Did $14,000 above normally good business at Paramount, New York and held second week. This popular star’s best liked attraction practically everywhere — and that means top money.

"LAUGHTER". With Nancy Carroll, Fredric March and Frank Morgan. A new type of strong comedy-melodrama handled in a new way by Director D’Arrast that seems to be exactly what the modern public wants. I have heard more trade and public advance comment on this picture than any on our program. It seems destined for sensational success.

GEORGE BANCROFT in "DERELICT". This star whom Variety’s survey named the strongest box office draw in the business, comes back with a mighty wallop, in this action story of the sea. His strongest vehicle since “Underworld”, beyond a doubt.

"MOROCCO". With Gary Cooper, the startling new star discovery Marlene Dietrich and Adolphe Menjou. So good that it was instantly picked by Grauman’s Chinese Theatre, Los Angeles, to play at $2. A Josef von Sternberg production that is not only an artistic triumph and a big money maker but which creates a powerful new electric light name—Marlene Dietrich.

"TOM SAWYER". A perfect production of the greatest boy story ever written. Bringing back Jackie Coogan, with Mitzi Green, to the screen and millions of kids of all ages to the box office. You’ve been yelling for a big picture with strong juvenile appeal—here it is!

RUTH CHATTERTON in "THE RIGHT TO LOVE". You know the sensational results of Miss Chatterton’s previous hit, "Anybody’s Woman". Theatre Men who previewed "The Right to Love" wire me that it is in every way an even stronger picture.

That’s SEVEN GUARANTEED BIG PICTURE SUCCESSES released within six weeks. We planned in that way, to deluge the public with more than their money’s worth of great entertainment, to start the S.R.O. crowds coming and keep them coming.

Check what I’ve said about these pictures by seeing them at Paramount exchanges. Then BOOK THEM, PLAY THEM AND ADVERTISE THEM. The results will convince you that real quality pictures in quantity will bring smashing grosses today—and Paramount is the company that can supply them.

S.K. Kent
Get Lucky

Every man, woman and child is interested in GOOD LUCK—that’s the alluring theme of—

Another “Clicker” on the BIG HIT SCHEDULE

BIG MONEY

A riotous satire on rapid-fire wise-cracking gangsters played by a trio of star comedians who can put over comedy lines like nobody’s business.

Something decidedly new in its view of a rollicking racketeer with more nerve than common sense and a streak of luck a mile wide.

In presenting EDDIE QUILLAN, JAMES GLEASON and ROBERT ARMSTRONG in "BIG MONEY" Pathé is dealing the industry Three Big Aces to make a Full House.

Featuring

EDDIE QUILLAN • JAMES GLEASON • ROBERT ARMSTRONG

Miriam Seegar • Margaret Livingston
Robert Edeson • and a cast of 27

Directed by RUSSELL MACK
Produced by E.B. DERR
"'Tol'able David' is one of the fine pictures of the year. I would suggest that everyone see it. I know I enjoyed the film to the utmost."
—Al Sherman in the Morning Telegraph

"After all, few talkies have managed to capture a mood of poignancy or wistfulness such as is inherent in this story. Richard Cromwell, who makes his screen debut here, is excellent."
—George Gerhard in the Evening World

"Young Dick Cromwell earned his long-term Columbia contract by his charming, dreamy and yet determined performance in the current Mayfair production. Columbia executives give us a 'Tol'able David,' which is excellently cast...winds up in a magnificent and thrilling climax. "'Tol'able David' is a movie of merit. It deserves your attention."
—Irene Thirer in the Daily News

"Richard Cromwell, a screen unknown, deserves—and hereby gets—congratulations for his work in 'Tol'able David.' A sincere effort that hold's one's attention. It's good entertainment."
—Rose Petrick in the Evening Journal

"It is a Columbia Pictures Corporation product at the recently opened Mayfair, and it is a good talkie—one far above the average. 'Tol'able David,' in short, is a competent job."
—John S. Cohen Jr., in the Evening Sun

"A large audience at the R. K. O. Mayfair Theatre did a little weeping in the dark."
—Quinn Martin in the World
"Tol'able David' is a fine, sensitive, beautifully directed and acted picture... All of this is beautifully worked out with each scene leading up to the climax, a thrilling and terrific fight between David and Luke."

—William Boehnel in the Evening Telegram

"It is difficult to believe that the young actor, Richard Cromwell, who takes the title role, is seen in his first screen characterization. He gives a grand performance. The picture is a fine product."

—Julia Shawell in the Graphic

"Rare screen fare.... A thoroughly meritorious transcription of the Hergesheimer story.... Both producer Harry Cohn, of Columbia Pictures, and his star, Richard Cromwell, deserve ample credit for their parts in the making of the picture."

—Regina Crewe in the American

"Lively and effective, and it thereupon becomes one of the better films. Richard Cromwell plays the Barthelmess role admirably. Miss Joan Peers is, as usual, an admirable heroine, and the mountain types are well cast."

—Marguerite Tashjian in the Herald-Tribune

... and a New Star was made Overnight in the Gorgeous Premiere at the GREAT R. K. O. MAYFAIR THEATRE

featuring

RICHARD CROMWELL
"The Screen's Latest Sensation"

with

NOAH BEERY
JOAN PEERS
Henry B. Walthall
George Duryea

Directed by

JOHN BLYSTONE
Adapted from Joseph Hergesheimer's immortal classic

"John Blystone has risen to the occasion in his excellent direction of the talking picture of Joseph Hergesheimer's story, 'Tol'able David.' The present version benefits to no small extent by the power of speech."

—Mordaunt Hall in the Times

THE BEST IN ENTERTAINMENT
Showmen Prepare for Overflow
Greet "Shivering Smith" and

SEE AME THIRS

Dippiest, daringest, dizziest darned laugh getter that ever hit the screen!

HARRY LANGDON, SLIM SUMMERVILLE and BESSIE LOVE put laughter back on exhibitor map while millions roar welcome to funniest comedy team to flash on movie screens since Chaplin's debut.

You laugh yourself sick one minute!
Your hair stands on end the next!!

SPUMONI SAYS SO!

UNIVERSA
Crowds as Cheering Throngs
"Gun Kissed Casey" in
RICA
T

First in Features...First in Shorts
First in First Runs Everywhere
HENRY KING'S PRODUCTION

with

LOUISE DRESSER
JOEL McCREA • HELEN COHAN
SHARON LYNN • J. M. KERRIGAN

From the stage success of

JOHN GOLDEN

Hits the heart because it's a home picture.
Funnier than those fine money-makers—"They Had To See Paris" and "So This Is London." More human, closer to the ground, than either.

Rogers, as "Lightnin' Bill Jones," runs a hotel for divorce hunters on the California-Nevada line. There, against a background of lovely but heart-lorn ladies, he swaps views on necking, loving, matrimony, alimony and parsimony.

Absolutely devoted to his own wife he is stunned when divorce reaches out to crush him.

A laugh a minute, but tears and pathos to give contrast and make it a perfect picture.

Great for every kind of audience.
Everything is SUNNY now!

MARILYN MILLER in SUNNY
The sky's the limit for profits with Marilyn in a bigger, brighter, better hit than "Sally." With Joe Donahue, Lawrence Gray

OTIS SKINNER in KISMET
with Lorettta Young
Setting the Prosperity Pace on Broadway at Warner Bros. Hollywood, at $2.00 Top.

The Real Hits Come From FIRST NATIONAL
Because First National has the product that is keeping America's largest theatres at capacity.

ANN HARDING

The GIRL of the GOLDEN WEST

Made tremendous profits for hundreds of showmen. Get yours quickly. Play it now!

RICHARD BARTHELMESS

AS A DASHING, DARING BANDIT OF THE PLAINS IN ADIOS

Most popular male star on the screen in his follow up hit to "Dawn Patrol." And what a hit!

Coming MOTHERS CRY

MOST HUMAN STORY SINCE "OVER THE HILL"

Set for extended runs everywhere. Dated by every big circuit and independent.
WARNER BROS.

**Put**

You In The Big Profit Class

---

**WARNER BROS.**

will keep you there with

**RIVER'S END**

with

CHARLES BICKFORD

the he-man of the hour, EVELYN KNAPP, J. Farrell MacDonald, David Torrence, Zasu Pitts.

Filmed with all the action and romance of JAMES OLIVER CURWOOD'S thrill-packed story.

---

**INSURES A CONTINUOUS STREAM OF HITS**
E X H I B I T O R S

The
Independent
Film Trade
Paper

H E R A L D
WORLD

In This Issue—

R K O-PATHE MERGER

Deal Amalgamating R K O and Pathé Is Expected to Be Completed by January 1—Lee Marcus Denies Knowledge of Any Plans to Place Him in High Executive Position With Pathé—Reported $5,000,000 Figure Is Called Absurdly Low for Transaction.

SPOOR "NATURAL VISION"

Quasi-Stereoscopic Version of R K O's "Danger Lights" Is Presented As First Feature by "Natural Vision" Process to Be Shown to Public—Audience Reaction at State-Lake in Chicago Indicates Large Measure of Success Attained by Spoor and Berggren.

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United Artists' $3,500,000 "war chest" to build fifteen theatres in cities where Fox has only slight competition.

Fight against state censorship is launched at Ohio M P TO convention—200 at Allied Amusements meeting on Coast are warned to act against inimical drills.

Warner in new Advertising Council to aid exhibitors showing Warner Brothers and First National pictures.

Warner Brothers nets $7,074,621 in fiscal year ended August 30—Advertise and work is Paramount plan, says Zukor.

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CHICAGO
407 South Dearborn St. Telephone Harrison 0035-36-37-38
Cable Address: Quipsabo
EDWIN S. CLIFFORD, General Manager
ERNEST A. ROLVESTAD, Managing Editor
GEORGE CLIFFORD, Business Manager

HOLLYWOOD
1605 North Cahuenga St. Telephone Gladstone 2118-2119
DOUGLAS HODGES
West Coast Manager

NEW YORK
365 Fifth Avenue Telephone Wickersham 2366-2367
JAY M. SHRECK, New York Editor
HERBERT FEKE and RAYMOND GALLO
Advertising Representatives

LONDON
THE BIOSCOPE
Faraday House
5-10 Cheering Cross Rd., W. C. 2
Understanding Each Other

IN the Better Theatres section this week, the Herald-World presents an article which can well be read and studied by everyone connected with the motion picture industry. Its author is Gordon S. Mitchell and its title is "The New Motion Picture and the Public."

Mr. Mitchell expresses in clear and interesting terms the essential difference between audience reaction to the silent and the sound picture. It is distinction which most theatre owners are vaguely conscious of but have not fully recognized.

Writing from the studios, the author shows a surprising knowledge of the problems confronting the showman in attempting to meet the revolutionary changes which have taken place in the business. It will especially surprise the theatre owner who has felt the studio hasn't "given a whoop" about what the exhibitor was up against.

In presenting this article, the Herald-World feels that it is not only providing interesting and instructive material but it is contributing toward a better understanding between the two extreme ends of the business, the people who make the pictures and the people who have to sell them to the public.

Studio workers have had serious problems. They have made mistakes. At times, it may have appeared, their progress toward perfection has been unnecessarily slow. But they have striven to improve the product.

"Perfect pictures," as Mr. Mitchell concludes, "come closer to attainment only as cooperation and understanding is extended throughout the entire field of motion pictures—the studio, the laboratories—and the theatre."

The Laugh Starts

AN object lesson in what is apt to happen when outsiders are dragged into a controversy within the industry is apparently to be written in Houston.

Will Horwitz, president of the Texas Allied Exhibitors, who after attempting to fight a fair adjustment of the protection arrangements in his home city countered with an ill advised campaign for state censorship, is already on the defensive in his own town.

The Gargoyle, which looks over the happenings in Houston in a sophisticated manner, not only declines to take him seriously but cannily looks in back of his public declarations for his ulterior motives.

"Will Horwitz feels cut out over our having questioned his sincerity in this censorship crusade," the Gargoyle comments in a recent issue. "He carried two column ads in the Tuesday dailies (we thank him for the ride), bought a couple of columns in this issue (we thank him for the revenue) and wrote us a letter, which you'll find over in the letter column, all telling us how wrong we are in suggesting that he is not the soul of consistency or that he may have reasons other than moral or patriotic ones for urging a state censor board."

"Not being a mind reader nor having attended his little private censorship parties, we naturally could not be expected to know how valiantly Will has been fighting in his dark room for purity on the screen, for lo! these many moons. We'll take his word for it, though we'd like to know why he's hiding the light of his crusading virtually under a bushel for so long. We'd never thought of him as a shrinking violet up to the present.

"But, in his several answers, Will failed to mention the chief criticism we levelled against his campaign—namely, that he'll have to rouse the forces of Intolerance, if he hopes to get anywhere with it. Is Will ready to join the fellowship which includes Frank Norris, Atticus Webb, Tom Heflin, Bishop Cannon? Houston's own reverend John E. Green would not only like to see censorship, he'd like to see Will and all his fellow exhibitors squelched, abolished, put out of business. He hasn't gone to a show in twenty years. Shall we now be entertained by Will's enlisting the Reverend in his crusade? Politics are said to make strange bed-fellows. So, apparently, do crusades.

"And while we grant Will a certain consistency, while we may sympathize to some extent with his troubles as an independent theatre owner, we're still not dissuaded from thinking that his primary purpose in harassing the Movie Barons, as he calls them, with a threat of censorship is to secure concessions, agreements from them which he thinks necessary to the profitable operation of his theatres. We wonder, in other words, how long after they had met his terms, he would retain any active interest in the censorship business."

Horwitz has started a laugh. It will probably reecho long after he would like to forget it.

Advertise and Work

ADOLPH ZUKOR, one of the outstanding successes in the motion picture business, standing at the head of a company which has made a success in all three of the major branches of the business, production, distribution and exhibition, shares the secret of his success with the entire industry.

"Advertise and work" is the message he gave interviewers in Los Angeles a few days ago. He has said the same thing many times before. It is a phrase which will bear reiteration. And it is particularly timely at the present moment.
Predict RKO-Pathe Merger Completion by January First

Marcus Denies Being Slated For High Executive with Pathe

Deal Not Completed—Report Possibility R K O May Take Over at Least One Independent

NEW YORK, Nov. 20.—Despite reports to the contrary, the RKO-Pathe merger has not been completed. This was stated to a Herald-World representative today by a man informed of the status of negotiations.

The deal has been on and off many times in recent weeks but it is understood now that things look favorable for its consummation by January first.

Many rumors have been current regarding RKO's expansion program; this is stated today by a person in the know in film circles that there is a possibility of the company taking over at least one of the independents after the first of the year.

Lee Marcus Denies Transfer

One report which spread along Broadway this week was to the effect that Lee Marcus would assume a high executive post with Pathe. Marcus, the executive vice president of Radio Pictures, told the Herald-World, however, that "I don't know anything about it. They haven't made me any offer."

This report gave rise to speculation that the RKO-Pathe deal had gone through and that Marcus' transfer was merely the initial step in consolidating the two companies. This apparently was not the case.

It is further understood that Cortland Smith, as head of Trans-Lux Corporation, of which RKO owns 30 per cent of stock, would be definitely concerned in the reorganization in the event that the pending deal is completed as now anticipated.

Doubt $5,000,000 Figure

David Sarnoff, president of R.C.A., who has been active with Joseph P. Kennedy in negotiations, has been unapproachable to representatives of the press, as have other executives who might affect the negotiations.

B. B. Kahane, vice president and secretary of Radio-Keith-Orpheum, told the Herald-World that he knew nothing of a deal.

In reports which were current this week and which had the deal closed it was said that RKO had paid $5,000,000 for Pathe. Many have felt that this figure was absurd in view of the excellent product which Pathe has had this year, the worldwide value of its trade mark, and its newsreel.

New Publix House Opens

BOSTON, Nov. 20.—The newest Publix house, the Oriental at Jamaica Plain, seating 2,000, has been opened. As indicated by its name, the theatre is Oriental in design and furnishings.

Screen Advertising Eliminated in Fox Circuit Theatres

NEW YORK, Nov. 20.—Harry C. Arthur, general manager of Fox Theatres Corporation, which comprises all houses East of the Mississippi, has issued an executive order effective immediately calling for the definite elimination of all screen advertising in the circuit theatres.

It is understood that the new management has believed in such a policy for some time, and that this order is the final decision on the matter. Trailers on future pictures and house advertising at the individual theatres will be retained but is to be cut to a minimum.

Though this ruling will result in the loss of thousands of dollars in revenue over the entire circuit, it is nevertheless felt by executives that the policy of permitting screen advertising by local merchants is a bad one and that the profit thus derived is not desirable. Hereafter, the house manager, under the supervision of the division manager, contracted for such advertising with the sanction of the home office.

Scenario Sold to Rival

Studio Costs Girls Job

HOLLYWOOD, Nov. 20.—Two girls in one of the big studios have been discharged from the scenario department on the charge that they used the studio's time to write an original play which will shortly be produced here by another company. The girls claimed they wrote the play in their evenings and on Sunday afternoons. They sold it for $2,500.

Kansans Look for Amusement Tax as New Governor's Plan to Shift Burden

TOPEKA, KAN., Nov. 20.—It is believed by many here that an amusement tax will be introduced in the January session of the state legislature and that the new governor, Harry Woodring, will favor such a move, as he has stated that he wishes to relieve the farms and homes of tax burdens. This may mean that the burden will be shifted more heavily on the schedulers of industry, with the motion picture interests being called on for their share.

The motion picture people of Kansas, despite party affiliation, it is said, looked to Frank Hauke, Woodring's Republican opponent, as a friend of the industry and his election might have had some effect on Sunday shows.
Mike Simmons of the expressive vocabulary and head man of the Associated Motion Picture Advertisers, has a capable cabinet to assist him in running the affairs of the organization. The excellent attendance at Thursday luncheons is proof of this and is an indication of the drawing power of Secretary Ed Finney's literary masterpieces. After reading Ed's weekly invitations there are anxious moments waiting to spend your dollar at the Dixie.

Broadway developed a new kind of speak-easy this past week. Some bright boy took advantage of the "buy an apple" campaign for the unemployed and used that as a ruse to dispense wet goods. He had what appeared to be boxes of apples in a taxi and a noisy policeman discovered that each box contained but one layer of the fruit and hidden under this were the bottles of cheer. What might have been a land office business was nipped in the bud there and then.

Dave Loew, Bruce Gallup and Hamerslag carried away most of the honors in the first of a series of ping pong matches which will be held at the Motion Picture Club this winter. Their opponents in this instance were the youth of Tenth avenue and it looked for a time like their clever use of the paddle might register a defeat against the club.

Mike Simmons is taking the boys of the trade press for a set back in pea pool.

The welcome mat is always spread in front of the door at the office of Oscar Hanson, general sales manager of Tiffany. The problem is to find him in town between conventions.

This week has produced its usual stock of rumors. A while back it was Howard Hughes who it appeared was buying up every company in the business, and now the rumor boards have turned to R.K.O. Last week it was Lee Marcus is leaving Radio Pictures for an executive position with Pathe.

Joel Swenson is to be complimented on the excellent editorial job he is doing on Fox's "The Last Word," which is published at the home office. In addition to being a neat piece of work, its many pages contain valuable suggestions for the Fox theatre managers.

Hy Daub's next big advertising spirit will be on "Cimarron." If he is to match his sensational Amos 'n' Andy campaign he will have to do some tall hustling.

Joe Weil has prepared a clever accessory for advertising Universal's "See America Thrift." It is comprised of a miniature lager of beer which is attached to a card announcing the picture and stars. Contained in the envelope also is a bottle opener.

Wallace West has just completed for Pink Wingart a biographical brochure of all Paramount players. It was a task to compile, and Wallace has been working on it for many weeks. It is a credit to his thoroughness.

JAY M. SHRECK.

Bill Boyd Appears in—

"The Painted Desert" and "Beyond Victory," two of the three Pathe specials set for November release. The dates for the two mentioned are November 20 and November 30, respectively, the one of which no still is here shown being "Sin Takes a Holiday," which was released November 10. Being a hairdresser is apparently a new role for Bill, and in the lower picture—well, we'd certainly call it a beautiful scene.

June Collyer, Bill Boyd in "Beyond Victory"

200 Theatres Selling

Ducks to Charity Game

(Special to the Herald-World)

DETROIT, Nov. 20.—Two hundred theatres in Detroit and throughout the state are selling tickets to the Michigan-Chicago charity football game at Ann Arbor November 22.

H. M. Richey, general manager of Allied Theatres of Michigan, is in charge.

Bill Boyd, Helen Twelvetrees in "The Painted Desert"
Sporr-Berggren Film Hailed as Step Toward Greater Realism

Natural Vision Picture Shown To Public for the First Time

Wide Film and Quasi-Stereoscopic Version of RKO's "Danger Lights" Successful at State-Lake, Chicago

By GEORGE SCHUTZ

A full-length commercial motion picture produced by the Spor-Berggren "natural vision" method was presented to the public at a regular performance for the first time when on Saturday, November 15, Radio Pictures' "Danger Lights" opened at the RKO State-Lake theatre in Chicago.

With special Spor-Berggren projectors in the projection room and a screen measuring 46x26 feet installed on the stage, the quasi-stereoscopic version of the new RKO railroad thriller is being shown under the direct supervision of the inventors, George K. Spor and P. John Berggren.

This initial public presentation represents the successful outcome of experiments begun about 17 years ago, when George K. Spor, head of the Essanay Studios in Chicago, a leading producer in the days of "Bronco Billy" and Bushman-Janey fame, gave up the production of motion pictures to turn his plant into a laboratory in which to realize an ambition to end the flatness of the motion picture screen image. Association with Berggren, Swedish investigator in optics, followed in 1917, and in 1921 Essanay announced through Exhibitors Herald that "natural vision" pictures had been achieved.

Affiliates With RKO

Development work continuing, Spor acquired necessary production facilities about two years ago through an affiliation with RKO, and experimental pictures were produced at the latter's Gramercy studios in New York. With the production of "Danger Lights" at the RKO studios in Hollywood, the Spor-Berggren system was applied for the first time to the production of a regular commercial feature.

Audience reaction at the State-Lake indicates that a large measure of success has now rewarded the long quest of the inventors. "Danger Lights" is no "star picture," it is not an epic, but its general proportions are entirely those of an excellent program production. Yet in the "natural vision" version, "Danger Lights" may be said to stand out from the regular class as its image elements stand out beyond the flatness of the screen.

Applaud Niagara Falls Scene

The efficacy of Spor-Berggren photography and projection in this respect is further indicated by a short that accompanied "Danger Lights" on the program. This was an ordinary scenic of Niagara Falls, which consisted only in a variety of shots of this aquatic spectacle. The orchestral accompaniment was mechanical and it was not synchronized. Color consisted only in a green tint of the foliage. But following a standard short comedy projected for a standard-sized image, the curtains parted to the edges of the wide screen and the Spor-Berggren scenic of the great natural wonder appeared, the house broke into applause.

The nature of the story and setting of "Danger Lights" is well suited to demonstrate the power of the system, and only the inventors are careful to point out is not intended to create a full stereoscopic image but one having optical effect on the visual mechanisms similar to that of reality.

Intensifies Sense of Reality

A love story set in a railroad environment, with its miles of steel roads in yards and over country, snorting locomotives, clanging bells, washouts, signal lights in the darkness and warning whistles in the distance, "Danger Lights" is a premonition of outdoor sequences, and it is in the outdoor shots, especially those of long range, that depth is most effectively realized. Perhaps the fullest benefits of the innovation are achieved in a long sequence that builds up the climax, in which to save the leading character's life, the man who has apparently wronged him drives a train at record speed from the West to Chicago. The racing locomotive, with its single coach, is shot impressively from almost every conceivable angle and at both short and long ranges, while at intervals the theatre patrons themselves "board" the "cowcatcher" to be hurled over the rails, around curves and through tunnels, with a realism that intensifies the usual thrill of such audience-experience to an extent considerably beyond the powers of the standard screen image.

The film stock used for the Spor-Berggren version of "Danger Lights" is 66-mm. wide, with the frame measuring 54x28 mm. The throw at the State-Lake is 148 feet. It is pointed out that the projection angle at this theatre is 26 degrees.

While it is possible to place the sound track on Spor-Berggren film, the sound for "Danger Lights" is on a separate reel, which is run in synchronism with the image projectors. The projectors are equipped to handle both, however, the upper sound film magazine being alongside the upper image film magazine and running through the pickup head of the same projector that is projecting the corresponding images. The synchronous ratio between the sound film, which is standard, and (Continued on next page, column 3)
Theatre Plays Big Part to Put Over Milwaukee Better Times Week

Free Midnight Party at Fox Oriental Wins Cooperation of 65 Merchants
—Five Thousand Tickets Distributed

[By Special Correspondent to the Herald-World]

MILWAUKEE, Nov. 20.—Theatres always have taken a leading part in alleviating the plight of the unfortunate in their communities during stressing times. Special programs to raise food and clothes for the poor are not unusual, and as the theatre has lent a helping hand to the needy, so too it is aiding in restoration.

Perhaps one of the most successful attempts in this direction was staged recently by Fox's Oriental theatre in Milwaukee in cooperation with the Upper East Side Advancement association. A Better Times Week was designated by the association, of which Wallace James, manager of the Oriental, is a member. The high spot of the week was a big free midnight theatre party at the Oriental.

65 Merchants Take Part

Sixty-five merchants in the community cooperated. A spread in the community paper was used as the original announcemen. Then 10,000 handbills, 18x24 inches, were distributed throughout the district. Posts carried placards and flags, while window cards were posted in the merchants' windows and store fronts were decorated with bunting and flags.

More than 5,000 free tickets to the midnight show were distributed by the merchants and a band circulated aboard a truck the night of the big show. Forty merchants arranged displays in the lobby of the Oriental which could be viewed all during the week, and on the night of the show more than 200 prices were awarded from the stage of the theatre.

Children under 16 years of age were not admitted to the free show unless accompanied by adults. Tickets were numbered and each person was entitled to deposit only one stub in the box at the door. The theatre, which has a seating capacity of 3,000, was packed and hundreds had to be turned away. Prizes were awarded by drawings, and in return for their merchandise awards, contributing merchants received trailer mention in addition to the lobby display.

Give Diversified Program

The program was diversified, consisting of a short comedy, community singing led by Ray Parker, vaudeville by Ray Parker and Company, a one-act play by the Drama League Players and a feature photoplay.

The event received gobs of publicity and didn't cost the theatre a cent. The advancement association paid for operating.

Tickets Selling Fast
For Benefit at Detroit

(Special to the Herald-World)

DETROIT, Nov. 20.—Tickets for the Detroit Times midnight benefit show to be held at the Michigan theatre on December 6, are going like hotcakes, according to those in charge. Funds derived from the performance will be turned into the Detroit fund for the aid of the unemployed.

Tickets were placed on sale last Saturday in all of the Publix houses, including the outskirt theatres.

Loew's Inc., Takes Controlling Shares Of Boston Theatres

(Special to the Herald-World)

BOSTON, Nov. 20.—Purchase at private sale of a block of 20,000 shares of Loew's Boston theatres' stock by Loew's, Inc., gives to the New York company an absolute majority of the shares of the local company and assures them of undisputed control of the State and Orpheum theatres here. Prior to this time Loew's, Inc, had a working majority of better than 30 per cent of the Boston stock and to this it has gradually added, ending with the 20,000 share purchase.

Spoor "Natural Vision" Shown in "Danger Lights"

(Continued from preceding page, column 3)

the Spoor-Berggren film, is 36 to 30 frame-heights. The intermittent movement of the Spoor-Berggren projector is one-fifth slower than standard.

The increase in heat on the film, due to the latter condition and also to the width, both of which tend to cause buckling, has resulted in the addition to each projector of an air-pressure system, which forces a stream of air against the film at the aperture, keeping the film flat. Air is also forced against the film under the top loup for a similar purpose.

The added amount of light required by the Spoor-Berggren film is indicated in the ampere being used to project it at the State-Lake, where the projectors normally draw 150 amperes and are drawing 180 for Spoor.

The essential factor in the Spoor-Berggren system in the lens, that of both the camera and the projector. The lens, which has been treated of in past issues of the Herald-World during the development of the process, is a single unit involving two lenses, or rather, two light refractory principles. The cooperation of these two principles is based on the conditions of natural vision, under which sight is achieved through two lenses (the eyes), focused from a parallax. The lens in the projector weighs nine pounds.

The “Natural vision” version of “Danger Lights” is not intended for general exhibition, it is stated, but will be shown in principle theatres in various cities as a roadshow. Coming into the State-Lake purposely without ballyhoo or with much preparatory advertising of any kind, the picture is playing to packed houses daily. Prices are popular.
United Artists’ $3,500,000 War Chest to Build 15 Houses

Will Speed Expansion Where Fox Has Slight Competition

Work Starts in Week on First of Theatres to Cost $150,000 Apiece—Sol Lesser in Charge

HOLLYWOOD, Nov. 20.—United Artists was busy this week proving that its “declaration of war” against Fox West Coast Theatres was not a hollow gesture.

Announcement was made at United Artists studios that the company had $3,500,000 to invest immediately and that plans were being made for the construction of 15 theatres to compete with the Fox chain.

Work on the first of the new theatres will start next week. It will be located on the northeast corner of Fifth Street and Broadway, Santa Ana.

The theatres will resemble each other closely in architecture, according to Joseph M. Schenck, president of United Artists, and will cost approximately $150,000 apiece.

Sol Lesser, founder of the Fox West Coast chain, will have complete charge of building operations and management of the theatres. The United Artists organization plans to expand the building program as rapidly as possible, and to erect playhouses wherever Fox has only slight competition.

Form New Company for Synchronizing of Music To Feature Productions

NEW YORK, Nov. 20.—Emil Velazco, well known organist, and Don Hancock, recently associated with the Van Beuren Company, have formed a new company, the Velazco-Synchronizing Company, to do the principal work of the new production, which will be the scoring and synchronizing of music to feature pictures. Velazco is president of the company, with Hancock active in the capacity of general manager.

In addition to the synchronizing work, several series of short subjects will be produced, probably involving the use of the organ accompaniment. Production on the first of these shorts will begin immediately at the Ideal Studios, located at Hudson Heights, New York.

Tri-State MPTO To Hear Speakers Of National Note

(MEMPHIS, Nov. 20.—The Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee will gather for their fall 1930 convention at Hotel Peabody for two days, Sunday and Monday,Nov. 30 and Dec. 1.

Several nationally outstanding speakers are to appear on the program, including M. A. Lightman, president of the MPTO; R. F. "Pete" Woodhull, immediate past president of that organization; C. C. Pettijohn, general counsel of the MPFD; Charles Piquet, president of the MPTO of North Carolina, and Fred Wehrenberg, president of the MPTO of St. Louis and vice-president of the national organization.

The social climax will take place Monday evening, with the installation of 1931 officers. Among the honor guests will be Kenneth K. McKellar, state senator, and Mayor Watkins Overton, of Memphis.

Mulligan President of Liberty National Bank

NEW YORK, Nov. 20.—At the regular monthly meeting of the board of directors, John J. Mulligan was elected president of the Liberty National Bank and Trust Company, of which Harry M. Goetz of Paramount Publix is a director.

Advertise and Work; That’s What Paramount Will Do, Declares Zukor

HOLLYWOOD, Nov. 20.—Advertise! This was the slogan given Los Angeles by Adolph Zukor, president of Paramount-Publix, upon his arrival here yesterday.

“Advertise and work,” Zukor said. “That is what we are going to do. Last year we spent $35,000,000. I have not the exact figures for 1931 but there will be a substantial increase in our budget for the coming year. At the same time we expect to get more for our money. Our business must continue active. Money will be spent as usual, salaries will not be cut and our employees will remain on the job, but there’s going to be less losing. Times are as you make them. I do not believe in hard times; in fact, there is no such thing. You can always get a return for your efforts if you get out and get after it.”

He said a few places in the country, if any, reflect depression in the theatre grosses.

Pettit Succeeds to National Board Seat After Tower Resigns

WASHINGTON, Nov. 20.—Dr. Walter L. Pettit has been elected chairman of the National Board of Review, following the resignation of his predecessor, Dr. William B. Tower. However, Dr. Tower will continue to take an active part in the board’s work as a member of its executive committee.

Dr. Pettit has long been engaged in the field of social activity, his first endeavor in this direction being the organization of social work in the Philippines. Later he organized recreation in the midwest for the Playground Recreational Association of America, and since 1915 he has been director of the department of community work for the New York school of social work. He is particularly interested in the movement for the community use of motion pictures.

New York Operators to Celebrate 17th Year

NEW YORK, Nov. 20.—Local 300 of the Motion Picture Machine Operators Union will celebrate its seventeenth anniversary with a dinner and dance at the Hotel Astor on Saturday, January 17, 1931.

The committee of arrangements has Sam Kaplan, president of the union, acting as chairman.
Ad Council to Serve Exhibitor Showing Warner and FN Films

Waxman, As Member with H. M. Warner and Sam Morris, Will Give His Time Exclusively to Special Campaigns on International Scale Following Broadway Success of Plan

NEW YORK, Nov. 20.—Following an extensive experimental period in the Metropolitan area, H. M. Warner, president of Warner Brothers, has created a special advertising council for the benefit of exhibitors playing Warner and First National pictures.

A. P. Waxman, recently promoted following the consolidation of the Warner and First National advertising and publicity departments, is one of the council, the other two being H. M. Warner and Sam E. Morris, vice-president. Waxman will devote himself exclusively to creating and executing special campaigns on an international scale.

The council is designed as a service to exhibitors on all attractions which merit special effort. Two New York houses, the Strand and the Winter Garden, were used as the base of operations for the experimental work, and the pictures selected were "The Doorway to Hell," "The Office Wife," "Three Faces East" and "The Life of the Party." The results were indicated by the fact that these pictures were holdovers and successfully established new box office records.

Another reason for the development of the council was the marked difference in results of showings in cities of approximately the same population. The same pictures, however, were holdovers in New York under the handling of Waxman. Consequently it was decided to create a council which would exploit pictures for the entire country.

David Weschler, head of the Warner circuit publicity department, will add the council.

RKO Radio Plans New Zealand and Australia Offices

NEW YORK, Nov. 20.—RKO Radio Pictures has definitely decided to establish its own offices for sales and distribution in Australia and New Zealand, according to an announcement by "Bo" Dowling, general manager of foreign export for Radio.

This decision follows the start made in the United Kingdom, where similar offices were established. Scott will be general manager of the Australian and New Zealand offices, serving in the same capacity that Sol Newman does in England.

George Melford Fined $200 for Tax Evasion

HOLLYWOOD, Nov. 20.—George Melford, director, has been fined $200 after pleading guilty on a charge of tax evasion during 1924 and 1925. The total amounts to almost $11,900, it is said.

Carewe Opens Offices

HOLLYWOOD, Nov. 20.—Edwin Carewe is opening a big suite of offices on Wilshire boulevard next week for business ventures.

SECURITIES PRICE RANGE

Week Ending November 19

NEW YORK, Nov. 20.—Amusement stocks shared in the advance in Tuesday trading that followed the reversed direction of prices from last week. Gains made on Tuesday include these: A T & T, 5/16; Eastman Kodak, 13 1/4; General Electric, 5/16; Radio, 1 1/8; Westinghouse Manufacturing, 1.

Erpi Put in Houses

In Greece, Egypt; 7170 Is World Total

NEW YORK, Nov. 20.—With the Cinema, Cotopouli in Athens, Greece, and the Elito Cinema in Alexandria, Egypt, listed among the latest Western Electric, sound equipped houses, the world-wide installations have reached the figure of 7,170, of which 4,701 are domestic and 2,469 in the foreign field.

H. M. Wilcox, operating manager of ERPI, has prepared statistics showing the distribution of Western Electric sound systems by cities, which indicate that New York leads with 356 installations. Among the other centers which have 20 or more are: Chicago, 166; Los Angeles, 86; Philadelphia, 82; Detroit, 76; Cleveland, 51; St. Louis, 46; San Francisco, 41; Baltimore, 40; Kansas City, 32; Cincinnati, 32; Milwaukee, 30; Seattle, 29; New Orleans, 26; Buffalo, 26, and Pittsburgh, 22.

There are 23 cities having between 11 and 20 installations, totaling 341 wired houses, according to the report. In 75 cities there are from five to 10 Western Electric equipped houses, 75 theatres being included. Four installations each are listed for 48 cities, involving 192 theatres, while 113 cities with three installations each total 339 theatres.

Radio Programs Take Step Forward by Using Electrical Recording

NEW YORK, Nov. 20.—Electrical transcriptions for broadcasting have taken what is considered a great step forward with the completion of an elaborate tieup involving King Features Syndicate, International Feature Service, Newspaper Feature Service, Incorporated, William Morris Agency and Cameo Broadcasting & Recording Studios, Incorporated.

M. J. Mintz, president of the Cameo company, stated that this advanced stride in radio programs via electrical transcription was decided upon only after months of study and research among the stations as well as the national advertisers.
Hiram S. Brown, president of Radio-Keith-Orpheum, and chairman of the board of directors for Radio Pictures, is greeted, upon his arrival in Los Angeles by Joseph I. Schnitzer, president of Radio Pictures (on the right) and William Le Baron, vice president in charge of production for the film company. Mr. Brown is making his semi-annual tour of inspection of the properties of his company on the Coast.

Will H. Hays, president of the Motion Picture Producers and Distributors Association, says farewell to Hiram S. Brown, president of RKO and chairman of Radio Pictures Board when they reach Los Angeles after going west on the same train.

Conrad Nagel, an executive of the Academy of Motion Picture Arts and Sciences, is shown here presenting Norma Shearer, MGM star, with the Academy's award for the best feminine performance of the year in the film, "The Divorcee."

A congratulatory group. L. A. Young, the president of Tiffany Productions, Inc., is shown here giving Al Blofson the glad hand, Al having been recently appointed manager of the Metropolitan area for Tiffany sales. From left to right are Oscar Hanson, general sales manager, L. A. Young, Al Blofson and Grant L. Cook, executive vice president of the company.
Here they are! The great "gang" that attended the 11th Annual Convention of the Motion Picture Theatre Owners of America, held at the Benjamin Franklin Hotel in that dear old "quaker city" of Philadelphia. From all reports—well, everyone whom we know that was there said it was a "regular show."

A passing glance may not reveal all the untold wonder of this picture. Rather unique "flivver," don't you think, upon closer inspection? Can you imagine meeting it about dusk on some lonely road? Just what Si Wills and Bob Carney are up to we can't make out, but the scene is from Pathé's "Under the Cock-Eyed Moon."

The Grand Central Station again acts as the setting for the cameraman as he snaps noted travelers from the Coast, who drop into New York occasionally. Here we have C. Graham Baker, co-production executive at First National studios, Mrs. Jack Warner and Jack Warner, in charge of all First National studios.
Publix Shifts Brains to Field  
For Close Contact with Public

Four New Departments to
Be Responsible to Sam Katz

Deny Move Is First Step Toward Eventual Assumption
Of Operating Control by B & K

NEW YORK, Nov. 20.—Shifting of the brains of theatre operation from home office to territories, in order to realize closer contact necessary with houses under their supervision and with the public in those territories, has just been accomplished by Paramount Publix.

That this is only the first of several important changes to be made in the company’s plan of theatre operation is denied.

It had been thought that this realignment would lead eventually to Balaban and Katz assuming operating control of Publix. It was stated emphatically, however, that such a report was without foundation.

In announcing the decentralization of operation, the following statement was issued:

“Elimination of a considerable amount of pressure on the company and expansion of the expansion program of Publix Theatres makes it possible for Publix to now enjoy full unencumbered use of its executive manpower in operation of its theatres.”

Dembow to Handle Buying

Sam Dembow, vice president of Publix, will, in addition to details connected with the handling of properties, be in charge of and expansion matters, be in a position to give over active management of the film buying and booking department, working with the assistance of Leon Netter. This makes available for the company the large theatrical experience of William A. Saal for direct theatre operation. Arrangement of supervisory work, therefore, in the Publix home office under the direct supervision of Sam Katz is in line with the policy of directly concentrating home office manpower on the important problem of theatre operation. In this connection the entire theatre operating activities of the company are divided into four main divisions, headed by members of a cabinet who will be directly responsible to Katz, as follows:

David J. Chaikin, in charge of the New England division, Southeastern division, Carolinas, Tennessee, Virginia and Pennsylvania;

William A. Saal, in charge of the Sauger Texas, Oklahoma, Arizona;

Arthur L. Mayer, in charge of Iowa and Nebraska, Finkelstein and Ruben division, Indiana and Illinois;

John Balaban, in charge of all de luxe operations, and Milton H. Feld.

Balaban and Feld will remain in charge of their present de luxe houses and in addition eight other de luxe operations will receive their joint efforts and will be divided as follows:

Balaban, who has direct supervision of important Chicago and Detroit operations, in addition to control of Famous Players Canadian Theatres, will have charge of the Minnesota, Minneapolis, the Metropolitan in Boston and Paramount in New Haven. Feld will be in charge of the Metropolitan at Houston, the Loew’s Dallas, the Texas in San Antonio, and the Sauger in New Orleans.

It is planned that Publix theatres on the West Coast shall also become identified with the Balaban-Feld divisional setup.

Division Director Stay

The present division directors will continue in their same capacities except that they will function in their respective territories.

There are no changes whatsoever in connection with actual operation of men in the field. What minor changes may be necessary in the matter of correspondence, weekly letters, reports, etc., will be announced if and when necessary.

The concentration of manpower as indicated in the foregoing alignment has received enthusiastic endorsement of everyone in Paramount Publix as being a most constructive step. It is the belief of all concerned that the theatre will be splendidly strengthened with men in the field and concentration of their efforts directly on the spot.

Leo Moore, Exhibitor for 20 Years, Dies in Theatre

CENTERVILLE, IOWA, Nov. 20.—Leo Moore, for 20 years an exhibitor here, died while watching a performance at the Paramount theatre in Des Moines. His death was due to apoplexy.

Moore had recently sold his local theatre holdings to Central States of Des Moines.

Canadian Company Shows Increase in Net; $296,452 as Against $270,440

MONTREAL, Nov. 20.—Increased revenue, increased profits and an improved financial position were shown in the annual report of United Amusements, Limited, Montreal, operating a chain of 20 high-class theatres in Eastern Canada, the statement being for the fiscal year ending August 30.

Net earnings amounted to $3,751 per common share, as compared with $3,41 for the preceding year. The number of shares outstanding remained unchanged. The surplus account had a total of $72,200, or an increase for the year of approximately $1,14,000, while the net profit was $296,452, as compared with $270,440 one year ago.

The property account total was $3,111,224, which showed an increase of $278,866. United Amusements, Limited, is an independent organization which is affiliated with Famous Players Canadian Corp., the latter holding a minority block of stock. Incidentally, Famous Players made an offer of purchase some time ago but it was not accepted.

Cashier Tries to Stop Holdup But Loses $50

CLEVELAND, Nov. 20.—An attempt by Libbie Cuban, cashier of the Rialto theatre, to sound a burglar alarm in the presence of a bandit was unsuccessful and the thief got $50 in bills.

When a man approached the box office and thrust a handkerchief-covered pistol through the window, Miss Cuban fumbled with the bills and at the same time tried to sound the alarm, but the bandit pressed the gun closer, forcing her to hand over the money. He escaped in a waiting automobile manned by an accomplice.

Judge Refuses to Dismiss Indictment Against Three Alleged Theatre Bombers

(Special to the Herald-World)

SACRAMENTO, CAL., Nov. 20.—The motion by Floyd M. Billingsley, business agent of the San Francisco Motion Picture Operators’ Union, and seven members of the Sacramento union, to dismiss an indictment against them charging an attempt to dynamite the Mission theatre, has been denied by Superior Judge John F. Pullen. At the same time Judge Pullen ordered the District Attorney Neil McAllister to show cause why three of the accused should go to trial.

New Zoning Plan for Quaker City Goes in Effect on December 1

(Special to the Herald-World)

PHILADELPHIA, Nov. 20.—The new zoning plan for Philadelphia and vicinity became effective on November 1, 1930. The following committees have been appointed: Affiliated theatres: J. J. Jackson, Publix; Ed Peskin, RKO; Edward Pizor, Loew; Elmer L. Rediger, Paramount; Lewen Pizor, Jay Emery; Exchanges: Charles Zagrains and S. E. Applegate. Lewen Pizor is chairman.

Claude Neon Sales Grow 14 Per Cent in 10 Months

(Special to the Herald-World)

NEW YORK, Nov. 20.—The consolidated reports of the Associated Claude Neon Companies throughout the United States give sales for the first ten months of 1930 amounting to $14,520,000, compared with $8,780,000 for the same period of 1929, an increase of 41 per cent. Business during October continued steady, within 10 per cent of the average for the first nine months of the year. The October sales totaled $1,323,737.

Another Canada House  
Drop Stage; Only 2 Left

(HAMILTON, ONT., Nov. 20.—Vaudeville has been discontinued at the Palace here, where Leonard Bishop is in charge. Only two houses in Quebec and Ontario are now continuing the combination policy.

November 22, 1930 EXHIBITORS HERALD-WORLD 25
Tiffany Speeds Studio Plans After Three Successful Releases

Company Never Before Has Had So Many Specials, Features and Shorts in Preparation or Work, Says Cook
(Special to the Herald-World)

HOLLYWOOD, Nov. 20.—With the first three of its big pictures, “The Third Alarm,” “She Got What She Wanted” and “Extravagance” already released successfully, Tiffany anticipates concentrated and capacity production activity at the plant here.

GRANT L. COOK, executive vice president of the company, in a production statement, said: “Never before in Tiffany’s history have so many specials, features and shorts been in preparation and production at one time as at present. And more significant, never have we been able to offer the trade so many pictures of really conspicuous merit, with first-line stars, first-line directors and first-line stories and adapted plays.

“Alabam,” second on the schedule of Big Ten and Twenty Over Ladies this year, has just been completed, featuring Ben Lyon and Raquel Torres and a large supporting cast. Al Rogell directed.

The 16-film talking Western in a series of six that Ken Maynard has been making is just leaving from the cutting room, and marks the first talking Western star ever made. The film was directed by William Nigh, with Jeanette Loff playing opposite Maynard, and the famous horse, Tarzan, taking an active part.

Features Shorter Completed

Five short subjects also have been completed, including another Tiffany Chimp comedy, “The Little Divorcee,” the first Paul Hurst comedy, “De World’s Champion,” two travel shorts in the Color Symphonics series produced by Brown and Nagel, and the second short in the Multimedia Rolling Stone series.

“The Command Performance,” which is just being completed under the direction of James Cruze, is termed by Cook as “one of the most ambitious undertakings on Tiffany’s schedule.” It features Una Merkel and Neil Hamilton, with Thelma Todd and Burr McIntosh prominent in the support.

Among the other films in production are: “Caught Cheating,” a George Sidney-Charlie Murray comedy feature, directed by Frank Strayer; another Trem Carr production, “The Sunrise Trail,” which is the fifth on the schedule of six Bob Steele Westerns; and several short subjects, included in the latter group are two Tiffany Chimp comedies, “Africa Squawks” and “Ten Nights in a Bar Room”; the last of the first group of 26 “Voice of Hollywood” shorts; the third of the Rolling Stone series; and the second Paul Hurst comedy, “Ex-Harterer.”

Seven Features Preparing

Seven productions of feature length are now in the process of preparation. James Whale will direct “X Marks the Spot,” which is to be his second directorial effort, following “Journey’s End.” The others are: “The Single Sin,” with Kay Johnson; “The Drums of Jepthah,” from the pen of Harold McGrath; “Platinum,” a gangster story by the author of “Rattling the Cup on Chicago Crime.” Edward Dein will produce, which the James Cruse unit will produce; “The Beloved Enemy,” which Al Rogell will handle; Edward Sheldon’s play, “Salvation Neil”; and “Left-Eyed Ladies,” by Ursula Parrott, author of “Ex-Wife.”

“One of the characteristic advantages of the Tiffany program, as it has been said, is its amazing variety. Every type of story, spread over the widest field of public taste, is available to the trade.”

N. Y., Washington Hold Over “The Cat Creeps”
(Special to the Herald-World)

NEW YORK, Nov. 20.—Universal’s mystery film, “The Cat Creeps” is enjoying holdover runs at the Globe theatre, New York and the Rialto, Washington, D. C.

Successful week runs on the picture have been reported from Boston, where it is playing the Keith, and the Victory theatre in Providence, R. I. Similar success is reported from other first run engagements.

Business Good for Good Films: David Wescnher
(Special to the Herald-World)

NEW YORK, Nov. 20.—“Business is good for good pictures,” declares David Wescnher, director of publicity for Warner houses outside metropolitan New York, who has just returned from a nine-day tour of key cities. Wescnher reports that three films being especially well received are “The Door to Hell,” “The Life of the Party” and “The Office Wife.”

Harold Lloyd Corporation Found Guilty of Infringing Witwer Story in “Frisnman”
(Special to the Herald-World)

LOS ANGELES, Nov. 20.—The Harold Lloyd Corporation has been found guilty in Superior Court here of violating the copyright laws in the production, “The Freshman,” starring Harold Lloyd.

The case was handed down after Mrs. Sadie Witwer, widow of H. C. Witwer, author, brought suit for plagiarism. The ruling was a technical one, stating that Lloyd had unintentionally used things in his picture that had previously been used in another story. The Emancipation of Rosenda.” It indicated that the judgment will require Lloyd to pay a nominal sum to the Witwer estate after an accounting of “The Freshman” has been made.

A California Court decision climaxizes a long series of law suits which were started by Witwer himself. The writer’s original asked for $3,000,000 damages. When he died here in August, 1929, his widow continued the action. Witwer is reported to have left an estate of $16,000.

George Pratt Made Erp Vice President; John Ray a Director
(Special to the Herald-World)

NEW YORK, Nov. 20.—George C. Pratt has resigned the various executive capacities he has occupied with Western Electric and E R P I in order to take over the duties of vice-president of E R P I, to which position he has just been elected. He will also assume the work of special counsel for that company and

Western Electric, making his headquarters in Los Angeles in charge of the Western division of E R P I.

For many years prior to this organization change, Pratt was vice president, director, member of the executive committee and general counsel for Western Electric as well as a director and general counsel for the other company.

John H. Ray has been elected a director, member of the executive committee and vice president and appointed general counsel of the Western Electric company. In addition, he has been elected a director and appointed general counsel for E R P I.

Lichtman Goes to Coast To Confer with Schenck
(Special to the Herald-World)

NEW YORK, Nov. 20.—Al Lichtman, vice-president and general manager of distribution for United Artists in the United States and Canada, left last week for Los Angeles, where he will confer with Joseph M. Schenck, president and chairman of the board of the company, and other executives.

On his return trip it is expected that he will make a number of stops, visiting various exchanges.

Two Columbia Films on Broadway During Week
(Special to the Herald-World)

NEW YORK, Nov. 20.—This has been a banner week for Columbia on Broadway with two of its pictures playing important houses on the street. “Tolal David” is on the screen at the new RKO Mayfair, and “Brothers” is at the Capitol, an MGM theatre.

Reichenbach Engaged By “U” to Exploit Film
(Special to the Herald-World)

NEW YORK, Nov. 20.—Harry Reichenbach is getting back in harness in the motion picture industry. Universal has engaged him to exploit “See America Thirst,” which is a satire on American gangs and gangsters.

Fred Voight, Fox Exchange Manager

SAN FRANCISCO.—Fred W. Voight, veteran Fox exchange manager, is taking an extended absence from business because of illness.
Oh, for a man!

with

Jeanette MacDonald
Reginald Denny
Marjorie White
Warren Hymer
When a woman is on the prowl for a husband, nothing else matters...
Maybe she should have been content. She had fame, riches, adulation. Wooers by the score, but not a thrill in a carload.

She wasn't happy. Didn't know why.

One night a handsome roughneck came through the window after her jewels. One look at him and he could have had the jewels and her. From the moment she was on the prowl for a husband. Him. And nothing else mattered.

Packed with dynamitic punch. Any queen would like to look and dress like Miss MacDonald. Every actress will envy her performance. The women and their men folks, will go for this strong
A TURKEY DINNER FEAST OF GOOD THINGS TO COME

WILL ROGERS
IN HENRY KING'S PRODUCTION
LIGHTNIN'

... from the stage success produced by
John Golden with
Louise Dresser
Joel McCrea
Helen Cohan
Sharon Lynn
J. M. Kerrigan

Most human of comedies. Most humorous of dramas. If audiences can sit through this without laughing one minute and dropping a tear the next, they can't understand English. Positively Will Rogers' greatest picture, better than "They Had to See Paris" and "So This is London."

THE PRINCESS and the PLUMBER
WITH
CHARLES FARRELL
Maureen O'Sullivan
H. B. Warner

Directed by
Alexander Korda

DELIGHTFUL romance
of the style of the famous "Zenda" and "Graustark" stories. She thought he was a duke. He thought she was a nobody. But she was a princess, he just an American plumber.

JANET GAYNOR & CHARLES FARRELL

THE MAN WHO CAME BACK

Directed by RAOUl WALSH

THEY'RE together again! The most popular of feminine stars, most popular of male stars, as determined by popular ballot!

A BOX OFFICE LANDSLIDE!
Warner Bros. 1930 Net Profits $7,074,621

(Special to the Herald-World)

NEW YORK, Nov. 29.—Net profits of Warner Brothers and subsidiaries for the year ended August 30, amounted to $7,074,621, according to a statement just issued. This figure represents the profits after deducting all charges, including those of depreciation, amortization, federal income taxes, special film inventory write-down, and extraordinary expenses incident to the acquisition of newly acquired properties. The net is equivalent to $1.77 a share on 3,709,023 shares of common.

Net profits for the fiscal year of 1929, were $14,514,628, equivalent to $5.23 a share on $3,015,541 shares of common.

In issuing the 1930 statement, Harry M. Warner, president of the company, pointed out that while the per share earnings have been figured on the total number of shares now outstanding, which includes those shares from the sale of which in September the company received $14,000,000, full benefits from this acquisition of capital were not enjoyed during the fiscal year which the net profits represent. If only the stock outstanding during the fiscal year were considered, the 1930 net would be equivalent to $2.44 a share. Total assets for the period are placed at $230,185,444, as compared with $167,189,024 a year ago. Warner further stated to stockholders:

“We are pleased to report that as of November 8, 1930, your company had current assets totaling in excess of $41,000,000, as compared with total current liabilities of less than $19,000,000.

“The various properties acquired during the past fiscal year were conservatively priced and were purchased almost entirely by the issuance of shares of common stock and by other funded indebtedness. Such purchases included 257 theatres, the results and advantages of which acquisitions are already apparent in the income received.” This income is represented in film rentals as well as theatre receipts. Stockholders numbered 26,990 on November 7, 1930.

Consolidated Balance Sheet August 30, 1930

(Giving effect as at that date to the subsequent sale of 753,488 shares of common stock and the application of the proceeds to the reduction of notes payable to banks and as additional working capital.)

<table>
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<tr>
<th>ASSETS</th>
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<tr>
<td>Cash</td>
<td>$5,133,337.03</td>
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<tr>
<td>Notes, drafts and acceptances receivable</td>
<td>1,162,653.49</td>
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<td>Trade accounts:</td>
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<tr>
<td>Notes accounts receivable</td>
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<tr>
<td>Notes and accounts receivable from officers and employees</td>
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<tr>
<td>Inventories:</td>
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<tr>
<td>Film and Vitaphone production—released</td>
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<tr>
<td>Completed, but not released</td>
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<tr>
<td>Notes account receivable at cost</td>
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<tr>
<td>Positive prints, raw film and supplies</td>
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<tr>
<td>Merchandise finished and in process of manufacture, raw material, supplies, etc. of radio and music industries</td>
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<tr>
<td>Rights and scenarios unproduced, at cost</td>
<td>1,191,206.92</td>
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<tr>
<td>Advances to producers, less reserve and advance royalties</td>
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<tr>
<td>Mortgages Receivable</td>
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<tr>
<td>Deposits to Secure Contracts and Linking Fund Deposits</td>
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<tr>
<td>Investments and Advances, at cost</td>
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</tr>
<tr>
<td>Investments in and advances to affiliated companies</td>
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<tr>
<td>Investment in participation of profits, license rights, etc.</td>
<td>2,425,486.91</td>
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<tr>
<td>Investments in and advances to wholly owned foreign subsidiaries not consolidated herein</td>
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<tr>
<td>Share in buildings and loan associations (partly pledged)</td>
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<tr>
<td>Miscellaneous investments</td>
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<td>Fixed Assets, at cost, less depreciation and amortization</td>
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<td>Properties owned and equipment</td>
<td>$131,014,964.32</td>
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<tr>
<td>Properties leased and equipment</td>
<td>32,725,291.91</td>
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<tr>
<td></td>
<td>163,747,356.23</td>
</tr>
</tbody>
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Consolidated Statement of Profit and Loss and Surplus for the Year Ending August 30, 1930

Net income before providing for amortization and depreciation, interest, miscellaneous charges and Federal income taxes (including $664,839.44 profit on the sale of capital assets and $133,337.04 profit on capital stock purchased for temporary investment) was $5,249,301.59.

Deductions:
- Amortization and depreciation $937,936,651.69
- Special adjustment of released film inventory at August 30, 1930 $1,409,284.13
- Interest on optional 6% convertible debentures $1,794,435.09
- Less—Interest accrued to date of issue $276,718.19 $1,415,716.81
- Other interest expense $3,067,152.45
- Less—Interest and discount earned $522,536.46 $3,090,519.00
- Miscellaneous charges 748,848.17
- Provision for Federal income taxes $1,125,006.00

*At the election of stockholders, of interest payable March 1, 1930, $21,060 was paid in cash and the balance by subsequent issuance of 9,531.3 shares of common stock.

$5,249,301.59

The earnings before minority interest $7,991,977.09

Proportion of net earnings applicable to minority stockholders $227,914.67

Add—Equity in undistributed earnings of affiliated company to November 2, 1939 (since consolidated) $6,857,367.13

Net profit for the year ending August 30, 1930, carried to surplus $7,074,621.31

Surplus August 31, 1928 $19,510,500.07

Less—Dividends paid on preferred stock (to and including September 1, 1930) $429,745.95

Common stock $2,000,000.00

Surplus August 30, 1930 carried to balance sheet $19,910,755.97
Step into Legislative Fight
Early, Coast Exhibitors Told

State Senator Sounds Warning at Convention of Allied Amusements
At Seattle, Facing Amusement Tax, Censorship and Daylight Saving—F. C. Weskil President

[By Special Correspondent to the Herald-World]

SEATTLE, Nov. 20.—Exhibitors must keep a close eye on legislative bills affecting them and must get into the fight early to protect their interests against inimical action by the lawmakers. This warning, particularly against a proposed 10 per cent amusement tax, state censorship and daylight saving, was sounded by State Senator Paul W. Hauser in addressing the eighth annual convention of Allied Amusements of the Northwest.

Two representatives of the association gathered here from key cities of Washington, Idaho and Alaska to lay plans for combating the legislative measures.

Officers elected are:

**F. C. Weskil, president.**

**James Hone, secretary-treasurer (eighth term).**

The officers were elected by the board of seven directors. New members on the board are:

**L. O. Lukar, Dave Gross and Louis Perunko.**

Ralph A. Horr, new congressman, commended the association for its constructive work and pledged his assistance both to this organization and to the film industry.

The film industry as the “fifth estate” was lauded by Mike V. Mitchell, another Washington congressional representative, who referred to Allied Amusements as a valuable and potent organization.

Rev. C. Kleeheauer praised the motion picture trade as a power for good, and urged the exhibitors to measure up to their responsibilities, with high ideals and a resolve to help one another in solving problems. He congratulated the officers upon having formed such a representative group.

Contracts between various film companies and exhibitors were discussed in open forums. The association, it was found in good financial condition but plans were launched for doubling the membership in the coming year and effecting closer cooperation.

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**28 of 52 Shorts on Pathe Schedule Are Completed for 1931**

(Special to the Herald-World)

CULVER CITY, Nov. 20.—Pathe has already completed 28, or more than half, of its 1931-32 short subject program, which called for 52 comedies during the current season.

Study of the type of comedy made by the company indicates a decided change in the trend of two reelers since the beginning of the year.

The 52 scheduled for production are divided into eight distinct classifications: Rodeo, Melody, Manhattan, Rainbow, Horse, Foley, Checker and Campus Comedies. The short subject, it is noted, in the early part of this year evidenced a marked inclination toward music and revues on the screen. Pathe Melody comedies were among the musical shorts being made at that time, but since then they have been discontinued at the Pathe plant, though the series title is still retained.

In the connection E. B. Dear said, “Although the comparatively recent mad scramble of producers to bring musical pictures to the screen has passed, we cannot entirely divest the screen of melody. For that reason there should be a certain amount of music on every film program, even if the short subject end of the bill supplies this modest need.”

As a result of various changes which have taken place in the Pathe comedy department, there are now four directors under contract and three comedy writers. The staff has been on the staff since the removal of the short subject department from New York to the West Coast; Archie Heath and Ray McClary.

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**Cummins Adapts 12**

Ralph Cedar has just been signed to direct Daphne Pollard in “Harold Sees the Indians.” Harry Frazer, Charles “Chuck” Callahan and Hugh Cummins are the writers at the plant. Cummins has himself adapted for the screen 12 of the comedies so far produced this year, directed one and written several originals.

“Harold Sees the Indians” and “Seagoing Sheiks” are scheduled to go into immediate production simultaneously to begin an extremely active period in the Pathe comedy department.

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**MGM Office Moved**

(Special to the Herald-World)

DES MOINES, Nov. 20.—Metro-Goldwyn-Mayer moved this week into its new offices at Eleventh and Woodlawn streets.

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**Paramount Publix Books RKO Output in All Houses; Both Long and Short Films**

(Special to the Herald-World)

NEW YORK, Nov. 20—By a booking deal just completed, RKO Radio Pictures’ features and short subjects will be shown in all Paramount Publix houses throughout the country.

Charles Rosenweig, general sales manager for Radio, was assisted in closing the agreements by Jerome Saffron, Eastern division manager, and Cleve Adams, Western division manager.

The Amos ‘n Andy film, “Check and Double Check,” is to be given extended runs in all Publix houses.
Censorship Fight Is Launched At Ohio MPTO Convention

Public Wants Action Melodramas, Declares Freuler of Big 4 Films (Special to the Herald-World)

HOLLYWOOD, Nov. 20.—Melodramatic action pictures, or adaptations for the screen of newspaper stories and novels which have a wide appeal among the public, comprise one of the greatest needs of the theaters of the country today, in the opinion of John R. Freuler, president of Big 4 Film Corporation.

"The public today," says this executive, "is 'news conscious, thrill conscious and reader conscious." He expressed the belief that in view of the enthusiastic reception accorded the occasional Western films produced by large companies last season, there was a definite desire for program Westerns on the part of the motion picture public.

He noted that the favorable reaction to the series of six action Westerns released by Big 4 originally, an additional series of six was produced, which in actual sales, doubled the previous group.

Illinois Governor Speaks At Community Festival Honoring Theatre Man (Special to the Herald-World)

HARVARD, I11., Nov. 20.—Eugene Saunders, owner of Saunders Theatres here, will be honored December 8 in a community festival to be known as "Saunders Day." The occasion will be the dedication of a recently completed highway.

Governor Louis L. Emmerson has accepted an invitation to speak and there will be a number of other state and county officials present.

The celebration has been designated "Saunders Day" because, as a local newspaper puts it, "Saunders was instrumental, by his active promotion and uniring efforts in obtaining rights of way and clearing up, which would have interfered with completion of the road." Saunders is postmaster and president of the Chamber of Commerce.

33 Repeat Bookings Received on Byrd Film; Children See It in N. Y. (Special to the Herald-World)

NEW YORK, Nov. 20.—Three public school systems have bought conveniently to the Monroe theatre, sent 3,000 children last week to attend a special matinee showing of the Paramount release, "With Byrd at the South Pole."

It is understood that so far 33 repeat bookings have been received for the film, with the gross averaging better than most first run pictures.

City Hall Sleeps Across the Street as Daylight Bandit Loots Philadelphia House (Special to the Herald-World)

CAMDEN, N. J., Nov. 20.—One of the most daring holds in the history of this city occurred across the street from the city hall and courthouse here when a youthful bandit thrust his gun into the cashier’s cage of the Stanley theatre and made off with $210.

The robbery occurred at 4:30 o’clock in the afternoon when the street was crowded with traffic. The thief disappeared in the crowd.

"Up the River," a crime picture was on the Stanley screen at the time and the cashier’s booth was surrounded by cardboard figures of thugs and bandits.
Machat Adds Twenty Years in One To Theatre Progress in Bermuda

Sponsor of Little Cinema Movement in U. S. Heads Movement Giving Islands Houses Comparing with Broadway First-Runs

[By Special Correspondent of the Herald-World]

HAMILTON, BERMUDA, Nov. 20.—Modernization of the motion picture industry in Bermuda is due primarily to the enterprise and perseverance of Nathan Machat, formerly of New York, sponsor of the Little Cinema movement in the United States. Machat came to Bermuda to recuperate from a severe illness and he felt that while making Bermuda his home he wanted to give the Islands the benefit of his experience in the motion picture business, gained through a period of more than twenty years, during which time he operated theatres in New York, Brooklyn and Newark, as well as "little theatre," in Washington, Baltimore, Philadelphia and Detroit.

When Machat returned to Bermuda after an absence of 20 years he found the industry at practically the same stage as it was in the United States in 1910. Tourists frequently left the theatres in disgust after sitting through a reel or two. Machat's aim was to give the Islands the same class of cinema entertainment as prevails in the States and the performances at Reid Hall, Hamilton, compare very favorably with those at first run theatres in New York.

Five Theatres Now

Credit is also due to the directors of Reid Hall, Ltd., of which Machat is managing director. The directors placed ample funds at his disposal with the sole purpose of enabling him to spend his own expense to give to Bermuda a chain of thoroughly up-to-date theatres. This company now controls four theatres, in addition to Reid Hall. The four are at St. Georges, Somerset, Bailey's Bay and at His Majesty's Dock Yard, Hamilton. All have the latest sound equipment; in fact, a silent picture could not be sold on the Islands. This company now has extensive real estate holdings and for one month in Hamilton it has refused an offer of $1,000,000.

Reid Hall, the largest and most up-to-date theatre on the Islands, was opened in June, 1930, with talking pictures. It has a seating capacity of 600, the most improved type of R.C.A. equipment and is equipped for stage presentations. At the last performance 4,000 Attend Reid Hall Weekly

A year ago the City of Hamilton never played to more than 300 or 400 persons weekly. Today Reid Hall plays to approximately 4,000 weekly by giving two shows nightly and two matinees on Thursdays and Saturdays, the scale of prices being 75 cents for evenings and 50 cents for matinees. The company now has contracts with M.G.M., Fox, R.K.O. and United Artists and keeps on its shelves a large number of films so that no alarm is felt if steamers plying between New York and Hamilton are late.

Reid Hall, Ltd., is the authorized agent of R.C.A. Photophone. Four standard and four portable sets are used in the company's theatres, the most recent sound installation being at the theatre at the Government Dock Yards on Ireland Island, patronized by members of the English Navy stationed in Bermuda.

Pay U. S. Wage Scale

The scale of wages in Bermuda is low but Machat's forces are paid at rates prevailing in the United States. As a result the company has a force of thirty, of whose efficiency, loyalty and devotion to their work he is justly proud. Operators are paid at the rate of from $40 to $70 weekly and sound installations are made by the company's own men, some of whom are A-1 mechanics.

Bermuda Motion Pictures, Ltd., owns and operates Mechanics Hall, in Hamilton, the oldest motion picture theatre in Bermuda, which is now being completely remodeled and renovated and will be reopened in the very near future. This house has a seating capacity of 250 and is equipped with Western Electric sound. Paramount, Universal and Pathé films are shown at Mechanics Hall and in the other five theatres owned by Bermuda Motion Pictures, Ltd.

Road-Show Pictures Planning New Release

(Special to the Herald-World)

NEW YORK, Nov. 20.—L. E. Goetz of Road-Show Pictures has arrived here to arrange release of "Ten Nights in a Bar Room." He plans to make either a national hookup or sell state rights. The "Primrose Path," rights for which are held by the same company, has been sold to Nat Rosyer, High Point, N. C., for distribution in North and South Carolina. L. C. McHenry made the sale.

Wunder Speaks to Groups During Stay in St. Louis

(ST. LOUIS, Nov. 20.—Clinton A. Wunder, managing director of the Academy of Motion Picture Arts and Sciences, who is making a tour of the principal cities of the country, was guest speaker of the St. Louis Film Society branch of the Motion Picture Branch of the beard of Trade last Tuesday evening at a dinner.

Efforts of Prosecutors to Send Two To Death May Act as Bombing Damper

(KANSAS CITY, Nov. 20.—It is understood that prosecuting attorneys are seeking to place the death sentence on two members of the carpenters' union who confessed to the bombing of a suburban apartment building last fall. In such a case, death sentence is permissible by a law which was passed in 1929, making the wilful explosion of a bomb punishable by death.

The bombing apartment is said to have been built by a nonunion labor, and it is thought by some that this particular case may have some bearing of acting as a deterrent in the matter of possible theatre bombings which might arise through union disputes. The last theatre bombing took place a few weeks ago, it is reported, in a suburban house where an operator belonging to the nonunion group was employed.

Know Your Exchange Managers

The exchange manager is the direct contact between exhibitor and distributor, and therefore it is to their mutual advantage to know each other. The Herald-World presents a series of brief sketches of exchange managers and their outstanding activities in the motion picture field.

C. R. BLUBAUGH, branch manager for C. R. Blubaugh went to the Fox organization as salesman in the Omaha territory.

CHARLES E. KESSNICH, Southern division manager for Metro-Goldwyn-Mayer with headquarters at Atlanta, Georgia, was for years a theatre operator. It was thirty years ago that he entered the exhibition business and he continued as an exhibitor for an even dozen years. In 1912 Kessnich became actively interested in sales and was appointed by Mutual Film Corporation to manage the Atlanta branch. He remained with Mutual in that capacity for four years and then, in 1916, joined with M.G.M. as manager of the Atlanta office.

R. F. CLOUD is manager of the central office of Warner Brothers, First National and Vitaphone Varieties at Cincinnati, following the amalgamation move announced two weeks ago.

Cloud started as a bookkeeper for George Kleine in 1915 in the Cincinnati exchange. A year later Cloud was promoted to Warren and covered the Ohio territory until April, 1917, when he entered World War service. Mustered out in April of 1919 he joined Realart Film Company as assistant manager.
NEW PRODUCT

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

DANGER LIGHTS


THIS is a melodrama made out of the thrills of railroading and of three fine kinds of love—legs, love, and marriage. A ballad is sung between comrades and the love between a man and a woman. And one man, aching for, feeling assured of, the love of the woman, has to learn that he can, that he must get along with only the other two kinds.

Quite probably this picture embraces one of the most descriptive treatments of railroading that has come to the screen. Perhaps this impression is due somewhat to the fact that the writer saw this picture at the State-Lake theatre, where the Sprecher-Berggren "natural vision" version was shown. It does not seem, however, that the standard version will have lost any of the immense railroad backgrounds. Fast shots as advantageous will have been used, and since, after all, it is sound which gives the impression on the screen its conclusive realistic details.

Great locomotives with their clanging bells and rhythmic gusts of steam... the shouts of hardy railroaders on the job... the clank of steel on steel... the deep, distant whistle of the oncoming limited—these, with their visual complements, form a railroad panorama against which two men and a girl struggle to determine what is in their hearts.

Louis Wolheim portrays what is essentially the central figure—Dan Thorn, two-fisted, rough-voiced, great-hearted superintendent of the mountain division of the Chicago, Milwau-kee, St. Paul & Pacific railroad. Admired by superiors and men alike, he is by many loved, and his authority is never challenged. It is while he is driving his men to clean up a landslide (one of the pictorial and auditory highlights of the picture) that he encounters Larry Doyle (Robert Armstrong). Doyle was a good railroad man, an engineer. Dismissal for insubordination turned him into a tramp. But he is not afraid of Dan Thorn's mightier fists, and thus begins Thorn's rehabilitation of him.

Mary Ryan (Jean Arthur) continues it. Mary and her father have been looked after by Thorn ever since Mary got injured. That is why she is willing to marry Thorn. Then Doyle appears, and ultimately, not wishing to hurt Dan, they run away.

Doyle's foot gets caught in a switch. Under great floods, in the rain, Thorn is repairing a washout. He is told of Doyle's seeming duplicity. Finding Doyle just as the limited whistles, he saves him instead of killing him with his fists, and is struck by the train.

Proper medical care cannot be had west of Chicago. Thorn can live five hours. But the fastest run on record was seven. Yet Doyle says he can make it in five. And it is this successful race against death that provides a climax rich in sound and pictorial effects. The picture closes with Thorn reconciled to his loss of Mary to Doyle.

Wolheim is, as usual, entirely convincing. Armstrong, perfect as to type, is otherwise competent, while Jean Arthur's good looks are sufficient for the role. Comedy relief comes from Hugh Herbert (whose professorial tramp brought spontaneous guffaws at the performance reviewed), and the rest of the cast is capable.

The general effectiveness of the picture speaks for the direction, which carried the story always logically forward and sensed keenly the dramatic values of the setting itself. The dialog was suitable, but it was the action, not the dialog, which was emphasized as the story-telling medium. Altogether, therefore, "Danger Lights" is full of red-blooded, yet genuinely tender, entertainment.—George Schatz, Chicago.

TOL'ABLE DAVID


THE part of David, played in the original silent of some years ago by Richard Barthelmes, is here taken by Richard Cromwell, in as fine a portrayal as could be desired. He, though very young, handles himself with a decided assurance and confidence, and acts his part with a sincerity that is unmistakable. His work in this talking version of the old silent is every bit as excellent as that of Barthelmes in the original creation of the screen character.

The film, originally taken from the story of Joseph Hergesheimer, and now readapted for the talking screen, has been expertly revised. Particular mention is deserving Glazer for his work in writing the dialog, which adds much to the effectiveness of the picture as it appears today. Direction, handled by John Blystone, is thorough and careful. There has been comparatively little alteration in the readaptation to the talking screen, with the exception of the simple dialog, which, by the elimination of dragging subtitles, speeds the action to a great extent.

The story is all David, which reflects still more to the credit of Richard Cromwell. David is always looked upon, and referred to, as a boy, just Tol'able. It is only after his elder brother, who drives the coach carrying the Government mail, is crippled by a stone thrown by the vicious Hathurns, and the father dies from the shock of the tragedy, that David comes into his own. Finally permitted to drive the coach, he loses the mail, which is recovered and stolen by one of the Hathurns. Returning to get the lost mail sack, the boy, in an excellent dramatic scene, kills all three of the white trash family and brings in the mail safely.

It is true that the fight scene is a bit improbable, and that the concluding sequence is highly melodramatic, but it does not detract from the fine performance not only by the featured player but also by the entire cast, which is excellent without a single exception.

Noah Beery, in the role of the meanest of the three Hathurns, is exceptionally good. His voice and Southern accent are perfect, and, in fact, this is true of the others as well. Joan Peers takes the part of Esther Hathurn with sincerity and finish, and is very appealing as the sweetheart of David. Edmund Breese and James Bradbury do noteworthy work, the first
HEROINE OF THE WEEK

LOIS MORN does a good job of her role in "The Dancers," a society drama produced and distributed by Fox. It is an adaptation of a stage play by Gerald Du Maurier and Viola Tree, with little alteration for the screen except to permit of broad background effects.

This film, the screen adaptation of a stage play by Gerald Du Maurier and Viola Tree, is really a comedy of the的姿态 boards, with those trimming adaptations which adaptation to the motion pictures has made possible. The cast is competent, with honors, going in particular to Phillips Holmes as the young fisherman who leaves the girl with whom he made a romantic pact, goes to Canada, and on his return finds that he has written an article which earns him an article. With this case, finds her leading a fast life.

The theme, concerning the "honor" agreement, was made when the girl, played well by Lois Moran, leaves him as they are about to be married because she did not live up to the terms of the house. Later, he discovers her in the capacity of a school teacher in a small French school, and marries her. The there is the other woman in the case, portrayed feelingly by Mae Clarke, who, as a
dance hall entertainer in a Canadian village, meets and falls in love with Holmes, follows him to England and then sacrifices her love for him by bringing together, Miss Clarke is not only a capable actress but is possessed of a charming singing voice which she uses to good advantage in the song, "Love Has Passed Me By," written by James Monaco and Cliff Friend.

It is quite apparent that the stage play has not been altered for the screen, except for the introduction of broad background effects not possible on the stage. For example, the film opens with lumbering scenes in the Canadian woods which are quite effective, and later in the picture the landing of a plane by Lois Moran on the lawn at an English country home at the beginning of the flight to Paris which Miss Moran makes when she flees from the impending wedding in a very different manner.

Holmes speaks his lines with a proper English accent, but the supporting cast, particularly in several sequences in English drawing rooms, render their lines in clear, matter-of-fact American English, which does not completely convey the impression of English locale. The same is true of Miss Moran in her dialgoue, and she is supposed to be an English girl born and bred. Mae Clarke as Maxine, on the other hand, is occasionally, but not too noticeably, emphasizes too strongly in her speech the fact that she is an American from Canada.

Walter Byron as Berwin, the Englishman who becomes the main link with relation to Lois Moran, plays his part well, yet here, too, it is easily understood that it is not an Englishman playing. Miss Clarke is highly capable as the "Aunt" Emily of Miss Moran, injecting a touch of humor into what is otherwise a rather straightforwardly dramatic story.

Photography is excellent throughout. Direction is for the most part good in the reproduction of the original play. The dance hall in the Canadian dining room seems like a Broadway night club as far as orchestra is concerned, though true to what it is meant to be, locked to the center of the room.

The picture moves at a good pace and should provide an hour's entertainment for most any audience.—Charles S. Aaronson, New York City.

THE DANCERS


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hours. Milton J. Cross introduces Damrosch and the composer and director directs the National Orchestra in Schubert's "Marche Militaire" and Mahler's "Resurrection." The Philadelphia Symphony played at Glazounow, after his introductory remarks on the air. Cutbacks picture children,Cincinnati appearing in smiling and familiar to everyone, it is a real Audio high light. "Beauty spot," a scenic of the Elk Lake, is here. The air as to "Big Stuff" pictures the interesting manner in which logs are moved in the timber country of Washington state, with huge flanged wheels on tires. The flattened top face of a tree trunks set in the ground. The final item of the review, titled "Land of Canaan," is in two acts, this time an Arlene and the region around the Jordan, famous in Biblical lore. Several fine effects are achieved by Care. With photographe. As usual with the Audio Reviews, appropriate and excellent music accompanies each feature.—Running time, 11 minutes.

LAUGHTER
GOOD FUN! Produced and distributed by Paramount, Director, II. D. MacRae. "A Screwball D'Arrast and Douglas Doty. Dialogue by Donald Ogden Stewart. Photgrapher, George Fossey. With Nancy Carroll, Fredric March, Helen Twelvetrees, Diane Ellis, Leonard Carey. With "LAUGHTER," it is pure farce and no effort is made hide this fact. Much of the enjoyment of the picture is in the dialogue of Donald Ogden Stewart. It is snappy and natural throughout.

The swift movement natural to this type of picture might have been even more emphasized if the movement of the production as a whole. Shorter, it would have been still better.

Fredric March plays a character decidedly different from what is generally assigned him. As Paul Lockridge, a composer, he reveals a real flair of comedy and it is refreshing to see him in such a role.

The same should be said of Nancy Carroll, who has in "LAUGHTER," one of the best opportunities given her. She is not submerged by the work of another player as is generally the rule.

"LAUGHTER," the story of a Man and December. The show girl marries a multi-millionaire. At first she believes herself happy in her new surroundings and refuses to heed the warnings of a poor sculptor whose heart was broken by her marriage to this man of affluence. Soon the artist commits suicide does she realize that true love, and not money, brings real happiness. Realizing this, she leaves her husband and joins her former lover with whom she had always been in love in Paris.

"LAUGHTER," is a most suitable title for the picture for the theme is treated in that manner. Jay M. Shreeve, New York City.

COSTELLO CASE MYSTERY THRILLER! Produced by James Cune Productions. Distributed by Par and Paramount. Director, Walter Lang. From the stage play by the same name, produced as silent drama. Cast: Lola Lane, Tom Moore, Edward Kanes, Wheeler Oakman, Jack Richardson, and Russell Hardie.

EXCELLENT acting by those outstanding in the cast, a well-knit plot and good lines, to say nothing of capable direction by Walter Lang combine to make "The Costello Case," an entertaining production. Those old troopers, Wheeler Oakman, as the villain, and Tom Moore, as the cop, make the characters they portray true to life, and Roscoe Karnes, whose name and face are not as yet as well known to the screen as they might well be, combines comedy, wise-cracking and good sense, scoring heavily as an apparently gullible and yet shrewd nephew.

Lola Lane, as the juvenile love interest, and Russell Hardie, as the lover, both newcomers to the screen, give creditable if not quite smooth performance.

The "Costello Case" revolves about the killing of one Costello, a bootlegger. The real killer, the sleag gang leader, is Wheeler Oakman. The juvenile is suspect. Tom Moore, as the cop who wants to make, narrowly escapes death when he is put on the spot in his own home. His peace is made on a fine dramatic situation exceedingly well done. He later gets his man.

I am becoming quite tired writing the phrase "give the doll to her father," but in "Costello Case," this is again a true comment. The talking screen is the third medium in which it has been handed to the public, for it has been a stage play and a silent. In the new dress, it contains a bedroom scene and the juveniles in pajamas.

The lines are excellent, particularly those given to Karnes, whose jibes are satirical and take direct aim at some of the more glaring police methods. A fine plus is given by some good ones and puts them over with a modulated Irish brogue which scores heavily. Oakman does much with pantomime.

Settings are made quite narrow in scope and reminiscent of the stage. Photography is at par. Plot treatment is excellent, moving smoothly and rapidly with no unexplained tangles or loose ends.—Edward Churchill, Hollywood.

STRANGE AS IT SEEMS... NO. 3
Universal—Talking
John Hix in this series picture explains strange facts and occurrences in various parts of the world. Photography and pantomime is a feature of the subjects. In this number, he tells about Herman the Hermit of Hollywood, who bathes, dresses and runs off to the studio in the morning with little clothes and lots of pep. In Los Angeles is a mausoleum dedicated to the burial of animals. Here are buried the pets of many celebrated movie people. One is the gorilla in a zoo, where the old fashioned fishing bait is grown and packed in cases for shipment to all parts of the world. Bricks were used by French troops on a day in a day in the war, before the development of machine running in synchronization with the propeller of the plane. A Nipponese mentalist has a group of devoted followers who permit themselves to be pierced by knives and swords and who lie on broken glass before the camera, apparently without feeling any ill effects and showing no marks. On the whole, this is an interesting number, featured by excellent color photography and good description.—Running time, 10 minutes.

PAR AND DOUBLE PAR
GRANTLAND RICE SPORTLIGHT
Path—Talking
Golfers should devour this wherever they may roam, and according to statistics there are millions of them in the country. It opens with a demonstration before the camera of Bobby (called Emperor) hitting his first shot in his own inimitable way. Slow motion more clearly indicates stance, grip, eye on the ball and follow through. Then follows a motion picture description of Jones going through his own big tournament match with a huge crowd scrambling after him with each shot. A running fire of comment points out what the golfer should give heed to in the film. The subject concludes with a song titled "Donald the Dub," rendered by Frank Crumit accompanying himself on the ukulele. Crumit and Granland Rice wrote the words and music, and the song runs into several verses and several more choruses, but it is clever and Crumit puts it across with plenty of pep. This is novel and should prove an extremely, popular short subject.—Running time, 9 minutes.

THE LOVE PUNCH
MURRAY AND SIGNEY COMEDY
Universal—Talking
Cobbe and Kelly are in the theatrical business and in a quarrel. The firm breaks up and Cobbe marries a woman in jail in order to receive $50,000 left by his uncle. The woman who owns, of course, Kelly who is in the habit of killing off his husbands on the wedding night. She escapes from jail, and at a house party attempts to do away with Cobbe, but Kelly, who knows the woman, arrester part of the film concerns itself with the search of the house where the two detectives look for the crazy man. There is lack of punch and cleverness in the story and the laugh spots are occasional. Addie McPhail, Florence Hall, Richard-type and Stompe, a negro, complete the cast.—Running time, 20 minutes.

ONE NUTTY NIGHT
A CHECKER COMEDY
Path—Talking
By the cast names, Shyllock Combs and Silo Transfiguration is a subject of time to save him. The poisoning is taken away by the police and the two in patching their quarrel with a drink accordingly share the cup containing the poisoned fluid. As the police, Fredric March and Helen Twelventrees is necessary and does not belong in any motion picture for popular consumption. The picture is not strikingly clever, but there are several fairly good laugh moments.—Running time, 20 minutes.

THE MYSTIC ISLES
VAGABOND ADVENTURE NO. 16
Path—Talking
Tom Terris takes his audience to the socalled Mystic Isles which spread about the Equator. Scenic effects are excellent, particularly those of the sea, which open and close the subject. Terris describes the islands and their peoples which are clearly pictured, and the camera emphasizes the intricate and beautiful carved stonework which almost literally covers the buildings. Native craftsmen are seen in the process of completing some of this work with care and precision. Rustic bridges of bamboo in the form of lattices, and the palms which are scattered about the islands complete a fascinating picture to any American city dweller. The Vagabond Director enters an ancient temple and seats himself in a beautifully carved chair which is apparently an object of worship to the natives. An opportunity for several fine interior shots is here taken advantage of most competently. This is the story, and it is on a par with the better of the subjects.—Running time, 10 minutes.
“Cimarron” Land Rush Scene Gives 24 Cameras a Big Task

Five Hundred Wagons, 1,700 Horses and 2,000 Persons in Radio’s Spectacular Effort—Darmour Making Five This Month—Hoffman and Gumbin Buy Halperin’s Stock in Liberty

By DOUGLAS HODGES

HOLLYWOOD, Nov. 20.—Radio Pictures will make the gigantic land rush scene of “Cimarron” forty miles north of Bakersfield tomorrow. It is the big scene in “Cimarron” and more than $200,000 already has been spent preparing for it. All plans had been made to shoot the scene Sunday but constant rain for eight days brought the company in, and it returned to Hollywood Monday to await dry weather. Wesley Ruggles is directing, Richard Dix starring, and Eddie Cronjager and Nick Musuraca are chief cameramen.

The huge scoop of preparations is seen in the plans two hundred wagons, others and 1,700 horses, as well as 2,000 persons. Plans for filming the landrush, depicting the struggle of homesteaders against official rights of the Government land of Oklahoma, are reminiscent of Bill Hart’s famous “Tumbleweeds,” but are on a more lavish scale.

Ten Cameramen in Pits

While the scenes are being shot, ten concealed and mechanically operated cameras, hidden in pits, are to take new and unusual angles. Extras have come from four adjoining states to perform and to collect $5 for driving a team of mules or riding a horse.

Radio Pictures has rented a 3,600 acre ranch for the production. The picture is said to be costing Radio Pictures at least $1,500,000.

The big scene is to show the huge throng of settlers leaving the state line to claim homesteads. It is a scene which permits of no rehersal. With twelve guns explode to signal the 2,000 actors to move, the scene has to be right the first time.

The greatest care has been taken to foolproof that scene. All the million things that could go wrong have been anticipated. To Ruggles, Cronjager and Musuraca the big shot presents a gigantic responsibility. The success of the picture with its big investment depends on the smoothness and perfection of a shot that is to go on the screen in less than four minutes. To Louis Sarecki, supervising producer, the picture has meant sleepless nights.

He realized the danger these extras were to confront and discussed it with Ruggles. The latter repeatedly has admonished the extras that “you are jeopardizing yourselves in this scene. If you can’t ride a horse expertly you’re liable to be killed in a stampede.” But not one of the riders has withdrawn.

Barnum Busy

During the month of November, Larry Darmour is making five new productions. Mickey (Himself) McGuire and the Toonerville Kids are making two, Louise Fazenda is making one, and two features—one a melodrama and the other a Spanish production—are being done for independent release. Albert Herman is directing the youngsters.

Liberty Stock Purchase

M. H. Hoffman and H. M. Gumbin, executives of Liberty Productions have purchased the stock and interest formerly owned by Victor and Edward Halperin in Liberty Productions and will continue to produce pictures at Metropolitan Sound Studios. The Halperin brothers, owners of their own studio, have four screen plays during the year.

Fowler on Varieties

Fowler Studio Varieties are being prepared for production at Fowler studios, and A. D. W. Productions, releasing through Fowler, is working on a series of children’s pictures. Shooting probably will start next week.

Five Jobs for Rogers

Three famous novels, an original stage play and a story will comprise the program of the Charles B. Rogers productions for the coming season of 1930-31. The first, “Millie,” is in production. The “Common Law,” by Robert W. Chambers, is being adapted by John Farrell; “French Love,” “The Registered Woman,” and “Dark Flame” are next in line.

Macdonald Loaned

J. Farrell Macdonald, for years with Fox, has been loaned to M G M to play the part of Mr. Murdock in “The Easiest Way,” starring Constance Bennett. Principals include Robert Montgomery, Adolphe Menjou, Marie Prevost, Anita Page and Hilda Hopper.

Warwick Working

Stopped by his friends in Hollywood while on a trip from New York to visit friends in Australia, Robert Warwick went to work in 24 hours and decided to stay around a while. He was taken over on contract by Fox and then loaned to Radio Pictures for a featured part in “The Queen’s Husband.”

Old Folks Have Day

On “Cimarron” Location

HOLLYWOOD, Nov. 20.—“Cimarron,” which has become distinguished for having everything a motion picture ever had in the course of production, has added one more feature. It was “Old Folks Day.”

Richard Dix, star of the epic, telephoned long distance from location, to his aged father, who witnessed the original land rush of Oklahoma pioneering days.

“Cmon up, Pa,” he invited.

“Okay,” said “Pop” Dix.

“That’s a good idea,” said Louis Sarecki, associate producer at Radio Pictures studios. He too called his father.

The elder Sarecki also accepted, and “Old Folks Day” came into being.

Pauline Starke Says

Salary’s Missing; Sues

LOS ANGELES, Nov. 20.—Pauline Starke, actress, has filed a breach of contract suit for $6,050 against James Cruze, director, and Henry D. Meyer, said to be a stockholder in James Cruze, Inc.

Miss Starke charged she was given a contract for four weeks’ work at $1,500 but was discharged after the fourth day.

Ray Coffin Combines

Managing, Publicity

HOLLYWOOD, Nov. 20.—Ray Coffin, publicist, is combining his exploitation work with management, he announced this week. His office is one of the first to undertake this combination. Coffin has assumed the management of Paul Finkelstein’s Serenaders and the Ethio- pian Etude Chorus, Coffin in addition to maintaining offices in New York, Paris and London, has just ordered another in Berlin.

Caddo Productions Moves

To United Artists Studios

HOLLYWOOD, Nov. 20.—Caddo Productions, which has been leasing space at the Metropolitan Sound Studios, is moving this week to the United Artists studios. “The Front Page” will be the first product in the new location.

Al Santell Likes His

Cars Made to Order

HOLLYWOOD, Nov. 20.—Al Santell, after driving his expensive coupe only 13,000 miles, decided that he wanted a few slight changes, including a slant to the windshield, which had been vertical, and new louvres in the hood. He wanted them square instead of oblong.

“That is a pecadillo?” asked the Herald-World reporter.

“Noope,” replied the body builder.

“We had to tear the top off and recast the hood.”

Estimated cost for minor changes

—$1,000.

DeMille Recuperating

After Appendectomy

HOLLYWOOD, Nov. 20.—Cecil B. DeMille is recuperating at the Cedars of Lebanon Hospital following an operation for appendicitis. His condition is reported to be “comfortable.”
Paramount and Warner Set Pace in Eastern Production

Astoria Plant to Be Busy Ten Days Shooting "Stolen Heaven"—Four More Subjects Completed at Vitaphone Studios

Simple Simon Comedies Go into Work

(Especial to the Herald-World)

NEW YORK, Nov. 20.—With the Paramount studio in Astoria slated to be busy for the next 10 days at least on the shooting of Nancy Carroll's starring vehicle, "Stolen Heaven," and Warners' Brooklyn studio turning out the usual quota of Vitaphone Varieties, production is moving at a good pace in the East.

Edward Gordon, founder and head of the Washington Square Players, who is credited with having given the first engagements to such stage stars as Katherine Cornell and Glenn Hunter, has been placed under contract to Paramount. He recently left the Astoria studios for the West Coast, after several weeks of work here.

Kane, Zukor, Shauer Arrive

Robert T. Kane, general manager of European productions for Paramount Pathé, has arrived in New York for a six weeks' visit. He was accompanied by Eugene Zukor and Mel Shauer, top executives of the productions.

Tailhoul Bankhead is due in New York on January 13, to begin her screen work at the Paramount studios. Her first picture will be "Her Past," in which she will play with Clive Brook, who will come on from Hollywood for the production. Donald Ogden Stewart is now at work on the scenario for the film, and George Cukor will direct.

"Sex in Business" has been selected as the title of the forthcoming screen production of Austin Parker's original story formerly called "Strictly Business," in which Claudette Colbert, Fredric March and Charles Ruggles will be featured. Parker and Gertrude Purcell are putting the finishing touches on the scenario and work is scheduled to begin about December 1. Dorothy Arzner will handle the direction.

Four Varieties Finished

At the Vitaphone studios of Warner Brothers four new subjects have just been completed. "Squaring the Triangle," features several prominent Broadway stage successes, among whom are Mayo Methot of the "Torch Song" and Donald Brian, musical comedy star, who also wrote the story which satirizes the eternal triangle idea, and Arthur Hurley directed.

Andrae Heilbron and Marion Mitchell of "Up Pops the Devil," Broadway stage play; Dennis Moore, also of the "Torch Song" company; and Geoffrey Bryant are starred in "The Old Flame," a light comedy written by Weare Holbrook.

A farce comedy, "The Love Nest," directed by Alf Goulding from the script by Stanley Rauh, has in the cast Billy Wayne, Thelma White and Thomas P. Jackson. "With Pleasure" is a two-reel musical comedy number, for which the music and lyrics were written by Harold Levy and Herman Ruby. Roy Mack directed a cast which included Dolly Gilbert and three sets of twin sisters, the Collette sisters, the Pearl twins and the Corbit twins. Roy D'Arcy has been signed by Murray Roth, producing chief, for work with Brooklyn, and Bobby Jones, golf champion, has contracted for a series of Vitaphone Varieties relating to the game. It has not yet been decided definitely where they will be made.

Simple Simon Comedies Start

Simple Simon Comedies, Incorporated, has begun production activity at the Audio Cinema studios in Chicago. Louis Simon already has completed several scenes for "Hot Shivers," the initial two reeler on the program. Mort Blumentock is directing the comedy, which was written by William A. Crew and Rube Welsh. Ruth Holden, star of "June Moon," stage success, is appearing opposite Louis Simon.

Canadian Authors Want "Justice" on Copyrights

OTTAWA, Nov. 20.—The copyright controversy in Canada has been revived by the arrival in Ottawa of George Herbert Thring of London, secretary of the Incorporated Society of Authors, Playwrights and Composers. Thring asserts that the English organization is ready to aid Canadian authors and composers in their fight for "justice and a fair copyright law."

In the meantime, Canadian exhibitors continue to ignore the demand of the Performing Rights Society of Canada, which wants an annual seat tax from theatres which play copyrighted music for which the society claims it holds the Canadian assignment.

Sentenced to 60 Days for Issuing Worthless Checks

(ST. LOUIS, Nov. 20) — E. May Nye, former treasurer of the defunct Lee Theatre Corporation, which at one time operated the Lee theatre here, was sentenced to 60 days in the workhouse by Judge Butler of the St. Louis Court of Criminal Correction on charges of issuing two checks, for $298.50 and $25 respectively, drawn on a bank in which the company didn't have sufficient funds. Testimony showed that the checks were given to a movement picture company for salary.

"Man to Man" Is Final

(Especial to the Herald-World)

NEW YORK, Nov. 20.—Warner Brothers has announced "Man to Man" as the final title of "Barber John's Boy," its special production, according to J. L. Warner, vice president.
YOU haven't seen anything out here unless you've been to a football game. Hollywood, to be truthful about it, is an old Egyptian word, the northern part of Egypt, by the way, meaning "ball of the foot," which can easily be translated into "football." Somebody told me it could also mean "back of the foot," which would be translated into "heels," but this person hadn't had his option renewed.

I saw the U. S. C.-California game, which lasted three hours and ended by the closely-fought score of 7-4. Ooey! it was bad. The California cheering squad, not being able to offer one little cheer during the game, got up as one man at the final whistle, put their tongues out at U. S. C. and yelled, "Yah! You didn't make a hundred!"

These football games out here aren't like the eastern ones. Not a bit. It's probably because football wasn't invented to be played on summer days. For the price of three and a half dollars you are privileged to witness:

1. Football game.
   a. Twelve thousand forward passes.

2. Concert.
   a. Two bands of four thousand eight hundred sixty-one persons, so large there is no room for spectators. Play only one song. Something like "Romona."

3. Vaudeville.
   a. An Austin in which are six persons, another dressed like a Trojan, one bear, a bass drum, and a thin dime. This car does tricks between halves.
   b. Two grandstands filled with forty thousand people who have purple, orange and red hats, interchangeable every other minute, guaranteed to make you intoxicated merely through looking at them.
   b-1. These grandstands, also at the signal of a whistle, can mould themselves into designs. In two minutes they formed a bear, a trojan, a shoe horn and a waffle with syrup.

When you come to think of it, and if you're in California on a Saturday in the fall you certainly have to think of it, that's a whole lot of show for $3.50. I don't know if motion pictures give you as much.

There is another little touch the natives have out here that is denied Easterners. They coach their own games. For instance, a man in W. 14, Tunnel Five, will suddenly decide that it would be a good thing for Bludger to go in at tackle. Promptly, forthwith, he sets up a great hue and cry, "Bludger, we want Bludger." This is not exactly accurate, because nobody wants Bludger except himself, and maybe Bludger's mother.

But the sheep in the grandstand suddenly decide that they, too, cannot endure another minute without Bludger at tackle. And pretty soon you have the whole stadium, including the fans for the opposing team, shouting, "We want Bludger." They get him.

The part of the game I remember best is the sensation of finding, at about the last quarter, that the quiet and reserved gentleman to my left not only bore a striking resemblance to Winfield Sheehan, but was Winfield Sheehan. Next to him was George Gershwin, to whom I've been introduced twelve thousand times, none of them registering, and after him Raoul Walsh and a lady.

Sheehan never did get very excited. He wore a cap, pulled low over his forehead, and sucked on one cigar after another. I give my word that he never had a cigar out of his mouth the whole time I sat next to him, and I also swear he used one match, lighting each one from the other. There's Fox economy.

Three-quarters through the game Gershwin, hearing one of the awful songs for the thousandth time, turned to Sheehan and said, "Can I use that?" Sheehan said "No!"

NORMAN KRASNA.

HOLLYWOOD.

BIG LITTLE GUY

Ten years ago, when the Universal City of today was in the making, a black-haired, bright-eyed little imp raced through the corridors, clawed and shouted, laughed and joked with all those who passed. There was no limit to his activity. If he wanted to play baseball up and down those corridors, he'd play baseball. If he wanted to stage a marathon, he'd stage it. Executives and writers tore out their hair and raised their hands in supplication. But their pleas did no good.

The imp was Carl Laemmle, Jr., the boss's son.

Today, a black-haired, bright-eyed young man of 22 sits behind a big desk in a big room and presses buttons and snaps orders and holds conferences.

Today, this little fellow of 22 directs a business which each year grosses more than $30,000,000. He is answerable to only one man, and that man is Carl Laemmle, Sr.

Today, he is not the boss's son.

He's Carl Laemmle, Jr., general manager of Universal studios.

Young Laemmle has forsown four years of college to handle the business.

Young Laemmle has been assistant to every head of every department which lies behind the Universal City gates.

Young Laemmle has watched the men who call him boss play basketball until 9 o'clock at night to encourage them, and he has gone back to his office and worked until 4 the next morning on executive problems.

Young Laemmle has had battles with older executives, who have their formula for making pictures, and he has proved the value of his judgment in the face of their objections.

The big little fellow, with the ideals and the dreams and the aspirations of youth, has breathed a new life and a new spirit into the organization at Universal City. He has done it with sheer enthusiasm and vitality.

There's a big sign at Universal City which reads:

"We're on top. Let's stay on top."

That's what Carl Laemmle, Jr., and the men who work with him are trying to do.

Some day, the other story of "All Quiet on the Western Front," the picture which won for Universal City the coveted award of the Academy of Motion Picture Arts and Sciences for 1929-30, will be written into motion picture history.

It is a story of modern youth looking tradition in the face, grinning widely, and going ahead with its own ideas.

"All Quiet is more than a picture," said young Laemmle, "It's an epic. Universal will do it.

The oldsters shook their heads. Some rushed into the offices of the senior Laemmle and said, without equivocation:

"That kid's going to ruin us."

Laemmle went ahead. He battled with every one from the executive offices to the props department. He raised a million more times more hubbub in the executive offices than he had ten years before playing ball and running marathons up and down the corridors.

Laemmle, Junior, laughed as he told me the story of his fight to produce "All Quiet." He laughed quietly. Then he laughed from his wide, pleasant mouth, and the 22 year old executive became firm-lipped and serious.

"Laemmle, Junior, is still at Universal City," he said.

He glanced around the room.

" Probably will be for some time," he added.

"The imp's got some more tricks up his sleeve, you bet."

CHURCHILL.
J. C. Jenkins—His Colym

DEAR HERALD-WORLD:

Were it not for a knowledge gained from long experience, and only for our ability to forecast results, this favorite magazine might now be minus a more or less important columnist and might also be shy the handsomest man on the force, which would be next to a public calamity.

It was this way. After we voted last Tuesday, we drove up to Cherry county, Nebraska, to shoot a few mallards. We were entertained by a ranchman who had a number of lakes on his ranch, which were located in the hills. He not only had a lot of lakes but he had a lot of range cattle, and among these cattle there was a bull, and it is this bull that we want to tell you about.

Out in that range country the cattle pay no attention to a man if he is on horseback, but if he is about it is quite different. We located ourselves in a blowout in the hills where we could get some pass shooting—but maybe you don’t know what pass shooting is. Pass shooting is where you are located in the hills between two lakes and you shoot the ducks as they fly from one lake to another. We like pass shooting better than shooting on the lakes, for the reason you can gather all the birds you shoot without having to wade around through the mud and rushes and then lose half of them.

We had shot several mallards and were getting set for a fine evening’s shooting, when we happened to glance around and there stood a whitefaced bull about ten rods from us, and he was giving us the once-over. We wanted to appear kinds sociable-like, so we said, “Hello, Mr. Bull, how’s all your folks?” At this he walked up a couple of rods closer. Then he said, “Say, old timer, don’t you recognize your boy friend?” Then he came up a little closer and began to bow his neck and paw up some sand. Now when a bull begins to bow his neck and paw sand, we know exactly what’s on his mind, and we know, too, that to stop a bull with a charge of No. 5 shot, he has to be closer than we care to have him get. We also know that it is not considered quite chivalry by the ranchmen for people to shoot their cattle, and as between an irate ranchman and playing ring-around the rosy with a bull, there isn’t but little choice.

If this bull had been a little, warty, knottedhead bull, we wouldn’t have bothered so much about shooting him, but he was a bullock meat comes high out in that country, especially if he has a pedigree as long as a Democratic platform. So when that bull began to bow his neck and walk towards us, we felt like Will Rogers did when he was chased out a melon patch by a farmer with a shotgun down in Oklahoma, and he exclaimed, “A horse, a horse, my kingdom for a horse!”

But there was no horse in sight, and when that bull started for that blowout, we knew it was our move, and we moved. We went out of that blowout and down a steep hill into a canyon and ran over three jackrabbits on our way down to our car, which was parked about 30 rods away.

We have driven a lot of canyons in our time, some of which we thought were mighty deep, but this one seemed to be about the shallowest one we ever saw, and it was the only canyon around that was handy enough for our purpose, so we took it.

After we got to the car and caught our breath, we felt like Doug Hodges did when the doctor told him it was an eight-pound girl. We began to feel pretty chesty and we wanted to give that bull a piece of our mind, but we supposed that he was still charging around in that blowout, until we looked out of the back window, and there he stood not more than 100 feet away, with his neck bowed and still pawing sand. Then we rolled down the window and stuck our head out and said, “Say, you low-down, pusillanimous cuss, did you come down that canyon or did you take a short cut? You needn’t swell up just because your candida is all over its ears yesterday and think you own all the grass around here, for you don’t. And don’t think we don’t know your geneology, for we do. Your ancestors came from middle Africa, and you are half hippo and half rhino, and as Andy Gump said to Min, there’s another thing—you great great great grandmother was half Jersey and half something else, and she was the cow that kicked the lamp over in Mrs. O’Leary’s barn and started that fire in Chicago back in ’71. We didn’t see the cow but we saw the fire and we know, and if you feel proud of your ancestry and want to swell up, then go to it and see if we care.”

This seemed to make him kinds ashamed of himself and presently he nodded off over a range of hills, and we went back to that blowout and shot about a dozen more mallards, then went back to the ranch house and called it half-a-day.

We are back again in the old “Sundowner State,” and as between associating with that bull or these Jayhawkers, we prefer the Jayhawkers. They are not so particular about their company.

We called on our old friend Sam Blair tonight and Sam had a smile on him like a catfish, the reason being that he was standing ‘em out on “THE BIG TRAIL.” Our guess is that if you can stand ‘em out on anything it will be “THE BIG TRAIL.” This is another one that Fox has added to the list of worthwhile pictures. It follows closely in the footsteps of “THE COVERED WAGON,” and ten years hence, when the present generation has forgotten “THE COVERED WAGON,” this one could be called “THE COVERED WAGON” and they could get away with it, and the folks would be just as well satisfied.

Sam will soon commence the building of a new theatre at Smith Center, which will add another one to his chain. We didn’t have time to visit with Sam as much as we would have liked because he was leaving for Kansas City.

We met a Mr. Flynn, salesman for Fox, who impressed us as a real salesman and very much of a gentleman and we hope that we added another friend to the list long of sales boys who always have a glad hand for us. The sales force is one particular branch of the industry we always like to speak a good word for, because we know what they are up against, and as we have said before, we have the first one to find yet who wasn’t a good friend of ours.

Were we to presume to advise you—which we are not going to do—we would advise that you get “MANSLAUGHTER” and kill it from Dan to Bethsheba, and from Genesis to Revelations, including all the barns, chicken houses and back fences in the neighborhood, for it is a picture that has plenty in it to satisfy everybody, from Grandma to the hired girl and ice man.

“MANSLAUGHTER” is further evidence of what picture entertainment ought to be, and is further proof of the employment of capability in the production field, a thing some pictures lack evidence of.

To say that pictures are not becoming better and better as the years come and go is to deny that experience has taught us anything, and when producers come to realize that mental and suggestive motion pictures are not conducive to good entertainment, we will have arrived at that point that exhibitors and the public have hoped for years. More pictures like “MANSLAUGHTER” will lessen the demand for censorship and create a more hopeful outlook for the industry.

J. C. JENKINS.

THE HERALD-WORLD MAN.

P. S.—The HERALD-WORLD COVERS the field like an April shower.
SOUND REPRODUCTION

F. H. RICHARDSON on PROJECTION

BLUEBOOK SCHOOL QUESTION NO. 63.—(A) What will be the inevitable result of locating storage batteries in a dark, inconvenient place? (B) What is likely to happen if storage batteries be located in the same room with motor generators, or other electrical equipment? (C) Describe, in detail, the various acceptable light sources for use in examining batteries. (D) What do you consider the best, and the second best, light source for use in battery examination? (In answering these questions, it is desired that you go fully into detail, to the end that we may know exactly what your ideas are concerning these matters.)

DALLAS—NEW ORLEANS—AND HOME

(Dallas, Tex., 1143-28 Thirty-ninth place, Long Island, N. Y.)

DALLAS, the next stop after Waco, is one of the many large thriving, growing cities of Texas. It is, in many ways, a leader among the cities of this great land of ours.

We were greeted by Secretary J. G. Sinz of local union 249, and were well taken care of while in the city. We visited a few of the theatres, and I was surprised by the excellence of the work the men are putting on in spite of being handicapped by very poor projection conditions.

At the RKO Majestic theatre we found a small projection room. The motor generator room was very small and so inefficiently ventilated that the motor in use was so hot I could not hold my hand on the field without great discomfort. This is a very foolish condition. Such heating will, in time, weaken the insulation of any generator, and if it be used anywhere near its capacity, the armature will quite probably burn out. Just why installation engineers permit such conditions I do not know. It is very inefficient, and in the end, very expensive.

The Majestic presents vaudeville as well as motion pictures. It is managed by Lou Ramey. While there we met J. H. Harden and C. S. Nix, the projectionists then on duty.

At the Melba theatre (Publix), the condition as to motor generators is equally bad. If I am not mistaken, this is the theatre in which a large motor generator was recently burned out, and small wonder. The room in which a large motor generator is installed is really nothing more than a good-sized closet. True, there is an open window on one side, but no fan was running, and the generator was very hot. The condition of the Melba projection room, while perhaps a little better than that of the Majestic, was bad enough. It is well for great corporations to understand that, in the nature of things, men will not produce the best possible work when things are made uncomfortable for them by overcrowding, etc. Such installations are NOT a paying proposition from a box office viewpoint. However, in justice to W. R. Wall, F. E. Kennamer, C. E. Rupard and J. G. Sinz, who comprise the projection staff at the Melba, the results put forth were good.

The picture was rock steady. I did not investigate the sound. The theatre is managed by a watchman, and it may be clearly understood that when I write thus, it is not in a spirit of criticism. It is merely to set forth facts—facts I would much rather not set forth, but the man who describes and praises good conditions and weakens poor ones, when encountered, is not playing fair and is not doing his duty by the motion picture industry, the exhibitors, or the projectionists.

The Dallas meeting was at the Palace theatre. Except for the entrance, the projection room, while not ornate, was very good. You reached it, however, by a vertical climb of about ten or twelve feet up an iron ladder, in a little space perhaps two feet square, emerging finally from a hole in the floor. They hoisted the films up through this grand entrance by means of a rope and pulley. If I had to climb up very often I'd have them hoist me up that way, too. When you finally got up, however, there was room enough. I did not investigate either the generator room or the battery room, nor did I obtain the names of the projectionists.

I most sincerely compliment the projectionists of Dallas for the excellence of the results put forth under adverse conditions.

PALESTINE, Tex.

PALESTINE is a small city in which we stopped two nights and a day in order that we might visit friends of other days. Way back in 1890, I was engineer of the waterworks of that city. Later I was engineer of the light plant, where the electrical foundation was laid which eventually caused my affiliation with motion pictures in the capacity of projectionist (then known as "machine operator"). Under the sunny skies of that little city rests the ashes of Friend Daughter's elder sister, who remained with us but a short while. I wanted again to look upon the little stone which marks the spot where she sleeps.

In Palestine I had a look-see at a 700-seat theatre nearing completion. It is being erected by the R & R Company, and considering the size of the city it is a remarkable house. In fact, Manager J. F. Jones, now manager of a smaller theatre—owned by the same company in that city—assured me it was the finest theatre in any city of equal size in all Eastern Texas, with which statement I am not inclined to quarrel. Its name will be the "Texas."

The Let H. was not ready for its equipment. The auditorium has a rather flat, arched ceiling, painted in a sort of cloisonné, that arrives, has been provided. The projectors will be Super-Simples, equipped with Peerless lamps. The sound apparatus will be Western Electric.

Earl Schultz will be in charge of projection. Friend Schultz is now projectionist in a much smaller theatre owned and operated by R & R in Palestine.

NEW ORLEANS, La.

From Palestine, Tex., to the great city of New Orleans is a run of almost 600 miles. We had written the Shreveport and Bossier area stations, but had not heard from them. Perhaps it was our fault.

We had been warned by many friends not to be courtesies. We therefore decided to go down the way of Beaumont, Tex., where I was engineer of the great "Eagle" saw mill somewhere around the year of 1892. However, at Beaumont, like every thing else I knew in years gone by, it had been wiped out by the sponge of time. The run from Beaumont to New Orleans was over an almost perfectly flat country. We rode between tens, if not hundreds, of thousands of acres of rice.

And now I shall relate an incident for the purpose of attracting the attention of the exhibitors to the necessity of employees, under any circumstance, to be courteous to the public. This is particularly important in the matter of ticket sellers, door keepers and ushers. Discountory on the part of an employe will make enemies for the theatre and the opera, and any ordinary circumstance, there is no possible excuse for discourtesy.

After a run of about 300 miles, mostly of gravel roads, we stopped in Lake Charles, La., for the night. We were weary, but after dinner, noticing a Paramount theatre across the street and believing it to be a Publix house, we approached the box office and asked the young woman in charge if it was a Publix theatre. Upon being told that
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EXHIBITORS HERALD-WORLD

it was, I tendered the regular Publix circuit pass to the doorman. Now if this young man had said, "This is not a Publix house," that of course would have settled the matter. Instead, however, he said (and there's a lot in how a thing is said, let me tell you! "This is no good! You can't get in on that thing!" or words to that effect. Of course an argument ensued, and after I had asked the young man at least three times if it was not a Publix house, he finally told me it was not. Then I returned to the box office and asked why I had been told it was. The young woman replied that she had misunderstood.

New Orleans has something more than 75 theatres, some of which I entered, finding the work to be excellent, both as to sound and to screen results. The Saenger theatre, for example, on Canal street, is a very up-to-date establishment. The projection room, however, is necessarily small. The room contains two Bickrent C14 spots, one Bickrent F7 lamp and one Bickrent F3 lamp. Among the three Super-Simplex projectors, with Hall and Connolly high intensity lamps. The back is a table, enclosed rewinder, trailer cabinet, etc. The ventilation of the room is very good, as is the lighting and painting. Western Electric equipment is in place at one end of the projection room—a separate room. It is well ventilated. The batteries, by the way, are over two years old. The projectionists of this theatre are Willie Breitenmoser, Louis Boudreaux, Sam Picinich and Vic Bouteire.

The costumes are very excellent. One room is set aside as a school. It is equipped with chairs, one arm of which forms a small table. There is a blackboard. All in all the room looks as though it really means something—by that I mean, it is USED. The union is apparently making a very good attempt to operate a worthwhile school, thus improving the knowledge, and therefore the efficiency, of its members. President Johnstone evinced pride in the phase of the union's work, and that is as it should be.

At the banquet I noticed that when E. W. Richard, president of the Saenger Amusement Company and vice president of Publix; Howard McKay, city manager of Publix; and N. L. Carter, attorney for the Saenger, all mentioned this part of the union's work, praising it very heartily.

The banquet was in the beautiful roof garden of that very swank hotel, the Jum. It was tastefully decorated, and I am advised that some 325 men and their ladies fair attendance was down in the number. The affair lasted until the wee sma' hours.

Howard McCoy, city manager of Publix, acted as toastmaster. During the dinner, talking pictures were made, with the intention that they be shown in New Orleans theatres. I was invited to speak on the "mike" and, of course, did so. During the course of the dinner P. Raoul, International representative of the I A T S E & M R M O, whose offices are by the international office to be present and represent the I O at this banquet, in an appropriate address, mentioned that Richman was in the life membership in New Orleans local, and in token thereof gave him a beautifully engraved gold watch.

Mr. Richman has always been a friend of the union. He is, in fact, esteemed by all New Orleans projectionists as a true, loyal friend. Being one of the rare masters of his craft, he finds it consistent with their duty as heads of companies to treat employees fairly and with every reasonable consideration.

The theatre in the Thaddeus Theatre, a Publix house. The attendance was large, and the interest of the audience was apparently very keen. (I might add that in the future I will be able to talk to well up to a half-hundred of New Orleans projectionists, who made the practical demonstration of their interest by handing me their subscriptions to the Herald-World.)

On the last night of our three-day stay in New Orleans, we were invited to partake of the hospitality of local 293 at a restaurant over in the old French quarter. The dinner was ordered by Mrs. L. Boyer, who is affectionately known as "Mother of the saenger theatres," by all motion picture people in New Orleans. Viewed purely as cuisine, it was one of the best dinners I have ever eaten. The compliments of both Friend Daughter and myself go to Mrs. Boyer. If she is as expert in theatre business as she is at ordering French foods, then the Saenger company is to be congratulated upon her affiliation with their organization. The following were present at this dinner:

A. S. Johnstone, president of local 293; J. E. Kane, business agent; S. M. Moroy, vice president; W. P. Raoul, international representative; E. L. Beaud, secretary; Mrs. Lee Beaud, the charming wife of the secretary; Friend Daughter and your humble editor.

In the middle of the proceedings, President Johnstone made a very complimentary speech, in which he advised Friend Daughter that she had been duly appointed the official "Sweetheart of the I A T S E." In addition to this, he had been token of local 293, with a very beautiful garnet ring. Friend Daughter was floored. She got upon her toes, stuttered a little, sputtered a lot and then to her credit, pulled a very nice speech of acceptance, winding up with, "I don't know how to thank you for your kindness." International Representative Raoul wiped off his mouth carefully, got to his feet and said he knew a good way—whereupon the line formed at the right and in all other directions, and Friend Daughter, being modest, got behind her dad, and there was almost a riot.

* * *

AKRON, O.

O n the way home from New Orleans, we traveled north as far as Akron, and stopping here over night, it made it my business to drop there and two of the theatres, shake hands with such managers as were on the job, then hoist my 225 pounds way up yonder to say hello to the projectionists.

At the Colonial, one of the units of the Feiber and Shay chain of theatres, I found good work being done put on by Projectionists D. M. Bartholomew and John Shaffer. The theatre is managed by L. B. Cool. The house seats 1,800. The projection is very small. Simplex projectors are used, with Western Electric sound. L. B. Cool, manager of the theatre, was away. I did not therefore have the pleasure of a chat with him. I did, however, leave him a message.

On either side of the screen, and close thereto, was the figure of a woman in the usual "artistic" garb. These figures are displayed by the use of lights of various colors. The illumination is not heavy, but theatre managers must remember that theatres patrons sitting in semi-darkness are gazing constantly at the screen for from one to two hours without any rest for the eyes. Now a pair of figures may do no harm to even the most sensitive eyes in a short space of time. They do, however, set up two rather mild glare spots, and such spots have an injurious effect in two ways. First, they will, in the course of an hour or two, strain eyes that are quite sensitive to that sort of thing, to the point where they will feel uncomfortable. Second, such spots have the effect of reducing the contrast of the picture, thus rendering it less effective.

One of Loew's very beautiful theatre, I found J. M. Menhorn and E. H. Simmons in the projection room, up just below the twinkling stars. The projection angle is very great, therefore the distortion is bad. However, the sound results are good. It is astonishing that an organization such as Loew's will place the projection room in a position which operates automatically to "stretch" everything vertically a distance one-fourth of its natural width, and in addition stretch everything horizontally in varying degrees, from the bottom of the picture to the top.

* * *
Army officials attend dedication of sound equipment in Signal Corps studio, Washington. D. C. RCA Photophone apparatus was installed. Shown from left to right are Frederick H. Payne, Assistant Secretary of War; Major General George S. Gibbs, chief signal officer; O. W. Loomis and F. J. Allen, representing RCA Photophone, Inc., and Major Cedric W. Lewis of the Signal Corps.

53 New Installations Bring Erpi Total to 4,701 in United States

Fifty-three sound systems have been installed by Western Electric since the last report was published. This brings the new total of installations in the U. S. to 4,701.

Theatres most recently equipped are as follows:

- City and State Theatre, Quincy, Mass., Alhambra, 829
- Brooklyn, N. Y., Metroland, 946
- Middleboro, Ky., Mauring, 942
- Philadelphia, Pa., Harrwagrate, 1,145
- Kingston, N. Y., DePage, 903
- Dayton Beach, Fla., Crystal, 440
- Niagara Falls, N. Y., Amwadela, 902
- Mineola, L. I., Mineola, 1,475
- Everett, Mass., Arcade, 279
- Medford, Pa., Palace, 663
- Peoria, Ill., Bloommore, 540
- Joplin, Mo., Hippodrome, 540
- Mineola, Ill., (Lynch), 912
- Jersey City, N. J., Montecello, 572
- Loew's, N. H., Loew's Gardens, 390
- St. Anthony, Idaho, Radio, 358
- Palestine, Tex., Texas, 993
- Palestine, Tex., Ritz, 679
- Union City, N. J., City, 648
- Elizabeth City, N. C., Averam, 368
- Stapleton, N. Y., Paramount, 522
- Edgerton, Mass., Playhouse, 356
- Memphis, Tenn., Grand, 538
- San Francisco, Cal., Liberty, 538
- Sacramento, Cal., Liberty, 538
- New York, N. Y., Washington, 3,341
- Louisville, Ky., National, 407
- West Greenville, S. C., Brookwood, 492
- Smithfield, N. C., Sanders, 680
- Joplin, Mo., Fox, 1,276
- Wewoka, Okla., Wewoka (Paramount), 566
- Chelsea, Mass., Strand, 1,090
- Rurby, N. D., New Lyric, 438
- Baltimore, Md., Avalon, 498
- Kansas City, Mo., Ritz, 822
- Chicago, Ill., Alvin, 535
- Glendale, Pa., Newport, 202
- New York, N. Y., Houston, 536
- Douglas, Ariz., Royal, 338
- Providence, R. I., Uptown, 1,074
- Medford, Conn., Fox, 550
- Detroit, Mich., Vendome, 887
- Westchester, Pa., New Warner's, 933
- Chicago, Ill., Oakley, 933
- Miami, Fla., Colony, 769
- Tintancellor, Fla., Magnolia, 887
- Paso Robles, Cal., T. & D. Jr., 1,074
- Chicago, Ill., Hi-Boy, 879
- Lynchburg, Va., Paramount, 1,365
- Highland Park, N. J., Park, 1,365

53 New Installations Bring Erpi Total to 4,701 in United States

As encouragement for early mailing of Christmas parcels, Hon. Arthur Sanve, postmaster general of Canada, appeared in a special film which was taken on the steps of the Parliament buildings at Ottawa. The talking message, in both English and French, is to be distributed among all Canadian theatres early in December for regular presentation. Paramount and Fox News trucks were used for the shooting of the special release.

Canadian Postmaster Urges Early Mailing via Pictures

Michigan Reformatory
To Use Photophone Sound

M. I. Pettry, district representative for RCA Photophone in Detroit, has completed negotiations with the Michigan state reformatory for installation of Photophone sets at that institution.

Cinetone in Holland

A sound film company, which will manufacture reproduction sets and film as well as produce pictures, has been organized in Holland under the name Cinetone. It is stated that there will be two kinds of sound sets— recorders and sets which can be used for radio. The company has been registered in Amsterdam.

FitzPatrick Short
On Thanksgiving Is Built Upon Events
(Special to the Herald-World)

NEW YORK, Nov. 20.—In conformity with his practice of making a special 300-foot subject for each American holiday, James A. FitzPatrick of FitzPatrick Pictures has produced one for Thanksgiving Day. The subject is said to contain excerpts from every important event leading to the proclamation of Thanksgiving Day as a national holiday.

Talkers Take Place of Stage Acts in Japan;
Use Sound-on-Disc Sets
(Special from Department of Commerce)

WASHINGTON, Nov. 20. — Talking pictures are gradually replacing the legitimate stage in Japan. Combined capital of producing companies in that country has grown to the figure of $125,000,000. Of this amount only $8,000,000 represents the capital of incorporated enterprises, the rest being that of private concerns.

One of the largest companies, the Shochiku Cinematograph Company, produces approximately 100 feature pictures a year, while Nikkatsu, Ltd., makes an average of 80.

Sound equipment has been installed in many of the leading theatres. Most of the apparatus is made in Japan, since foreign manufacturers cannot compete with the low prices of sets made at home. All sound equipments made in Japan are sound-on-disc, for the Japanese have not as yet been able to perfect a sound-on-film machine in which the film will not scratch.

Italian Studio Makes Six Talking Films for Foreign Distribution
(Special from Correspondent in Italy)

ROME, Nov. 20.—The Stefana Pitaluga Society has completed its first talking pictures for international distribution. The first is "The Song of Love," starring Dolly Davis. Gennaro Righelli directed.

Other pictures produced in the company's large studios here include "Nerone," starring Petroni; "Il Cortile"; "Il Medico per Forza;" "Il Terzo Mese"; and "Resurrection." Pictures now being prepared for production are "Corte d'Assise," with G. Bignone directing; "Si, Morte" with M. Blasetti directing; and the special, "Ave Maria." Righelli will direct the latter.

Sound synchronization is also being completed on the film "Naples Singing," on which distribution rights have already been sold for all of South America and portions of England, Canada and Mexico.

French Version of U F A
Film Shown in Berlin
(Special to the Herald-World)

BERLIN, Nov. 20.—An experiment was made by Ufa a few days ago when the French version of the Ufa Tone Opera, "The Three at the Service Station," the French title being "Le Chemin du Para-

Liberty Installs Microphone

The Liberty theatre, Seattle, has installed a microphone, connected up to the Western Electric sound equipment, to make personal announcements.
Looking for Something Different? Try Muskogee's Dawn Preview

A dawn preview! Who ever heard of such a thing? And who would want to roll out of bed at 5 o'clock in the morning to go to a show?

Strange as it may seem, there were plenty of people who wanted to see a dawn preview in Muskogee, Okla., and they didn't mind getting up early either. The occasion was a dawn showing of "Playboy of Paris" at the Ritz theatre, which, the management asserts, was one of the best exploitation stunts it has tried in many weeks.

The whole thing started over $40. The management offered a cash prize of $40, or a trip to Dallas, Tex., to the employee who would most successfully exploit one picture. The award was available for employees in any of the three houses controlled by R. P. M. & R. Theatres, a subsidiary of R. & R Theatres. Theatres included were the Ritz, Broadway and Yale in Muskogee. The contest was announced to run from September 1 to December 25.

George Scott's Idea

George Scott, treasurer of the three houses in Muskogee, was the man who conceived the dawn preview idea.

F. M. Marsh, one of the managers, tells us in his letter that the early morning show started at 5:45. He says: "Attendance was far above what we expected; nearly 450 people crawled out of bed and came down to see the show. Everyone seemed to enjoy it. We can classify it as an unqualified success, not merely from a money-making standpoint, but as a general advertisement which has kept half the people in Muskogee talking about the stunt for the past 10 days. We are including an outline of the entire scheme, if you wish to reproduce it in your magazine."

Trailer Starts Exploitation

Exploitation started a week in advance when a special trailer was shown with these words: "There is something new under the sun! Did you ever hear of a DAWN PREVIEW? No? Well, neither did we, but we are going to have one just the same, HERE, Wednesday, November 5, at 5:45 a.m. The picture shown will be 'Playboy of Paris,' Maurice Chevalier's newest mirth-maker, a comedy sensation. Hot coffee with cakes will be served to everyone through the courtesy of the Griffin Grocery Company, manufacturers of Polar Bear coffee. If you do not have a car, the Herbert Miller Motor Company will send a brand new DeSoto straight eight sedan after you, if you will just leave your name and address at the box office. Remember the date. Be here, and enjoy a new and novel experience."

The coffee came through a tieup and was cooked by a local cafe. Paper cups, saucers and spoons were purchased locally. Vanilla wafers were used in lieu of doughnuts. The automobile service provided by the garage also came through a tieup which cost the theatre nothing. Sixty persons came in these emergency "taxis."

3,000 Cards Distributed

Another phase of the promotion was the distribution of 3,000 cards carrying the following copy: "There is something new and different! This card and 30 cents will admit you to see the DAWN PREVIEW of 'Playboy of Paris' at the Ritz theatre Wednesday, November 5, at 5:45 a.m. Be there if you want a novel experience."

These cards were handed out at a Halloween midnight preview and at other subsequent shows. Although they were not all used, they provided an excellent medium of advertising.

One hundred fifty other cards were printed with these words: "This free ticket will admit one young lady who is a member of the senior class of 1931, Central high school, to the DAWN PREVIEW of 'Playboy of Paris' at the Ritz theatre. These were turned over to the president of the senior class, who distributed them among the senior girls. Each one of these free tickets practically meant the sale of another ducat, for each girl had a boy friend with her.

Ten posters were scattered through the

(Continued on page 48, column 2)
Here, Showmen, Is a Place to Trade Ad Ideas

What do your ads look like? Send us some for this page. The above displays have been selected from the following cities: 1, Broadway theatre, Portland, Ore.; 2, Brown, Louisville; 3, Music Box, Seattle; 4, Rialto, New York City; 5, B. F. Keith's, Cincinnati; 6, Orpheum, Chicago; 7, State-Lake, Chicago; 8, Victoria, Circle and Ritz, Oklahoma City; 9, Albany, N. Y.; 10, Fox, Seattle; 11, Embassy, San Francisco; 12, State, Detroit; 13, Loew's Warfield, San Francisco.
EXHIBITORS HERALD-WORLD
November 22, 1930

A Few Tunes for Your House Organ

[Use the articles below in whatever form you desire for your house organ. The following is the published list of tunes and reprinted to suit your individual theatre.]

Fun for Your Children

Fun plays an important role in the life of every child. The songs and raps in your youngsters' soup, figuratively speaking, is both healthy and necessary.

Did you ever stop to think how large a part motion pictures can play in this? Film comedies provide both fun and education. It is wholesome entertainment. That is the kind we are showing on our screen every day.

They are comedies that contain just as many laughs for youngsters as for grownups.

If you do not have time to come to our theatre yourself, send your children here. Then you can be assured that they are out of mischief. It saves you worry and gives the kiddies the best of entertainment.

Chester A. Black, manager of the Knoll, suburban house in New York City, recently told his theatre furnished with acoustical materials. To give his patrons an idea of the value of this substance he said the following in his house organ:

Our Acoustics

"Good sound equipment and fine talking pictures will not produce enjoyable entertainment if the acoustics are bad. Too many 'hard surfaces' are the cause of reverberation-words and syllables are blurred together, dialog is turned into a jumble of sound that cannot be understood."

"So, to insure Knoll theatre patrons always the best to be had in the way of talking and sound pictures, the management of the Knoll has just completed a big expense on acoustical treatment for the interior, whereby talking and sound pictures can always be heard at their very best from now on. This is guaranteed Knoll patrons the finest possible system of speech and music that can be obtained in any theatre, regardless of price, and all we ask is a chance to prove our claims to you. A trial and comparison will convince.

"In installing the most costly acoustical treatment, the management believed perfection would appreciate it and attend the Knoll. This faith has been entirely justified, and each evening increscently more come to the Knoll, where sound is naturally reproduced. There is no substitute for the best. The greatest motion picture theatres offer you no better sound. In fact, most of them do not offer as good sound, on account of their size, as the Knoll. With the perfections in the acoustics of the Knoll, where sound is naturally reproduced, there is no substitute for the best. The greatest motion picture theatres offer you no better sound. In fact, most of them do not offer as good sound, on account of their size, as the Knoll. With the perfections in the acoustics of the Knoll, where sound is naturally reproduced, there is no substitute for the best. The greatest motion picture theatres offer you no better sound. In fact, most of them do not offer as good sound, on account of their size, as the Knoll. With the perfections in the acoustics of the Knoll, where sound is naturally reproduced, there is no substitute for the best. The greatest motion picture theatres offer you no better sound. In fact, most of them do not offer as good sound, on account of their size, as the Knoll. With the perfections in the acoustics of the Knoll, where sound is naturally reproduced, there is no substitute for the best. The greatest motion picture theatres offer you no better sound. In fact, most of them do not offer as good sound, on account of their size, as the Knoll. With the perfections in the acoustics of the Knoll, where sound is naturally reproduced, there is no substitute for the best. The greatest motion picture theatres offer you no better sound. In fact, most of them do not offer as good sound, on account of their size, as the Knoll. With the perfections in the acoustics of the Knoll, where sound is naturally reproduced, there is no substitute for the best."

"It doesn't take a scientist to recognize good sound, and we appreciate even more the patronage of the patrons who demonstrate that they, too, appreciate the best. Here you will find the full, rich tones of musical reproduction, clearness and distinctness of words is not found in many picture houses today, and which is only possible with perfect acoustical conditions."

200 in Popularity Contest

The Hollywood theatre, Detroit, received over 200 entries in its recent contest to pick "Miss West Fort Street." The winning girl was given a full week of personal appearance engagement. A meeting was arranged with the mayor, who publicly congratulated her.

J. C. Ewing Gives Bank Accounts To New Babies, Passes to Golfers

J. C. Ewing, manager of the Colonial theatre, Watertown, S. D., explains in his letter an extensive campaign he promoted for the picture "Follow Through." As Ewing puts it, his exploitation "might contain ideas for other small town exhibitors." He tells us about it:

"Enclosed are a few articles that you might find suitable for publication on your Box Office Promotion pages. They might be ideas for other small town managers."

"Paced with the problem of selling both our Prosperity Week and the feature picture 'Follow Through,' we decided to sell both on the basis of cooperation of cooperative ads in the local newspaper. So we went out and sold all the display ourselves. In anticipation of this, the editor of the paper donated substantial space for the Colonial. A streamer across the top of the page and a story on the picture were printed gratis. Consequently, we had quite a lot of publicity that cost the theatre very little."

Bank Ad Plans Film

"On the opposite page was another large ad, inserted by a local bank, which also plugged the film. We had previously tied up with the bank to have it act as a depository for $1 bank accounts given to all babies born during the week that 'Follow Through' was on our screen. This stunt is the highest kind of good will advertising that one can get. All it cost us was $5, for there were only five babies born during the week.

"Every merchant represented in the cooperative ad section also carried posters in his windows."

Make Bid for Rural Patronage

"It takes a lot of encouraging to make steady theatre-goers out of the out-of-town patronage. With this in mind, we have set out distributing throwaways regularly in the rural districts. Each throwaway carried a coupon good for one free admission. The dates on the coupons were staggered so that no two people living near each other would receive them for the same day. As a result, the heralds averaged two paid admissions to each guest coupon. The back page was sold to a local advertiser, making the cost to the theatre very nominal."

"But this is not the biggest thing done. He sent us some newspaper clipplings. One of them tells of his idea of admitting all hole-in-the-wall children free of charge."

"He made a check of records at both the public and club courses of the city and found there were nine who had shot aces. When they had made them didn't matter: all were admitted who had ever scored a shot on a local course.

"The $1 bank accounts mentioned above were advertised as being donated by Charles Rogers, star of the picture."

F. G. Penrell Writes A Line or Two About His Promotion Work

F. G. Penrell, manager of the Berrien theatre, Berrien Springs, Mich., broke away from his big routine a few days ago long enough to write us a letter on his exploitation activities. His own words follow:

"While I have never written anything to be published in your paper, I always read what the other fellows write, and with that in mind I am writing this, thinking it may help some other exhibitor.

"Our local schools are quite large, using buses to bring children in from the adjacent territory. After taking it up with the superintendent, I am giving one pass to some member of each class every week for leadership in scholastic work. Of course, it is talked about and carried home by the children, and I find some who come on passes bringing their parents along. In many cases, these parents had not been accustomed to attending the theatre. The free tickets idea gets regular mention in the high school publication and local news papers, which publish names of winners.

"Another goodwill stunt I tried was inviting inmates of the county infirmary to a show on a light night. They all came and I got a story in the papers.

"I agree with J. C. regarding Fox pictures, but then add that I have found Metro's product very good."

Fact Stories of Your Own 2 Billion Dollar Industry

Cases on the Motion Picture Industry

HARVARD BUSINESS REPORTS Volume 8

Compiled and published for the Graduate School of Business Administration, Harvard University

HERE is the first book to bring together in convenient "case history" form, pertinent facts and figures, the actual intimate story of many of the pivotal situations and perplexing problems in motion picture production, distribution, and exhibition.

May Suggest Solutions to Your Own Problems

Each case outlines an actual situation just as it occurred, the actual methods used in handling the problem, and the reasons why. Then the commentator briefly analyses the problems involved in the case in the light of all the facts given and comments informatively, insightfully, on the entire case. You see exactly what was done and why. Cases discuss such topics as: Consolidation to reduce production costs; advertising profitable thematic series; "cost-minimizing" credit rates; video life organization for theatre chains and so on to mention but a few. You may find answers to many of your own problems here.

687 pages, 6 x 9, $7.50

Send for Examine FREE

McGraw-Hill Book Co., Inc. 370 7th Ave., New York, N. Y.
Send me Cases on the Motion Picture Industry for 60 Days Free Examination. Within 10 to 14 days after its receipt I will send you $7.50, or return the book.
Name

Address

City and State

Firm

Position

(Books on approval in U. S. and Canada only)

EBW 11-22-34
This street intersection is said to be the busiest corner in San Antonio. Small wonder then, that it made an excellent location for a display on Paramount's "Manslaughter," when the film showed at the Texas.

Tieup Gives Texas Theatre Billboard On Busiest Corner

The Texas theatre, San Antonio, secured one of the best billboard locations in the city for a display on "Manslaughter" when Publicity Manager Victor tied up with the U. S. Army recruiting station there.

Tieup, with the San Antonio Safety Council on careful driving made it possible for Victor to place a note on the billboard, saying that the picture was approved by the council.

The location of the recruiting station, a photograph of which is shown elsewhere in this section, is said to be the best in the city. It is reported to be the busiest corner in the city. The billboard was placed above the entrance to the recruiting office.

Cost of this tieup was small. It took only a few passes which were given to the safety council and the recruiting officers. This is said to be the first occasion on which any theatre has been permitted to post advertising in that location.

Jenny Lind Relics Help Plug Picture Based on Her Life

Perhaps one of the most interesting displays, from a historical standpoint, which the Capitol theatre, New York, has had for a long time was the one arranged in the lobby for screening of "A Lady's Morals."

The picture is based on the life of Jenny Lind, the "Swedish nightingale." W. J. Hildebrand, a New York resident, loaned the Capitol his historic collection of programs, letters, tickets and accounts of Jenny Lind's sensational engagement at the Castle Garden in New York, June 6, 1851, which was held under the auspices of the famous showman, P. T. Barnum.

This illustrates the drawing power of exploitation which has an element of curiosity.

Dawn Preview Aids Muskogee Theatre

(Continued from page 45)

best windows in the city with special copy on the morning show. A pass was given to each store which donated a window.

All main floor seats in the house were reserved for the preview at 50 cents each. This was done, Manager March explains, so that the management would have some idea how many people would attend the show, in order that there would be enough automobiles available for taxying. It also prevented cars from being sent on "wild goose chases" to fictitious addresses, as all who wanted a taxi in the morning had to leave their addresses at the box office when they purchased their reserved seats.

"Worth Hundreds," He Says

Exhibitors may find some good suggestions from Marsh's summary of what the dawn preview did for him. Read this: "The show did not make a world of money, although it was profitable, but the word-of-mouth advertising the picture and the theatres received as a result of the show are undoubtedly worth hundreds of dollars. The idea, so far as this city is concerned, was so entirely new and unheard of that a buzz of conversation flooded the house every time the trailer was shown. Practically everybody in town knew about the preview, even if they didn't all feel like arising so early to see it.

"As a means of waking your city and making it realize that there is a theatre in town, this idea is invaluable. Of course, it is strictly one-time, or possibly a once-a-year stunt. It cannot be used too often. In my opinion, such a preview should be given during the summer months, or at least earlier than now, as the weather usually is disagreeable this time of year. We had a lucky break, however, for the weather was just right."

Calendar Idea

HANG ME UP

Learn to dance
GILLIAM'S DANCE STUDIO
1901 West Washington, No.

THE WEENIE BOY
112 S. Washington, No.

RITZ THEATRE NOVEMBER 1930

HIT AFTER HIT

"Border Legion"
29TH
27TH
26TH
25TH
24TH

"Border Legion"
23RD
22ND
21ST
20TH
19TH

"Our Shining Moment"
18TH
17TH
16TH
15TH
14TH

"Border Legion"
13TH
12TH
11TH
10TH
9TH

"The Sea Bat"
8TH
7TH
6TH
5TH
4TH

"The Sea Bat"
3RD
2ND
1ST

"Lone Rider"
3RD
2ND
1ST

"Our Shining Moment"
3RD
2ND
1ST

"The Sea Bat"
3RD
2ND
1ST

"The Lone Rider"
3RD
2ND
1ST

"Our Shining Moment"
3RD
2ND
1ST

"The Sea Bat"
3RD
2ND
1ST

Ted Hilgendorf follows Tip in B. O. Department For His House Calendar

Ted Hilgendorf, manager of the Ritz theatre, North Milwaukee, has worked out a calendar of his coming attractions along the line of one which was reproduced in the Box Office Promotion department a few months ago.

In his letter Ted says: "The idea was taken from your columns sometime ago, although you will notice that my arrangement is somewhat different. The merchant advertising, of course, pays for the print job."

The previous calendar to which he refers was, we believe, the reproduction of one used by the T & D Jr. Lodi theatre in California. Is that right, Ted?

J. B. Russell Building New House in Maysville, Ky.

J. B. Russell, of Maysville, Ky., is erecting a new theatre in this city, which he plans to have completed for official opening Thanksgiving day.

The house is to be known as the Russell. It will have Western Electric sound and luxurious seating facilities. Architecture is Spanish. Reports indicate it will be one of the most palatial showhouses in its region.

Hosiery Tieup for "Whoopie"

The Colonial theatre, Brockton, Mass., tied up with a local dry goods store to exploit its engagement of "Whoopie." Hosiery was advertised in extensive window displays, in which stills from the picture were exhibited.
Toiletry Tieup and Midget Bungalow Exploit “Du Barry”

Rodney D. Toups, manager of Loew’s State, New Orleans, netted his theatre considerable publicity when he tied up with a local newspaper in a classified ad contest for “Du Barry, Woman of Passion.”

Scattered throughout the want ads were titles of pictures in which Miss Talmadge, Conrad Nagel and William Farnum, stars of the picture, had appeared. Readers were to pick the starring pictures of each of the three actors. Prizes were the trophies.

Toups also hooked up with a toiletry concern for window displays of toilet articles named “Du Barry.” Similar windows were obtained in 30 drug stores. Copy and stills were featured in each exhibit.

A compo board bungalow on the sidewalk at the front of the house bore the sign “Madame Du Barry’s Dressing Room.” Above one of the windows was another sign which read “Do Not Look In Here.” In this room were stills and advertising material on the film. Naturally, there were many curious enough to look in the window.

Three Montreal Houses Have Children’s Matinees

Three theatres in Ottawa, Ont., had special children’s matinees on Saturday of last week. One of the houses, the Imperial, admitted free all youngsters who brought an article of old clothing. This was to be given to the unemployed.

The shows and houses where the matinees were held were “The Santa Fe Trail,” Imperial; “Whoopee,” Centre, and “Captain of the Guard,” Avalon.

Indianapolis Circle Ties Up in Classified Ad Contest

The Circle theatre, Indianapolis, secured the cooperation of a local newspaper in a classified ad contest that brought a good deal of notice to “A Lady Surrender.”

Each day 10 questions, some of them pertaining to the picture, were published in the classified section. The answers were to be found scattered throughout the section. Pairs of tickets were awarded to each day’s winners.

15,000 in Houston Summoned To Appear “For the Defense”

Fifteen thousand legal-appearing subpoenas were distributed by the Metropolitan theatre, Houston, “summoning” residents to appear in the trial of William Foster, alias William Powell, who stars in the film “For the Defense.”

They Sit Up and Take Notice

The official-looking document caused a turmoil in the homes—until people found out what they had received. Very few of those bills were thrown away without opening. They looked too much like something serious to be taken lightly. But when the reader unfolded the paper and found what it really was he was probably both relieved and amused, for it was a clever stunt.

Each document was signed by Home O’Shoze, Clerk of Amusements Court, which has a significance all its own. On the inside was the message: “The State of Texas to the Chiefl of Police, Marshal of any Police Jurisdiction in the State of Texas—Greet: YOU ARE HERETI COMMAND ED to summon. Every Amusement Lover in Houston to be and appear before the Amusements Court in Houston, Texas, and there to testify as witness For the Defense in a certain criminal action now pending in said Court wherein the State of Metropolitan is plaintiff and William Powell alias William Foster, the defendant, and there remain from day to day until discharged by said court.

Bob Kelley Did It

“Herein fail not, but of this writ make due return as the law directs. Witness my hand at office in Houston, Texas. . . . Home O’Shoze, Clerk of the Amusement Court, Lamar Hotel Bldg., Harris County, Texas.”

Bob Kelley, publicity director for the Metropolitan, was originator of the idea.

Denver Paramount Offers Cut Prices to High School Students from 2 to 6 p.m.

A stunt to stimulate lagging business in the late hours of the afternoon has been inaugurated by the Paramount theatre, Denver, whereby high school students save a dime on matinees.

Several thousand cards were distributed, carrying this message: “High school students presenting this card and 25 cents will be admitted to the Paramount until 6 p.m.” Students were quick to pick up this offer, for the usual price between 3 and 6 p.m. has been 35 cents.

Every Friday night the Paramount gives a special program for students. This custom is growing in popularity.

POSTER PRINTING

Cards—1-2-3-4-8-24 Sheets
Type or Special Designed Engraved Posters

CHICAGO SHOW PRINTING CO.
1335-45 West Lake Street
Chicago, Illinois
MONROE 2227
“Check and Double Check”

Amos ’n’ Andy have some engine trouble in Milwaukee, but it’s good exploitation anyway. The two blackfaces shown below are a pair called in by the Palace-Orpheum to double for the RKO radio stars of “Check and Double Check”. The middle photo shows the theatre front. (Photos by Kuhl.) Story on page 90.

“Double Check” Ads

In Paper’s Gag on Amos ’n’ Andy Film

Heavy exploitation was featured by both the RKO Palace theatre in Milwaukee and the RKO Capitol in Madison, Wis., in connection with the showing of Amos ’n’ Andy in “Check and Double Check.”

In Milwaukee, in addition to the regular double spread newspaper advertisement announcing the picture, another double spread was promoted by the Palace, of which Earl Payne is manager, tying up with twelve merchants on a “Check and Double Check” contest. The object of the contest was to check double check each advertisement appearing on the spread and then write a sentence telling why the firms deserved the readers’ patronage, and why they give greater value, better service or superior quality. Six cash prizes were awarded in the contest ranging from $50 to $5 as well as 25 pairs of tickets to the Palace for the picture.

Old Car Leads New Ones in Parade

An old Ford, similar to the model used by Amos ’n’ Andy in the picture was also promoted and led a parade of new automobiles, promoted from a local dealer, along the downtown streets of Milwaukee. Each of the cars was appropriately placarded, with copy on the Palace and the picture.

In Madison, John Scharnberg, manager of the Capitol, promoted a parade of old Ford cars resembling the “fresh air” taxi used by Amos ’n’ Andy in the picture. The Capital tied up with the Wisconsin State Journal in this parade, which offered $10 to the owner of the Ford most nearly resembling the one in the photoplay.

“Double Checking” the Ads

A tieup with the newspaper in a contest on its classified page was also promoted. The object of the contest was to “Check and Double Check” and count the want ads appearing in several issues of the paper. Scharnberg also arranged a tieup with one of the leading clothing stores in Madison whereby every boy who purchased one of the items mentioned in the store’s advertisement was given a ticket to the special Saturday matinee to see the picture. Each advertisement featured a still from the photoplay and gave credit to the Capitol theatre.

Scharnberg also had made an invitation, seven feet long and four feet high, which was delivered to Mayor A. G. Schmedeman by two Western Union messenger boys, inviting him to see Amos ’n’ Andy in “Check and Double Check.” This large invitation received plenty of attention and incidentally, a break in the papers.

Moise Bloch to Supervise Publicity for Loew’s State

Moise B. Bloch has been appointed director of publicity for Loew’s State in New Orleans, after serving for two years as assistant director of publicity for the Saenger Publicity organization in that city.

Bloch is a graduate of the Tulane school of journalism and was, before his entrance into the amusement field, a reporter on the New Orleans Item Tribune.

Ushers Have Their Day

Ushers at the RKO Palace, Cleveland, “had their day” (or night) last week. Frank Hines, manager, allowed them to hold a dance on the theatre stage after the show, each usher bringing a girl friend.
Christmas Far Away? Not to This Exhibitor; Has Gift Club Already

Christmas is coming. It may be a long way off, but Gary Lassman, manager of Warners' Egyptian theatre, Milwaukee, doesn't think it's too far away for organizing a kiddies Christmas Stocking Club.

Lassman has for sometime sponsored a regular club for children, but this new organization is his first attempt along the Christmas line.

In the Christmas Club plan, each youngster in the community is invited to bring a stocking and hang it in the theatre. Between now and the holidays gifts will be placed in the stockings by merchants who are cooperating.

Has Drawings Every Saturday

For his Warner Kiddies Club, Lassman makes it a custom to offer some special attraction at each of the Saturday matinees. He promotes toys and novelties from merchants. Candy and flowers are often given, while such specimens as goldfish, dogs and the like are frequently thrown in.

His system for awarding these prizes is simple. Each member of the club has a number and drawing takes place every Saturday afternoon. In addition, he posts each Saturday 20 numbers in the lobby. All juveniles whose numbers correspond to those posted are admitted free at the matinee.

Members Have Creed

Members of the Warner Kiddies Club are given cards which have the following set of rules printed on the reverse side:

I WILL:
1. Attend school regularly.
2. Attend every Saturday Kiddie party.
3. Obey my parents.
5. Be a square-shooter in my home, in school, on the playground or wherever I may be.
6. Study and know my school lessons.
7. Be kept on the inside of the house all days of all. A special card is mailed to each child shortly before his birthday comes around, congratulating him and inviting him to attend the show gratis. The house organ carries the names of these individuals each week.

Approximately 3,000 copies of the house organ are distributed, and the publicity, Lassman also gets a good deal of news space in local community newspapers. Before coming to the Egyptian he was connected with the Strand in Syracuse.

Aid of Steamship Line and Shoe Firm Plugs "Feet First"

"See 'Feet First' and then visit Hawaii." That was the slogan in San Francisco for Harold Lloyd's latest comedy.

Why? Because some of the sequences of the film were taken at and around the Molokai, a liner operated by the Matson Navigation Company and the latter joined with the California theatre to exploit the picture.

Robert E. Hicks, manager of the house, got tieups with eight Fleischer shoe stores which donated window displays. These cooperated in a joint newspaper ad campaign and aided in snipping 34 24-sheet sheets throughout the city. Another tieup along shoe lines was made with the Canadian shoe manufacturers.

Another stunt was the staging of a preview for shoe men.

Similar exploitation aggressiveness was displayed by Hicks in his campaign for "Girl of the Golden West." His publicity director, Ray Thome, organized the effort.

A robot paraded the streets several days in advance of the engagement and a sound truck distributed 10,000 heralds. Owl drug stores loaned use of show windows and also distributed 8,000 sample tins of Outdoor face powder.

Picking up the pioneer atmosphere of the picture, Thome and Hicks lined up a 40er parade, with a police escort. A feature of this was an actual Concord stagecoach from the gold rush days. It was drawn by six horses. Cowgirls, horsemen and two sound trucks made up the remainder of the procession.

At one of the matinees, every woman was presented with a chrysanthemum through a tieup with a flower shop.

Stenographers Race at Typing to Exploit Aztec's Showing of "Office Wife"

A new twist was woven into the exploitation for "The Office Wife" when it was booked into the Aztec theatre, San Antonio. Stenographers, it seems, have played a prominent part in exploitation in almost everywhere it has been shown, and so did they here. Buddy Waller, publicity director for the Aztec, made use of stenographers, too. He staged an elimination typing contest. Both students and full-fledged stenographers were eligible to compete, but they had to be women.

The eliminations were conducted on the stage every night of the picture's engagement and the prizes were announced daily. The contest finals were held the night the picture closed, with a grand prize going to the winner.

Prepares Double Feature

J. C. Adams, manager of Loew's in Montreal, is preparing a "revival feature" at 11 a.m. on week days, in addition to the regular program. Last week, besides the regular film and live acts of vaudeville, "The Cocoaeeus" was revived for the morning bargain matinee.

The price for the early shows is 25 cents.

"BUILDING THEATRE PATRONAGE"


(Only $5.20 mailed to your door)

CHALMERS PUBLISHING CO.
316 Fifth Avenue New York City
**THE SHORT FEATURE**

**Vagabond Series Showing on Contract in 2,642 Theatres**

(Special to the Herald-World)

NEW YORK, Nov. 20.—With 15 subjects so far released since their introduction, the Vagabond Adventure Series, featuring Tom Terris, is now being shown on regular contract in 2,642 theatres in the United states. The series is distributed by Pathé.

This includes representation on the screens of all major theatre circuits.

This is believed to be a record for sound short subjects, aside from Newsreel.

**New Metro Short**

**Combines Old ‘Tab’ And New ‘Blackout’**

Metro-Goldwyn-Mayer, in its new short comedy, “The Devil’s Cabaret,” presents a new effect in short subject entertainment by combining the “blackouts” of the modern stage and the technique of the “tablou” from oldtime musical comedies.

In place of the chorus which formed the background in the old stage productions, M.G.M. has substituted elaborate ballets. The picture is filmed in color, with the dancing being done by the Albertina Rasch ballet. Marty Brooks, creator of New York vaudeville “tabs,” is the director. Eddie Buzzell is the featured player.

The story of “The Devil’s Cabaret” is said to be especially adaptable to “blackouts.” It is a satire, in which Satan decides to drum up business by sending a salesman to the world above, to invite earthly mortals to his cabaret. One of the features is a song called “Go to the Devil,” sung by Buzzell.

Director Brooks maintains that the old-time vaudeville still has much attraction, but that modern audiences require more snap and concentration of ideas. The blackout has risen entirely because of this change in audience psychology, he believes.

This type of entertainment has also been employed by M.G.M. in other recent short subjects such as “Caballeros” and “The Crazy House.”

**Newspictures**

**Newsreel NO. 5657—Army fliers demolish useless planes with bombs at San Antonio—President Hoover pays homage to heroic dead—English holiday play a game no tourist can understand—Black Joe is only a crow, but two boys and a dog in Stoughton, Mass., arc his pals—Primo Carnera receives wildovation on return to Rome—British battle fleet displays prowess in Channel maneuvers—General merrily milked as they ride merry-go-round in Philadelphia, N. J.—German general sees West Point in action.**

**KINOBREMS NO. 5658—New York Americans beat Montreal in year’s first hockey league game—Bach, Germany, celebrates bumper grape crop—Fred Strock wins national cornshucking championship at Noyon, Kan.—Berkeley cappers捞 up fine points of Japanese “Yaku”—Thrace, Bulgaria, catches big lot of salmon in Auburn, Wash.—War medals once proudly worn by heroes now clutter New York pawnshops—How kidnapping is done in Budapest—Yale graduates beat Princeton, 10 to 7.**

**HEARST METROTONE NO. 214—Old planes may make way for U. S. Third Attack Group in San Antonio bombing tests—Texas sheep given costs after slaughter—Gene Tunney, outputs Tom Maxie around good-old-time battle—King Boro, and brute welcome home to Bosphorus—They have baby shows in Japan, too—General Pershing makes peace—Metrotone finds a modern David! 60 lions like so many kittens to Captain Bethouer of Amsterdam, Holland.**

**HEARST METROTONE NO. 215—Abydos crowns new king—Prince George of England dedicates new dormitory at Brighton College—Seattl-e dating school feels Grecian urge in celebration of Hellene anniversary—Cowboys take some bad news to Home, Cal.—Clouds make off to thrilling start in New York—German DO-X off on far lay of hop to U. S.**

**UNIVERSAL NEWSPAPER NEWSREEL NO. 51—80,000 Philadelphia see Notre Dame sink Penn-sylvania, 50 to 20—Goethe, Germany, partially submerged by immediate flood—Roy Annet flies stop-step trip from New York to Florida—Decline in force prices using $40,000 timber pile—Rhone-land reeves President Hindenburg on post-election visit—Arty Green demonstrates his convertible flying bathtub.**

**UNIVERSAL NEWSPAPER NEWSREEL NO. 92 California girl makes 3,500-foot parachute leap from looping glider—Hoover honors Unknown Soldier at Arlington—Brooklyn prison starts sewing class for women inmates—New cars are magnetically milked on huge rotating platform in new dairy system—Home celebrates homecoming of alien pupil—Primo Carnera—Breeches bony help coast gurad rescue crew from doomed steamer off Pigeon Point, Cal.**

**Patie sound NEWS. No. 94—King opens his first labor Parliament in London—Seek 169 trapped in mine explosion in Milford, Ohio—$1,000,000 on beef parade in his show in Portland, Ore.—New sub breaks diving record off Massachusetts—Exhibit nation’s choicest blooms in New York—It must be due to the climate in California—Midwest invades East in football.**

**Patie sound NEWS. NO. 96—Scotch celebrate with the Scotch at London reunion—Hoover joins up with Red Cross—Southern helles peal in melody at Rockhill, S. C.—New device milkies 50 cows at once during trial at Plainsboro, N. J.—Family trains Beyer Streamliner—Egyptian ruler inspect guns at Cairo, Egypt—Golden Gate air ferry sets record.**

**Pierce at Carthage Strand**

Robert Pierce, formerly of Utica, N. Y., has assumed his new duties as manager of the Fox Strand theatre, Carthage, N. Y. He succeeds E. W. Smith. New rugs are being laid and a new marquee erected at the Strand.

**Oakland Theatre to Change Name**

OAKLAND, CAL.—The CHance theatre, to be closed shortly for extensive remodeling, will be known as the Uptown theatre when it is reopened in January.


MUSIC AND TALENT

"Stump Me" Organ Program Goes Big

STAGE SHOWS

Chicago Chicago
Week Ending November 20

The presentation this week was somewhat below the usual standard of the Chicago. The principal reason for this fault was the lack of a good comedian. Billy Glason was the man supposed to provide the fun, but his humor was only fair. He had to work too hard for the laughs. He failed to get spontaneous response.

The orchestra, master of ceremonies, was missing from the stage. He is at the Marboro, a West Side house, acting in his usual capacity there. It gave a feeling that there was something missing from the Chicago stage, for no one had been provided to take AE's place.

A juggler act by the two Bobs Brothers was one of the best numbers on the programs. These boys certainly could handle their juggling pins. They started out tossing three pins in the air and the number increased until there were six or more flying in all directions. A duo with more than average intelligence joined the Bros in the middle of their act and caught everything thrown in its direction. Fields, a violinist who entertains in the lobby of the Chicago, also added his presence to the act and helped bring it to climax by playing with a cigar in his mouth. The idea was to see which juggler could knock the story down first.

Sylvia Fisher provided the acrobatics of the show with an exhibition of tumbling, cartwheels and hand-springs that was admirable. With apparent disregard for whatever bones she had in her body, she went through all sorts of contortions. In fact, she did everything but break a kneecap.

Hans Muehler played a pleasing medley on the violin, which he called "Oyvy Airs." His technique was good but his stage presence showed stiffness and lack of experience.

The Royal Ballet performed some excellent dancing numbers in beautiful costume. A soprano, billed as "Kris Sengbu," sang while the ballet danced. But Miss Sibley's voice was rather disappointing as far as musical quality was concerned.

H. Leopold Spitalny directed the Chicago theatre orchestra in the overture "Gems from Naughty Marietta."

Baltimore Loew's Century
Week Ending November 15

Henry Santry and his "Soldiers of Fortune" opened with the orchestra of theatre in the pit playing an introduction with 14 male members of the band coming on from the left entrance in front of the curtains and singing "We Are Soldiers of Fortune," dressed in tuxedos with canes, with which they do a novelty drill. Santry comes on from right stage in a tuxedo and a gray felt hat with comedy chatter, including a comic role call, each member pulling funny lines. This finished, members exit through the center of curtain, leaving Santry, and then the curtain part revealing full stage darkened with heavy drapery and a black drop representing a tower framed window with a pink flood back of it. The band goes into a number and Santry introduces two tap dancers; when they are finished Santry directs the band in a straight musical number with various instruments doing solo parts, interpolated with a tenor solo by a band member and solo vocal work by Santry.

TED MEYN
THE NAME IS MINE

Versatile Organist

Happy with
LOEW'S, INC.
Jersey City, N. J.

UNIFORMS FOR HOUSE ATTACHES

COSTUMES FOR STAGE PRESENTATIONS

BROOKS

Free Ticket If Organist "Falls Down"

Stimulates Business and Everybody Has Good Time—Types of Requests Interesting

As has been said before, patrons like novelty, and novelty is just what Ted Hilgenstorf, manager of the Ritz theatre in North Milwaukee is giving them, and the results are—good business and everybody happy. Organ programs have about them a personal touch that no other medium of "extra curricula" entertainment seems to have, in that for fifteen minutes, the audience itself has a chance to perform, and how people like to perform. No one ever quite gets over the urge that made them, as children, say to their elders "Now watch me do this." The very fact that they were doing something the least bit out of the ordinary thrilled them. And this up-and-coming manager realizes that fact, so he gives them all the leeway in the world to seek their thrill, and in this case, it's fooling the organist, and—getting a free ticket.

Every Friday night, a "Stump Me" organ novelty presentation is put on. To every patron entering the house is given a request blank, on which is room for the name of a song and the "stumper's" name. These are to be filled out and placed in a box in the lobby before the one making it out goes to his seat.

Organist Gets Request Box

This novelty program goes on between the first and second shows, and just prior to this, the request box is taken to the organist, who, with the aid of his assistant, takes charge of the program from them on. One at a time, the man at the console draws a slip from the box, reading the name of the person submitting it and the title of the song which he would like to hear. If he is familiar with the tune, he plays it, if not, an usher passes down the aisle and presents the one "who stumped the organist" with a free ticket to the theatre.

To take care of as many songs as possible, the ones which are rendered are given only in part, the first eight measures or so being

(Continued on next page, column 2)

(Continued on next page, column 3)
HELLO, EVERYBODY—According to Clff Hess, special service man for Rernick and DeSylva, Brown and Henderson, Genesee’s new advance is remarkable in demands for sale sets in the last few months. Clff himself confesses to finding organists are readying to use throughout the country and that pretty soon the country will be “organically” sound.

Oh, but that was before Clff say that, because he has been one of the most skilful of musicians and we have been trying to make him realize that selfsame thing for many months past.

... To further prove my contention that there are lots of organists back on the job, in fact, nearly one thousand, one need but talk to Mr. Sam Shayan or Mr. Boris Mows of Paramount-Publix. In the last three days, Adolph Golub (for the past three months organist at the Paramount, Atlantic), Singing Bill (organist at the Paramount, St. Paul), Fred Ziegfeld (organist at the Metropolitan, Mass.) arrived in town between changes in assignments...

Golub is opening at the Paramount, Springfield. Singing Bill is probably going to South Bend, Ind., and Hamilton will soon get his new assignment. Another organist to arrive recently in town is George Latch, who visited his father in Berlin and intended to get a position over there but found conditions so bad that he decided to come back...

Incidentally, Latch ran into Billy Barnes, formerly of Lasky, on his way to Berlin, where he has a good job. ... Arthur Franklin, assistant to Bobo Crawford, in charge of musical production for Western Theatres, First National Theatres on the West Coast, le in New York on a ten day business trip. Latch will be the air from the Yardi operas, among these being the great march and “Celeste Aida” quartette from “Vigilant,” played with two trumpets and two trombones, the “Missourea” from “El Fauzaro,” sung in four voices, and the “Avinoll Chara,” offered with the assistance of thirteen girls performing on anvil and the clinking of electric sparkers.

The curtain goes up on the official U. S. Reservation Band on the stage and Chief Shumatzka does on full regalia and directs with a turkey feather in plume of a baton. Eight tribes are represented in the orchestra and the military offerings are well presented. “Moon Dvor” is played and sung and the chief offers an tribal song, which he makes a plea for his people. He gets a great laugh with his story of the visit of a party of Indians to New York to attend an important function and where an elderly society dame inquired of the chief who was the members of his tribe “like it in our country.”

An Indian tap dancer demonstrates how a real American Indian dances behind. With Bevweeumn interrupts at this stage and commences reading from the Police Gazette, with the orchestra Illustration of the Indian dances of this Great. This is a living comedy that proves correct on the bits of the dance.

The act comes to an end with the presentation of Brent’s Golden Horse and Bella Donna. The golden horse and rider pose in a variety of positions with the lovely horse bowling its acknowledgment at the end. The Fanchon and Marco Girls are less in evidence than usual, but do an elaborate Indian ceremonial dance as an offering, making the show one typical American.

**STAGE SHOWS**

(Continued from preceding page, column 1)

As this proceeds there comes on from the right back the organist in white, who does her routine while Santa’s children “Deck the Halls, Mamma.”

Dancer exits to left, Santa jives it up, winding up with the dancers returning for a few more sets to end. Then follows a hurry boy with red spot from floor of stage on switch, which was followed by tro playing “My Man,” with Hawaiian guitar, xylophone and base violin. Santa then says “The Song of Christmas” waiting with him in front of curtain at the close. Then some costum and tambourine brought from right and change to them while remaining two dancers in this one move in dark a minstrel costumes with face masks to make them look like part. Dancers are chanced to silver with modernistic and strange Oriental players. Then a jazz tempo with two tap dancers doing their stuff in “Memories of Mistletoe Days,” winding up with song, “Confess I Need You.” This is followed by girl in burlesque costume of the dot line beside. Bubbers doing a funny contortorist dance. The tempo年来 with the band swinging into a “Waltz,” and another girl follows in black velvet short costume in Jazz toe dance, two other girls come on in a cloc, and finishes to blue tights and other garments to match, beating drum and all swinging into “The Maine Steal Song.”

**San Francisco Fox**

**Week Ending November 20**

This week’s stage act at the Fox, the Fanchon and Marco “Reservation Idea,” runs so much to music that it became advisable for Walt Horst and his orchestra to do a comedy relief turn, and the result is entertainment of an unusually high level.

The orchestra is first heard in a fantasy made up of the air from the Yardi operas, among those being the great march and “Celeste Aida” quartette from “Vigilant,” played with two trumpets and two trombones, the “Missourea” from “El Fauzaro,” sung in four voices, and the “Avinoll Chara,” offered with the assistance of thirteen girls performing on anvil and the clinking of electric sparkers.

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**Philadelphia Mastbaum**

**Week Ending November 21**

“Putt Putt,” the great Mastbaum this week, as its name indicates, has its back to our bright green and around a whiskie bottle which contains one lively, aerobatic stunts, dancing and excellent music. Teddy Joyce proves himself a versatile and dynamic master of ceremonies and stands up and executes a remarkable dance.

The Mastbaum Band, Orchestra of 30 under the leadership of Fabian Sevickly, was beautiful in form and the outline “Roman Melodies” was beautifully played, as was “Aida’s Theme,” as an encore.

Chevalier Brothers are a excellent team of equi- librium artists and their strength were greeted by many exclamations of amazement, especi- ally from the miscellaneous portion of the audience.

(Continued on next page, column 1)

**Announcement of the “Stump”**

The program is a program which is attracting much attention and getting good business for the Ritz theatre, North Milwaukee, of which house Ted Hilgendorf is manager and incidentally the organist.

**"Stump Me" Program**

Programs for "Stump Me" Program.

(Continued from preceding page, column 3)

played there being only fifteen minutes in which to get in as many as possible.

May Request Old or New

Any song, old or new, may be requested, provided the song was at some time or other in the popular category. Manager Hilgen- dorf was kind enough to give us a few interesting statistics on the type of song asked for, which also gives some idea as to the lasting popularity of such songs. He has found that about one-half of the requests are made up of current songs and hits also that those that have been in the past three years on the popular list during the last three years; one-sixth consist of old popular songs, and by that he undoubtedly means songs that were popular ten years ago or longer; and the remaining percent are songs that no one ever heard of. Ted also adds (in this he do not expect, nothing delights the audience so much as to see the organist “stumped.” And, as an additional incentive to the patrons to respond, anyone who stumps the organist will and then sing the song of the winner is allowed on the audience. Up to this time, however, Ted says no one has left the theatre with two free tickets. (We doubt very much if this will last long should some- one happen to exceed the precedent. That surely would be lots of fun.)

But after all, it’s good business for the organist to do a program of songs, for the idea is not to show off the organist but to increase attendance, and people do get thrill out of a personal free ticket, and seeing others get free tickets inspires them to do likewise, and thus they’ll come and come, hoping that they may play the role of “stumpner,” and win.

**Odd Songs Tickle Audience**

Bursts of applause rise from the audience when such titles as Going Barefoot All Winter Long, "Send Me a Kiss by Wire," "The Sailor and His Wife," "Goofoos," "What’s a Home Without a Baby," etc., are announced. As a result, the patrons to respond, another free ticket is offered to anyone who stumps the organist and will then sing the song of the winner is allowed on the audience. Up to this time, however, Ted says no one has left the theatre with two free tickets. (We doubt very much if this will last long should some- one happen to exceed the precedent. That surely would be lots of fun.)

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STAGE SHOWS

(Continued from preceding page, column 2)

who realized just how difficult some of the stunts were. The smaller brother’s dance punctuated by somersaults and hand springs and ending with a double 180-degree spin to the delight of the audience. The 4-year-old’s outstretched arm was the climax.

All the action of the stage show revolved about the golf course, where an attractive feminine patron, Marjorie, Louise and Kitty, demonstrated their skill as golf experts. There is a comical caddy named Frank Hunter, who does tricks with balloons and adds greatly to the fun. The band played “St. Louis Blues,” while Teddy Joyce in Spanish costume of black and white with girdle of rhinestones gave a most unusual twirling and twisting snake dance in which he appeared to have no bones in his body. The Muriel Abbott Girls in Scottie costumes, gave a unique tap dance on tip toes that brought down the house.

Frank Hunter and Mae Percival, who is a striking reason why gentlemen prefer blondes, put on a dashing line of gags that are new and funny. The Muriel Abbott Girls, in blue velvet and gold, gave another interesting and novel dance that was greeted by hearty applause.

Milton Charles, the singing organist, played and sang two popular numbers, “Can This Be Love?” and “I’m Yours.”

New Orleans Saenger
Week Ending November 14

The pendulum has again swung back and the Public is now finding that the big city by way of a $10.00 act are here again, with “Moonbeams” as the initial offering, a welcomer as it were, for those of some time past, although we should be thankful for small favors received.

“Moonbeams” is one of the most colorful and pleasing seen on the Saenger stage for many a week and should rightfully.

Eddie Lambert, whose feet covers well might half an acre provided the piano a-la Paderewski, in original and footloose melodies, strong and original, and conventional, and carried off, so to speak, their first acts, dog acts. While the acrobats of old would turn over in their graves and bite the linings of their last resting place at the liberties taken, still Paul Whiteman would have laughed a laugh that could be heard from the Battery to the top. For hoopers who know how to hoop, and do it properly, May Wynn and Buddy, responded to every move and it was with difficulty that Benny Ross, was able to proceed with the program.

The program of the first part was Senorita Caritas, a Spanish song bird, assisted by the Dorothy Berke Girls in a program of music from the land of her birth, proving the lady was actually born in the land of the bull fighters. The act was dressed especially grand and perfect in every detail.

Ashley Pace, the boy with the wooden keys was also among those present, and did his act as the doctor ordered.

But while the high-priced acts left a memory, still there should be a hit and maybe a dozen of them —in favor of the Dorothy Berke Girls. Ladies of the chorus; who were adept in their art, Dorothy may well be proud of her offspring, and may she have many more, as this is the year of big families.

Benny Ross, personality leader, strutted his stuff in imitations ranging from Al Jolson to Tita Ruffo, though in all seriousness, Benny is original enough to suit all walks down here, with his own work.

Cincinnati RKO Albee
Week Ending November 21

The current stage show, which is above the average, is headlined by George Germons and an artful rooster one of his new numbers, “If I Could Be With You,” and also features “My Blue Heaven,” which is one of the songs that brought him fame. He takes the audience into his confidence as to how rooster got through the band and through a very clever electrical device. Some of his songs are projected into the audience through a “mike.”

George Allen and Nat Burns, who have appeared here previously, present an act of great fun, entitled “Lamb Ovens.” Their wire-reeling keeps the house in a perpetual up roar. Their bit of dancing fits nicely into the turn.

Curl Freed and his company of jazz players, accompanied by a stunning little miss, not programmed, but who is gifted in the art of high klezmer, proves a high spot of real entertainment. Freed gets gaudy gals from his acrobatic direction of the orchestra, and a dance with his instrument musicality by playing several kinds of instruments, including a harmonica, finally rounding out a rhythm on two ordinaries.

De Vito and Denny do a knockabout turn called “Anything for a Laugh.” It is a very appropriate title. There is much mugging of each other’s apparel and smashing of stage props in which the back of the stage is almost ruined. But Stevens, a comic brunetette, is a capable assistant.

The Be Teresa, an animated young lady and a stalwart young man, put over some of the best dance numbers seen here in a long time. There are Argentinian and Viennese numbers, together with American dances. The Indian dance is a gem, Sydney Boyd and Joe Bradstreet, tenor and pianist respectively, providing accompaniment, and provide it well.

One of the enjoyable highlights of the Albee stage show is the daily organ concert played by Miss Grace Baucon just before the act go on. She proves more and more that she is complete master of the console.

Detroit Michigan
Week Ending November 20

“Neptune’s Festival” is the title tacked onto the new Public unit at the Michigan this week, and the acts which are on display really live up to the title. It is an admitted fact that naming shows is the hardest part of producing, especially when there is no connection between title, stage setting, acts, or what-you-will. Lou Kellod and the Syncopators are much in evidence from start to finish, and do a remarkably credible job of the show. Old Fathe Neptune is present, and introduces Freda and Palace, a couple of crooners who click. Then salt water tricks offered by the Morgan Trio hit the high spots, and give the audience just what they like, while the whole of a dance put on by Chilton and Thomas neat little or nothing to recommend it to entertainment seekers.

The 12 Fred Evans Girls are featured in two prettily devised and starred numbers. Arthur Gutow’s organist, and Eduard Werner’s Michigan Symphony offering complete the show.

Detroit Michigan
Week Ending November 13

“Hello Paradise,” another Public unit, could have more money with it as an amusement provider, if one were careful as to the word “amusement.” Senator Murphy, who claims to be the smartest man out of congress, is one of the usual chatter coins, whose line of patter might be made a little brighter. Nelly Kelby, as her billing indicated she might, tied the customers in knots with her clever work, while Al Samuel and Brothers, snipers, gave a speedy performance. Allee Weaver, billed as the “Broadway Melody” girl and the Albertina Basch Girls, completed the program. Edward Werner and the Michigan Symphony, with Joseph Griffin, well-known Detroit comics, featured “Reflections of 1919,” which needs no further explanation. Arthur Gutow was at the organ.

Omaha Orpheum
Week Ending November 13

Swinging into the spirit of Armistice day week, “Eddie” and his RKO-Ollans orchestra played the “Midsummerne of Armistiers” while on the screen was shown a shadow effect picture with a dooohboy in the center, statue of Liberty at the left and the Eiffel tower at the right. Following in quick succession were strains from “Tipperary,” “Keep the Home Fires Burning,” a drum ruffle representing the declaration of armistice, more bits of music “Home Again” and as a finale, “Stars and Stripes Forever.”

Allen and Sonny Lamont, the former announced to be the champion of the world heavy weight, tax dancer and the latter his sister, present an act of wire walking. Wire walker, assisted by Billy Lamont, who with Allen performed on the last tour, Sonny opens by telling the audience he is the “moss” of the Blass brothers, in “which draws a laugh. Allen, in an abbreviated costume of white and silver sheen, dances upon the wire carrying a pink parasol.

(Continued on next page, column 1)

"I'M ALONE BECAUSE I LOVE YOU"

A Great Song with a Great Little Idea to Present It. Short and Snappy

"IT'S AN OLD SPANISH CUSTOM"
(In the Moonlight)
Another Great Number with Another Short and Humorous Novelty Presenting the show.

And Still Going Over
Like a House Afire

"KISS WALTZ"
Straight Chorus Sets Only

"LAUGHING" "ONLY A MIDNIGHT ADVENTURE"
Two Tuneful WITMARK-HITMARKS

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Stage Shows

(Continued from preceding page, column 2)

ad. Next Sunday night earthwheels (frontstage while Billy in costume and center, a black person named Dante) is during a scene by Dante. Other dancers by Alice with change of costume follow. Sonny presents Russian Russian dance and later a tap dance, choreo-

dancing along with Billy, winding up in handsprings in quick succession and a dance "Lament of Make Believe."

Pleureuse Jeoffrie, coloratura soprano, sings a French selection from her first number. Other num-

bers, all of which win appreciative applause, include a lilting number "Mammy's Little Hand-Headed Boy" and "Pretty Mocking Bird," which Miss Jeoffrie tells the audience is an old English melody.

Nick Casse, as a master director, and Elsie Lehn, who takes the role of a baby, head up the next act, with Miss Gertrude, Yolanda Masso, Adele Wolfe and Mildred Link as "Hollywood" tryouts comprising the repertory with Miss Casse's selection of "Billy Million." The show drops them as on "Hollywood boulevard."

The horn and violins of the Ward band, Joe Van, silent comedians, choreoing without words, draw a good deal of laughter in their act. One plays the horn in all seriousness while the other accompanies

and frequently get off on a tangent and plays a familiar folksong or other nursery number. This is the consternation of the harpist. Everything runs along smoothly when suddenly the violinist is off on a strain of "London Bridge."" It is a laugh and one of the best numbers in the show.

The Eke Bros., three grooms as rubes, do a dance and dance turn the next act.

The Eke Bros., three grooms as rubes, do a dance and dance turn the next act.

Pittsburgh Enriff

Week Ending October 30

Dick Powell, m. e., in "Hicksville Corners," has a longer than usual and very entertaining stage show, a surprise opening for the orchestra boys, dressed as rubes, running through the aisles of the theater towards the stage. A surprise finish also is offered with the girls (known as the Rockets, but this week as the Millikorns) in an ensemble wearing lanky sloughams, only to dianem them and display elabor-

ate costumes. Incidentally the girls are now ten in number and have several nice routines. In one, dressed in beautifully colored overalls, they do dance stunts with the aid of brooms.

The hit of the week is Frank Radcliffe and Com-

pany, consisting of Frank himself and his accom-

panist. These boys are colored and put on a great turn. Actually they have an amazing voice range, and with one songs baritone or soprano. And how he sings he makes the audience feel good. He also excels as a soft shoe dancer, not to mention the hilarious way he and his partner put over some good comedy routines.

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Milwaukee Wisconsin

Week Ending November 13

A musical selection entitled "Espanola" by the Jeyboys under the direction of Jimmy Innis served as a prolog to Fanchon & Marco's "Gems & Jams" Idea.

For the opening episode the chorus of 12 Living Gems, augmented by Maxine Evelyn, darner, Will Cowan, perform in fine manner. Miss Evelyn dances in a charming manner, while Will both sings and dances.

Nee Wong, Chinese idle player and songstress, offers a delight to all. Her "That's What That's My Baby" in Chinese. From all appearances the young man is thoroughly Americanized in respect to clothing and makeup. He has taken up an American color scheme and plays "Soo-Chow."" (no "Soo-Chow" in a Soo.

Jimm Penman incenses his way about the stage in an entertaining and amusing way. In the chorus, who, attired in full dress suits and equipped with unicycles, attempt to imitate Jim through amusing routines, are so amusing that they keep the audience in glued.

The Seven Arrows, a troupe of acrobats who do almost everything but jump from the stage to the balcony, deserve first mention, though they actually close the bill. The act is one of speed, class and novelty, not to mention a nice selection of music. The last number, a well thought out comedy.

George Clarke, as the well-known to Detroit audiences, is the comedian of the show. What George does to the customers and how he does it is a treat to see and hear. The patter is fast and clever, and the patrons don't get a chance to sit on their hands while he is on the stage. The Brinkley Sisters (the relatives of Nell), provide vocal harmony which would be hard to equal. The palms are fair to see, and more fair to hear. Bob Clarke's organ number, as always, tops everything in town this week, and gets the audience to use their vocal cords on the catchy, melodic tunes.

San Antonio Majestic

Week Ending November 21

Jean Sarli and His R K Owens Horse Orchestra under radial overture, which is warmly received by the patrons. The Smith and Rogers are seen in the opening spot and do a dancing-in-several-oovers by the dancing male and female and that pleased the vast audiences all during the week.

"Gower" Lowery, billed as "The Delightful Screen of the Screen," may be well called that of a midget who is being judged from the way that his act went over here.

Scoo's horse riding full of fun down the runway and several dance steps in which this youngster, who is so much working alone, puts every effort, including his whole body and soul in his act. He gets a grand hand, too.

Walter Page, who is a famed ventriloquist, pre-

presents his own company of human and wooden dum-

mies in a novelty turn that is really one of the best of this kind. The mammals are dressed with a nice round of applause at the finish.

The "Ride Gang" this week's current stage show and brings to the Alamo City a variety of entertaining features. This quintette are famous as broadcast artists over the NTC and associated with radio stations. They were also the principal act of the classical as well as popular numbers and those scor-

ing a hit were Harold Clyde Wright, baritone; John Griffen, tenor; Adam DelBarr, baritone, and Jeanne Mignelet, soprano. Helen Andrews is accom-

panying pianist for these sensational vocalists. They closed the bill and won a great reception.

Detroit Hollywood

Week Ending November 15

The Hollywood this week a bill which is as well-balanced as any which have been seen on a local stage. Dick Powell, m. c., has an interesting bill, which is not only a great success for the Chalvez and Violet start the reeling, with their rope twine rope there. The girls of the West, Violet is no doubt the reason for Horace Grec-

oil's "go west" advice. We have been unable to figure out the reason for the success of this group of dancers, the Moore and Company, the "company" being Ruth Marsh, who has a great way of getting people on her swill. They have the title "Titled The Pride of the Clan," Lou starts and finishes at high speed, his clowning being easily listed among the favorites, almost the favorite of the whole week, and always a hit, his "Half Shot at Sunrise" is the screen piece.

Helen Kane "Boops" in Canadian Houses

(Special to the Herald-World)

MONTREAL, Nov. 29.—Public stage units have reported a local tour of stage presentations at the Capitol theatre, Montreal, and the Imperial, Toronto. To inaugurate the new plan, Helen Kane, eleven year, made personal appearances at the two theatres in successive weeks. Stage shows are also scheduled to return to the Upjohn theatre, Toronto.

Detroit Hollywood

Week Ending November 12

Eddie Loughlin, master of ceremonies, knock's the cash customers off their seats this show simply by his appearance in full evening dress. How that boy can throw himself on his feet and dazzle the audience while the way the girls go for the good looks and personality, is a delight to the box office. "Beel-

Patrons of Oakland House Have Classic Preference

(Continued on page 57, column 2)

Phil Kornheiser, Inc., Gets Away to Flying Start

Phil Kornheiser's faculty for picking winners, now that he is in the "racket" for himself, he has put a good deal of faith in the number "On a Blue Skyscraper in Spotlights." The number was right ahead on the list. Among the others which are among the destined, "it's said," are "Wedding Bells Ring," "Are You Still in Love For Sally?" and "I'll Be Waiting."

While he was connected with Feist, Philip plucked out such hits as "At Sandown," "Mother," "I Love You," "Swinging Home," and "Mammy's Little Hand-Headed Boy," and August, and others, Chick Castle, who is Chicago representative for Phil Kornheiser, Inc., has been receiving many com-

ments on songs from the Middle West, and no doubt many of them are being well received because of a touch of Chick's pers-

(Continued on page 57, column 2)
Winnie Lightner and Belle Baker in Personal Appearances
(Special to the Herald World)

NEW YORK, Nov. 29—Winnie Lightner, Warner Brothers player, and Belle Baker, popular in vaudeville, will appear in Warner houses in Pittsburgh and Washington, according to Wallis Meyers, in charge of booking acts for Warner Brothers.

On December 5 Winnie Lightner is scheduled to enter repeated engagements of the Pittsburgh Stanleys theatre. A week later she will be seen at the Earl theatre, Washington.

Belle Baker has her appearance on November 22 at the Washington Earle theatre and Frank Richardson goes into the Earl theatre, Philadelphia, on November 22.

STAGE SHOWS

(Continued from preceding page, column 3)

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ORGAN SOLOS

(Continued from preceding page, column 1)
detail with cymbals, stacked fiddles, barbed wire entanglement and a stupendous entrance. Kenneth Golden is the singing doughboy. He sings "Dearest Old Pal C'mon," and "When the Organ Player at Twilight." No. 3, "If I Could Be With You." (Remick.) No. 4, "The Organ at Twilight." (Santly.) Betty Co-Ed." (Carl Fischer.) No. 5, "White Mountain" (Shapiro & Sons.) No. 6, "If You Could Be With You." (One Hour Tonight). (Remick.) No. 7, "I'll Be Blue Just Thinking of You." (Frisch.) No. 8, "If I Could Be With You." (Donaldson.)

ROSE DIAMOND (New York Loan's State) opens this Broadway house each day with a concert of popular, opera and art songs. Last week's presentation was called "A Musical Journey," and the solo consisted of popular songs of many nationalities. Among the numbers was "Little Brown and Miss Diamond playing "Carolina Moon." Then to "Easy Liv'n, Alabama Moon," "Under a Texas Moon," "Moonlight on the Colorado," "Somewhere in Old Wyoming," "Springtime in the Rockies" and "When Kentucky Bids the World Good Mornin." Miss Diamond plen- tywise played each number and in a showmanly man-ner carried out the continuity with a clever little story which she told via microphone between each number. Her efforts to entertain the audience was greatly appreciated and evoked much applause.

JACK MEYER (Brooklyn Fox Carlson) presented a community song-fest which he entitled "Let's Sing." This was a straight singing solo and it is the type of presentation that this audience enjoys and lustily sings to. Opening with "Good Evening," "Easy Liv'n," "Valse Meyer" and "Blue Boy," Miss Meyer followed by the Blue Meyer, "I'm Blue," "I'm It," "Blue all the Stars Above You," "I Don't Mind Walking in the Rain," "Always in All the World," "The Three Jones," "Hinky Dinky Parley Vooz," "My Bud- dy" and "Over There" in honor of Armistice Day. This was an entertaining solo and Meyer received a most gratifying reception.

AL HORNING (Loew's Century Baltimore) gave the sensation of a week at this theater. A little Blondie Horning at the console and he broke into the mike at his right hand, while a loud speaking voice over microphone. Horning's big back to audience and facing console. Started off with "Hall, Hall, the Gang's All Here," then explained about all sorts of endurance contests and now they would have a song on screen endurance contest. Started off with "So Beate My Heart For You," with words on drawn curtains with folds making them hard to read (would be better on screen). This was followed by Hornig announcing a mother entered her baby in a two sitting contest and then followed a burlesque, with words on curtains, of "Rock-a-Bye Baby." Then "Just a Little Cooze," which was followed by an- other burlesque to the tune of "My Bonnie Lies Over the Ocean," and a girl under an auto winding up with "Go Home and Tell Your Mother."
Sees Psychological Aid

THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

D. J. Harkins is not an authorized representative of EXHIBITORS HERALD-WORLD.

NOTICE

November 22, 1930

EXHIBITORS HERALD-WORLD

59

Even Rosetta Duncan Can’t Fool This Fellow

Wasson’s Midget Course Is Reply to King Winter

A stage gag that literally “stopped the show” was given at the Paramount theatre in Des Moines when Rosetta Duncan of the Duncan Sisters team did a takeoff on “Strange Interlude.”

Rosetta promised an autographed photograph to the man who would lend her a hat or coat or both for the gag. Obtaining the props, she completed the impersonation, handed the garment over the footlights to the young man and offered him an unsigned photograph, telling him to come back stage after the show for the signature. The young man protested vigorously and demanded the signature then and there. Everything seemed to have gone as Rosetta had planned. However, while she was signing, the young man suddenly lunged out of his box and snatched the signature right out of her hand.

Has Most Courses

OMAHA, Nov. 20.—Manager L. H. Wasson, of the Paramount theatre here, has installed an indoor golf course in his lower lounging room, and with winter winds laden with snow beginning to frisk around, he soon expects that there will be plenty of business.

SAN FRANCISCO—General Talking Pictures has opened offices at 291 Golden Gate avenue, with Jack Tripp, Northern California manager, in charge.
The Recognized National Classified Advertising Medium

Mail Order Bargains

BRAND NEW EQUIPMENT WHOLESALE—EVERYTHING FROM SCREEN TO STAGE—German 8/12 Carbon, $4.37 per 100; Safety Film Cabinets, $1.67 per section; R. C. A. and W. E. Approved Sound Screens, 39c sq. ft.; Acoustical Feb., 272c sq. yd.; Velvre Theatre Carpet, $1.11 per yd.; Powers and Simplex parts, 29% off; Aperture Masks, $19.90; Half size Lenses, $26.46; Turntables with Re-synchronizer, $49.50; Sound-on-Film Heads, $198.50; Photocells, $14.95; Optical Systems, $29.50; G. E. Exciter Lamps, 95c; Head Amplifiers, $20.60; 4 b. p. True Synchronous Motors, $25.50; 4 b. p. Constant (not Synchronous) Motors, $11.95; Sammon Pam 35 (six tube) Amplifiers, $54.45; Jensen Concert Speakers, $17.85; Rico Giant Horns, $79.50; Rico Giant Units, $46.95; Field Exciters, $14.95. Many other values. Write S. O. S. Corporation, 1600 Broadway, New York City, N. Y.

Theatres Wanted

SALE—Theatre, town of 2,500; only sound equipped theatre in county of 18,000. Address Alhambra Theatre, Rockport, Indiana.

Theatres For Sale or Rent

THEATRE FOR SALE—One of the finest theatres in Southwestern Iowa, 2 day town. No competition. Will stand investigation. If interested, write for particulars. Address Box 519, Exhibitors Herald-World, 407 So. Dearborn St., Chicago, Illinois.

SALE—350 seat theatre, town of 2,500; only sound equipped theatre in county of 18,000. Address Alhambra Theatre, Rockport, Indiana.

SALE—NEW STATE THEATRE, Napoleon, Ohio. Seven hundreds seats, Western Electric Sound; county seat; no competition. Also Phonophone Film and Disc. Address Clark M. Young, Bowling Green, Ohio.

SALE—THEATRE, TALKIE EQUIPPED. Seven night town of 1,200, drawing population 5,000. 40 miles from nearest large city. Owner bonus other business. $2,500.00. Address C. L. Reed, Newman, Illinois.

Positions Wanted


POSITION WANTED AS THEATRE MANAGER, 20 years experience in the movie field, advertising, exploitation, administration and service. Married. 2 years with last position, very successful. Was instrumental in putting over Sunday movies. Good reason for leaving. Address Manager, P. O. Box 93, Dubuque, Iowa.


OPERATOR, EXPERIENCED ON WESTERN ELECTRIC AND R. C. A. PHOTOPHONE system or silent pictures. Go anywhere; references. Address Alex Brenek, 2854 Woodward Ave., Detroit, Michigan.

Equipment for Sale

BIG BARGAINS—Re-built Simplex Motor Driven Machines with type "S" Lamp Houses with late type flat belt friction drive speed controls, $300.00 each. Re-built Powers 6L Motor Driven Machine, $235.00 each. Re-built Powers 6L Motors, $115.00 each. De luxe Molograph machine, $250.00 each. Big stock of rebuilt exhaust and oscillating fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc. All at bargain prices for immediate shipment. Write for bargain list. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.

FOR SALE—A BARGAIN. One Mellaphone, sound equipment, disc and film for Simplex Machine, including Sampson Amplifiers, two Wright-DeCoster, Inc., Speakers. And batteries and charger. $550.00 cash takes it all. Address Box 522, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

ADDITIONAL CLASSIFIED ADVERTISING ON FOLLOWING PAGE
EXHIBITORS HERALD-WORLD


FOR SALE—Reflecto Are Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best prices. Write Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

Equipment Wanted

WANTED TO BUY—At best cash prices, Simplex Projectors—Mechanism or complete machines. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.

WANTED—Peerless or Simplex projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or third down and balance C.O.D. Address Box 337, Exhibitors-Herald-World, 407 S. Dearborn Street, Chicago, Illinois.

WANTED—Two Powers 6-A Projectors, also light weight turntables. Address John Allen, 80 East Avenue, Rochester, New York.

Box Office Reports on Amos 'n Andy Picture From Cities Across U.S.

Sets Record, Then Falls Off
SEATTLE, Nov. 20.—Amos 'n Andy's first week at the R.K.O Orpheum, Portland, broke all house records with gross receipts the first five days of $16,000. Second week fair, with $15,000 gross. At the R.K.O Orpheum, Seattle, the box office took $17,500 first week, but fell to $10,000 on second.

Popular with Children
PHILADELPHIA, Nov. 20.—Amos 'n Andy's two weeks at the Boyd theatre proved very big, drawing from box office standpoint in spite of great newspaper advertising campaign in advance of opening, two page ads two days previous to opening, half page ad for three days and two column ads for a week. Was not popular with the high type of audience patronizing the Boyd, but the manager believes it will go over big in neighborhood houses. It has not been shown in neighborhood houses as protection has not expired. Also, the picture is very popular with the class of box office and house records for children's attendance were broken. Matinees large, but no attendances in evenings.

Week's Record at Albany Proctor's
ALBANY, Nov. 20.—Amos 'n Andy played a straight week at Proctor's R.K.O theatre in Albany to the biggest business thus far this fall. The picture was given a rather spectacular opening at an 11 o'clock night show and played more than the usual number of shows each day, including one beginning at 10 p.m. each night. Heavy advertising preceded the run. Both matines and evenings were heavy, while many were favorably impressed by the picture. Also many were heard to declare the picture carried only that which they had heard over the Radio and was not up to expectations.

Chairs for Sale

For Sale—100 Upholstered Squash Seats, Panel Backs covered in imitation Spanish Leather, $2.00 each; 500 Upholstered Chairs with Squash Seats, covered with imitation Spanish Leather, Venner backs, $1.80, each; 150 Used J-PLY Venner Chairs, $0.90 each. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.


Operating CHAIRS, seats and backs for all makes, five ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 venner. Address Movie Supply Co., 844 Washab Ave. Chicago, Illinois.

Films Wanted

WANTED TO BUY single reels film, either R. C. A. or Western Electric recording for test purpose. Write us what you have, quoting price. Address Goodall Electric, Inc., Ogallala, Nebraska.

Flopped at Regent, Fair at Imperial
OTTAWA, Nov. 20.—Simultaneous first runs of "Check and Double Check" at Regent and Imperial theatres. Proved a distinct flop at the Regent, but registered fair business at the Imperial despite the fact that admission prices at the Imperial were raised fifteen cents to coincide with the Regent scale. Intensive exploitation failed to arouse enthusiasm. Receipts at Regent for week ran below $4,100, while Ottawa had $4,000 for recent high marks, house seating 1,200. Amos 'n Andy drew better than average at the Imperial though not at all bad.

Seven-Day Record in Des Moines
DES MOINES, Nov. 20.—Seven day run Amos 'n Andy at the Orpheum theatre grossed 100 per cent more than average box office receipts, according to Jesse Day, manager. Day says picture holds box office record for Des Moines to date.

Two Weeks' Top in St. Louis
ST. LOUIS, Nov. 20.—The Amos 'n Andy picture opened with a special preview of a day and then ran for fourteen additional days. The St. Louis seats about 2,400 and during that engagement played seven shows daily between 10 a.m. and midnight. The best available estimates were that the picture broke all house records and played to upwards of 200,000 persons during the run.

Trifle Lower Second Week
NEW ORLEANS, Nov. 20.—Amos 'n Andy, "Check and Double Check" opening October 24, in two weeks broke records of R.K.O Orpheum since the house went into continuous operation to four of vaudeville. Admission mornings, 25 cents; afternoons, 35 cents, and evenings, 50 and 60 cents. First week the attendance was about 70,000, grossing around $20,000; second week approximately the same, though it might be a trifle lower. Orpheum theatre capacity, 2,200.

Managers' Schools

LEARN Modern theatre management and theatre advertising. Through applied homogeneity, the Institute has successfully trained hundreds of theatrical leaders. Free particulars, Address Theatre Managers Institute, 325 Washington St., Elmlra, New York.

Proector Repairing


SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Printing

THEATRE ADVERTISING—1,000 3x8 Doderaga, $1.00 prepaid; 100 11x14 Window Cards, 50c post-age extra. Cash only. Address King Shoprnt, Warren, Illinois.

Drapes Wanted

WANTED—Used velvet drapes, must be good condition, at bargain prices. Address G. Russell Carrier Studios, Akron, Ohio.

Three Weeks in Detroit
DETROIT, Nov. 20.—Amos 'n Andy established a new house record, both for attendance and gross, when "Check and Double Check" was held for three weeks.

Withdrawn in Second Week
SAN ANTONIO, Nov. 20.—After playing to $8,000, with a gross of nearly $35,000, the first week, the Amos 'n Andy picture, "Check and Double Check," Bopped the second week. After showing for two days of the second week, the R.K.O Majestic theatre replaced it with the "Silver Screen.

Gross Drops Second Week
CINCINNATI, Nov. 20.—Amos 'n Andy at both R.K.O Palace and R.K.O Capitol broke all previous records. Palace, with 2,700 seats, grossed $28,100 for week, while R.K.O Capitol, 2,000 seat house, turned in $22,050, making total gross of $50,150, an all-time record.

Picture was held over at R.K.O Capitol second week, but gross dwindled to only $12,080.

Second Week Not So Strong
MILWAUKEE, Nov. 20.—"Check and Double Check" played to good box office with two weeks at R.K.O's Palace-Orpheum despite strong competition.

Week was as strong, although teachers' annual convention helped boost.

Louisville Gross Record
LOUISVILLE, Nov. 20.—Jerry J. Martin, manager Brown theatre, reported Amos 'n Andy ran two weeks to largest gross the house ever had. First week very big, the house seating 1,500, being busy at all times. Attendance of children very large. Martin called it "a 100 per cent picture."

Slight Drop Second Week at K. C.
KANSAS CITY, Nov. 20.—Amos 'n Andy grossed $4,250 during two weeks at Mainstreet. First week's gross was $22,500, house record.
We think this is a "darb" of a picture, and we'll wager you agree heartily. As far as the table is concerned, it may be well that the "King of Jazz" is making this difficult shot, which will no doubt end in a rewarding "click" from this position. Paul Whiteman is now very much of a Chicago personality, having dispensed his melodies for many happy Chicagoans at the Granada Cafe, and there is every possibility that New Year's will be a memorable event because of his presence. The other day he played last, at Lindy's, to all the music publishers in this great city. And were they present? Well! Can you imagine anyone staying away?

CHICAGO PERSONALITIES

By JIM LITTLE

We write this brief story with a strange mixture of regret and pleasure, regret that a distinct Chicago personality is leaving his locale, and pleasure at the prospects which the change may hold in store for him. Jack Hess is scheduled to make New York his habitat, there to have charge of special advertising for all RKO houses throughout the country. It sounds like a big job, but we feel certain that RKO has chosen the man who can handle it.

We thought we might devote this space to that remarkable performance at the State Lake, which is receiving acclaim and "after picture" gossip from all who have attended. "Danger Lights," a marvelous photographic achievement, but although we might write a few feeble lines concerning it, the story in the front of the book, by George Schutze, the gentleman whose eagle eye makes the Better Theatres section of the Herald-World a delight to the eye, is far more replete with "story" than ours would be. Therefore, we shall merely remark that the macaque, that noble "composition" in front of the theatre, has the true "Hessian" touch.

Jack has a habit of springing surprises, and this one—well, all we could do was give him the glad hand. A very happy lady, by the name of Ruth Higgins, was made Mrs. Jack Hess the first part of last week. May we congratulate them both and wish them all the happiness there is.

And now we are happy to introduce the man who will occupy that cozy office which Jack is leaving. His name is George Brown, who, before he came here, had charge of exploitation in three Fox Midwest houses on the Coast, they being the Egyptian, Chinese and Garthby Circle. We welcome him to Chicago, and wish him the success which goes with such a welcome.

**

Tokyo, Japan, is—let's see—2,000 miles from here to the Coast, and then about 6,000 miles until you reach that string bean of an island where "mountains topple over into the sea." Well, we received a letter from there the other day, a very delightful surprise, too, and it was from one who used to frequent the Row, and each morning say "howdy" to his many friends. Lip-ton Astrakan asked to be remembered to all the "boys," and, very incidentally, mentioned that he would like to hear from some of them. There's just about time for a Christmas card to reach "them there shores."

**

Numerous changes have been made in the matter of theatre ownership during the past few weeks, among which is the taking over of the Regal theatre by Abe Ostrovsky, owner of the White Palace and California theatres. Charles Golin, former owner of the Banner theatre is now in possession of the De Luxe, which, prior to the time of Golin making it is owned by Robert Gumbiner.

But we might give "Bob" Gumbiner a separate paragraph, all his own, and wish him every sort of success in his new venture, not new, by any means, in the type of work which he will do, but new in locale. Bob has left for the Coast, (and what a time to leave, just before Old Borsa is too playful!) where he will take up his duties as general manager of the new Los Angeles theatre in Los Angeles. We understand that on New Year's Eve, there is to be a long awaited world premiere of his house, namely "City Lights," which Charlie Chaplin has had on the fire for some time, quite some time. Looks like Bob is all set for a Happy New Year.

**

C. J. ("Pat," as he is known to his host of friends), Scollard, vice-president of Pathé, and, incidentally, instigator of the Knute Rockne series of shorts which are giving many people an interest in football that they never dreamed they could possess, passed through Chicago last Saturday, accompanied by Mrs. Scollard. They were on their way to the Coast, where Scollard will spend some time arranging for another enlightening series of shorts, this time to do with golf. Johnny Farrell, "fairway" star, will be the personality of the "course," and we venture to say that people will begin to take an interest in golf. We hate our "venture" on the popularity of the Rockne series, which no doubt have aided in increasing the gate receipts at many games. Nothing like a game, you know, to watch how it's done in the picture, and then go to a match to see if you can discover it for yourselves.

**

Every Monday night finds the "merry bowlers" gathered at Benson's for another try at "breaking" that elusive 300 that hovers like a tantalizing myth over the polished alleys. Charlie Vetrov, who can be found after gazing over the maze of desks at the new M.G.M exchange, is a secretary par excellence when it comes to bowling data. We should like to carry a list of the individual scores, but—well, perhaps we shall wind up the end of the season. However, here are the results up to and including the night of November 10, as gleaned from Charlie's exact records.

<table>
<thead>
<tr>
<th>Team</th>
<th>Wins</th>
<th>Losses</th>
<th>Total Pts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Brunswick radio</td>
<td>20</td>
<td>1</td>
<td>791</td>
</tr>
<tr>
<td>2. Crockett-Mayer</td>
<td>19</td>
<td>2</td>
<td>787</td>
</tr>
<tr>
<td>3. Balshon &amp; Katz</td>
<td>18</td>
<td>3</td>
<td>780</td>
</tr>
<tr>
<td>4. Paramount</td>
<td>17</td>
<td>4</td>
<td>776</td>
</tr>
<tr>
<td>5. Universal</td>
<td>16</td>
<td>5</td>
<td>771</td>
</tr>
<tr>
<td>6. Warner Brothers</td>
<td>15</td>
<td>6</td>
<td>766</td>
</tr>
<tr>
<td>7. Fox</td>
<td>14</td>
<td>7</td>
<td>763</td>
</tr>
<tr>
<td>8. Great States</td>
<td>13</td>
<td>8</td>
<td>758</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>3,124</td>
</tr>
</tbody>
</table>

Leading score: F. Hawley (Brunswick), average 183; team high game, Crockett-Mayer 906; team high 3 games, Crockett-Mayer 2,233; individual high game, H. Bennett (W.C.M) 235; individual high 3 games, H. Bennett (W.C.M) 651.
ORGANIZE NOW
for 1931 selling in the
Motion Picture Market

YOU cannot afford to devote time and money
in an attempt to sell phantom buyers. Advertising and selling must be directed at targets
which you know actually exist.

In the motion picture market, there are 14,000
theatres which must be provided with motion
pictures.

Exhibitors Herald-World offers an audited cir-
culation statement showing distribution to 9,342
individuals in the theatre branch of the business.
No other motion picture trade paper even claims
to approach that figure in total distribution.

The 9,342 individuals in the theatre branch of
the industry represent in excess of 95 per cent
of the buying power in the United States, and a
generous share of the buying power of every
country in the world importing American motion
pictures.

If you use advertising to sell, the first choice in
the trade field is

EXHIBITORS
HERALD-WORLD

First by Every Test—Every Time

Quigley Publishing Co.

New York       Chicago       Los Angeles
"IT'S A RIOT"

"ONE LONG HOWL"

"GREAT FUN"

"ALL BOX-OFFICE"

"A HOLLYWOOD THEME SONG"

with

Harry Gribbon
Yola D'Avril and Patsy O'Leary
Directed by William Beaudine

MACK SENNETT
TALKING COMEDIES

When they rave like this you've got to sit up and take notice. For it's real box-office stuff they're talking about.

Just another proof that your theme song won't be "The Blues" if you're playing and plugging this great series of comedies.

"ALL BOX-OFFICE"

"Mack Sennett has a knockout in this comedy and Educational is going to crown itself with exhibitor blessings when it is released. It is comedy as it should be made... will take its rightful place as the ace comedy bet so far made in a short-reeler.

"It has a war background, but a background that has never before been seen the camera. Harry Gribbon is the boy, coming from a small town that only had one life to give to its country and that was Gribbon. He carries a three-piece band with him all through the war and, in the most trying circumstances, Harry breaks out in song, accompanied by his band.

"Gribbon is great in his part, and stamps himself as one of the funniest men in pictures... There are five people credited with having written the yarn and the dialogue, and Sennett should pin a medal on each of the five, in addition to doing everything he can to keep Bill Beaudine out on the Sennett lot doing more comedies, for his direction was perfect.

"Mr. Exhibitor, don't miss this one. It's a wow and will make an evening's entertainment even though you have a very weak feature picture."

—THE HOLLYWOOD DAILY REPORTER

"Mack Sennett, they say, is proud of having turned out a product like this. He should be. It's one of the cleverest two-reel comedies ever made with dialogue... The finale is... one of the most ludicrous scenes that has ever been brought to the screen. It is a clean piece of satirical fiction that sets a new record in the making of talking comedies."

—EXHIBITORS HERALD-WORLD

"Here is a two-reeler that will provide more laughs per minute than any short seen in some time... one long howl from start to finish. Harry Gribbon, Patsy O'Leary and Yola D'Avril have the leading roles and give excellent performances... Many funny gags are interpolated and the comedy moves at a rapid pace. This will appeal to all types and rates a plugging."

—MOTION PICTURE NEWS

"Audiences at the Belmont Theatre, Los Angeles, howled with glee at the preview... And well they might. It's a riot of fun and ends with a whale of a laugh situation... It's great fun, well recorded and splendidly photographed."

—EXHIBITORS DAILY REVIEW AND MOTION PICTURES TODAY

Educational Pictures

"THE SPICE OF THE PROGRAM"
ORGANIZE NOW for 1931 selling in the Motion Picture Market

In the motion picture market, there are 14,000 theatres which must be provided with motion picture products—

EXHIBITORS HERALD-WORLD and BETTER THEATRES

offer an audited circulation showing distribution to 9,342 individuals in the theatre branch of the business, controlling more than 95 per cent of the buying power of those theatres. No other motion picture trade paper even claims to approach that figure in total distribution.
WHAT GOES ON BEHIND THE SCENES...

THE audience sees only what goes on "out front". Few know what is going on behind the scenes. They see nothing of the elaborate organization which puts on a show across—even the faultless operation of this organization is vital to the success of every show.

The same thing applies to the dimmerboard which controls the lighting effects of your theater. The board is merely "out front", behind are the dimmer plates, the real heart of your lighting control. The dimmer plates determine whether your lighting effects will be "spotty" or smooth.

Most experienced showmen use only Cutler-Hammer "Simplicity" Dimmers for their dimmerboard. C-H Dimmers insure smooth, continuous dimming—from full brilliance to black out. Each plate has contacting surfaces on both sides, permitting more circuits to be handled in a given space. Direct rack and pinion operation prevents any play or backlash.

These are a few features of Cutler-Hammer Dimmer construction which insure their famous "velvet-smooth" control of lighting effects. Thirty years of experience in theatrical lighting, in solving the problems which confront the showman have earned C-H Dimmers a permanent place on the dimmerboards of hundreds of leading theaters.

Ask your electrician or architect about C-H Dimmers. You can have them on any dimmerboard you install and they can be adapted to meet your requirements as you grow.

CUTLER-HAMMER, Inc.
Pioneer Manufacturers of Electric Control Apparatus
1234 St. Paul Avenue Milwaukee, Wis.

Looking from the orchestra pit across a portion of the auditorium in the Tampa Theater, Tampa, Florida. Here skillful lighting is employed to achieve "atmospheric" effects of unusual beauty. The hot glare of a desert sun can be smoothed to the soft light of a summer moon without a flicker through the use of C-H Simplicity Dimmers.

Ask for the Cutler-Hammer booklet "Illumination Control for the Modern Theater".

CUTLER HAMMER
Perfect Illumination Control for the Modern Theater
Now a Definite Way to Correct Faulty Theatre Acoustics

A Message to Theatre Managers from the United States Gypsum Company

Every theatre manager knows that his box office receipts soon drop if his patrons are unable to hear clearly and distinctly every word and note of his talking picture entertainment. Acoustone, the USG acoustical tile, now offers you a simple and definite way to correct faulty sound conditions in theatres or auditoriums.

Without obligation, one of our acoustical experts will make a thorough investigation of your sound problems. If he finds that acoustical correction or sound insulation is needed, he will prescribe the necessary treatment and predict certain definite results. By accepting his recommendations you may rest assured that your problem will be definitely solved, for in every job which it undertakes, the United States Gypsum Company assumes full responsibility for the results.

A scientific sound-absorbing material, Acoustone prevents reverberation caused by the reflection of sound waves. It may be quickly installed over present walls and ceilings without structural alterations and without interruption to business.

Acoustone is especially well suited to theatres because, in addition to providing proper hearing conditions, it is distinctive in its beauty. Its many shapes, patterns and colors lend themselves to a great variety of interesting decorative schemes, including those modernistic in spirit.

Being a mineral material, Acoustone is fireproof. And, when soiled, it is economically restored to its original beauty by simple cleaning, thus eliminating the expense of costly redecorating.

If you have reason to suspect that your theatre acoustics are not perfect, why not call in one of our sound control experts? Remember that this service is without obligation. Address the United States Gypsum Company, Dept. 5911, 300 West Adams Street, Chicago, Illinois.
Shakespeare and the rest of them knew plenty about plays. But not so much about settings. When the script called for a forest scene, they’d hang up a sign that said “Forest”, and let your imagination supply the trees. **THERE ARE STILL SOME THEATRE MEN WHO FOLLOW THAT TECHNIQUE.** When their lobby or their auditorium needs redecorating—when it needs a change of scene—they daub a little paint on the walls and hang out a sign: “ Completely Renovated and Redecorated! The most beautiful theatre in town!” That won’t do the trick any more. You must actually change the scene. That means, among other things, new carpets. And that means Bigelow-Sanford... the oldest and largest of weavers... leaders in styling as in craftsmanship... specialists in rugs and carpets for theatres. Write for your nearest dealer’s name.

**BIGELOW-SANFORD Rugs and Carpets for Theatres**


Sales Offices: Boston - Philadelphia - Pittsburgh - Atlanta - Dallas - St. Louis - Chicago - Detroit - Minneapolis - Denver - Los Angeles - San Francisco - Seattle
When even pictures fail....

A picture may win "four stars" from the critics.

Yet that same picture will fail miserably in theatres where hearing conditions make a meaningless jumble of dialog and music.

And unless those conditions are corrected there's bound to be a serious slump in box office receipts.

Managers everywhere are facing this vital problem. Many of them have already found—in Acousti-Celotex—the happy solution.

For Acousti-Celotex, applied to the recommendations of Acousti-Celotex engineers, immediately corrects faulty acoustics. Jumbled sounds become clean-cut syllables. Every spoken word, every note of music, is heard clearly and distinctly in every part of the theatre.

Lost patrons return... Acousti-Celotex soon pays for itself at the box office!

If hearing conditions in your theatre aren't what they should be—if you suspect that your business is suffering because of faulty acoustics, by all means investigate what Acousti-Celotex can do for you.

Facts you should know:
Quick, easy installation—Acousti-Celotex comes in single, finished tiles, quickly and easily installed in new or old buildings—fastened directly to present walls and ceilings.

Decorative adaptability—Acousti-Celotex brings distinctive beauty to the theatre. Its decorative adaptability assures harmony with almost any architectural or decorative scheme.

Permanent and "fool-proof"—This treatment is a permanent treatment with a very low cost of upkeep. Acousti-Celotex tiles can be painted and repainted with any good paint, including lead and oil, without impairing their efficiency.

Tested in many fields—Architects and builders are familiar with Acousti-Celotex. Long before the advent of sound pictures they had used this remarkable material to provide "better hearing" in auditoriums.


THE GOODWILL THEATRE
Johnson City, New York

Before Acousti-Celotex was applied to this theatre, the many hard surfaces made a veritable football of every syllable that came from the screen. Now, thanks to Acousti-Celotex, the box office tells a story of fast growing patronage.

The deep perforations in Acousti-Celotex serve as channels for carrying sound waves into the fibrous interior, assuring high sound-absorbing efficiency, and permitting decorating without loss of sound-deadening value.

ACOUSTI-CELOTEX
FOR LESS NOISE—BETTER HEARING

The words Celotex and Acousti-Celotex (Reg. U. S. Pat. Off.) are the trademarks of and indicate manufacture by The Celotex Company.

ACOUSTI-CELOTEX SERVICE
Fill in the coupon and return to The Celotex Company, 919 N. Michigan Ave., Chicago, for the appointment, at no obligation, of an engineer to analyze your acoustical problems.

Name:

Address:

City: State:
Better Theatres Section, devoted to the design, construction, equipment of theatres, appears every fourth issue.

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INSULITE ACOUSTILE

does More than improve SOUND REPRODUCTION

O F COURSE . . . you want better sound reproduction in your theatre—it means increased patronage—you also want your house beautiful and attractive for the same reason. Both of these ambitions can be secured by the application of Insulite Acoastile.

Acoastile absorbs excess sound energy and eliminates distorting reverberations, echoes and "dead spots." Acoastile has a more uniform sound absorbent coefficient over the entire frequency range than any other material. This means that in an Insulite Acoastile treated theatre, the true tones of voice or music travel clear and distinct to every seat in the house.

And Insulite does more than correct acoustics. It will improve the appearance of your theatre as well.

Pleasing in texture, Acoastile can be beautifully decorated to blend with any color scheme. The tile-like units of various sizes can be arranged in an unlimited variety of patterns to harmonize with any type of architecture. Furthermore—treatment of your theatre with Acoastile is the economical method of correcting acoustics. Expensive remodeling is not necessary as Insulite Acoastile is easily and quickly applied to the existing surface.

The use of Insulite for the controlling of sound has been tested and approved by many of the great motion picture producing companies in Hollywood. The mammoth R.K.O. sound stage, the largest in the world, was treated with Insulite. Also, during the past year Paramount-Lasky have used over a million square feet of Insulite for sound stages and sets.

THE INSULITE ENGINEERING DEPARTMENT IS AT YOUR SERVICE

If the sound reproduction in your theatre is not what it should be, have the Insulite Engineers analyze your trouble. You may be certain that the recommendations of this staff of Acoustical experts will be the simplest and most economical method of securing correct acoustics. There is no charge for this service and you are under no obligation.

THE INSULITE CO.
(A Backus-Brinck Industry)
1200 Builders Exchange, Dept. 50K
Minneapolis, Minnesota

OFFICES IN ALL PRINCIPAL CITIES

Please send me additional information about the advantages of Insulite Acoastile for the treatment of theatres showing sound pictures, also a sample.

Name: ____________________________
Address: __________________________
City: ____________________________ State: __________
Distant Flood can make your profits ebb


Current failure may seldom happen, but once is too often. Your power company works night and day to give you dependable service, but it can’t foresee accidents any more than you can. But you can guard against them with Exide Emergency Lighting Batteries.

Lighting Batteries. Should electric current suddenly be interrupted, for any reason, the audience need never know, for Exides will keep your show running smoothly. The batteries take over the job instantly and automatically . . . without a hand touching a switch.

Exide Emergency Lighting Batteries are not expensive. And they cost so very little to operate. Write us today for information. Ask for the Emergency Lighting Bulletin. Or we’ll send one of our technical men to call and tell you all about emergency lighting. No obligation whatsoever.

Exide Emergency Lighting Batteries

The Electric Storage Battery Company, Philadelphia
The World’s Largest Manufacturers of Storage Batteries for Every Purpose
Exide Batteries of Canada, Limited, Toronto
NOTES ON WRITERS AND SUBJECTS IN THIS ISSUE:

Much has been written about the effect of sound in the routine of the motion picture theatre, and on the technical phases of sound itself, there is a veritable library. In the points of view thus represented, sound is considered, however, as a thing more or less apart from the whole phenomenon that is today's motion picture. It is as if sound were simply a physical addition to the silent film, like a new gadget on an automobile. Well, we were more or less in the habit of regarding sound along the same lines until we received a manuscript from Gordon S. Mitchell. Mr. Mitchell is an electrical engineer affiliated with the sound technicians department of the Universal studio in Universal City, Cal. Entirely capable of discoursing interestingly enough on certain, disjoined technical aspects of sound (and probably inclined, by the nature of his work, to do so), Mr. Mitchell rather placed himself in the position of a well-informed, yet lay critic of the motion picture as it is now produced and exhibited, and the result ("The New Motion Picture and the Public") is a blending of those multifarious considerations in sound picture production and exhibition that represents one of the most accurate analyses we have seen of the modern motion picture and the problems present in the process of bringing it before the public.

In the Mayfair theatre ("The Mayfair in New York"), just recently opened in New York, we have another Broadway supercinema (as they say in Lon'on) owned and operated by one of the great motion picture producers. That fact alone would make the Mayfair particularly interesting. But architecturally, and in general conception, the Mayfair is worthy of every consideration. In the first place, it represents one of the most extensive (and expensive) remodeling jobs ever tackled in the field of motion picture theatre construction. And secondly, it is in many respects representative of the new trend in motion picture theatre architecture—that is to say, the design is modern (modernistic, if you please), yet it employs these modern elements in a highly imaginative, brilliant and decorative form. . . . Howard Osbath is a member of the editorial staff of the Herald-World.

In this issue is concluded C. M. Cutler's discussion of the new illumination technique ("The Modern Use of Light in the Theatre"), which was begun in the October 25th issue. Mr. Cutler is a member of the research engineering staff of the National Lamp Works at Nela Park, Cleveland.

As indicating one of the most significant developments of the motion picture theatre, as showing the varied functions of the theatre, and as an example of how space not paying sufficient dividends may be turned into effective promotional media, the "party room" which has been added to the Rialto theatre in Joliet, Ill., is one of the most interesting innovations brought to our notice in some time. For the sketches, as well as the photograph and discussion, we are indebted to the architects, C. W. & George L. Rapp. Arthur Frederick Adams, who prepared the description, is a member of that architectural firm's staff.

It is always interesting—and profitable, we believe—to have a look at the buildings in which we are to show our motion pictures. Few, if any, types of business are so intimately associated in their very function as a business, with the buildings that house them, as motion picture exhibition is. We have already mentioned the Mayfair. There is also the new Fox theatre in Stockton, Cal. ("The Spanish Colonial Design of a New Fox Theatre"), which is presented in plan as well as in picture and text. For the plans, we acknowledge the courtesy of the architects, Balch & Stanbery. . . . The theatres for which Boiler Brothers submit a group of projections and perspectives ("Designs for Three Western Theatres") are currently under construction, and therefore they offer a peek into the near-future regarding the conceptions of this architectural firm, which has designed scores of important American theatres. And in the new Michigan theatre in Muskegon ("A Theatre of the Commercial Building Type in a Small City") we have a representative of a distinct trend.

In "Contractual Liability: Late Decisions," Leo T. Parker continues his series on the Theatre and the Law. Mr. Parker is a Cincinnati attorney.

The new contribution of Metro-Goldwyn-Mayer engineers to the art and science of sound picture exhibition—the so-called "squeeze track"—is discussed along with this same firm's interesting modification of the wide film principle—"Realife" film—in "Edward Churchill's first-hand report of technical developments at the M G M laboratories on the West Coast ("Two Innovations in Sound and Image") Mr. Churchill is a member of the Herald-World editorial staff, attached to the Hollywood office.
Under the National Stamp of Approval the following departments of theatre equipment are sold, installed and serviced:

Exterior Lighting Equipment
Flood Lighting Equipment
Electric Signs and Marquees

Ticket Booths
Ticket Vending Machines
Ticket Chopping Machines
Photo and Poster Display Frames

Complete Projection Room Equipment and Accessories

Auditorium Lighting Equipment
Auditorium Seating
Carpets and Draperies
Air Conditioning Apparatus
Orchestra Pit Equipment

Stage Lighting Equipment
Theatre Switchboards
Stage Rigging and Hardware
Stage Scenery
Stage Curtains and Draperies
Motion Picture Screens
Screen Masking Devices

It's quite a jump from a stage screw to a successful theatre. But the major elements that build the foundation for theatre success are all included in the National Line of equipment and accessories. If you want a marquee or an electric sign your nearest National Branch will have it for you. Need Projection machines, a generator or lighting equipment? That's there for you, too. So are your ventilating fans, opera chairs, stage rigging, screen, carpets, draperies. They have all won their place in the National Line through selective tests for quality in materials and workmanship and for profit-producing practicability. When you want a battery or a bill poster's brush, your nearest National Branch will get them to you quickly and economically. If you need rush repair work, a National Emergency Man will help you keep the show going. And when you buy complete equipment for a new theatre you can get it from National—all on a one-source plan. From stage screw to successful theatre—the whole range of service is there. "One Source—One Quality—One Guarantee."

"De Luxe Your Theatre and Make It Pay" is the suggestive title of our new Fall Catalog. It's full of timely tips. Write or ask for a copy.
THE NEW MOTION PICTURE AND THE PUBLIC

By GORDON S. MITCHELL

The new studio-theatre alliance as observed by a sound technician

A MOTION picture, to be successful, must exert box office appeal for a great number of theatres. These theatres, spread over the country and catering to the tastes of a multitude of individuals, all of whom differ from one another in likes and dislikes, have the common problem of endeavoring to please the majority of these people most of the time. The problem is one which calls for an understanding of the problems of the other fellow—an understanding in the heart of the producer and the exhibitor alike.

The fluidity of the silent motion picture was responsible for most of its universal appeal. The ability to cut from place to place, from scene to scene with amazing and breathless rapidity, gave the motion picture that certain something which could never be duplicated upon the stage, with its changing of setting and time, its between-the-act pauses, possessed a ponderous and unwieldy heaviness when compared to the motion picture. While the actor upon the stage must needs content himself with the mention of a certain stopping place, the motion picture was able to flash a photo of the actual setting before our eyes. The audience was thrilled with dizzying rapidity from place to place, and from time-setting to time-setting. This played upon the emotions of the audience to a degree that could never be attained by stage productions. Due to these inherent characteristics, the stage and screen were worlds apart. Taken by and large, the stage audience was an entirely different type of individual than the screen enthusiast.

The silent motion picture usually presented light entertainment, demanding little concentration. The stage presented entertain-

- "In many theatres it is a common practice to start the show with the sound level high, gradually reducing it until correct volume is obtained. This method would be all right were it not for the fact that our ears, once they become accustomed to lots of sound, become more or less insensitive to volume changes. Thus the level is never brought down as far as it should be, because to anyone coming into the theatre from the outside the sound level is loud."

- "The alliance between the brain and the ear has resulted in a very highly developed mechanism. . . . The problem of the sound recorder is to capture the sounds as they emanate from the source. . . . His particular problem is to store the sound in such a way that when relea-

ment which demanded concentration, attention at every minute lest some essential portion of the action be lost. The silent motion picture allowed relaxation—it was possible for a father to go to the "show" after a hard day's work at the office, sit back in his seat and relax. He would possibly let his thoughts wander from time to time to little details of business which he would attend to in the morning. Mother, likewise, could sit beside father, and every so often her thoughts would return to the children, temporarily in far-away town, the motion picture was able to flash a photo of the actual setting before our eyes. The audience was thrilled with dizzying rapidity from place to place, and from time-setting to time-setting. This played upon the emotions of the audience to a degree that could never be attained by stage productions. Due to these inherent characteristics, the stage and screen were worlds apart. Taken by and large, the stage audience was an entirely different type of individual than the screen enthusiast.

The silent motion picture usually presented light entertainment, demanding little concentration. The stage presented entertain-

ence today has all of the characteristics of the stage audience. Willingly or no, the change has been made. Never again will the "silent picture type" of audience attend the theatre. If the problems unearthy by this change of type be recognized—and if attempts be made by both producer and exhibitor to solve them—the change will be less painful.

The major factor in determining the box office success or failure of a motion picture, is the story. No matter how excellent the photography and sound recording, if the story is poor, the picture will fail. Good photography, good sound—these can never overcome the drawback of a poor story. On the other hand, many a photoplay presented with poor photography and poor sound, has been pulled from among the failures upon the strength of the story told. Notwithstanding the fact that "the play's the thing" even in motion pictures, it behooves all concerned with the technical end of the production of motion pictures, and with the exhibiting end, to take advantage of every opportunity to accentuate the universal appeal of the motion picture.

In the studio, much can be done to make the theatre's job of presenting the picture convincingly more easy. While it is a fact that much that comes out of a motion picture studio is the result of genius, many of the successful effects are achieved because someone has recognized the limitations of the equipment with which he is working and has taken advantage of the equipment up to the limit. In photography, the closeup centers our attention upon the individual, and the subsequent shot (Continued on page 40)
THE MAYFAIR IN NEW YORK

By HOWARD OISETH

CREATED out of a building that knew the day when Eastern Wheel burlesque was some kind of a criterion, a theatre stands near Times Square in New York today, a monarch of modern theatre architecture and a monument to the most modern of entertainment forms. And it is as well an example of extraordinary remodeling.

The new creation is the RKO Mayfair. The old was the antiquated Columbia burlesque house, really an amusement palace in its day. Once the pride of the "Black Crook" and Watson "Beef Trust" devotees, the Columbia had in recent years become covered with the moss of quaint memories—memories of a day when chorus girls were fully clothed and buxom.

In more recent years, the Columbia had been spasmodically open and closed. Radio-Keith-Orpheum took it over some months ago. The new Mayfair is the result.

The RKO Mayfair is interesting as an example of remodeling as it is an example of modern theatre design. Practically nothing save the old walls remains in the new structure. It even appears enlarged. Every effort has been bent toward making it a metropolitan playhouse, a finished model of the ultra-modern cinema, built for the talking picture.

Located on Broadway at Forty-seventh Street, it is Manhattan's newest theatre. It is said to represent the complete abandonment of traditional means and methods in equipment, planned to include the latest mechanical and scientific innovations, has an architectural scheme harmonizing with the modernistic tendencies of old and new design, blended together.

The marble-paneled floors, sculptural plastered walls, with bronze and marble intermingled, and its high ceilings, culminating in the luminous dome, present a majestic effect.

One first receives this impression upon entering the vestibule facing Broadway. The unusual height is striking. One notices the Morocco rouge marble used to obtain sculptural con-
Radio-Keith-Orpheum's new theatre near Times Square, created between the walls of the old Columbia burlesque house in a brilliant pattern.

The visitor to the Mayfair notices that atmosphere is obtained by an artful juxtaposing of insert fabric panels, exquisite draperies, quaint lighting fixtures, and simulated lighting effects.

Floors of the auditorium are covered with multi-colored carpets. A wide staircase ascends from the auditorium level to the mezzanine promenade, leading into a great elongated octagon, the walls of which are decorated with polished hardwood, inlaid with satinwood. The arched portals to this octagon are trimmed with real ebony. Illuminated panels radiate diffused light from the elaborately beamed and trussed ceiling.

The main lounge adjoins the promenade. It is generously large, with appropriate accoutrements. The floor is bordered with black marble. The walls are faced with silvery hardwood in large frames of satinwood. On opposite sides of this main lounge are special rooms for men and women. Another feature is a, cosmetics room, fitted with milady's every luxury.

Directly over the first promenade is the second mezzanine promenade, with its own lounge. Its walls are faced with teak and trimmed in Macassar ebony. The adjacent rest rooms are similar to those below.

The Mayfair has one of the most completely equipped projection booths in the country. R C A Photophone, sound is used, and the booth was built accord-

Two detail reproductions of the auditorium decorative treatment, and a view of the general lounge. The upper detail is of one of the decorative features adjoining the proscenium arch, at the location of the organ loft. The lower detail shows the decorative treatment at the upper rear of the auditorium, where the ceiling rounds into the wall, which is pierced with the ports of the projection room. The latter was especially designed by an engineer representing the sound equipment installed. The lounge shown in the middle view adjoins the mezzanine promenade. There are also men's and women's lounges, and a women's cosmetics room.
ing to specifications planned by M. C. Batsel, chief engineer for RCA Photophone, Inc. Several of the features are said to be entirely new. One of them is the improved loud speaker and directional haffle. Engineers declare it diffuses the richest and clearest sound so far obtained through the medium of a mechanical device. Another new note is the introduction of an impedance gate in the sound head. Steady passage of film through the sound gate and consequent elimination of flutter is made possible, the technicians say, by this special device.

Installation of RCA Photophone Acousticon Seaphone equipment is now being prepared for, as an aid to the hard-of-hearing. Each headset will be fitted with a lorgnette handle. This instrument is the product of the Dictograph Products Company, working in collaboration with RCA Photophone engineers.

Wide screen is part of the theatre’s projection equipment, and the huge proscenium arch forms a strikingly suitable frame for it. The proscenium arch is another aid to projection, more especially sound projection, it is said, because its cavernous hollow supplies a necessary aid to good acoustics, acting as a sound box, reflecting the waves resonantly down and forward.

As one steps from the auditorium, walks through the foyer and once more reaches the sidewalk, one turns again to study the brilliantly lighted marquee. It is of unusual design and size. Its sloping surface floods the entire street with animated illumination. The main banner of lights is 100 feet high, and 125 feet wide. A harmonious color scheme is maintained in the frame of border lamps, which play in perpetual color motion, undulating and wavering. The lettering plan is variable, changes in announcements being made in changing colors. Some of the letters are from four to six feet high and seem huge even from the street below.

Thermostatic instruments control the ventilation, heating, cooling and disinfecting systems of the Mayfair. Any one of them can be regulated with the turn of an electric switch to create any gradation of change.

One third of the air in the building is in a constant process of washing, while the other two-thirds is constantly fresh. The ventilating plant has a capacity of 150 tons, permitting the air to be constantly freshened at any desired temperature.

The architect of the Mayfair was Thomas W. Lamb. M. Shapiro & Son was the contractor, while Walter Reade supervised construction.

The Mayfair is running on an exceptionally heavy exhibition policy, with 18 hours a day of continuous program. Every day except Sunday the doors open at 9 a.m., and remain open until 3 a.m., the following morning. This gives the house approximately ten complete performances daily. The admission scale increases throughout the day, with popular prices being changed for all performances.

Finally, the Mayfair is a brilliant example of how good sound reception may be practically assured through the scientifically guided remodeling.
THE MODERN USE OF LIGHT IN THE THEATRE

By C. M. CUTLER

Concluding the discussion begun in last Better Theatres on illumination technique

SINCE it has been discovered that one-third of an entire audience can be stowed away in the balcony, it is not surprising that this part of an auditorium has undergone important development. And by a judicious use of light, the balcony can become a decorative as well as a utilitarian feature.

Panels of translucent glass or fabric are easily built into balcony rails, around columns and plasters, and when lighted from behind, make a massive balcony structure, or the very wall itself may appear luminous. The appearance of these panels can be made even more novel and interesting if tints and patterns are chosen to provide a variety of effects.

Those who occupy the rear orchestra seats can have new vistas opened to them by being able to lift their eyes to a decorative 'grille work' silhouetted against a lighted background, or to a design of illuminated panels of such a size and shape as would be in keeping with the size and shape of the recess. When such lighted panels are contemplated (they usually should be built in), the size and shape of the recess, the lighting units and the translucent material to be used all enter into consideration. The space should be deep enough to produce a smooth lighting effect, the depth depending, of course, on the width of the panel, its general shape and the spacing of the lamps. It is well, however, to provide for a minimum depth of at least six inches.

The recess should have a white mat surface, to provide a good diffusion. It should be shaped with curved and sloping sides, to reflect the light towards the front, and the back corners should be rounded to facilitate cleaning (Fig. 1). These elements all contribute to the efficiency of the lighting system, even though they may seem to have only a remote connection.

When the recess is quite shallow, bare lamps often give satisfactory results. White porcelain keyless sockets attached to white painted conduit are suggested, and for smooth lighting the spacing between sockets should not be over one and one-half times the distance from the centers of the lamps to the glass. The use of reflectors will direct more light towards the glass. Then more depth must be provided than in the case of bare lamps. Small reflectors, such as used for footlights and small show windows, with a wide spread of light, are usually suitable for this purpose, and if the recess in which they are installed is likely to collect dust, glass rounds, or cover plates, give additional protection against loss of light.

The wattage of lamps used in the panels depends upon the desired effect, the brightness of the surrounding area and whether the panel is used for ornamentation alone or for producing useful light. Lower wattage lamps may be used when the panel is intended merely for ornament. The range between the 10-60 watt inside-frosted lamps will, when a glass with a transmission of the order of 50% is used, satisfy the average requirement. Where panels also serve as utilitarian lighting units, 100 watts may be used, provided the glass has a fairly high degree of diffusion.

A BRUTAL switching on and off of the lights, whether these are inside or outside of the panels, is disagreeable to the eye of the beholder. To avoid this, all panel circuits should be connected to dimmers so that they may be controlled for gradual lowering and raising with the house lights, as they are lowered or raised.

By wiring the sockets on several circuits, and by interchanging, from time to time, the color hoods to outlets in other positions, each group of sockets forming a different pattern, a number of effects can be produced. By the proper manipulation of the dimmers of each circuit the patches of color may be made to blend with each other, or to change from one color to another. Thus the number of effects obtainable is limited only by the number of different combinations which the range of dimming control for each circuit is actually capable of producing.

Another economical, and at the same time versatile, arrangement can be obtained by a symmetrical placement of the lamps over the entire area, using only such sockets as are necessary for a particular effect. When a different pattern

<table>
<thead>
<tr>
<th>Type of Glass</th>
<th>Diffusion</th>
<th>Appearance Factor</th>
<th>Appearance Patina</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLEAR</td>
<td>None</td>
<td>65-90</td>
<td>Gray when over unlighted cavity</td>
</tr>
<tr>
<td>FROSTED</td>
<td>Slight</td>
<td>70-85</td>
<td>Grayish</td>
</tr>
<tr>
<td>OBSCURE (figured or stippled)</td>
<td>Slight</td>
<td>70-90</td>
<td>Gray, with considerable range of texture</td>
</tr>
<tr>
<td>OPALISCENT (opal, colonial, Opalax)</td>
<td>Fair</td>
<td>60-85</td>
<td>Light gray, with some texture</td>
</tr>
<tr>
<td>FLASHED OPAL OR CRYSTAL</td>
<td>Good</td>
<td>50-70</td>
<td>Light gray tone</td>
</tr>
<tr>
<td>SOLID WHITE OPAL</td>
<td>Good</td>
<td>10-45</td>
<td>White</td>
</tr>
</tbody>
</table>

Comparative table indicating types of glass for lighted panels.
is desired, a different combination of sockets is used, involving no additional wiring cost.

The number of effects possible with panels is also somewhat dependent upon the type of glass used. Its thickness, texture and pattern are all important factors, since all determine in some measure the light transmitting qualities of the glass. The various types of glass which can be used for lighted panels are compared in the table accompanying this discussion.

Any lovely object can be made the keynote of its surroundings. A single beautiful vase, picture or piece of statuary, if it is properly emphasized, can supply the dominant decorative motif for an entire room or hall.

In the theatre, where the art of lighting is highly developed, this is especially true. The lighting principles that have done so much for the stage can achieve much if applied to similar ends in the auditorium.

The lighting of prominent bits of statuary adds interest to the interior of the house. This need not be confined to simple spotlighting. Several spotlights of red, green and blue can be used to provide a white light for the ornament, and at the same time a shadow is cast for each beam, which is illuminated in color by the other beams, so that a striking color-shadow effect is produced on the surface behind. A fascinating play of color and shadow can add interest as well as beauty to the ornament if the spotlights are slowly and alternately dimmed and brightened by means of a mobile color motor-driven arrangement. Often, too, a protruding ornament can be effectively silhouetted by lighting the surface behind by means of concealed lighting units which gives a sort of aural background for the object.

Because of its mobility and its vi-

brant quality, light is undoubtedly one of the most desirable decorative mediums that exist. Especially in a theatre is this true, for with the advent of color lighting, the auditorium that is adequately and consistently wired can virtually become as a large canvas wherein the light artist may paint his picture for all to enjoy.

And the greatest advantage of this picture is that it can be changed—not like the show, once or twice a week, but like the mood—any time at all, and instantly.

Whether the effect of the play is one of realism or symbolism, sadness or gladness, turbulence or calm, color lighting in the auditorium, suitably designed and utilized, can enhance that effect and increase that mood in the audience.

More, inherent beauty in this type of decoration recommends it on aesthetic grounds. From a practical standpoint, too, it has unequalled flexibility and economy of operation to recommend it.

Now that radiant artificial light is so accessible, and since we have created the electro-mechanical mechanisms for its control, we need only to develop the technique that will give us a genuine art of dynamic decoration. To this end we have already gone far. But the field is new. The true artists in it have been necessarily few, while opportunities for original creations have begun to assert themselves only the last few years.

It is noteworthy that much of what has already been accomplished has paralleled the development of the motion picture theatre. The cinema, in function, in style and by association, is peculiarly suited to the exploitation of this medium, and motion picture theatre designers have contributed importantly to its advance. As new theatres are erected, there is to be noted a growth in the use of light as a decorative medium, with much of this extended use representing genuine artistic experiment with light itself. It will be through such experimenting that the art of dynamic decoration with light will be realized, and perhaps it would be only natural if this medium is finally developed to its fullest in the motion picture theatre.
THE Publix Rialto theatre in Joliet, Ill., was opened four years ago. It has a magnificent main foyer and rotunda, with marble columns, mirrors, marble floors and an elaborate ceiling design. To this foyer section has been added a feature of unusual interest. It consists in a room, or small hall, which will be used for several purposes. While serving as an exit to an important street, which at the time the original building was built could not be used, it is also to be used for small social gatherings, such as bridge parties, teas and so on. In other words, it will be used to emphasize the Rialto as a community gathering place.

The style is totally different from that of the theatre proper. This room, as was the theatre, was designed by C. W. & George L. Rapp of Chicago and New York. This room has been designed to give an atmospheric effect of an outdoor Roman courtyard, or garden. From the main foyer you descend several steps into this "outdoors," the floor of which is of colorful tile laid in a unique design. On either side are pergolas, fountains, niches, statuary, garden gates, etc., the whole being decorated with flowers and shrubbery. A miniature cloud machine has been installed to give a hazy sky effect. Also, outdoor lamps and other miscellaneous garden features have been incorporated.

Entrance can be had to this Roman garden without going through into the theatre. In other words, private parties can be entertained in this space without interfering at all with the theatre, as care has been taken by the architects and owners to have this treated in such a way as to be absolutely isolated from the theatre, if necessary.

It is difficult to explain the interesting effect to be gained from looking from the foyer through this atmospheric courtyard. Ingenious lighting effects have been employed to give the exact color effect of Italian skies. The illustrations do not do justice to this particular phase of the treatment, but a fair idea can be had of the monumental features which have been incorporated in the design.

The plan shows the layout and space given for electrical illumination, ventilation, etc. A preliminary study by the architects, also shown here, is of an interesting scheme which, while not adopted, indicates what possibilities there are in the treatment of small special rooms of this kind.—Arthur Frederick Adams.

A party room added to the Rialto theatre in Joliet, Ill., is discussed here by one of the staff of the architects, C. W. & George L. Rapp

A NOVEL FOYER FEATURE TO STRESS COMMUNITY APPEAL
Organs and Courtesy

Aside from being a factor of great value in enhancing the entertainment qualities of the motion picture theatre, the organ performs what may be termed an "unconscious" role, as far as the audience is concerned. (And there is some doubt as to whether the organists themselves are entirely cognizant of it.)

The coming of sound pictures brought with it to the theatre attendant responsibilities that were not present when films were in silent form. Contradictorily, sound brought with it a demand for silence. Patrons could no longer whisper to one another about some particularly attractive feature of the program without disturbing those who were near them. And based upon this fact came the "training" trailers, which requested those in the audience to maintain silence while the picture was being shown. Worded, seemingly, in a manner at which no offence could be taken, these trailers nevertheless would sometimes cause an unfavorable reaction among the many in the audience who "didn't have to be told what to do."

Organ features on the program are closely related to the trailers, only they do not convey the slightest impression of being mandatory. The moment an audience begins to sing, those singing patrons become aware that they are not in the midst of an insensate assembly but are among other people like themselves, there to have a good time. A vague bond is established, a sympathetic "something" that rebounds to an innate sense of courtesy and of the right thing to do.

The remark was once made that courtesy is 10% training, and 90% good sense. All the training in the world cannot make good sense, and training that seems to be forced upon a person cannot be expected to effect the desired result. There must be some response from within, in consequence of which there will develop a consideration that carries a certain amount of pride with it—pride in not having to be reminded that one must keep quiet.

Augmenting the Exhibitor's Income

In this issue is begun a regular department devoted to those affairs which, perhaps for want of a better term, may be called allied amusements and services—meaning those minor enterprises which may be operated in conjunction with the motion picture theatre, either for promotional purposes, or for the purpose of augmenting the income of the exhibitor.

It must be recognized, too, that there are growing up activities that may be adapted to the theatre as services, which, while not adding directly to the income of the exhibitor, create good will in the public toward the theatre and which therefore have promotional value. An example of such a service is the provision of space for free parking. Sometimes, moreover, miniature golf courses are operated as more or less promotional ventures rather than as distinctly separate sources of profit.

Exhibitors also have been finding that vending machines not only provide a service which has long been common in theatres, but also represent a highly efficient method of adding to income through the sale of candy and other articles. Pop corn machines, peanut roasters, etc., while requiring an attendant, also are in many situations entirely adaptable to the theatre. To these may be added (as already they are in a growing number of actual instances) mechanical games for lobbies, foyers and lounges, and the selling of souvenir novelties, either by vending machine or by an attendant stationed in an attractive booth in the main foyer.

Inasmuch as these allied amusements and services tend to increase the theatre's business itself, they act, even when operated as purely promotional activities, to increase the exhibitor's income. This characteristic, plus the fact that such activities are increasing in the theatre as ventures entirely for the purpose of corralling any extra nickels and dimes that may be available, is responsible for the title of the department—Added Income.

Manufacturers and distributors of the products used in these activities are invited to contribute news and comment regarding their products, while exhibitors who are already adding to their income in this way, are urged to tell their fellow exhibitors through this department about the methods which have proven most successful for them.

Glad to Be of Any Help

What the winter will mean for many people has been painted vividly by others, and the picture is not one that inspires any more efforts along that line than are necessary. We have received, however, a plea from a charitable organization that we give some publicity to its needs in the work it is doing toward the alleviation of suffering among the unemployed, especially among the children of the unemployed.

"Perhaps never before,” goes the request for our mite of help, "has the need for cooperation been more urgent than it is this year. We ask you to insert the attached article in the next issue of your paper as your contribution to this national child-saving work."

And so we do:

Have You Got a Job?

It has surely been a great many years since those of us who are so fortunate as to have the means to provide the comforts of life had cause for greater Thanksgiving than we have this Thanksgiving.

Many hundreds of thousands are out of work, and have been for a long time past. The majority of these have been asking alms. No one knows what will become of them during this winter, unless those who have will share of their means, to help those who now have nothing.

Conditions, close times, drought, etc., have worked a severe hardship on the Christian Home Orphanage at Council Bluffs, Iowa. It is unable to meet the demands made upon it, and with winter at hand, and calls for help from scores who are absolutely without food or shelter, rapidly increasing as colder weather approaches, appeals are made to good people everywhere to come to the help of this national child-saving institution. Let those of us who have been blessed, and who are working and earning, share at this Thanksgiving season with the unfortunate ones.

The Christian Home Orphanage is non-sectarian and is supported wholly by the voluntary gifts of the people. The Home was established in 1882.

If possible help this work to the extent of your ability at Thanksgiving.

Address the Christian Home Orphanage, Council Bluffs, Iowa.

While we cannot help pointing out to our readers (in bad taste though it seems to do so) that we have not investigated this organization, we add that everything about the communication with us indicates that it is sincere and worthy of the support of those who may be interested.
The Spanish Colonial Design of a New Fox Theatre

An interesting study in Spanish Colonial architecture is the Fox Stockton in Stockton, Cal. Designed by Balch & Stanbery of Los Angeles, its design conveys both an impressiveness and simplicity of ornamentation. The house seats 2,100.

A slight departure from the predominating Spanish note is evident in the embellishments of the box office, with their modernistic wrought iron work, and again in the lobby, with its touch of Romanesque. All are blended, however, into the general scheme.

The first view of the box office gives an image of an interesting color effect. The sidewalk at the front is of terazzo. Radiating rays from a circular motif at the box office tends to direct the gaze of the passerby to the ticket window. The rays converge at the center, where the word Fox is worked out in the marble mosaic.

The spacious rotunda is elliptical in pattern. Its dome is supported by massive columns, which are decorated with intricate designs. A wide stairway leads to the mezzanine foyer and lounges. On the main floor, in the center of the rotunda, is an ornamental fountain and pool, in which ferns and other water plants are arranged.

The foyer located just off the rotunda is noteworthy for the simplicity of its walls. Surfaces are plain, with only stone markings to relieve the eye. The ceilings, however, are more highly decorated. A dominant feature is the heavy beams of carved wood, heavy beams supporting lighter ones. At the end of the foyer a stairway, its iron railing done in fabricated wrought iron, ascends to the mezzanine floor.

Simplicity is again evident in the treatment of the auditorium walls, most of the stress being placed on a massive ceiling. Huge beams span the main ceiling and are supported at the ends by massive brackets. Between the
The mezzanine floor, showing the passageway to the loges from this level, which looks down—and up—into the rotunda. One of the features on the mezzanine is a children's nursery. On the same level a room is provided for the ushers.

In a lounge measuring 26x31 feet, located over the lobby, there are, in addition to rest rooms, a cosmetics room, a smoking lounge and telephone booths.

From the mezzanine, one may ascend to the balcony, or cross over to the aisle desired. Two sets of stairs lead down.

Ample space has been provided for dressing rooms. Some are located under the stage and others above the wings. Storage rooms are found at the rear. Also housed there is the equipment of a cooling system, and also the steam boilers.

There are no "open-to-the-sky" exit courts in the Fox Stockton. All passageways leading out of the theatre are enclosed in concrete structures.

There has been no stinting of space in this house—not even in the projection room. It is large and roomy, planned to care for the latest type of equipment and for new devices to come in the future. It is to be noted that projectionists here have every opportunity to work under the most favorable conditions. The batteries and motor generators are housed in separate compartments. Back of the projection room is a large fan room to accommodate the ventilating equipment.
A theatre of the commercial building type in a small city

Describing the new Michigan theatre in Muskegon, a 1,900-seat house of Spanish design forming the major part of a structure containing offices.

THE Michigan theatre in Muskegon, Mich., is a modern, 1,900-seat house forming the greater portion of a structure that also contains shops and offices, and it is quite representative of this growing class of commercial - theatrical buildings as it is being adapted to both the needs and limitations of enterprising small cities.

This theatre, which was opened just recently, is the property of the Continental Realty Company. C. Howard Crane of Detroit, with Elmer George Kiehler and Ben A. Dore as associates, was the architect. The Michigan has been leased to Paul J. Schlossman of Muskegon.

The building has a frontage of 153 feet and a depth of 130 feet. The commercial section runs 42 feet deep, leaving the theatre portion dimensions of 88x153 feet.

The exterior is of modern American architecture. The entrance to the theatre, which is dominated by a semi-circular marquee, is located at a corner of
The lobby, showing stairs to balcony.

The building and visible on two streets. The architecture and decorative scheme of the interior is based on Spanish patterns. Entrance is directly into a vestibule, which leads into the lobby. The vestibule floor is of marble that matches the marble base of the box office.

The foyer just beyond the lobby extends across the entire rear of the auditorium. A stairway leads directly to the balcony, but the balcony may also be reached from a mezzanine floor, to which a stairway extends from the foyer. The mezzanine floor overlooks the foyer, the latter having an effective height of two stories, with a domed ceiling, from which are suspended two chandeliers.

The Spanish character of the auditorium is worked out in pointed detail rather than in a panoramic decorative scheme. The walls, done in variegated plaster, are essentially plain, with a modeled cornice running around the room. Most of the decorative effects are placed at and around the proscenium arch, the sides of which consist in square stone-like columns supporting a shallow arch. The latter is surmounted by several contrasting series of scrolls in relief. Organ screen treatment consists in tall arches of Moslem pattern and executed in plaster. Beneath the lofts are emergency exits. The color scheme of the auditorium is composed of red, buff, green and blue. The draperies are of red velour, with gold trimmings.

The entire auditorium is lighted from a large circular dome, the lighting being dimmer-controlled on a two-color plan. Both the walls and the ceiling have been given acoustical treatment.

Lounges, retiring rooms, stairways, foyers and aisles of the auditorium have floor coverings of chenille. The wainscoting of the walls are treated in imitation of tile.

The stage is built and equipped for stock or "legitimate" road shows, having rigging lofts, fly galleries and a steel gridiron, as well as a dead front switchboard. The proscenium opening is 42 feet wide, while the stage has a depth of 28 feet.

The auditorium in general has the appearance of being considerably larger than it really is, an effect that may be at least partly attributed to the absence of excessive decorative treatment (which often exerts a "closing-in" influence), and partly to the lightness of the decorative detail employed. Of the 1,900 seats, 800 are located in the balcony.

The Michigan normally operates on a straight picture policy.
CONTRACTUAL LIABILITY: LATE DECISIONS

By LEO T. PARKER

EVERY theatre owner, as well as all employees, frequently have occasion to determine questions of law. In many instances a correct solution of the problem presented avoids litigation and consequently results in a great saving of time and money. Also, under circumstances where it is impossible to avoid legal controversy, a person who is familiar with the established law may readily build a logical foundation upon which to win a law suit.

Undoubtedly, the most practical and interesting plan of acquiring legal knowledge, concerning one's own business problem, is to know the cause and outcome of the important litigations just decided by the higher courts in various localities and involving theatre owners or related interests. Obviously, any subject of the law in which your fellow business man has been involved in litigation, is an informative and practical one for you.

However, obtaining information of the recently decided higher court cases assures dependable legal knowledge, which is an important consideration, because very often the late decisions reverse or modify the law that has been established for many years previously. For this reason it is good policy to record the cases cited monthly in Better Theatres. You will thus be often able to inform yourself as to what you legally may or may not do, and also if you become involved in litigation, you may render valuable assistance by supplying your attorney with these late citations, which ordinarily are extremely difficult to locate.

It is interesting to observe that recently the higher courts have rendered several decisions involving the rights and liabilities of theatre owners, officials, brokers and others who sell theatres and equipment. Therefore, since these cases illustrate important phases of the law, I shall review them.

BREACH OF CONTRACT

In all litigations involving contracts, the courts have held that any person who breaches a valid agreement is liable to the other party for an amount of damages equal to the complete profits lost by the latter as a result of the breach.

For instance, in Wingo v. Gilloz (30 S. W. 2d 777), a man named Wingo filed suit against a property owner proving that a contract was entered into whereby the former was to procure for the property owner a site for a theatre building and procure a loan on the real estate; a building was to be erected thereon for an amount acceptable to the property owner; that he was to procure a tenant for the theatre when completed and to perform other services incidental to financing the proposed building by procuring a loan and in leasing the theatre; that by the terms of the contract the property owner agreed to pay him not less than $15,000, and upon certain contingencies $20,000 for his services.

Wingo fulfilled the terms of the contract and after he negotiated and procured a loan of $125,000 on the property procured plans for the building to be erected, procured a contract for furnishing the theatre, and negotiated a long-time lease to a tenant acceptable to the property owner, and complied with all the terms of said contract, the property owner refused to proceed with the construction work and otherwise refused to abide by the terms of the agreement.

In holding the property owner liable for payment of the agreed compensation of $15,000 to Wingo, the court explained that a person who breaches a valid agreement is liable in damages to the other party in an amount equal to the profits the latter would have earned had the breach not occurred.

WHEN SILENCE MEANS FRAUD

It is elementary that an employer who, with knowledge, accepts the benefits of a transaction conducted by an assumed agent, is deemed to have ratified it. It is also familiar law that it requires much less positive action on the part of a principal to ratify transactions as to third persons than as in favor of the assumed agent himself. Mere silence and inaction are usually held sufficient.

Therefore, although a seller of a theatre does not employ a broker who makes false statements, the former is held responsible if he knows of such false statements and fails to inform the prospective purchaser of the falsity.

For example, in Swartz v. Will Starkey Theatres Company (290 Pac. 708), it was disclosed that the Will Starkey Theatres Company was the owner of the Rex theatre, a moving picture house, and Starkey, the president, agreed to sell it. The purchaser fell behind in payments due under the sale contract, and Starkey served upon him a notice of forfeiture, upon receipt of which the purchaser made the payments then delinquent. He again fell behind during another month, however, and another notice of forfeiture was served upon him. At this time there was unpaid upon the contract of sale of the theatre the sum of $6,100, in addition to which the theatre owed outstanding bills for current operating expenses in an amount between $2,000 and $3,000.

The purchaser called upon Starkey, who agreed to permit the former to sell the theatre. The purchaser employed a broker, who inserted an advertisement in the newspapers. A man named Swartz, noticing the advertisement, called upon the broker for the purpose of investigating the proposition, and he was taken to the office of the theatre company and introduced to Mr. Starkey.

All the parties interested immediately thereafter met in the office of Mr. Starkey's attorney, where, after considerable negotiations, Swartz purchased the theatre from the original purchaser and paid $1,000 down, agreeing to pay the balance within a specified time. Three days later Swartz wrote to the Starkey Theatres Company the following letter:

"I hereby surrender to you the possession of the Rex theatre, located at West 326 Riverside Avenue in the City of Spokane, Wash., and hereby elect to forfeit my agreement to purchase as of December 24, and relinquish all my right, title and interest therein as of this date, you to take possession today."

Thereupon the Starkey Company took possession of the theatre, operated it for two days, then closed it down.

Swartz sued the Starkey Theatres Company to recover the $1,000 down payment, and also asked the court to cancel the contract in which he had agreed to purchase the theatre.

During the trial testimony was given that indicated that Mr. Starkey had taken over the theatre and had simply allowed the original purchaser an opportunity to see if he could find a purchaser who would pay enough to clear the indebtedness and possibly allow him a little something for his supposed equity. Also, it was shown that the broker was asked by Swartz why the theatre had not

(Continued on page 54)
Architects' drawings for motion picture theatres now under construction in Salina and Hutchinson, Kan., and Santa Fe, N. Mex., all of them designed by Boller Brothers, architects of Kansas City and Los Angeles.

**DESIGNS FOR THREE WESTERN THEATRES**
LONGITUDINAL SECTION, WATSON THEATRE, SALINA, KAN. BOLLER BROTHERS, ARCHITECTS, CHARLES H. SHAVER, SUPERVISING ARCHITECT.

The modern note is continued throughout the interior of the Watson. The auditorium seats 1,000 on the first floor, and 600 in the balcony. A three-color lighting system, fully equipped stage and roomy lounges for men and women are features of the interior. All seat rows are spaced 24 inches, back to back. The carbon dioxide system of refrigeration will be served by a deep well supplying 200 gallons of low-temperature water per minute. This method, according to engineers reduces by approximately 50% the expense of operating a cooling plant under the usual methods calling for city water, cooling tower, or spray pond.

November 22, 1930

Three Western Theatres
PERSPECTIVE DRAWING, WATSON THEATRE, SALINA, KAN.
BOLLER BROTHERS, ARCHITECTS.

The Fox is being erected by A. O. Rorabaugh and V. M. Wiley, owners of the largest department store in Hutchinson, on property adjacent to their present business location. The Fox will contain 1,400 seats and have a mezzanine type of auditorium. The stories above the theatre are intended as an annex to the present floor space of the Rorabaugh-Wiley Store. The theatre will be operated by the Fox-Midland circuit. The modernistic design of the exterior is carried out in buff tapestry brick, trimmed with terra cotta in shades of light gold. The second story panels and archway over the theatre lobby are trimmed with aluminum finished terra cotta.

Three Western Theatres
LONGITUDINAL SECTION, FOX THEATRE, HUTCHINSON, KAN. BOLLER BROTHERS, ARCHITECTS. A. R. MANN & COMPANY, SUPERVISING ARCHITECTS.

Aluminum and black play an important role in the color scheme of the interior of the Fox, with touches of blue, red and gold on ornamented surfaces. Silver-blue walls will add the necessary warmth to prevent austerity in the design. The carbon dioxide refrigerating plant will be supplied with low temperature water from a well on the theatre property. The stage is 45 feet in width, and 25 feet in height.

Three Western Theatres
This project represents a joint development in harmonizing Spanish Colonial design among buildings planned for theatrical and commercial purposes. Nathan Salmon will own and operate the theatre. The adjoining building, which contains a second floor dance hall, is owned by Judge C. J. Roberts and the Greer Loan Company of Santa Fe. Both structures are being erected in the same building contract. Separating the two buildings, a ten-foot arcade serves the double purpose of exit court from the theatre and driveway to a free parking station in the rear, which accommodates approximately 150 cars. An exit bridging this driveway permits patrons to pass directly from the theatre mezzanine to the dance floor. The Spanish type of design was chosen as giving the desired distinction to the new structures, without destroying the general atmosphere surrounding the older buildings of the city of Santa Fe. The front elevations are faced with white stucco of rough texture, ornamented with intricate terra cotta details.

The atmospheric type of auditorium in the theatre seats 800 on the first floor, with the rear section of the orchestra seating arranged for loges. The balcony contains 500 seats.

Three Western Theatres

Perspective drawing and projection at proscenium arch, project, Santa Fe, N. Mex. Boller Brothers, Architects. George M. Williamson, Associate.
SOUND IN THE THEATRE

TWO INNOVATIONS IN SOUND AND IMAGE

By EDWARD CHURCHILL

Describing the new "squeeze track" method of volume control and the "Realife" system permitting wide film frames on standard stock

IN evolving the two innovations in sound picture production and reproduction known as "squeeze track volume control" and "Realife" film, the engineers of Metro-Goldwyn-Mayer, in whose laboratories the ideas were brought to fruition, can well feel that they have contributed not only to the betterment of that company's own product, but that they have worked toward the advancement of the new motion picture in general, and thus to the potential advantage of every producer, every exhibitor and of the public.

A number of producing companies, for example, are working out their own ideas as to what the wider film shall be like. But out of all this separate experimentation will come the type of film that shall be characteristic of motion picture product, and thus it is that each engineer is working toward a summation that will represent the unselfish endeavor of many minds toward a finer motion picture for all.

Technically, squeeze track and Realife film are unrelated, but ultimately, of course, they are related, since sound and image are inseparable in the modern motion picture. And in the evolution of one process, the requirements and limitations of the other must be considered. Let us take up the squeeze track first.

As one phase of a constant endeavor to anticipate and solve the problems of the theatre manager and the projectionist, Metro-Goldwyn-Mayer has evolved the squeeze track to increase or lower volume of sound automatically, in order to insure uniformity throughout Metro-Goldwyn-Mayer product. The device has been developed under the supervision of Douglas Shearer, recording director, and Wesley C. Miller, chief engineer of the sound department of M.G.M.

Its advantage lies in the elimination of elaborate cue sheets, which have been the bane of projectionists since the advent of the sound track on motion picture film. Mr. Miller and his associates knew that the projectionist had his hands full even without being shouldered with the added burden of making fader adjustments at intervals throughout the picture. The squeeze track also makes it possible for the projectionist, handicapped by the noises within the projection room, to cease "exploring" his house for the right volume of soundings. Under the system of elaborate cue sheets, he was forced to make fader adjustments continually without knowing how the picture was sounding to the audience.

The first remedy offered for the variation in sound volume was installation of a fader in the theatre proper. While excellent results have been obtained from this system, and while it still is in effect in some of the larger houses, it cannot be utilized by the smaller exhibitor because it necessitates the employment of an extra operator. The other method is to leave the matter of sound control up to the projectionist. The reproduction of the sound in a picture involves, of course, both the recording and the projection processes. Faults of either one are reflected in the result. However, the projection can very often correct recording errors.

If in recording a picture, it were practicable to maintain a fixed recording level throughout the entire picture, the demands upon the projectionist would be reduced to a minimum. At present, however, and probably for some time to come, in spite of careful planning, many irregularities exist in the recording level. Thus, when a film is cut, the projectionist is called upon to make continual corrections to offset these irregularities, in order to secure a good performance. To assist the projectionist in this, and to relieve him of the necessity for this constant cueing, the automatic device in question was evolved.

Many remarks, and some published statements, have been made which could be taken as derogatory to the projec-
The American public does not like to be buncoed. They'll stand for it quite a while, but they'll run anybody who tries it too long. Look at the last election.

All this talk about attendance falling off because the novelty of talking pictures is wearing out is far from truth. It is falling off in some theatres because the "talk" is so far from human speech. In plain U. S., the patrons have been buncoed too long.

When a patron lays his half dollar on the window sill he is paying for a Synchrofilm show. If he gets it, he will be back with another half dollar as often as you change programs.

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ON October 8, the new Carrier Corporation was established. It consists of the Carrier Engineering Corporation, makers of Manufactured Weather, the Brunswick-Kroeschell Company, and the York Heating and Ventilating Company (Philadelphia).

As a result of this merger, the engineers who had been specializing in air-conditioning of theatres in the Carrier Engineering Corporation and the Brunswick-Kroeschell Company were grouped in a new unit, the Theatre Division of the Carrier Engineering Corporation. In this new Theatre Division are combined the two decades of experience in theatre air-conditioning of the two leaders in this field. Between them they can offer to every theatre any type of air-conditioning equipment on an unbiased basis of most economical performance in the theatre, whether it seats 500 or 5,000.

R. A. KROESCHELL, formerly in charge of all theatre air-conditioning for Brunswick-Kroeschell, now joint head of the new Carrier Theatre Division.

A. C. BUENSOD, formerly specializing in Manufactured Weather for theatres, now joint head of the Theatre Division of Carrier Engineering Corporation.
Announces

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Find out what air-conditioning can do for your theatre or theatre chain—what it has already done in hundreds of successful houses. Get in touch today with the Theatre Division, Carrier Engineering Corporation, Paramount Building, New York. Carrier Engineering Corporation: Newark, New York, Philadelphia, Boston, Chicago, Cleveland, Washington, Detroit, Dallas, Los Angeles.

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Better Theatres Section
November 22, 1930

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Next Issue—European Theatres
Mr. Shearer pointed out the advantages, as far as perspective was concerned, by drawing pictures of four poles, set in a square, at some distance from the camera. With standard practice, involving the narrow angle, the two poles closest to the camera were not only just within side-limits but obscured half of those poles behind.

With the wider angle, caused by the wide angle from lens to film, the front poles not only were well within the side limits, but the poles in the background stood out separately and distinctly.

"There is a clear third dimensional illusion," he continued. "Another example of what I mean is given with a picket fence. In standard practice, only the faces of the pickets show, giving the eye a flat picture. Through the use of the wide angle, the part of the sides of the pickets which are not in the direct center of the picture, are also caught for the screen. The sides give the pickets a third dimension, and depth. The camera becomes more like the human eye."

Another outstanding attribute apparent in "Realife" is the size of persons and objects of all kinds in the background. These figures are in no way distorted or blurred and are of normal size. In standard practice, a person walking away from the camera becomes smaller at such a rapid rate that the illusion is impaired. With "Realife," size recedes more normally.

The only mechanical difference between standard film and "Realife" observed by the spectator is the variation in the size of the screen. The screens on which "Realife" is to be projected will be much wider.

"The main advantage to the exhibitor is the saving of money in adapting his equipment for 'Realife,' as against the amount he would have to spend to show 70-mm. positives," explained Mr. Shearer. "I conservatively estimate that if 70-mm. prints become standard, they will cost exhibitors in the United States a minimum aggregate of $40,000,000 for modification of equipment."

"A survey further reveals that five major producing companies alone would spend approximately $20,000,000 a year more than they are at present for film. This would eventually have to come from theatre box offices. The general belief," Mr. Shearer added, "is that the industry cannot stand the burden of this added cost."

Some very interesting observations have been received from Mr. Norman Simons, of M. Simons & Son Co., in charge of our export sales, who has been traveling in Europe. He writes from Paris, "I must mention my last night in Paris. Went to the second leading theatre, 'Casino de Paris.' The whole theatre is covered with crudely mounted, yet very efficient Wright-Decoster's. I am arranging to secure a list of your Paris installations, and am certain you have every important theatre on the list."

Later, another message from Budapest reads, "There are 120 theatres in Budapest without the rest of Hungary, and more Wright-Decoster's than any other single make, European or American. They are installed beautifully. Just saw THE KING OF JAZZ and you couldn't get better reproduction in the Roxy. Here you are with good company, Warner's, First National, M G M, Fox, Paramount, etc."

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sound talks
—by F. H. RICHARDSON—

NO MUMBLING ALLOWED
• Again screen figures should talk, not mumble. Every word should be just as clear, just as distinct to the audience as though the audience were listening to the actual speaker. And it will be that way, too, if you have good equipment maintained in a proper state of repair, and if you handle that equipment as it ought to be handled—assuming that the theatre auditorium itself has no acoustical faults.

PERFECTION
• The exhibitor and manager must remember that unless the equipment itself is in perfect condition, the projectionist cannot possibly produce perfect results. And the term perfect must in this case be construed to mean first-class equipment maintained in a first-class state of repair. Given that, there is no earthly reason why the projectionist cannot send to the horns as perfect a result. What happens to it after it leaves the horns, however, is dependent upon the acoustical properties of the auditorium. Remember: (1) If you have poor equipment. (2) If you have equipment in a poor state of repair. (3) If you have an auditorium which contains any one of several possible acoustical faults. Then you have no right to expect excellence in the reproduction of sound.

REPAIR AND CONDITION
• Equipment may be in a perfect state of repair and still be in poor condition. And "condition" is, with sound equipment, perhaps even the more important of the two. A battery, for example, may be in perfect repair. Nevertheless, it may be in a very poor condition. Its plates may be perfect. Its electrolyte may be all that it should be. Its separators may be as good as new. Yet all this may be nullified, in a way, by the fact that the connections are loose, dirty or corroded, or that there is dust mixed with electrolyte on the battery tops. The exciting lamp may be perfect as a lamp. Its filament may be as straight as a string. Yet that filament may not be in perfect alignment with the sound optical system, or the lamp globe may be dirty, or the lamp contact may not be perfectly clean, with the result that there will be both lowering of volume and distortion of sound. Don't let bad nullify the good.

EXCELLENCE AND CARE
• Excellence in sound reproduction and projection can only be produced by the exercise of great care. The projectionist who reproduces really high-grade work in sound must exercise great care. He must make certain tests each day. He must know that his batteries, upon which so much depend, are in the pink of condition. He must examine his exciting lamps at least once every day to make sure there is no sag in their filaments. He must make frequent tests to know that the light beam is properly centered at the sound aperture. He must test his horns individually before starting the first show each day. And so on through a long list of "musts."

MORE FAULTS, YET NO FAULTS
• Form the habit, projectionists, of picking flaws in your own work and seeking means for their remedy. If you follow that course persistently, pretty soon it will be very hard for either the exhibitor, the theatre manager or the theatre patron to call your work "poor."

China Goes to the "Movies"

CHINA is torn with civil war and the brigandry that is a natural result of governmental breakdown. Yet the number of its motion picture theatres is steadily on the increase. In 1927 China had 106 film theatres. At the present time (according to agents of the United States Department of Commerce) that nation has 233 picture houses.

This is important to the American film producer and theatre equipment manufacturer because the United States is a principal source of motion picture supplies. Of about 450 feature pictures shown in China in 1929, approximately 90 per cent were produced in America. American theatre equipment does not yet enjoy such dominance but with a growth of the manufacturer's interest in foreign markets, Chinese purchases in the United States are expected to increase.

People residing in the treaty ports can now enjoy sound pictures. In Shanghai there are 12 theatres with sound equipment.

A serious impediment to further increase in sound picture entertainment in China is inflicted by conditions in the interior. Economic demoralization due to civil strife, the dangers and difficulties of transportation and the lack of facilities for proper servicing of equipment, that the manufacturer and distributor will find it extremely difficult to overcome. Silent pictures are popular in the interior and theatres showing them are profitable and multiplying.
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The New Motion Picture and the Public

(Continued from page 11)

Better Theatres Section

November 22, 1930

carries the action along, showing the individual in his place with relation to the picture as a whole. The accompanying sound must be controlled and amplified to a varying degree to fit the illusion of distance created by the camera. If the dialog be carried along at an even proration it may be noticeable to the audience. The variation in loudness must at all times be so proportioned as to fit the size of the cut upon the screen.

It might be mentioned here that due to the fact that all persons do not hear equally well, the effect must be catered for the average. At best, this will be a compromise.

The alliance between the brain and the ear has resulted in a very highly developed mechanism, which functions in a definite, predetermined way. The problem of the sound recorder is to reproduce this phenomenon as nearly as possible in reverberation of the auditorium. The particular problem is to store the sound in such a way that when released, it will react upon the ear and the brain of the listener as it would have, had the listener heard the original sound.

Several inherent difficulties present themselves. The normal human being is so equipped with two ears, while the microphone has the equivalent of only one ear. The normal human being, from experience, is capable of sorting out the sounds which fall upon his ear-drum and of concentrating his attention upon those which he wishes to hear, while the microphone picks up and records everything that presents itself.

Due to the very small time difference of sounds falling upon one ear and then upon the other, the human being is able to distinguish both direction and distance of sounds actuating the ear-drum. This effect is lost when recording with one microphone, but all of these limitations of sound recording may be somewhat alleviated by an intelligent use of the microphone.

DEVELOPMENTS are being announced every day which help also to broaden the scope of sound recording. The beam microphone, recently brought out, is a case in point. The microphone is placed at the focal point of a large reflector, perhaps six feet in diameter. The reflector is then aimed at the desired point, and a decided directorial effect is obtained. Not only is the sense of distance governed by an increase or decrease in the volume of sound which falls upon our ears, but due to an actual loss of the higher frequencies with an increase in distance, there is an actual change in the quality of the sound.

In the theatre there are two principle factors which help to make or mar the talking picture. The acoustical properties of any room or auditorium depend upon so many factors that it is almost impossible to form the auditorium. The importance, of course, are the size and shape. New theatres can be built to conform to the well outlined laws of auditorium acoustics. Theatres already built have the problem of altering the interior to conform as nearly as possible to the outside of the screen, which gives much less directional effect. Distribution, however, is far from uniform with either method.

In the days of the silent picture, the projectionist was important but not nearly so important as he became when the screen has acquired a voice quality. Upon him rest the responsibility for not only the picture, but for sound control as well. Whether or not the audience is to be tortured with too loud sound, or must strain every nerve to hear, all depends solely upon him. The question of sound and picture, which is being solved, many technicians believe, by Metro-Goldwyn-Mayer, who have brought the squeeze track to its present state of perfection. The squeeze track is merely a variable density sound track, which has volume control made inherent with the track by a simple laboratory process. The regular variable density track is normally .128 of an inch wide (speaking with reference to the direction of travel of the film). In scenes where half-volume is desired, for example, M G M blocks off half of the width of the track with a simple solution of the desired result (the fundamental principle of the photoelectric cell being that the sound transmitted is proportional to the amount of light falling upon the sensitized surface). Blocking off half of the track cuts off half of the light falling upon the cell from the energizing lamp and consequently diminishes the volume by half. Any desired cut in volume can be made in the same way. This method of volume control on release prints eliminates the need for fader cues in the theatre.

There remains, however, the question of general volume level throughout the picture. As the house fills, it is of course necessary to raise the level. There are many methods of determining the actual raise necessary. The best way, of course, is to station someone in the theatre auditorium who can control volume from his station there by means of a fader. This method requires the employing of an extra person and is seldom used. The next best method is to designate one certain person to keep the projectionist advised at all times as to sound. This is usually one of the more capable ushers.

CERTAIN points regarding this should be brought out. Sound should be adjusted for the great majority of seats in the house—should favor the best seats instead of the worst. The sound volume should be maintained throughout the house, and it should be possible to alter the level gradually reducing it until correct volume is obtained. This method would be all right were it not for the fact that our ears, once they become accustomed to loud sound, become more or less insensitive to volume changes. Thus the level is never brought down as far as it should be because, while it sounds all right to the observer who has been inside of the theatre all of the time, to one who comes in from the outside and who has not been under the influence of the much louder sound, it is insufferably loud. The sound level should be started low and brought gradually up to the volume which is correct under the reigning conditions.

Sound motion pictures are the result of the efforts of thousands of persons, all cooperating to attain an end. To amuse, sometimes to instruct, always to satisfy the thousands of motion picture enthusiasts, is the purpose for which all in production and exhibition are working. The immediate problem is to get intelligible and pleasing sound into the theatre.

The problem can only be solved by a mutual understanding of the other fellow. The exhibitor and the projectionist must understand the problems of those who are engaged in recording that sound which they reproduce. And the recording technicians must realize the problems of sound reproduction in the theatre.

The exhibitor must do his part in the path of sound through the studio to the theatre. Perfect pictures come closer to attainment only as this cooperation and understanding is extended throughout the entire field of motion pictures—the studio, the laboratories—and the theatre.
When I was in Cranbrook, B.C., in the course of my trip this past summer, I visited the Star theatre and paid the projectionists there a number of compliments later on for the excellence of their work. Projectionists Ward and Burton at that time promised me a detailed description of certain things for publication, the receipt of which has been much delayed. I have been chasing around these United States of America the past few months so fast that Uncle Sam's postmen couldn't keep up with me. The following letter has just reached me:

"Friend Richardson and Friend Daughter: We enclose herewith diagrams and some photographs of the various things shown you at the time of your visit in our city.

"Figure 1, is a diagram of the emergency lighting automatic switching circuit. We believe this diagram is largely self-explanatory and that it will serve as a guide in the application of this system in any theatre.

"The magnetic switch we are using is made by the General Electric Company, but any make of magnetic switch of suitable capacity will do. The one we have is a three-pole switch, each pole being used to control a circuit. We thus are able to handle three circuits with one switch, and one 30-ampere switch of this type produces a total circuit capacity of 90 amperes, which should be ample for emergency lighting in almost any theatre.

"The supply for this switch is brought through a point ahead of both the main fuses and the main switch, thus preventing any possible trouble to the circuit box should trouble develop in the house wiring, which may occur. Of course the entire installation should be very carefully made. The use of this circuit should not be permitted except under emergency circumstances, or when there is danger of panic. Under such conditions, the fewer fuses there are to give out, the more certain one can be of emergency operation. Except in emergencies, or for purposes of periodical test, the use of this circuit should, for obvious reasons, be absolutely forbidden. As we explained to you personally, we have one controlling station in the projection room, which is connected to the port shutter suspension bar, which therefore is the real automatic feature of the system. In addition to this station, we have a manually controlled station at the door man's position. As many more can be installed as may be desired. Each manual station should be plainly labeled, 'For Emergency Lighting Only.'

"In operating, the toggle snap switch shown, which is held normally in position by a cord and ring attached to the port shutter bar, is pulled to closed position by the action of a suitable coil spring upon release of the port shutter bar. Current then flows to the magnetic coil of the magnetic switch, and because of the magnetic attraction of the coil, the switch plates are rocked to closed position, thus connecting the emergency circuit and holding them on until the snap switch is opened in the projection room. Manual operation from any of the other positions accomplish the same results, thus providing means for instant emergency lighting by any authorized person in the house staff from convenient positions in the auditorium.

"In our own house, we have three of our regular house circuits connected to this system, and the feed from the magnetic switch is connected between the regular control switches and lights, care being taken to see that the polarity of these connections are the same as that supplied from the regular source.

"Where there are entirely separate emergency circuits, this is a 100% fine way to operate them. It is more especially so if manual release of the port..."
shutters are provided for, as it should be in every projection room.

The Bradleystat used for our stepless monitor volume control is connected in series with the speech coil of the horn unit. The ideal mounting position for the Bradleystat is on one side of the fader box, where a suitable hole may be drilled in order to allow the shaft to protrude so that the operating knob may be fastened to the outside. The shaft is surrounded by an outer threaded bushing, which also will protrude through the hole in the box. The tightening down of a locknut then fastens the whole unit in position. This device is, in our case, in connection with the output of Western Electric number 46-B amplifier. We urge that in no case this or any other device be connected into this equipment without at first receiving the approval of this company's service engineer.

"We know that you are mentally digesting the idea of applying this principle to the control of the main horn input, thus securing stepless fader adjustment and incidentally getting away from poor contact in faders, which latter trouble is sometimes encountered. With the carbon disc pressure for adjusting resistance, stepless control is obtained, but it must be pointed out that as we use it there is no contact with the fader. The Bradleystat merely cuts out resistance to the monitor speech coil, regardless of the fader setting.

"We believe the idea of applying this principle to the fader proposition is worthy of consideration.

"A photograph of our motor generator set, with its coil spring suspension and the necessary switching arrangement to interchange with the rectifier, is enclosed. (Also, a view of the theatre interior, executed by Projectionist Ward, than whom, as a photographer, there is no whomer.) You will note the iron switch rack containing main and individual switches for the motor generator and the emergency mercury arc rectifier. There also is a box containing a three-pole cartridge cut-out, where the moving of a fuse out of one fuse clip into another provides instantaneous connection of area to either the motor generator or the rectifier. There too is the ballast resistance for the two projectors and the stereo, all compactly mounted.

"RETURNING for the moment to the photograph of the projection room emergency lighting arrangement you will see the toggle snap switch, its holding cord and a section of the shutter suspension bar, all clearly shown. The large switch box upon which is it mounted is not the magnetic switch but merely another switch, which was already in place, so that we used it as a support for the two projectors and tension spring. The conduit above the large switch shown afforded us an easy means for bringing the two wires for the snap switch into position. The magnetic switch, which was mentioned at some length, prior to this, is located outside of the projection room.

Returning now to the carbon-resisting fader-control proposition, there may be some difficulty in applying this to the main horn control, because the variable pressure in a device of this kind may make it difficult to bring a given volume to a given fader setting (as shown on the dial) twice in succession, the adjustment being so very fine. However, so long as the monitoring of the main sound can be done for monitoring purposes, the dial as it now is would be unnecessary, except for purposes of making a record."

I present this to you, gentlemen, just as it is received. The devices I saw in Cranbrook worked perfectly. I would advise that you study these drawings and photographs, because they are worthy of it. The suspension of the motor generator is an adaptation of the plan set forth in this department and in the Bluebook years ago. A heavy plank is suspended by ropes, which as I remember it, are attached at their upper end to iron hooks, the hooks passing up through the main support attached to the iron frame and through a coil spring upon which the supporting nut at the top rests. The motor generator stands on the boards. The springs absorb all the vibration and you can hardly hear a sound.

**GENERAL CONDITIONS IN PROJECTION TODAY**

I HAVE before me a letter from the office suggesting that I write an article describing projection conditions as I found them on my nation-wide tour this summer. Now I don't mind a suggestion from the head office when it is a good one, and this one is so very good that I will act upon it.

Projection conditions throughout the country, while they show a tremendous advancement over conditions of some 13 years ago, when I made my last trip, may still be very greatly improved, particularly with regard to sound.

Insofar as has to do with motion picture projection, sound has almost entirely eliminated the curse of over-speeding. With sound, it just can't be done, at least to any very damaging extent. The principal fault now encountered is travel ghost and under-illumination. As I have explained to you, travel ghost is very harmful, because of the evil effect it sets up on definition by slightly blurring the horizontal lines on the picture, and by pulling the whites up or down over the blacks, which, of course, in the very nature of things, reduces the contrast of the picture. While it is true that the blurring effect above mentioned may be very slight, still it does occur, and it makes the picture hard on the eyes of the theatre patron—especially on such eyes as are very sensitive to such things.

I have found that pictures without any travel ghost at all are the exception, though it is true that in many theatres the ghost will be so slight that one must go down to the forward seats to see it.

A great many believe that such a small ghost does no harm, but such a conclusion is very erroneous and one which
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EVIDENCE OF SLOPPY WORK

ON this trip I have had forced upon me substantial proof that there still is lacking that careful care in some of our theatre projection work which should obtain, and which must obtain if the best results are to be had on the screen, and the maximum box office receipts realized.

At each meeting I have had projected about 300 feet of film of a talking picture very generously made by President William Canavan for the purpose of recommending the lecture and introducing my "umble self to audiences.

Now we would naturally presume that even if a man were disposed to be a bit careless with ordinary film, he would most certainly be very careful indeed when projecting the speaking image of the International President of the IA TSE & MPMO. He would surely see to it that that particular film sustained no damage, yet for many yards a scratch mark has been made directly over President Canavan's face, and I have already had to have the oil cleaned off the film three times, and it right now is in need of another cleaning.

The scratch mark is due to the fact that some projectionist was too careless or lazy to examine the projector film track to make sure nothing adhered thereto at any point which would or could scratch the film. It was not made in rewinding. It is too long for that.

As to the oil smearing, well you may form your own opinion. I will merely remark that if I found myself unable to prevent oil getting on the films, regardless of oil well leakage, I would resign and take up some line of human endeavor requiring less knowledge and skill.

It seems to me that the oil should be handled and disagreeable to write thus. But it also is exceedingly disagreeable and harmful for films to be oil-smeared, as they so often are. There is no excuse for it. Men who know their business can prevent it. Men who both know and attend to their business will and do prevent it. Exemplary care should be ashamed of themselves. They can quickly put a stop to oil on film. They don't do it. They have no manner of right to ship out oil-smeared film to a theatre, but they do it! Some projectionists, finding that no penalty is suffered for permitting oil to get on film, just let 'em smear. It requires some effort to keep the oil entirely off the films, but there is no penalty, hence they don't make the effort, and that, gentlemen, is something to be thoroughly ashamed of.

Many men who pull this sort of sloppy stuff should be ashamed union men. They are nothing of the sort, for the very simple reason that a good union
man, merely in order to save himself a little labor and trouble, would not do something which he very well knows will injure the show projected by his fellow union man who must use those films afterward.

Incidentally, my brother, being a good union man, means something besides paying your dues, wearing an I A button and bragging about your Unionism. It means also that regardless of the amount of work involved, you will perform your various duties in the very best possible manner. If you cause unnecessary damage to the films—and unnecessary damage most emphatically includes smearing them with oil—you have been just as untrue to union principles as you would be did you work under the scale. That is a statement which many of you will vociferously dispute. However, your dis-putations will not alter the fact—and what I have said is cold fact, though some union men have not taught themselves or been taught to look upon it in that light.

I am laying that matter before you, gentlemen, because you will be supplied with oil-smereed film I find it is about time it was laid before you. I don’t care two whoops in New Jerusalem how much your intermittent oil well may leak. You can keep the oil off the film if you really try.

And certainly it is high time that each projectionist was trying.

DEFACING PRINTS

From B. H. Higgins, projectionist at the Princess theatre in St. Marys, Kan., comes this letter: “Dear Mr. Richardson: With regard to the letter from Mr. Hersey, projectionist of Elsinore, Cal. (titled ‘Pro-jectionist—Operator’), in the issue of September 27, he certainly hit the nail on the head in what he said about marking, scratching or otherwise defacing film for the purpose of imprints upon it a changeover signal.

“My own reaction to this is that every exchange should charge the theatre perpetrating such an outrage for the damage done. If that be done, there will be less damage of that sort perpetrated.

“We (my father and I) are away out here, one hundred miles from any film exchange, and we ought to see the prints we sometimes receive. We have found a way to cure the habit some exchanges have of sending out anything that looks like a picture and letting us do the rest. We refuse such prints, and of course they are compelled to send replacements, prepaid, which is something they just love to do—I don’t think!

“Several times I have started to save some of the things I have cut out of films, to send them to you, just to give you an idea of what they work off on us when they feel like it. I am going to do it some time, too, and that before long.

“I do not know whether I stole Brother...”

SOUND IS NO LONGER A NOVELTY

Remember—the Public still uses its Eyes at a Picture Show.

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Hersey's way of marking film, or whether it is possible that two 'great minds work in the same direction.' anyhow, it took me a long time to discover that a china marking pencil is the best thing for the purpose, because you can rub your mark off, thus leaving the film clean for the next projectionist.

"I place a short pencil mark near the bottom of about three alternate frames, or if the lower part of the frames at the right point are very dense, then I place them elsewhere in a more transparent part of the print. That is all there is to it, and it works out very well, without any damage being done to the film itself, because before packing the films for return, I wipe the marks off.

"We take great pride in our theatre and I try very hard to put the very best possible results on the screen, but what in the world can a man do with defaced prints? In the days of silent film we could cut out the bad spots and get by fairly well but with sound that cannot be done."

This department is, of course, entirely in accord with Brother Higgins’ objection to defaced film. It also is in accord with his suggestion that the exchange charge the theatre for damage done by machine operators who scratch holes in the emulsion, or who otherwise permanently deface the film for the purpose of making changing film. If all theatres would refuse to accept damaged prints—and they cannot do otherwise and be honest with their patrons—exchanges would very quickly stop sending out prints in the wretched condition some of them still sometimes do send out.

However, while the china marking pencil idea, as against scratch marks, is a very great improvement, still a better device than that is the cue sheet, which is not at all hard to make once the projectionist becomes accustomed to doing it. During the first projection, the projectionist should watch closely at the end of each reel, selecting some particular point at which the changeover should be made. (For instance: Gloria Swan-son sets down in chair by well.)

The trouble with this, however, is that the changeover mark is easier, and most men are not going to do any more work than they have to. If the projectionist really does his full and complete duty and puts on the best show it is possible to put on with the equipment and the film supplied, that projectionist is going to be pretty reasonably busy—and I don’t mean maybe. However, it is well to remember that the projectionist of today is receiving from three to eight times what the projectionist received in the days when he was the “motor” as well as the projectionist, and it’s not going to do him any particular harm really to work during the relatively short period he is on duty.

Now, don’t for an instant imagine I am always friendly. I most emphatically am not! I am merely citing the facts, as I see them, in a matter that is of interest and importance to us all.

Most Excellent Action

Recently during my visit to a certain city, the business representa-tive of the local union of which I was the guest, related this circumstance during a conversation regarding the need for projectionists to study their business:

“I certainly do believe our men should study,” he said. “I also am of the opinion that lack of study means inefficient work, which is, of course, bad for the union itself. Many men think that if they have a union card, that is quite sufficient and all they need. We had a member who was incompetent. We put him in job after job and he always got fired. Finally he left town and was gone three years but as he always kept his dues paid up, we carried him on the rolls as a member in good standing.

Finally he came back, and at a time when we had three very competent perm-it men working, I talked with him and soon found he was just as he always had been. He proposed that I take one of the permit men off and put him to work. This I promptly refused to do, whereupon he demanded whether his card was good or not.

“I told him his card was not good enough to cause me to throw a good man out of work in order to put a notoriously poor man in his place, whereupon he told me what he would do about it. But at the next meeting the local sustained me in my position, and he faded out of the picture.”

That, gentlemen, is pretty nearly exactly the words used by this business representative in describing the incident to me, and I here and now make the point blank assertion that I most sincerely wish we had more business agents with such a viewpoint and sufficient stamina to do likewise. I also wish that all locals would take the enlightened, advanced stand this one did.

It is very true that conditions are such that it is not always possible for a local to refuse membership to applicants who are not fully equipped with knowledge, but certainly it is very possible, once admitted, to place them in the less desirable jobs until such time as they have remedied their defect, or at least made some real progress in that direction.

Inefficient work is bad enough now. Wide film is coming and when it arrives, inefficiency then will be a very much more costly thing to the exhibitor. Indeed, I believe wide film will set up a condition in which the man who lacks knowledge in matters technical will be found to be incapable of coping with the situation.

Better Theatres Section

November 22, 1930
THREE QUESTIONS

FROM John E. Allen of West Webster, N. Y., comes the following letter:

"Dear Mr. Richardson: Here's a letter from a somewhat intermittent reader of your pages in the Herald-World. Perhaps it is because of my not reading your articles more often that I have to pop these questions to you, but the Herald-World is in great demand around here and your articles are cut out before I get to it.

"We opened with sound last week, have a Synchronodisk outfit with a special Stromberg-Carlson amplifier and four Beacon directional horns that cover our 300-seat house perfectly. We have a rubber screen and have put two speakers on each side of the screen. In spite of the fact that the house was declared acoustically bad by engineers from the Victor company, we have used no padding or other preparations for the walls and the sound is as good as any I've yet heard. Now here are the questions:

"(1) Do you think that a monitor speaker is essential in the projection room? My projection room was equipped with one, but the incessant blat from it made it very confusing. I think the less confusion there is in the projection room the better off the projectionist is, so I cut mine out and eased my pictures as I did in the silent days, by action rather than sound. The results are good. I have a buzzer that is connected with the auditorium, and a system of rings for establishing the volume. However, I note that all the large theatres in Rochester have the monitor horns, and I want to have things right. Hence the question.

"(2) Can anything be done about the way producers and distributors send out there sound prints—on so many reels, I mean. We played Paramount's 'Virginian.' By actual measurement it was 8,029 feet long, yet it came to me on twelve reels, and one of them, the fifth, was only about 250 feet in length. I imagine the time a fellow has laying up his projector and trimming his area in the few minutes allowed by this extreme shortness! We still have the old fashioned are lights, too—those you adjust by hand.

"(3) I notice that all prints from Paramount for our disc equipment carry a sound track. What is the best way to tackle the problem of masking this off? Whatever I do like this must be done by myself. Little cooperation from friend manager. He doesn't seem to care whether it shows or not, but for me it spoils the whole picture, and I believe that it does distract the attention of the audience.

"I'm just learning the projection business. I've projected for six years, I'm 20 years old now. There is a heck of a lot that I don't know. I've always made enough from this work to help a lot in paying for my education and I'd like to
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go into it as a regular thing, but it sure is hard to make the union in Rochester. They offer no encouragement at all. Of course I don't blame them. Times are hard and theatres are closing up, but I think that if I learn all that I can I'll get a chance sometime. Mr. Lewis Townsend, who was chief projectionist at the Eastman theatre in Rochester, says that there is a lot of room in this field yet. Do you think that it is an opportune move on my part to plan on entering it?

"I hope that all this hasn't bothered you too much and take this opportunity to thank you in advance for the information."

I, myself, am not, and never have been, so very certain as to the value of a monitor horn. My own view is that it would be far better if some sort of a speaking horn arrangement be run from the horns themselves to the projection room. That would, it seems to me, be not at all difficult to do, nor a very expensive one either. It need be only a sheet metal pipe, perhaps two inches in diameter, which could be run either through the basement or over the ceiling. It could be joined to the horns by means of a rubber hose attachment and could end in the projection room in a mouthpiece so that the projectionist could listen to the sound at any time he wished to, without the annoyance of the continual blaa-blaa-blaa of a horn located in the room. I don't know through just what length of pipe sound would be most distinct, but I do know that one time when I was engineer at a coal mine, I ran a two-inch iron pipe more than 200 feet and used it as a speaking tube. It had one right angle bend and worked perfectly. I agree with Friend Allen, that the monitor horn is more or less of an infernal nuisance. I merely offer the foregoing as one possible satisfactory substitute.

As to the second question, there is, in my judgment, no good reason for sending out reels as short as those referred to. They are a nuisance to the projectionist, and as far as I am able to understand, they serve no really good purpose. With the projection room properly ventilated, so that all smoke and gas will be carried away in case of fire, it seems to me that there is no objection to the 2,000-foot reel which overbalances its many advantages. I do not believe the 2,000-foot reel should be discarded, if it is possible to retain it. Of course, it must be remembered that the length of a reel is now partly dictated by the considerations of disc recording. With discs there is not only a changeover of film, but a separate changeover of sound record, and the disc record is made to end at the most advantageous place.

With regard to question three, the only thing one could do would be to install a narrow cloth curtain on the left side to match the screen border in color, so arranged that it can be moved in and out. A manager certainly should co-
operate with the projectionist in a matter of this kind. One is very much in error in supposing that that blank strip of screen at the side does not detract very much from the beauty of the picture, and anything that does that, affects the box office unfavorably.

Brother Townsend is right—there is still plenty of room in almost every field of human endeavor, but it is a mighty hard time to “bust” into anything right now. The Rochester union doubtless has men out of work, and those men live in Rochester. The union naturally feels that it has a right to the jobs in Rochester, and it has, provided the men be thoroughly capable men who respect their profession, study their business and try to get the best possible results on the screen and in the house. If the union has men who are not in that class—well, that is another story. I hope, however, that it has no such members in its organization.

**VARIUS THINGS**

**JOSEPH PLAZA** writes from Oceanport, N. J., as follows:

“Dear Mr. Richardson: Many thanks for the sample of Grandeur film you sent me. Some day, Brother Richardson, I hope to be a great big man like yourself. I am studying hard to that end. I have the Bluebook, which certainly is worth far more than the price I paid for it. And now for a few questions:

“My picture seems to have a great deal of flicker. I use Simplex projectors, with D. C. at the arc. Use a two-wing shutter which I made myself from cardboard. Current is taken through a mercury arc rectifier. I am using 22 amperes at the arc, which latter is perfectly steady. What can I do to eliminate the flicker?

“Secondly, suppose you were going to change a reflector arc lamp which employed a condenser to a straight reflector arc lamp—that is to say, you were going to eliminate the condenser. How would you determine the right kind of reflector to use?

“Thirdly, what kind of cement do they use on the double-bearing intermittent to keep the oil from leaking out? What would you do if the oil leaked out of the glass oil sides?”

(In the first place, Brother Plaza, you gave me quite a laugh when you said you wanted to be a “great big man like me.” If you mean physically, all right! I’m six feet tall and weigh 230—about. Otherwise, I’m not particularly “big.” I only claim to be one of those chaps who has tried through many years to do the best he could. Quite a number seem to think my work has considerable merit. Maybe it has, but I wish it might have been a whole lot better.)

One of the finest possible things in any man’s life is the desire to advance in knowledge and in excellence of performance. If he has no such desire, then he certainly will never get very far.
The First Projectionists' Union? Here Are New Orleans' Credentials

D

OWN in the city of New Orleans, I was told by members of local 295, that it was the oldest motion picture projectionists' organization in these United States of America. I questioned this statement, believing that while it was made in good faith, the New Orleans men were nevertheless in error, especially when they told me that the New Orleans union was organized in 1908. It seemed to me other unions had been organized prior to that, notably the one in Chicago, where I was working as projectionist during that year. My doubts were set at rest, however, when E. M. Snyder went home and dug up the two working cards which are herewith submitted for your consideration so you can judge for yourself whether or not Snyder is supported in his contention.

You will take notice that the first card bears the name, "International Brotherhood of Electric Picture and Projection Machine Operators." It is probable that in a cut the seal will be invisible, but it is nevertheless there and reads, "I A T S E Branch Number 1 Moving Picture Operators Union, New Orleans, La. Organized January 1, 1908." The second card bears the same seal, but you will observe the name has been altered. It reads, "New Orleans Motion Picture Operators, Branch one, I A T S E." However, on the cover of the card case, the following appears, "M & P M O, New Orleans Local Number one, Branch of the I A T S E."

There, gentlemen, conversation is all right, but it really seems to me that these cards settle the matter, insofar as has to do with what projectionists' union the I A T S E chartered first. Anyway, it will be interesting to see now what you other men have to say about it.

Brother Snyder was good enough to loan me these cards for publication, an act of courtesy which your editor and I am sure, the thousands of our readers will appreciate. Friend Snyder is now stage manager in one of the big New Orleans theatres.

or leave any "footprints on the sands of time" that won't be washed away very soon and very completely, As to Brother Plaza's questions: Friend Daughter succeeded in deciphering part of the first one, which reads, "I made a cardboard shutter and cut two squares about 2½x2 inches each, off the blades, substituting therefor a couple of pieces of perforated sound screen."

If Plaza is using 22 amperes of current with a Peerless lamp, and is getting a bad flicker, either he is showing silent pictures and running at a low projection speed, or else there is something radically wrong with his shutter. However, flicker tendency also depends to a considerable extent upon the brilliancy of illumination of the screen. The more brilliant the illumination, the greater the flicker tendency at any given projection speed. I would suggest that Plaza order from the Simplex people, a three-wing shutter blade and try it out—that is to say, if the cardboard shutter has the same proportions as the regular two-wing shutter that comes with the Simplex. If, however, he has altered the dimensions (width) of the cardboard shutter blades, as compared with the regular shutter blades, then I can offer no advice until I know exactly what has been done. A small alteration in the width of shutter blades may have quite an effect on flicker tendency.

If I were going to eliminate the condenser, I would consult the maker of the lamp, asking him to send the proper reflector, provided he can supply one that will fit the carrier. As a matter of fact, I doubt the advisability of attempting that sort of stunt, I think, though some projectionists have reported excellent results by using one of the reflectors made for a Strong lamp in the smaller type of Peerless. I am under the impression that in doing this the condenser is eliminated, but of that I am not sure. (Will some of the men who have pulled this stunt be good enough to make a report?)

As to the last question, the only "cement" used, as far as I know, is a good heavy brown shellac. One should remove the cap, clean it very thoroughly, apply the shellac with a brush, put the cap in place and tighten it down quickly, remembering that shellac sets very rapidly. If oil comes out around the edges of the glass in the oil sight window, I would remove the intermittent movement from the projector, clean the glass and the surrounding metal very thoroughly, wash it off with benzine or

COMMUNICATIONS to the editor of this department should be addressed (until further notice) as follows:

F. H. Richardson
43-28 Thirty-ninth Place,
Long Island City, N. Y.
gasoline, then flow some heavy duco varnish around the edge where the glass contacts with the metal. One should let this set good and hard and probably there will be no further trouble.

GREASY FILM

IN the great city of New Orleans, A. S. Johnstone, president of local No. 295, and I had a pow wow of considerable magnitude. Incidentally, I am not handing out undeserved bouquets when I say that Brother Johnstone impresses me as a very capable man and one whom the international officers might give considerable consideration to when offices are handed out. He impresses me as the type of man needed, both in projection rooms and in A executive positions.

President Johnstone is on the projection staff of the Saenger (Publix) Tudor theatre. He has just set before me details of a condition recently encountered in that theatre and all too often met with in other theatres using first-run film. It is a condition against which the projectionist is almost altogether helpless.

Recently the Tudor received a print carrying sound on the film. On the sound band side of this film, that portion of the film passing under the pressure of the aperture tension shoes, was covered with some sort of gummy substance, which did not appear to be wax. It would even adhere to the fingers when they were pressed upon it. The other side of the film, the opposite sprocket hole track, was not thus coated. It was all right.

There is, of course, but one way to express the damage such a mess will cause. It will raise [deleted by censor] with the film, with screen results, with the sound, and will do the projectors themselves no especial good. Such a mess will leave a deposit upon the Simplex aperture plate tracks, or on the tension shoes of other projectors. As a matter of fact this was so bad that it made a deposit in the plate tracks and on the tension shoes. It will also leave a deposit on the sound gate, which will in all human probability, scratch the sound band. In this case it also made a deposit on the sound sprocket, the effect of which is, of course, very bad indeed.

It requires no Solomon to understand what will happen under such a condition. The picture did some sort of highland fling on the screen. The sound was like anything and everything it should not have been, and in addition was the damage done to the sound band and the film itself.

Now, gentlemen, that sort of thing is outrageous. It happens altogether too often. It is too bad that I am unable to advise the producer as to exactly what print this instance deals with, because that company itself is injured by such work, through the carelessness or stupidity of the employee who permitted this print to be sent out in such a condition.

AN EXCLUSIVE FEATURE

The Ilex Standard Adjustable Lens permits the exact adjustment of the focal length to the individual screen size of the theatre in which it is installed, when within the equivalent focus range. This arrangement overcomes unsightly slopover or incomplete covering of the screen. Short focal lengths in the Standard Adjustable series are specially recommended for enlarged features and news events of the magnascope type.

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Write for descriptive literature.

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Universal Electric Stage Lighting Co., Inc.
321 West 50th Street New York N.Y.
Certainly the heads of producing corporations do not wish faulty prints to be released. It is not in the nature of things that they should, but they are at the mercy of employees, and employees are not always what they should be.

I suggest that each print be marked with some number, or in some other way, and that projectionists be invited to report to the producing corporation any faults found in the print. This would give the producer a chance to check up, ascertain exactly what employee is responsible for the print being sent out in faulty condition, and supply means for eliminating carelessness.

WANTED: A STEPLESS FADER

ONE of the really big faults found in sound technique in theatres is lack of means for sensitive control of volume. The "steps" in all the faders now in use are altogether too great. Many times the sound is too loud simply for the reason that if the next step were used it would be too low, or vice versa.

The thing that is needed is a stepless fader, and I believe such an instrument can be made. The two projectionists in British Columbia, referred to in a previous article, are using a device involving the "stepless" principle in connection with their monitoring horn.

Even if the engineers cannot devise some scheme for a stepless fader, they certainly can increase the number of present resistance units so that there will be many more steps. Of course such an instrument would be larger and some what more expensive, but as I have before said, the issue is not what the instrument costs (within reason, of course), but the relative excellence of the results produced. And certainly every projectionist will tell the engineer that better results would be produced if there were either no jumps at all, or less extensive ones.

I have many times sat in theatres and observed the projectionist produce decided jumps in volume in an endeavor to make up his mind which was best, the one above or the one below. Certainly that is not a pleasant effect, and the projectionist receives blame for something that is beyond his control.

May I suggest to the sound engineers that among the improvements in sound equipment to be made, stepless fader should be listed?

INSUFFICIENT SCREEN ILLUMINATION

BEN BRINCK of West Point, la., writes, "In one of my theatres I am having difficulty in securing sufficient screen illumination. At this particular theatre the projection distance is 47 feet. Am using a silver screen. The light source is a 900-watt mazda lamp. The projection lens is 2½ inches EF. It is an old lens and I am wondering if the trouble doesn't lie in it. I can get plenty of light to the aperture plate, but beyond that it seems to get lost. Thought possibly if I would get a pair of Cinephor lenses it might cure the trouble. However, I will let you solve the matter for me."

As to getting plenty of light to the aperture plate, and not enough beyond it, the trouble would seem to lie in one of two sources; first, size of the spot; second, the diameter of the light beam at the point where it meets the lens with relation to the diameter of the projection lens itself.

Light is lost with rather amazing rapidity as the diameter of the spot is increased. I haven't the figures with me, but as I remember it, with an inch-and-a-half spot—that is to say, a spot one and one-half inches in diameter—something in excess of 50% of the light is lost.

However, that applies only to the arc light source. The mazda light source spot is very different. I am 3,000 miles from my office and have not the "dope" on that particular thing available. But regardless of what the light source may be, the spot should be kept just as small as it is possible to keep it and have pure white light on the screen.

As to the diameter of the light beam where it meets the lens, draw a black circle of equal diameter with the free diameter of the rear lens of your projection lens on ordinary white writing paper. Measure the distance of the aperture from the rear surface of your projection lens. The picture is in focus on the screen. Remove the projection lens and hold the paper a distance from the aperture exactly equal to the distance the lens was from the aperture. Block the fire shutter up, light your mazda and looking in through the hole where the lens was. You can instantly see whether or not all the light enters the lens. If the light beam has equal or less diameter than the black circle, then there is no light loss there. If the contrary condition obtains, then there is light loss, and you need a lens of larger diameter.

I am glad to have projectionists troubles left to me, as Brother Brinck puts it, but just now I am not as able as I should be to give those troubles proper attention. This traveling around the country (as I have been doing all summer, lecturing before projection organizations), hasn't given me the time and the materials to be thorough. However, it won't be long now, for I am back to the place I shall, for the time being, at least, call home and shall be properly equipped to serve you.
PLANNING THE THEATRE
A Department of Architectural Assistance Conducted

By PETER M. HULSKEN, A.I.A.

QUESTION: I received your letter of September 17, and am very grateful for your offer to give me assistance and information.

My knowledge of the motion picture industry is very limited; hence, the details which I give are very incomplete. Probably it will at least give you a sufficient idea of the theatre I am planning, however. I would like for you to outline the establishment and operation costs of a theatre of the following description:

Seating capacity, 1,500; adequate theatre service, sufficient advertisement, complete sound system, with two projectors; adequate lighting facilities, good ventilating, cooling and heating systems; miscellaneous theatre equipment [other items here submitted refer to non-architectural matters and have been answered directly] no orchestra, no vaudeville, all other equipment necessary for the successful operation of a modern up-to-date theatre.

The kind of theatre which I am trying to describe is a facsimile of a theatre here. I don’t know whether this information will help you to compile the desired information, but the theatre is exactly the type of theatre I want to establish.

Also, I would like to see the difference in costs if I should build a theatre in a town where this is no other theatre.—F. W. G.

ANSWER: The answers to your different questions in regard to operating cost equipment and income will be, or have been, answered directly by the heads of those different departments.

As I understand it, you are interested in a 1,500-seat house, and I am really sorry that I am not familiar with the theatre which you describe, the more because you state that this theatre is exactly the kind that you want to duplicate.

There is absolutely no difference in cost if you build a theatre in a town where there is no other house located, as that does not have anything to do with the cost of building construction.

The cost of a 1,500-seat theatre varies to a great extent and mostly depends on the design and material used.

If I understand you correctly, I believe that you wish to know the most economical cost of a theatre seating 1,500 seats. I am going to describe some theatres with which I am quite familiar and which were built at a very economical cost, and you can see whether the type of these buildings on general description equals the theatre which you describe in your letter.

I have in mind a theatre built of absolute fireproof construction, nice ornamental lobby with tile floor, ornate ceiling, poster cabinets, etc., two or three store rooms according to the width of the theatre with basements, office space on the second floor, foyer with women’s and men’s rest rooms, check room and manager’s office, main auditorium seating 1,100 to 1,200 seats, stage and gridiron with dressing rooms underneath, a balcony with seating capacity of from 300 to 400 seats. Theatre designed in an atmospheric or classical or modernistic type. The front part of the building is in face brick with terra cotta trim. There will be an air cooling system, heating and ventilating system and high grade plumbing according to the various state codes. The marquee will have attractive signs.

A theatre like that can be built for between $120,000 and $150,000, as a minimum basis. Should you not care to have a stage and make it a strictly picture house, your cost can be reduced considerably.

These questions do not include seats and booth equipment or furniture and stage equipment. Of course, the size of your lot will have something to do with the cost. To build on a lot from 80 to 90 feet will be more economical than on a lot 60 feet wide.

NOTE:

- IN THIS DEPARTMENT “Better Theatres” will be glad to answer questions pertaining to the preliminary considerations involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to “Better Theatres,” 407 S. Dearborn Street, Chicago. The answers will be prepared personally by Mr. Hulskken, who is a practicing architect and a member of the American Institute of Architects.

QUESTION: At present I own a dance and skating pavilion in a town of about 400 population; it is a real live small town. I would like to convert this building into a talkie theatre. It is built of brick and tile with composition roof and maple floor. The inside dimensions are 50x70 feet, with a 13-foot ceiling. I have the ceiling treated with sound absorbing material, never has been painted. I would like to make a modern small town theatre out of this building.

The building would have to be rebuilt somewhat, and I would have to buy all the talkie equipment and inside furnishings. I would be willing to spend from $5,000 to $5,000 on the project, besides the monthly installments for the talkie system. About what do you think it would cost me to make a modern theatre out of this, with heating and cooling systems, rugs, decorations, etc? Would a 13-foot ceiling be high enough? Please let me hear from you.—G. E. R.

ANSWER: The inside dimensions of your building, 50x70 feet, I do not think are too large for a modern theatre, but since your town has only a population of 400, I believe your present building could be transformed into a very cozy, intimate and up-to-date small house. It is too bad that the ceiling is only 13 feet high, which is not high enough, as there will be no difficulty in putting in a projection room and have space underneath for a foyer. I do not know how your roof is constructed, but I presume the roof joists are carried on roof trusses. The contractor may be able to jack up your roof, say from about 4 feet to 5 feet, but I hope that your first floor level is above the grade line so that you may be able to lower the entire first floor. If this is the existing condition, it would be a great deal to your advantage, as the floor should be sloped, anyway, toward the stage, and I do not think that a building used for the purpose of a skating pavilion has a basement underneath.

I am of the opinion that if you go about the remodeling in an economical way, you would be able to get your work done for about $5,000. This, however, does not include projection equipment.

There are on the market today some cooling units which sell for about $500 a unit, and which are splendidly adapted to a small theatre like yours and will give very satisfactory results.
Contractual Liability: Late Decisions

(Continued from page 26)

nettled a profit, and the former stated that one of the partners and a relative of his were helping themselves to money out of the cash drawer. Starkey contended that he should not be held responsible for false statements of the broker because he was hired by the original purchaser of the theatre. However, in view of this testimony, the higher court cancelled the contract and held Swartz entitled to recover the $1,000 down payment, saying:

"It is evident that Will M. Starkey, at the time of the negotiations, knew that the theatre was heavily in debt, and that the purchaser had been unable to successfully operate it. While Mr. Butterfield (broker) was retained by the purchaser in an attempt to salvage something out of the wreck, the evidence clearly preponderates in favor of Swartz' contention that Starkey knew that at least some of the representations that Mr. Butterfield was making to Swartz to induce him to agree to purchase the theatre were false. . . . Will M. Starkey signed personally the receipt for this money and cannot now, in an action against him for the return thereof, shelter himself behind the fact that Mr. Butterfield (broker) was not primarily his agent."

In still another leading case, Williams v. Modern (282 P. 203), in an action by a purchaser for rescission of a contract based upon false representations and fraud by the seller, the court held that the seller was liable for false representations made by a person to whom the seller had referred the prospective purchaser for information.

LIABILITY OF SELLER IN FRAUD

A PERSON who has been induced to enter into a contract for the purchase of property by the false representations of the seller concerning the quantity or quality, may pursue either of three remedies: First, he may cancel the contract, and by returning, or offering to return, the property purchased within a reasonable time, entitle himself to recover whatever he has paid upon the contract. In the second place, he may elect to retain the property and sue for the damages he has sustained by reason of the false representations of the vendor as to the property; and in this event the measure of the damages would be: the difference between the real value of the property in its true condition and the price at which he purchased it. In the third place, to avoid a circusy of actions and a multiplicity of suits, he may plead such damages in an action for the purchase money, and is entitled to have the same recouped against the surety or endorsers.

An example of this phase of the law is illustrated by the outcome of the recent case of Held v. Mansur (28 S. W. 2d 204). In this case an owner of property represented to a prospective purchaser that it was dry. Afterward the purchaser discovered that during a rainy season the water flooded the property, and he sued to recover the difference between the purchase price and the actual value of the property. In holding the purchaser entitled to a recovery, the court stated the following important law:

"If the vendor (seller), having actual knowledge of the matter, or in reckless disregard of the truth induces the buyer to rely on his false statements, he will not be heard to say that the purchaser could have ascertained the truth. In the first place, the false representations relied upon may have caused the purchaser to forbear from making further inquiry; and in the second place, as is true in the present case, the purchaser may have lived in a distant state, and it was not practical for him to come to the county in which the land was situated and make an examination of it. . . . These cases all hold that, while ordinary statements of value of property are mere expressions of opinion on which the purchaser is not entitled to rely, yet statements of fact which affect the value of property, if false, and made for the purpose of inducing the purchaser to rely thereon, are false representations which will constitute fraud in law."

LIABILITY OF FIRM HEAD

UNLESS an agent, employe or official properly signs a contract intended to obligate an employer or corporation, the signer may be personally liable. So held the higher court in Drill Construction Company v. Rosenthal (151 Atl. 399). Here the firm declared that the contractor wrote to the president of a theatre corporation the following letter:

"Mr. Louis Rosenthal, 4 Main Street, Orange, N. J. Dear Sir: We propose to do the following work at the Colonial theatre, Orange, N. J.: First, . . . Then follows an itemized statement of the various repairs and construction work proposed to be done. . . . We will do this work at cost, plus ten per cent for overhead and ten per cent for profit, with the understanding that the final cost will not exceed $4,405. Very truly yours, Drill Construction Company, per Max Drill."

This letter was endorsed by Louis Rosenthal (president of the theatre corporation) as follows: "O. K., Louis Rosenthal."

It was conceded that the contractor did all the work and furnished all the materials specified in this letter, and that when he demanded payment from Rosenthal, such payment was refused by him on the ground that Rosenthal was not personally liable because he was not the president of the corporation and not personally liable because he was not the owner of the theatre premises. However, notwithstanding this contention, the court held Rosenthal personally liable, saying:

"The evidence adduced to be introduced was offered for the purpose of showing that Rosenthal acted as the agent of the Bieber Amusement Company and not as a principal in making the contract . . . . The fact that Rosenthal, the person to whom the offer was made and who personally accepted it, was not the owner of the theatre premises but was the president of the corporate owner, is immaterial. . . . An agent who contracts in such form as to make himself personally responsible cannot afterward relieve himself from that responsibility. . . . Where the body of the contract . . . is signed by him personally and not as agent or representative of the corporation, he is personally obligated to perform the contract."

LIABILITY OF EMPLOYEE

IT often has happened that an employe, or the official, of a corporation made himself personally responsible by the form of words in which he has expressed himself in a written contract, when he may have intended to bind his principal only.

In business, a person will always act in one of two capacities: First, in his personal capacity, whereby he binds himself; and, second, the capacity in which he stands for some civil interest other than his own individual interest. Usually an employe or official of a corporation is personally liable on any contract, note, or the like, which he signs in such a manner that an ordinary and prudent holder believes that he intended to bind himself. For illustration, in Charles Nelson Company v. Morton (288 Pac. 845), a note was signed as follows:

"Trustees of Greater San Francisco Speedway Association (a Trust) . . . Frew Morton, Pres. . . . "C. C. Loser, Sec."

Later the holder endeavored to hold Morton and Loser personally liable. However, since it was proved that when the note was delivered the holder knew that it was intended to obligate the "Speedway Association" exclusively, the court held Morton and Loser not personally liable, saying:

"The signature on its face is the signature of, and purports to bind, 'Trustees' and only the trustees, and not the individuals who compose the trustees; and under the findings of the court, this is precisely the sense in which the note was understood by the payee at the time it was executed and delivered."

The distinction between the personal and the representative capacity is emphasized also in Orpherts v. Smith (66 N. Y. S. 976). There a draft was drawn
for goods purchased by a receiver authorized to carry on the business of a corporation. The draft was addressed, "To Receiver, Worcester Manufacturing Company," and when presented, was accepted by writing across the face these words, "Accepted, Frank Smith Sullivan, Receiver; Louis F. Wilson, Attorney."

The draft not being paid when due, suit was brought against the receiver personally. In holding the receiver not liable, the court said:

"We are therefore of the opinion that the defendant was expressly authorized to make the purchase, and that the Wilmot & Hobbs Manufacturing Company knew it was made by the defendant as receiver, and not individually, and with this knowledge, sold and delivered the merchandise to him and drew the draft in question, intending to give credit to the receivership alone."

Also, in another leading case (123 Mass. 148), the court had before it a note beginning, "We as trustees but not individually promise to pay," and signed by three individuals, opposite whose names was written the word, "Trustees." The makers acted as trustees of a business association known as Brookline Avenue Association, and in an action on the note the attempt was made to charge the trustees personally. In holding the trustees not liable this court said:

"It is to be borne in mind that this was not a case of agents acting for an undisclosed or unknown principal."

**Officials' Liability to Creditors**

Various courts have held that a stockholder or officer of a corporation is no more immune for his false representations, which result in a loss to one who relied upon the representations, than any other individual. In other words, the rules of common honesty and common sense apply alike to all persons, without regard to the capacity in which they act. Therefore, any official of a corporation is personally liable where the testimony proves that he used fraud to induce another to give credit to the corporation which later becomes insolvent. So held the higher court in Pacific v. Modern (290 Pac. 859).

The facts of this case are that a man named Hansen was president of a corporation. The manager rendered a false financial statement. Later the corporation became insolvent, and the creditors filed suit against both Kuehl, the manager, and Hansen for the amount due. It was shown that Kuehl had overestimated the assets of the corporation many thousands of dollars, and that Hansen, while not actively engaged in the conduct of the business, consulted daily with Kuehl and instructed him about the affairs of the business.

The lower court decided that the financial statement was made for the purpose of securing a line of credit; that it was made by and with the knowledge and consent of all the parties, and while it is true that Hansen was not actively par-

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November 22, 1930

participating in the management of the business, yet he was the president of the corporation, owned practically all of the stock and that for these reasons, both Kuehl and Hansen were personally liable.

The higher court approved this verdict, stating the following important law:

"We think the record also fairly discloses that Mr. Hansen thoroughly understood the necessity of making a good showing on this so-called financial statement. . . . If the charges are true, the appellant has suffered a loss because it relied upon the respondents' (Kuehl and Hansen) representations as to material facts, which representations were false and known to be false when made."

Also, it is interesting to observe that in Schley v. Dixon (24 Ga. 275), it was held that it was a legal fraud for trustees of a corporation to make false official reports which prejudiced the rights of the creditors of the corporation.

On the other hand, in order that readers thoroughly understand the various phases of the law on this subject, it is well to know that no official of a corporation can be held personally liable for the corporation debts on the basis of a false financial statement, unless the testimony proves conclusively that the creditors relied exclusively upon the financial statement when extending the credit.

For instance, in the leading case of Cohn v. Broadhead (71 N. W. 747), a statement made by a mercantile agency, such as Dun's or Bradstreet's, contained not only positive statements of fact made by the official sought to be held liable, but also in addition contained estimates made and opinions given by the mercantile agency itself. Credit was extended on the basis of the entire statement and not solely on the fraudulent item made by the official. Therefore, since the creditor did not rely solely upon the official's false statement, when extending credit, the court held the corporation official not personally liable.

**AGREEMENT TO REPAIR**

Usually all reasonable provisions in a lease contract are valid and enforceable. This statement is particularly applicable to clauses which relate to repairs on theatre buildings.

For example, in Cote v. Landau (29 S. W. [2d] 224), it was disclosed that a person named Landau leased a theatre building for a period of nine years and three months, at a monthly rental of $200. The lease contained provisions that all necessary repairs to the interior of the premises should be made and paid for by Landau.

Controversy developed between Landau and the owner of the building over the fact that in April the theatre was closed by order of the fire marshal pending the making of repairs to the walls and exits. Landau contended that the bad condition of the building was from natural wear and decay, which rendered the building dangerous and unfit for the occupancy contemplated under the terms of the leasehold and that to render the premises fit for occupancy it was essential that the building be rebuilt.

The owner of the building sued Landau to recover the cost of the repairs and the rent during the period of the controversy.

It is interesting to observe that the court held Landau liable and explained that any reasonable provision in a lease contract is valid and therefore is enforceable.

**OPERATING SHOW ON SUNDAY**

Ordinarily the various higher courts in all states have upheld reasonable Sunday closing laws. Of course, any unreasonable law of this nature is invalid.

Also, it is important to know that the higher court will reverse the lower court's decision when the instructions to a jury do not conform with the law upon which the conviction is based.

For illustration, in Brockman v. State (28 S. W. [2d] 820), the manager of a theatre, and the operator of the picture machine were convicted of violating a Sunday closing law. The warrant, or indictment, charged that they were "the proprietors, agents and employees of a place of public amusement, to wit: what is commonly known as a picture show, etc. The testimony in this case sufficiently showed the employees to have been guilty of doing the thing charged, and it was shown that the manager was the manager of a picture show owned by the Paramount Picture Show Corporation.

In his charge to the jury the judge submitted the question of the guilt of the manager and operator "as agents and employees of the proprietor of a motion picture show."

Since it was shown that the state law provided that the owner of the theatre must be specified, the higher court reversed the lower court's verdict, which held the employees liable. The higher court said:

"It is elementary that the charge (of the court) should be confined to, and limited by, the allegations contained in the indictment. . . . The legislature has written in this statute that persons who are agents and employes . . . must be characterized as the agents and employes of some private person, or else agents and employes of some firm, corporation or company. In charging the offense in the language used as descriptive of the attitude of appellants, the learned trial judge fell into error. We know of no authority, and are cited to none, holding that to merely characterize the employee or principal as 'a motion picture show,' or as 'a place of public amusement,' describes any person, either natural or artificial."

**EVIDENCE OF PRIOR CRIME**

The general rule is that the law will not consider evidence that a person is
guilty of a criminal act, because he has committed a crime similar to this at another time.

In other words, evidence that a person committed a crime at a particular time is not admissible to show that another crime was committed at another time, unless the two facts or occurrences are connected in some special way. This rule of the law is applicable in all cases involving trial of a person charged with a criminal act.

An example of this phase of the law is supplied by the recent case of Prymek v. Herink (289 Pa. 412). In this case it was shown that a person accused of arson confessed to burning a dance hall. Soon afterward a theatre building was burned and the same party was accused of this crime. However, the court refused to admit testimony relating to the confession of the previous crime, stating the following important law:

"Other similar acts may be shown when the evidence of malice is material, or when a course of conduct or dealing is in question, or in certain instances when a question of habit or custom is involved, or in a criminal case to show motive. Here the similar acts sought to be shown were many months later than that which formed the basis of the action on trial... It is sufficient to say it is not admissible under the general rule."

INJURY TO THIRD PARTY

Generally speaking, where a theatre owner, or amusement company, employs a general contractor to perform work on the theatre, the theatre owner is liable for injuries to the contractor's employees, if any control of the workmen is exercised by the theatre owner.

For illustration, in Fair Park Amusement Co. v. Kimbrough (129 So. 275), an amusement company employed a contractor, who hired a workman named Kimbrough to perform the work. The company reserved the right to direct and control the workman in the performance of his work. Also, Kimbrough was paid daily wages by the amusement company. He was injured while working and the amusement company attempted to avoid liability on the grounds that the employee was employed by the contractor. However, the court held the amusement company liable, saying:

"These are the essentials of the common-law relation of master and servant, and the evidence is without dispute that the workman was paid a daily wage for his services."

LIABILITY IN ASSAULT

A theatre owner who intentionally and maliciously inflicts bodily injuries on his employee occupies no better position than would a third party and when sued at law for damages he cannot plead either that the injury was accidental or that it arose out of the employment. By committing a felonious assault upon an employee the employer willfully severs the legal relation of master and servant and

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new products

. . . in the motion picture theatre field are naturally everlastingly interesting to motion picture theatre people. Much time and money is therefore spent in efforts to announce them, to describe them, so that motion picture people may keep abreast of the times.

Unbiased descriptions in the editorial columns of a publication form one example of the effort made to give this highly desirable information. But supplementing such reports are the advertisements. To give information concisely and accurately, a compromise of advertisements, and the wise buyer looks to them, too, for the information he needs about new product.

to a purchaser where the former misrepresents the value or other material facts regarding the property which he sells, causes the amount of damages allowable from a sale induced by fraudulent representation is the difference between actual value of theatre property when purchased and the value as represented by the seller.

For example, in Molnar v. Beriswell (171 N. Y. 150, 65 N. Y. 217) it was held that a prospective purchaser was induced to enter into a contract to purchase property by fraudulent representations with respect to the income derived from the property. Later, when the purchaser discovered the fraud, and misrepresentations, he sued the seller to recover the difference between the actual value of the property and the amount which he had paid for it. In holding the purchaser entitled to a recovery, the court said:

"The measure of damage in such cases is the difference between the actual value of the property and the price at which the property was sold and its value at that time."

THEATRE SALE CONTRACT

Contrary to the opinion of the majority of persons any person who fraudulently induces another to enter into a contract may be held liable in damages, and the other party may legally rescind the contract. An example of this point of law is found in Irwin v. Burgan (28 S. W. 5d 1017).

The facts in this case are that a theatre owner named Burgan sold his theatre to a man named Irwin, accepting $5,000 down and balance in notes. Soon afterward the construction of a new theatre was started in the same block. Irwin sued Burgan for rescission of the contract and requested the court to order Burgan to cancel the notes and pay back the $5,000 cash down payment made when the contract was completed.

The testimony was clear that Burgan represented to Irwin, in the negotiations for the sale and as an inducement therefor, that no competing theatre was in contemplation, so far as he knew. In view of this testimony, the court rendered a verdict in favor of Irwin.
Added Income

A department devoted to amusements and services which may be allied with the motion picture theatre—presenting ideas for their successful operation, comment on their equipment and supplies, and news of the people who make them.

Readers who are not just becoming acquainted with Better Theatres with this issue, will recognize that under the above heading a new department is making its debut. The reason for it lies, of course, in the developments all of us have noted in the motion picture theatre business during the last year or so, and more especially, during the last six months.

While it is the business of the motion picture theatre to present screen entertainment, occasionally augmented by stage and pit features, it has been found that exhibitors may pursue various other lines that combine well with theatre operation without sacrifice to the show and to the enhancement of his income.

To such activities—amusements and services which may be allied with the business of presenting motion picture entertainment—this department is devoted, and we shall discuss and comment concerning the products and people in these fields, descriptions of actual methods and stunts will be offered as sources of practicable ideas.

Let ‘Em Make Talksies of Themselves

Something new under the sun—just as there always will be, despite the axiom, which has been pretty well repudiated by now. This something new would seem to lend itself to adaptation to motion picture theatres as a form of auxiliary amusement, and therefore as a source of added income.

The interesting little innovation in question is self-recording of the voice—or, for that matter, of one’s self playing an instrument. A number of theatres are reported already to have taken advantage of this novelty and have installed equipment in a booth in the foyer for the benefit of patrons. It is plain that the growing interest in self-recording (which is somewhat analogous to the self-photographing which has become so popular) may be taken advantage of by exhibitors, inasmuch as the space required is not more than the average theatre could spare.

The possibilities seem considerable. The device could be used to amuse patrons who are waiting for seats, either with or without a charge other than the price of admission to the theatre. If no extra charge were made, the stunt could doubtless be turned into some very effective exploitation. In either case, the innovation seems capable of delivering extra profits to the exhibitor.

And here seems to be something that Young America might simply “eat up”

—recording themselves singing the theme song from the picture! There is equipment now on the market which requires only an ordinary telephone booth and an attendant. This equipment, which is put out by the Callophone Company, 222 Meree Street, New York, N. Y., includes high-grade amplifiers, besides all the other necessary apparatus for making a complete recording in two minutes. The records to be played, it is stated by this company, at from 25 cents to $1.50, depending on the size. It is possible for the theatre to advertise this activity as a free service, charging only for the records. The records are unbreakable.

The Callophone equipment can be bought and rented. It is stated that the same machine can be used, without any additional cost, for making announcements and for playing records as part of a lobby ballistic.

Miniature Golf—Great Help

That swift-growing form of amusement, miniature golf, is doing its bit for prosperity. Our attention has been called by Miniature Golf Courses of America, Inc., to the recent statement of J. S. Lockwood of the textile division of the U. S. Department of Commerce, saying that this unique pastime has brought about an added demand for cotton goods and has thus helped the cotton market. According to Mr. Lockwood, there are now 25,000 courses in the United States, with a value of over $125,000,000. Not only has there been little expenditure beyond the buying of the big, expensive game of golf helped out the markets in several lines of products, but, according to Mr. Lockwood, it has given employment to thousands in about a dozen trades.

Regarding the growing adaptation of miniature golf as an amusement enterprise allied with the motion picture theatre, either for commercial or promotional purposes, it is interesting to note the statement of the Butterfield circuit in Michigan. According to an announcement of this chain, the management expects the game to be a popular winter sport, hence several of its closed or poorly paying theatres may be equipped with golf layouts.

This circuit regards the course built with natural hazards for putting as the best, on the grounds that the average player only wants to keep up his putting during the winter. The statement declares, “a miniature golf course established in a good location, well heated and lighted, should be a paying venture.”

The company referred to above, Miniature Golf Courses of America, Inc., which has its headquarters at 41 E. 42nd Street, New York, N. Y., has designed a new layout especially for indoor use, and from the photographs, it resembles an outdoor course very closely and therefore would seem to retain most of the advantages of the outdoor layout.

MAGNASCOPE FRAME

Eliminate excessive weight, head and stage space—accomplished by removing objectionable mechanical equipment from the frame and placing it in the grid and side of stage where it belongs.

Do this and you have a simple, free operating magnascope frame, entirely fool-proof. Yes, it will fly in one complete unit. Either hand or electric operation.

Smaller frame both in height and width, less in weight, positive in operation is the new Channon magnascope frame. The price is within reason.

Send specifications giving size of both small and large pictures wanted and you will receive detailed information and price.
Better Theatres Section
November 22, 1930

EQUIPMENT • AFFAIRS

news and comment about products and people in the field of theatre equipment and supplies

Conducted by G. J. Reid

How he came to invent the Goldol changeover device, and why he devised it, are details recently described to us by M. H. Goldberg. Mr. Goldberg is president of the Golde Manufacturing Company of Chicago, makers of this projection accessory which is called the "Manumatic" changeover.

Wishing to devise something that would effect a smooth changeover rapidly with just the pushing of a lever placed in some handy place Goldberg at first began a series of experiments using electricity. He ultimately rejected electricity, he said, because he felt that electrical apparatus might give off radio waves that would set up stray noises in the sound channels. Fire hazard was another reason for his rejecting this. Also he feared that the necessary magnets and solenoids might stick at the wrong time. He finally decided to make his changeover device mechanical.

The changeover device was designed to be attached to the projector between the framing light shield, or rear shutter, and the fire shutter. It is contained in an oblong box with a black cracker finish, which is screwed on the projector head. Out of one end of the box projects a nickel-handled, while from the other end a very thin brass tube runs overhead to device identically the same attached to the other projector.

Light is let through for framing by pulling the lever out as it is pushed down. This holds the gate up without tripping the other shutter mechanism. When the frame is in position, the lever released, and the gate drops back, while the changeover automatically becomes ready to snap the gate open.

The operating lever has a pin through its inner end, and the pin catches on the hooked ends of two levers, which move the wire in the tube to trip the shutter on the other projector, and also to receive the action of the wire when the changeover is operated from the other projector.

Prior to bringing out his automatic changeover device, Mr. Goldberg invented a number of projection accessories now being widely used. One came soon after the appearance of sound-on-film recording, with its narrower frame. Mr. Goldberg's device, now well known as the Universal, is a device for changeable apertures on one unit. Other inventions of his are an automatic rewind, a framing light shield and a device for assuring true contacts in the lapping of carbon jaws.

A NEW VARIABLE GEAR

One of the recent designs in variable speed transmissions, and one said to be the first all-metal product of this kind on the market, is the P. I. V. (positive, infinitely variable) gear, a product of the Link-Belt Company of Chicago.

This new speed change unit consists of two pairs of wheels of the opposed conical disc type, between which a chain of unusual construction transmits power. On changing speed, the self-pitching chain rises in one set of wheels and descends in the other, so that while the input shaft connected to the motor, or other source of power, turns at constant speed, the output shaft is brought to the desired speed.

A feature of the P. I. V. gear is its use of a positive chain drive to transmit power. Radial teeth are cut in the conical faces of the driving discs, and the self-adjusting teeth projecting beyond the sides of the chain are arranged to engage positively the radial teeth of the discs.

The chain, which has been mentioned, is made up of a series of steel leaves, or links, with joints made of hardened steel pins, which turn in segmented bushings. It has no teeth on the inside surface of the cups or packs of hardened steel laminations, which extend through clots in the links at right angles to them, projecting about one-eighth of an inch at either side. Individual containers holding the packs of laminations, or slats, are secured in the openings of the metal slats.

The teeth on the discs are uniform in depth but widen from the center outward, being staggered relatively on each pair of wheels, so that the slats move back and forth into them to mesh correctly as the chain comes in contact with them, giving it the "self-pitching" feature. The slats are re-grouped within their containers at each engagement of the chain and wheels, the movement in engaging being completed before the load is applied.

An oil-tight housing covers all the elements of the gear, which are automatically splash-lubricated. The hardened steel wheel faces are mounted on cast iron hubs backed by all thrust bearings, and move axially on the shafts, which are mounted in radial ball bearings. A pair of pivotal levers operated through a hand control shaft, and left hand screw motion, controls the movement of the pairs of wheels together or apart. Initial chain tension is provided for by an external adjustment screw, and two hardened shoes, which ride lightly on both upper and lower faces of the chain, under constant spring pressure, maintain the operating tension at all of the ratio settings.

LIGHTING EQUIPMENT

The line of the Belson Manufacturing Company (Chicago), manufacturers of Bel-Sun-Lite lighting equipment and accessories for flood, trial and other types of illumination, is presented with the latest data on these products in a new catalog just issued.

The booklet presents Bel-Crome as a newly discovered alloy of chromium to be used as reflecting material at all indicated parts of Belson equipment. The kind of product treated are reflectors, lenses, borderlights, footlights, reflectors, striplights, stage lighting units, flood projectors, spotlights, exit and directional signs, louvre lights and also units for display lighting.

For this product is given all necessary information for selecting and ordering descriptive data, sizes, weight, models and prices. The booklet is profusely illustrated with diagrams and halftones.

ELECTRICAL EQUIPMENT

A new and thoroughly catalog has just been issued by the Westinghouse Electric and Manufacturing Company (East Pittsburgh, Pa.). This issue is its General Catalog, 1931-1932, containing 1,352 pages and describing and illustrating the great array of products put out by this company.

The catalog includes a complete listing of distribution apparatus, switchgear apparatus (except large oil circuit-breakers and power switchboards), lighting equipment, domestic appliances, gearing apparatus, and current-collecting devices; condensed listings of industrial and institutional apparatus, industrial heating apparatus and commercial cooking equipment; and descriptions of other products. Style numbers, assigned to pieces of standard apparatus to facilitate ordering and the classification of records, are given for the standard equipment listed.

An interesting feature of the new catalog is the "Instant Index," which appears on a two-page spread, printed on a heavy blue stock and placed in the center of the book. In this index, the 24 groups of equipment described in the catalog are listed in large bold type, and from the name of each group an arrow points to the index notch of the section of the book covering that equipment. Because all the groups thus listed can be noted at a glance, and because two large notches at the bottom of the pages make it easy to locate the "Instant Index," finding the information for which one is looking is greatly facilitated.
The Market for American Motion Picture Equipment in the Far East

[The following is a compilation of reports on the markets in Asia for American motion picture equipment, following a survey conducted by the U. S. Department of Commerce. The reports began in the August 23 issue. The survey also included the markets of Africa and Oceania. This material on the Asiatic and African continent will complete presentation begun in Better Theatres over a year ago, when government reports on similar markets in Europe and South America were published. The compilation of the reports is by Nathan D. Golden, assistant chief of the motion picture division of the Department of Commerce.]

Iraq (Continued)

Generators.—The possibilities for the sale of American generator sets for use in motion picture theatres in Iraq to convert alternating current to direct current is said to be nil. The Central Cinema of Baghdad, the Iraq Cinema of Baghdad, and the National Cinema of Baghdad all have their own Ruston Hornsby engines producing direct current of 110 volts and 120 amperes. The Depot Cinema at Hinaidi also has its own engine. The Basrah Cinema, the Royal Cinema at Ashbar, and the National Cinema at Mosul have generator sets which convert direct current of 220 volts to direct current 110 volts.

Arc lamps and screens.—High-intensity and mirror-reflector arc lamps are in use in some theatres in Iraq. The screens in use are cotton cloth. Until recently the Iraq Cinema had a whitewashed wall, but a cotton cloth screen was installed.

Visual education.—The only visual education attempted in Iraq so far consists of a collection of photographs showing the Arabic or Moorish architecture in Spain, brought in by Saty Beg al Hasri, who is now the head of the High Training College, and a collection of photographs of the works of great painters, brought from Paris by Mrs. Alma Kerr, principal of the Girls Training College. Motion picture projectors and worthwhile educational films might be a great help and will doubtless come in time.

Turkey

From report by Julian E. Gillespie, Istanbul

A s yet Turkey is a relatively small market for the sale of motion picture projectors and projection equipment, owing to the very small number of motion picture theatres in the country. It is estimated that the total number does not exceed 100, of which 25 are located in Istanbul. In that city there are five large theatres having a seating capacity of 800 to 1,200 each. All other motion picture theatres are much smaller in size.

(Continued on page 66)
New Inventions


1,776,916. APPARATUS FOR DEMONSTRATING SOUND-ABSORBING PROPERTIES. Charles F. Pease, Berkeley, Calif., assignor to C. F. Burgess Laboratories, Inc., Madison, Wis., a Corporation of Delaware. Filed June 19, 1929. Serial No. 272,913. 7 Claims. (Cl. 181—4.1.)

1,745,994. TITLE ATTACHMENT FOR SOUND CAMERAS. Freeman H. Owen, New York, N. Y. Filed July 13, 1927. Serial No. 265,414. 10 Claims. (Cl. 88—16.2.)

1,773,390. MOTION-PICTURE CHANGE-OVER DEVICE. Lawrence D. Strong, Maywood, Ill. Filed Aug. 2, 1926. Serial No. 126,699. 3 Claims. (Cl. 88—31.)


1,767,282. VARIABLE LIGHT-PRODUCING APPARATUS. Edward W. Kehlg, Schenectady, N. Y., assignor to General Electric Company, a Corporation of New York. Filed Mar. 11, 1927. Serial No. 178,475. 6 Claims. (Cl. 179—160.5.)

1,741,215. SPEAKER. Roy J. Pomeroy, Hollywood, Cal., assignor of one-half to Paramount Famous Lasky Corporation, Los Angeles, Cala, a Corporation of New York. Filed Aug. 9, 1927. Serial No. 211,633. 3 Claims. (Cl. 181—32.)

1. In television apparatus, a device having means for directing a beam of light through a scanning disk and a lens, means associated with said lens for directing the light emanating therefrom in any one of several directions comprising an arc on said device having an extension projecting to a point adjacent the outer end of said lens, and a mirror adjustably mounted on said extension in the field of view of said lens.

1. In apparatus for producing light variations in accordance with variations in a controlling current, the combination of a discharge lamp having means providing for a plurality of arcs therein in parallel, means supplying existing current for said arcs, and means for causing the controlling current to vary the relative distribution of existing current to said arcs.

1. In apparatus for producing light variations in accordance with sound variations recorded on a record, the combination of a lamp having means for providing an arc therein, means for supplying current to said arc, and means for varying the current in response to sound variations on said record.

1. In sound producing apparatus, the combination of a primary vibratory diaphragm flexibly supported so that in vibration the diaphragm moves substantially bodily, and an auxiliary vibratory diaphragm enclosing a space at one side of the primary diaphragm.
THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on November 18. The list also includes remodeling projects and contracts awarded. An asterisk before the item indicates that additional information has been received concerning a previous report.

THEATRES PLANNED

Alabama
SYLACUGA.—J. W. Pettis has plans by Hirsch & Jones, Montgomery, for a new theatre.

California
ALAMEDA.—Alomaed Amusement Company has plans by Miller & Pfeiffer, 580 Market street, San Francisco, for a new reinforced concrete theatre to be located at Central avenue and Park street. Estimated cost, $250,000.

HARLING.—The Redwood Theatres, Inc., has postponed the erection of its proposed reinforced concrete theatre. Estimated cost, $150,000.

HOLTVILLE.—The Holtvlllc Income Properties, Inc., has plans by Perline & Breite, Lincoln Building, Los Angeles, for a five-story reinforced concrete theatre. The theatre will have 500 seats. Estimated cost, $150,000.

COLORADO
FUELO.—The Colorado Theatre has been improved and redecorated.

FUELO.—The Pueblo Theatre is being remodeled and redecorated.

 florida
MIAMI BEACH.—Paramount Enterprises, Inc., C. W. McCall, agent, Olympia Building, Miami, Fla., plans the erection of an addition to stores and theatre lobby of Community Theatre at 1147 Lincoln road. Improvements are estimated at $10,000.

Rinno
EAST ST. LOUIS.—The Columbia Theatre has been renovated, sound equipment installed and house reopened by Louis Menges.

INDEANA
ELKHART.—Warner Bros.' Bucklin and Lerner Theatres are being remodeled and redecorated.

INDIANAPOLIS.—Over $25,000 is being expended to renovate and redecorate English Theatre.

Kansas
PARSONS.—Extensive improvements are being made to the Orpheum Theatre.

Port Huron.—The Grand Riviera Theatre has been remodeled and redecorated.

MINNESOTA
PRINCEJTON.—A new screen and other improvements have been made at the Grand Theatre, Minnepi.lla.

MISSISSIPPI
GULFPORT.—The Publics Theatres, Nash Well, maintenance director, 1351 Broadway, New York, plans to remodel the Strand Theatre.

Nebraska
CHAPPELL.—Alterations have been made to the Empress Theatre, by management of T. J. Ather.

New Jersey
THOMASVILLE.—The Electric Theatre has been remodeled. Improvements cost about $800.

Ohio
BORDWEG.—The by recent theatre, recently acquired by H. M. Howsou, is being remodeled, redecorated and improved.

SUTTON.—New projection machines and electrical equipment has been installed in the Lyric Theatre, New York.

MONT MOURIS.—The Family Theatre has been improved and reopened.

NEWBURY.—Extensive improvements are being made to the Century Theatre.

NEWBURY.—Approximately $50,000 was expended to remodel the State Theatre, house recently reopened with audience.

UTICA.—Approximately $55,000 is being expended to remodel and renovate the Avo Theatre.

GOLDSBORO.—The Paramount Theatre has been remodeled and reopened.

Oklahoma
OKLAHOMA CITY.—The Liberty Theatre is being remodeled.

Remodeling
Alabama
BIRMINGHAM.—The Trinidad Theatre has been improved and reopened.

Little Rock.—Improvements being made to the Capitol Theatre, includes remodeling, redecorating, acoustic treatment and improved seating.

Colorado
FUELO.—The Colorado Theatre has been improved and redecorated.

FUELO.—The Pueblo Theatre is being remodeled and redecorated.

Florida
MIAMI BEACH.—Paramount Enterprises, Inc., C. W. McCall, agent, Olympia Building, Miami, Fla., plans the erection of an addition to stores and theatre lobby of Community Theatre at 1147 Lincoln road. Improvements are estimated at $10,000.

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THOMASVILLE.—The Electric Theatre has been remodeled. Improvements cost about $800.

Ohio
BORDWEG.—The by recent theatre, recently acquired by H. M. Howsou, is being remodeled, redecorated and improved.

SUTTON.—New projection machines and electrical equipment has been installed in the Lyric Theatre, New York.

MONT MOURIS.—The Family Theatre has been improved and reopened.

NEWBURY.—Extensive improvements are being made to the Century Theatre.

NEWBURY.—Approximately $50,000 was expended to remodel the State Theatre, house recently reopened with audience.

UTICA.—Approximately $55,000 is being expended to remodel and renovate the Avo Theatre.

GOLDSBORO.—The Paramount Theatre has been remodeled and reopened.

Oklahoma
OKLAHOMA CITY.—The Liberty Theatre is being remodeled.

A Correction
REGARDING the Midwest theatre in Oklahoma City, it was stated in the issue of August 20, that the architect was M. G. Mc Kee. John Eberson designed this theatre, during the construction of which Mr. Mc Kee acted as his superintendant. All of the information supplied BETTER THEATRES re- garding this improvement was furnished by Mr. Mc Kee as the architect.

Contracts Awarded

California
LOS ANGELES.—Fox West Coast Theatres, Inc., Washington and Vermont streets has awarded the contract to H. J. Boller Construction Company, 6113 Hollywood Boulevard, for the erection of a three-story reinforced concrete theatre in Westwood Village. Estimated cost, $250,000.

DALLAS.—The Capitol Theatre will be remodeled. D. B. Melcher, 101 Olive Building, Dallas, Texas, the Alomaed Amusement Company plans remodeling the Oak Lawn Theatre at Oak Lawn and Dickinson Avenue.

Washington
TACOMA.—Approximately $50,000 will be expended for improvements to the Olympic Theatre. A new spiral sign is to be erected and sound equipment improved.

Stevens Point.—About $12,000 is being expended to remodel the Lyric Theatre and install sound equipment.

Colorado
TORRINGTON.—Warner Bros', 231 West Forty-fourth street, New York, has awarded the contract to C. L. Zimmerman, 19 East Forty-fifth street, New York, for the erection of a new theatre.

Connecticut
GAINESVILLE.—Pflueger & Company has the contract to erect the new brick Amino and State Theatres. Frank Plaginoff, manager, estimated cost, $40,000.

Illinois
"AUBORA.—Publix-Balaban-Kats Corporation, 175 North State street, Chicago, has awarded the general contract to Kaisel-Duckert Company, Joliet, Ill., for the erection of a new theatre. Estimated cost, $1,000,000.

New Jersey
BONAPARTE.—M. J. Smith is erecting a new theatre to be known as the Oriental. This is said to be the first theatre for the town.

Massachusetts
LAWRENCE.—The Salem Realty Company, 126 Washington street, has awarded the general contract to C. S. Cunningham & Sons, 80 Boylston street, Boston, for the erection of a seven-story stone brick, theatre, and store and office building. Estimated cost, $1,000,000.

Missouri
CLAYTON.—A new theatre is being erected by Harry Wolfe. It will be known as the Uptown and have seating capacity of 1200.

Nebraska
ORD.—H. Siemens has awarded the general contract to H. Olsen & Sons Company, David City, Neb., for the erection of a three-story brick, stone and concrete theatre, 44 by 125 feet.

New Mexico
SANTA FE.—F. Subban has awarded the general contract to the Underhill Construction Company, Oliver Eldred Building, Amarillo, Texas, for the erection of a brick theatre. Estimated cost, $150,000.

Oklahoma
OKLAHOMA CITY.—A new theatre is being erected by R. G. Robertson and Edward Brewer, with seating capacity of 550. Completion is scheduled for January 1, 1931.

Texas
ABILENE.—G. L. Wood is erecting a new theatre. Will feature audios.

NAOGDOCHES.—Reported that Jack Evans is erecting a new theatre.

*PAMP.—Gillis brothers have awarded the contract to T. J. Glover for the erection of a three-story brick and concrete theatre, seating capacity of 1150. Estimated cost, $250,000.

*SCOTT.—The Development Company has awarded the contract to Albert Nolte for the erection of a one-story concrete theatre, 50 by 94 feet. Estimated cost, $15,075.


Virginia
APPALACHIA.—R. H. Rount is erecting a new theatre, with seating capacity of 1000. Estimated cost, $40,000.
BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, architect, or manager. Just fill in the coupon below and mail to "Better Theatres" Division of Exhibitors Herald-World. Readers will find many of the products listed by this bureau in advertisements issued in this issue.

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BETTER THEATRES DIVISION, Exhibitors Herald-World, 407 South Dearborn Street, Chicago [11-23-20]

**GENTLEMEN**: I would like to receive reliable information on the following items:

**REMARKS**: ________________________________

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State: _______________________________________
Seating Capacity: _______________________________

City: _________________________________________

**TICKETS**

**THEATRE SCENE**

**TICKET MACHINES**

**UNIFORMS**

**USHER SIGNAL SYSTEMS**

**VENTILATION EQUIPMENT**

**VENDORS**

**WW**

BETTER THEATRES DIVISION, Exhibitors Herald-World, 407 South Dearborn Street, Chicago [11-23-20]
The Market for American Motion Picture Equipment in the Far East

(Continued from page 61)

The prices quoted for other German makes are more or less in line with those quoted on Ernemann products. The French Gaumont projectors are stated to be sold at a slightly lower price.

In a general way, modern photographic apparatus has always had the reputation in Turkey of being the best, most precise, and most attractive, and to represent the latest achievements in technical perfection. Moreover, theatre owners consider them simpler to operate and that they run smoother and generally present a number of other advantages. American motion picture projectors are practically unknown on the market. It is reported that just after the war some four or five American projectors were imported, but it has not been possible to learn by whom they are being used at present, and what the reaction of their owners is with regard to their operation. One of the above American projectors is stated to have been sold at auction in the Turkish custom house for $150.

The consensus is that American projectors are too expensive for the market and, in addition, too complicated for the average operator in this country. Cheapness of price, solidity of construction, and simplicity of operation are the dominating factors in the sale of projectors in Turkey. It is believed by local dealers and theatre owners that American manufacturers of motion picture projectors would probably not be in a position to supply cheap and simple products similar to German projectors, and that in view of the few projector sales at the present time. American manufacturers would probably show little or no interest in entering the Turkish field. Furthermore, it is not believed that they would be disposed to make liberal arrangements with either an exclusive sales agent or an individual dealer.

In the event American manufacturers are interested in the Turkish market, and are able to furnish motion picture projectors and equipment competitive in price with German products, they should furnish a supply of adequate descriptive and illustrative literature, price lists covering the projectors and spare parts and equipment, and an outline of the most favorable agency, sales, and credit terms which they will allow.

In view of the fact that the total annual sales of projectors at present are only about ten to fifteen units, and that these sales are entirely of the German and French machines, it would be difficult to induce local agents or dealers to invest in American projectors which are unknown locally and which are considered to be expensive. However, if an expert, aggressive, reliable, and financially responsible agent or dealer were offered favorable consignment or credit terms, appropriate advertising allowances, and cooperative assistance by American manufacturers until American projectors become known and appreciated, it might be possible to arouse a certain interest in American products, especially in theatrical types. Practically all motion picture theatres in Turkey own and operate a single projector. There are four or five theatres which have two projectors. By far the greater proportion of the projectors used in the larger Istanbul theatres, as well as in the better establishments in the interior, are of the latest models. Late models are also used to a certain extent in second and third class theatres. A certain amount of second-hand equipment, which has been acquired from the larger local theatres and repaired, may be found in a number of small theatres both in Istanbul and in a number of towns in the interior.

Generators.—With the exception of Istanbul, which has the largest electric light and power plant in the country, only four or five other cities in the country have electric-generating plants. Motion picture theatres in towns where there is no electric plant have individual motor and dynamo installations for the production of their electric and lighting requirements.

The larger theatres in Istanbul and those towns which have central electric light and power plants convert the alternating current to direct current by means of generator sets, which are supplied largely by the Allgemeine Elektrizitäts-Gesellschaft, the Siemens-Schuckert Werke, and to a lesser extent by the Ganz company. The small and poor theatres operate to a great extent with the alternating city current, using cheap transformers merely to reduce the voltage to their own requirements. This procedure is due to the low purchasing power of owners of small theatres, who can not afford generator sets for conversion of alternating into direct current. This is, of course, objectionable.

The German generator sets are supplied from consignment stocks of the local branches of the German companies, which extend liberal credit and also sell their equipment to local theatre owners on installment plans. The German prod-

Seat Indicators

Through a misunderstanding, the Bilmarjae Corporation, manufacturers of seat indicators for theatres, was listed in the directory, Where the Buyer List in the Fall Buyer List of Better Theatres (October 25th issue), as the manufacturer of usher signal systems. This company does not deal in usher signal systems, its product being a patented seat indicating device and should have been listed accordingly. Better Theatres is happy to make this correction.

[To be continued in next Better Theatres]
THE INTERNATIONAL PROJECTOR
USED BY
THE ASTORIA CHAIN
THE FINSBURY PARK ASTORIA
LONDON, ENGLAND

EVIDENCE OF BRITISH PROGRESSIVENESS
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SIMPLEX SUPREMACY

EQUIPPED WITH FOUR
SIMPLEX PROJECTORS
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The policy of the Directorate is to provide:
(1) Theatres of Unequalled Size and Magnificence in suburban areas.
(2) Entertainment unexcelled by even West End of London Houses.
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(4) Comfort, Courtesy, and Service.
(5) Strictly suburban prices.

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The Directorate and Management are sincere in their endeavours to raise the standard of Entertainment and Entertaining, and the maintenance of their declared policy is accepted as a duty to the public they serve. A. SEGAL.
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— Paramount, Denver, Col.

"Lloyd doubled average business at this house." — Kirby, Houston, Tex.

"'FEET FIRST' broke all box office records for past twenty months."

— Paramount, Texarkana, Ark.

"Lloyd, first picture to play without stage show and increased receipts 50%".

— Paramount, Seattle, Wash.

"'FEET FIRST' did best business we have had in many months."

— Paramount, Atlanta, Ga.

"Opened to marvelous business, with crowds in continual uproar of laughter." — Saenger, New Orleans, La.

"Matinees on Lloyd biggest in years. Public carried away with laughter."

— Florida, Jacksonville, Fla.

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"She will be Paramount's box office queen of 1931. Movie audiences will be fascinated by her."
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"Miss Dietrich is a great beauty, thoroughly fascinating. A real find!"
— N. Y. Mirror

"She will develop into a big box office name."
— N. Y. Graphic

"A magnificent actress, alluring, fascinating. Should be popular."
— N. Y. Sun

"A new star of the first magnitude! All the nice things promised for her are true. She compels breath-taking attention."
— N. Y. Eve. World

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"MOROCO"

GARY COOPER  MARLENE DIETRICH  ADOLPHE MENJOU

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“MOROCCO”! Hailed as great by Hollywood from the time the first camera started cranking. Brilliant in previews. Chosen by Grauman's Chinese Theatre, Hollywood, from all available product for $1.50 two-a-day glorification. NOW AT ITS FIRST GALA LONG RUN ENGAGEMENT AT THE RIVOLI, NEW YORK, IT SMASHED EVEN BOOM-TIME WEEK-END RECORDS BY OVER $1,000. AND BIGGER BY THE MINUTE! The New York Herald Tribune sums it up: "The cast, the triumph of Marlene Dietrich and the brilliant direction of Josef von Sternberg make 'MOROCCO' a superior picture." It is the type of masterpiece and money-getter that for 18 years has made Paramount PARAMOUNT

GARY COOPER
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ADOLPHE MENJOU
"He is simply grand in 'MOROCCO'. His return is something to write home about." —N. Y. Journal
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This marvelous era of sound brings the living world in voice and action... brilliant nights of drama and music... to the nation's guardians on the lonely sea.

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All to be immediately equipped with RCA PHOTOPHONE Sound Reproducing Apparatus.

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THE COHENS AND KELLYS WAS A RIOT OF FUN!

THE COHENS AND KELLYS IN SCOTLAND WAS ONE BIG ROAR!

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OH, BOY! WAIT THE FUNNIEST

COHENS

With GEORGE SIDNEY
And CHARLIE MURRAY
VERA GORDON
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Directed by VIN MOORE

Presented by Carl Laemmle
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THE COHENS AND KELLYS IN ATLANTIC CITY TOOK THE WHOLE COUNTRY BY STORM!

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Herald World

In This Issue:

U. S. DECISIONS

Supreme Court Ruling May Mean Return to Deposit System, Say Leaders in Film Circles—Tribunal Finds Arbitration Clauses of Uniform Contract Have Tendency Toward Restraint of Trade, and Holds That "Obvious Purpose" of Credit Committee Arrangement Is to "Coerce."

UNITED ARTISTS CHAIN

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Quitter suits bring total damages sought against MPPDA to 10 million—Joseph M. Schenck and Lichtman deny latter is joining Warners.

Blue laws of Wisconsin and Vermont face legislative and court fights—Pennsylvania supreme court rules talking films are legal evidence.

Now comes plan to unionize models: 50,000 of 'em in New York alone—Berlin Chamber hits unfair critics when talker sales abroad drop.

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Supreme Court Decisions

LEADERS in motion picture trade circles see no occasion for the industry to become disturbed by the decision of the Supreme Court of the United States to the effect that the arbitration provisions of the Uniform Exhibition Contract are in violation of the Sherman Act.

The new contract and arbitration proposals, drafted as a result of the 5-5-5 Conference and expected to be in operation within a year, were drawn with the thought in mind to conform with the practices approved by federal agencies.

M. A. Lightman, re-elected president of the Motion Picture Theatre Owners of America, informed the exhibitors at their convention in Philadelphia that the exhibitors' organization through its representatives at the 5-5-5 Conference had "offered many constructive thoughts and in most instances got what we wanted."

Abram F. Myers, president and counsel of the Allied States Association, while holding that the decision "has an important bearing on other activities of the producers," points out that "fortunately the way is left open for the solution of all problems by negotiation between the real parties of interest, such as was attempted in the 5-5-5 Conference."

Thus in the statements of the presidents of both national organizations of exhibitors there is found an indication of the conviction that the industry has no reason to be alarmed at the Supreme Court decision affirming the opinion of Federal Judge T. J. Thacher.

Even more conclusive is the fact that the industry has gone along with its steady progress on an even keel for the twelve months since the Thacher decree was handed down, a period in which the film business has been adapting itself to the stipulations of the decision while at the same time, by the 2-2-2 and then the 5-5-5 Conference, undertaking through its leaders to write a new instrument which will satisfy the changed conditions brought about by that decision.

It is to be expected that in a similar manner the industry also will approach the requirements of the United States Supreme Court decision that the Credit Committee system is unlawful. This opinion overrules the decision of Judge Thacher, who had held that the credit requirements of the distributors were not in restraint of trade. The Government in its argument had maintained that it was illegal to require that persons acquiring theatres, by purchase or otherwise, be responsible for the consummation of exhibition contracts entered into by the previous owners or operators.

While this ruling will require readjustment of the method of disposing of such contracts, leaders are confident that the industry will settle this problem to the mutual satisfaction of all branches concerned, as it has done with its major problems in the past.

It appears now that each distributing company must work out its own contractual regulations. One possible action as a result of the decision is a return to the deposit system.

A Notable Opportunity

THE theatre building program announced by Mr. Joseph M. Schenck for United Artists is of dimensions and character offering a notable opportunity for intensive development in motion picture theatre design.

Twenty-five new theatres are to be constructed. Such a number represents a broad field for architect and engineer to work in concertedly, pooling the special knowledge of each through project after project, experimenting with this idea and that, and in the solution of the aesthetic and utilitarian issues so dynamically involved in this highly specialized type of structure.

Then, each theatre is to seat in the neighborhood of 900 patrons, turning the course of theatre design in a direction opposite that which the development of the motion picture theatre has generally been conducted. The splendor of mere magnitude will be here ignored in an attempt to realize a more fundamental beauty, and because of the relatively small investment permitted per theatre, it is likely that function, rather than a mere architectural style, will dictate the forms by which that simpler idea of beauty shall be expressed.

Vision and audution—these are the predominant functional factors to which every aesthetic impulse of the designer must be subordinated. The physical comfort of patrons, achieved through a truly scientific method of air conditioning and (with justified emphasis) through ample spacing of chairs, is also of paramount functional importance. Only after these come "looks."

The time has also arrived for a new consideration of the problem of vision. Already we are preparing for the establishment of the wider screen image, and quite probably it may be taken for granted that United Artists will anticipate this innovation structurally in its new houses. Such preparation will give the architects and engineers an extraordinary opportunity to consider the reallocation of the projection room so that the angle of projection is reduced to a minimum—and preferably, of course, to zero. And they will also be able to confront auspiciously another readjustment that is invited, if not demanded, by the wider screen image—the reduction, both horizontally and vertically, of the angle of vision from the main floor.

As a program, therefore, the 25 theatres to be erected by United Artists by next August offer a splendid chance to place the motion picture theatre in an up-to-the-minute laboratory—a laboratory, if you please, of both science and art—out of which can come a series of buildings perfectly adapted to the process of presenting, with complete effectiveness, the new motion picture.

PLACING in practice the plan announced by M. E. Comerford at the exhibitors' national convention in Philadelphia for theatre cooperation in general industrial aid, the board of managers of the Motion Picture Theatre Owners of Eastern Pennsylvania has made the commendable decision to donate the proceeds of a special matinee for the relief of unemployment.

If member units of the M P T O A should do likewise, the added good will only be more than repay them.
Return to Deposits Plan May Follow High Court’s Decisions

Will Decide Exhibitor Credit
By Individual Case, Says Hays

New Contract Conforms to Thacher Ruling, Declares
M P T O A—“Smashing Victory,” Asserts Myers

(Special to the Herald-World)

NEW YORK, Nov. 28.—Return to the deposit system in the contractual relation between motion picture distributor and exhibitor is seen in trade circles here as a possible result of the decisions handed down by the United States Supreme Court this week in holding illegal the arbitration clauses of the Uniform Contract and the Credit Committee arrangement.

The Hays Organization has under consideration whether or not to move for re-argument of the case. A sixty day period is allowed in which to take such action.

Means Individual Credit
Commenting on the court’s opinions, Will H. Hays, president of the M P T O A, said in a statement that “the new decision simply means that individual distributors will determine with individual exhibitors a system of credit in each case.” This was taken to mean that the individual companies may deem it necessary to require deposits on pictures in order to safeguard their interests.

Hays also declared that the decisions serve definitely to clarify the relationship between distributor and exhibitor as to both credits and arbitration.

Complaints Brought Uniform Contract
The deposit system was the source of constant complaint from exhibitors, complaints which eventually led to agreement upon the Uniform Contract, whereby the deposit requirements were eliminated.

There are many who believe that the return to the deposit system will be detrimental both to the distributor and to the exhibitor, especially the smaller theatre owner.

They point out that with deposits in force the field of production is opened to many mushroom companies employing high pressure salesmanship.

“These companies,” one man pointed out, “make glowing promises, obtain deposits, probably make one cheap picture and then disappear and the poor exhibitor is left holding the bag.”

Another man asked: “If we return to deposits what is the exhibitor going to do who already is burdened with the cost of sound, many now having their theatres in hock?”

There has been some question as to the future of the Film Boards of Trade. It is definitely known that these will continue in operation as in the past for they represent the industry’s field force and their activities have become so diversified that arbitration was but a small entity in the scheme of things.

It was pointed out at the offices of the Hays organization that ever since the Thacher decision was handed down in October, 1929, holding the Uniform Contract and its arbitration provisions illegal, the forms of contract used by distributors have not contained a compulsory arbitration clause. A new standard license agreement, providing for voluntary arbitration, was agreed upon at the S-A conferences of the distributors and exhibitors. This proposed contract was officially indorsed at the M P T O A’s recent convention in Philadelphia.

Abraham F. Myers, president and counsel of Allied States Association, while declaring that the Supreme court action “has an important bearing on other activities of the producers,” stated that “fortunately the way is left open for the solution of all problems by negotiation.” He said that as a result of the rulings “the Hays Organization can no longer impose their arbitrary will on the exhibitors.”

The court decisions were read Monday by Justice McReynolds. The one on arbitration upheld former Judge Thacher’s ruling in federal court. The Supreme court opinion holding the Credit Committees unlawful was an overruling of Judge Thacher, who last fall had declared them legal.

Progress Being Made, Says Hays

Hays in his statement on the arbitration ruling said:

“The Supreme court affirmed the decision of Judge Thacher of the U. S. District court in New York which rendered a year ago last October. Since that time the industry has not operated under the plan questioned by Judge Thacher. Since then distributors and exhibitors have been developing a new system of voluntary arbitration to the end that the values of arbitration may be saved without including any compulsory provisions, and progress is being made in that direction.”

Of the ruling on the Credit Committees,

Papers in R K O-Pathe Deal All Ready;
Du Pont Not in Assets R K O Is to Get

(Special to the Herald-World)

NEW YORK, Nov. 28.—The R K O-Pathe deal is all set with the papers drawn and ready for the approval of attorneys, following which the deal will be submitted to the stockholders for ratification. It is in the latter procedure that complications may arise.

In the five million dollar deal R K O gets certain Pathe assets but the Du Pont-Pathe Company is not included in these.
Blue Laws of Two States Face Legislative and Court Fights

Wisconsin Assemblyman Believes Next Senate Will Wipe Out 75-Year-Old Measure—Constitutionality of Vermont Sunday Closing Act Up to Supreme Court

Prediction that Wisconsin’s 75-year-old blue laws will be wiped out by the 1931 legislature, and action that will give Vermont’s Sunday closing law the acid test of a ruling on its constitutionality by the State Supreme Court, were two developments this week of more than unusual significance.

These developments follow the victory of the theatre men in California at whose November elections when the proposed Sunday closing bill was downed at the polls by 700,000 plurality, or six to one.

Assemblyman John W. Groeschmidt, of Wisconsin, who fought for repeal during the last session only to see the movement defeated in the senate, declares he believes the senate of the 1931 legislature will kill the measure.

The move in Vermont that brings the blue law before the supreme court of the state follows a protracted of arrests made in the last two or three weeks in connection with the operation of theatres on Sunday in Rutland, as well as the indoor golf courses. J. W. Mackay, manager of two theatres in Rutland, was arrested recently. In court last week it was decreed that the case be sent direct to the supreme court without jury trial in the lower courts. Mackay, since his arrest, has continued to operate on Sundays.

Mayo’s “Sunday Shows

(ALBANY, Nov. 28.—Advocates of Sunday motion picture shows scored a notable victory yesterday when the court, in Binghamton, affirmed last week, when the mayor signed an ordinance which will permit Sunday shows from now on. The mayor vetoed a similar ordinance last spring. Since that time his viewpoint apparently has changed.

Kentucky Theatre Cleared

LOUISVILLE, Nov. 28.—A jury in the Richmond police court has held that the Phoenix Amusement Company, of Lexington, makers of the Metropolitan theatre in Richmond, was not guilty of violating the State Sunday closing law by exhibiting moving pictures.

It was the third time a jury of that city had so decided.

New Ear Phone for Deaf Announced by RCA, Dictograph Co.

Newark Earphone, in collaboration with the Dictograph Products Company, perfected a device known as the “Acousticat Seatphone,” by which it is possible for people who are hard of hearing to hear sound motion pictures with ease.

It has been estimated that 10,000,000 persons have been lost to the motion picture theatre since the advent of talking films. indicating the interest which the announcement of the deaf phone has aroused, petitions have been circulated among the members of the New York League for the Hard of Hearing who have pledged themselves to bathe theatres which are equipped with the Acousticat Seatphone.

Similar petitions are understood to have been distributed in Boston, Albany, Chicago, Cleveland, Denver, Kansas City, Philadelphia, Pittsburgh, San Francisco, Washington and several smaller cities, with the total number of signatures put at 10,000.

The RKO Mayfair is one of the larger, Metropolitan theatres to be equipped with the new system.

Leon Roos Exhibits New 90-Pound Recording Set; Wafilms Will Handle It

NEW YORK, Nov. 28.—A new portable sound recording apparatus, which its sponsors believe is particularly well adapted to use in newsreel work, was demonstrated last week by the inventor, Leon R. Roos, at the Miles Projection rooms here.

Said to be the lightest and most reasonably priced outfit on the market, it weighs 90 pounds, and costs $4,250 complete. The apparatus, which is being marketed by Warfilms, records on film and of the variable density type. Either Mitchell or Bell & Howell cameras can be equipped to record sound with this machine, which is produced by the Tanar Corporation, of which Roos, the inventor, is vice president.

British “Two Worlds” Film Held Over at N. Y. Cohen

NEW YORK, Nov. 28.—“Two Worlds,” the E. A. Dupont film which British International Pictures has been showing at the Cohen here is being held for a second week, commencing today. It is a story of Jewish life in Eastern Europe.

Golf Short Held Over

At Philadelphia Stanley

PHILADELPHIA, Nov. 28.—Warner Brothers are holding a second week at the Stanley theatre here, the Pathe Grantland Rice Spotlight, “Par and Double Par,” which features Bobby Jones, the golf star.

Individual Credit System for Each Exhibitor, Says Hays

(Continued from preceding page, column 3)

the president of the M.P.A.D.A. declared: “In this decision a year ago, Judge Thacher upheld the industry’s practice in the operation of credit cards. This decision was reversed yesterday (Monday) by the Supreme court. The new decision simply means that individual distributors will determine whether exhibitors a system of credit in each case.”

The statement from the M.P.T.O.A. headquarters read:

“The Motion Picture Theatre Owners of America has been working in cooperation with the individual distributors and the Allied States organization in working out contractual and other arrangements which will be in conformity with the Thacher decision.

“All have agreed on a contract and this was approved at the national organization at Philadelphia. We have not received a complete copy of the Supreme court decree and cannot tell whether or not it makes any change in the Thacher decision.”

“Smashing Victory,” says Myers

Myers’ comment was as follows:

“The smashing victory won by the Government in the Arbitration Committee cases means that the producers acting through the Hayes organization can no longer impose their arbitrary will on the exhibitors.

“This is a complete vindication of the principles for which Allied States Associations stands, and has an important bearing on other activities of the producers. Fortunately the way is left open for the solution of problems between representatives of the real parties in interest, such as was attempted in the 5-5 Conference Cases.”

The New York Times, editorially, believes that all industries will read the decision with much concern. “Business men in branches of trade which have been treating their problems on a group basis will scan carefully every line of the decision of the Supreme court with a view to the operations of the film boards of trade and credit committees,” the editorial reads.

Coercion Ruled Aide in Credit Committee Plan

(Washington Correspondent of the Herald-World)

WASHINGTON, Nov. 28.—Arbitration provisions of the Uniform Contract and activities of the Credit Committees of the Fifth Boards of Trade are both in violation of the Sherman antitrust act. These rulings were handed down by the United States supreme court Monday in passing upon the appeal of the distributors on the arbitration matter and the appeal of the Government in the case of the Credit Committees.

Contentions of the Government that the arbitration provisions had “a necessary and inevitable tendency to produce material and unreasonable restraint of commerce” in violation of the Sherman act” were well based, according to the decision in that case.

Remanding the Credit Committee case to the court below for action in conformity with its decision finding their operations illegal, the supreme court asserted that the “credit system” of the Committee arrangement was to “cocere” certain exhibitors. The distributors had contended that the Credit Committee requirement that the purchase of the uncompleted contracts to avoid fraudulent transfer for the purpose of escaping responsibility under an unsatisfactory agreement for films.

Brisbane Thinks Film Industry Deserves Chance

In commenting upon the recent decision of the Supreme Court, which finds the 20 largest companies in the industry breaking the anti-trust law, Arthur Brisbane said in one of his columns:

“The Supreme Court knows. But let us hope that nothing will be done to destroy prosperity in this great industry, that destroys the world. Even if moving picture men are breaking the anti-trust law, which is more or less of the biggest companies in the industry, the public is entitled to remember that they are also breaking the hearts of competitors in France, Germany, England and all over the world.

“If we have something successful, like automobiles or movies, let us give it a chance.”

November 29, 1930
Belasco Suffers a Relapse; Slight Chance of Recovery

(Special to The Herald-World)

NEW YORK, Nov. 28.—David Belasco, who is ill with pneumonia, has suffered a relapse, it is understood, and his physician states that he has not rallied and is suffering from general weakness, and chances for his recovery seem to be slight.

Mae Clarke to Become John McCormick's Bride At Wedding Next May

(Special to The Herald-World)

LOS ANGELES, Nov. 28.—John McCormick, motion picture producer and former husband of Colleen Moore, and Mae Clarke, stage and screen actress have made announcement of their engagement.

Plans have been made to have the ceremony next May 14. Prior to coming to Hollywood Miss Clarke was on the New York stage.

Mrs. Sam Harris Dies

(Special to The Herald-World)

NEW YORK, Nov. 28.—Mrs. Sam H. Harris, former stage actress and wife of the theatrical producer, died here after a short illness. She made her stage debut in November, 1904, in the Liberty theatre here, in "Little Johnny Jones."

John Barrymore Recovers

HOLLYWOOD.—John Barrymore, who contracted jungle fever on a trip into the interior of Guatemala recently, has recovered and is proceeding on his cruise with his wife, Dolores Costello.

Will Someone Please Step in and Settle This?

Writing under the heading "Africa Is Collegiate," an editorialist in the Chicago Tribune slyly inquires whether African lion hunters get their ceremonies from football pep meetings in American colleges, or whether the pep meetings get them from the Africans.

The writer, evidently just back to his desk from a visit to a current motion picture, wonders if the "rah, rah" is not African and insists that "the college cheer leader is as natural as the leaping impala." If colleges didn't copy the ceremonies from the savages, then the savages must have gone "collegiate" listening to football broadcasts picked up on the chief's radio, he thinks.

Schenck Quits Studio Duties To Direct Circuit Expansion

Policy of Cooperation with Independents to Dictate Location of Houses Resulting from Fox Fight

(Special to The Herald-World)

HOLLYWOOD, Nov. 28.—Out of United Artists' initial step in opposition to Fox West Coast Theatres—a theatre chain in California, Oregon and Washington for the showing of United Artists pictures—will grow a national string of houses, according to Joseph M. Schenck, head of the company. The Pacific Coast chain will consist of 25 theatres, an extension of the original 15 announced, all of which will be completed by August, 1931. This is a nucleus, however, of a more comprehensive system of theatres, which will operate throughout the United States and which will embrace the 20 theatres already operated by United Artists.

Schenck announced that he is abandoning his duties as head of the United Artists studios and that he will be succeeded by Samuel Goldwyn.

Goldwyn's production duties consist of making pictures, which are to be produced by the Art Cinema Corporation and four by Samuel Goldwyn Productions. Eleven other United Artists films on the 1931 program comprise one Douglas Fairbanks, one Mary Pickford, one Charlie Chaplin, three Roland West, three Howard Hughes-Caddo and one Gloria Swanson.

Lesser and Anger Assisting

Sol Lesser and Lou Anger are Schenck's chief aids in his campaign to erect a big Western theatre organization. Schenck will give his entire time to construction, distribution and financial problems. Lesser is devoting most of his time to choosing sites for the erection of houses.

Each of these will have 900 seats. The first two are to be built in Pasadena and Santa Ana, while six others will go up in nearby cities. Five will be in Los Angeles.

Negotiations are said to be underway with Harold B. Franklin, former head of Fox West Coast, who may link the new circuit he is organizing, with that of United Artists. Schenck refused to give any details in regard to these negotiations.

Schenck made it clear that United Artists will not build in opposition to any exhibitor who already shows United Artists pictures. He asked that the fact be emphasized that he wishes to cooperate with all independent exhibitors "in the interest of individual members."

Cost Up to $200,000

Schenck will spend all his time next year on the West Coast, supervising the chain as construction and development progresses. The cost of each theatre will be between $150,000 and $200,000, he said.

"For several years," Schenck declared, "United Artists has operated about 20 theatres in principal cities of the United States, but now we plan to build many theatres in smaller cities, and in smaller neighborhood in the larger ones."

"We plan to cooperate thoroughly with the independent exhibitor and do not intend to go into a territory where an independent has an adequate theatre. If an independent exhibitor in a certain territory has an old house with obsolete equipment, I hope to help him rebuild the house in partnership with him and build a new one.

"United Artists does not plan to sell any stock, the building program being financed with our own money. Fifty-one per cent of the stock of the new theatre company will be taken by the United Artists Company, the rest by individual members. Among the latter are Chaplin, Fairbanks, Pickford, Gloria Swanson, Goldwyn and myself." D. W. Griffith is another.

Caddo to Continue with UA

"Due to the vast expansion of the United Artists theatre building program," Schenck continued, "and the growth of the distribution organization, I have prevailed upon Samuel Goldwyn to take over all production activities of the Cinema Art Corporation. This will be in addition to Goldwyn's activities as producer for the United Artists Corporation. I will now be permitted to devote my entire time to the enlarged construction policy of the theatre expansion and the distribution organization. Goldwyn's remarkable success as producer assures the public and exhibitors of a high standard of entertainment."

Schenck disclosed that the proposed purchase by Howard Hughes of a block of stock never materialized, but that Hughes will continue to produce pictures for United Artists distribution. The production schedule calls for an expenditure of approximately $15,000,000 during the balance of this year and 1931. The theatres will be modernistic in design.
A CONVERSATION overheard in the lounge of one of Broadway's cinema emporiums might be considered illustrative of the public's reaction to the tendency of the theatres to take in sidelines for additional revenue. "Vending machines," said patron No. 1. "Yeh, an' sheet music," said No. 2. "And phonograph records," added No. 1. "And voice recorders," spoke up No. 2. "Everything but speakeasies in these theatres nowadays," said No. 1.

Al Fineman, whom Harry Reichenbach in his Ampro luncheon talk rated as one of those outstanding in motion picture press agentry, is back with Harry, bidding his time until financial conditions are more secure so that he may step hook, line and sinker into the field of stage production.

Lou Guimond is making the feathers fly in Joe Gallagher's advertising department at Columbia.

And speaking of Columbia, Joe Brandt thought he was a good picker of football winners until he got into the M G M pool.

With a major portion of the Warner-First National advertising and publicity staff now grinding out copy on the fourth floor of the home office, Al Zimbalist has that woe before look of lonesomeness.

The supreme court decision on arbitration and credit had Mrs. Parkhouse, C. C. Pettijohn's secretary, handling the boys of the press diplomatically.

It seems we can't get out of the Columbia office. The company this week had one block of Seventh avenue decorated with transcontinental buses bearing signs advertising "Tol'able David" at RKO's Mayfair.

Howard Dietz has returned to his desk from a much needed rest. Now it's Si Sedar's turn.

They may deny persistently the merger of RKO-Pathe but there is one merger within the two organizations that can't be denied and that is of the social life of the employees. Witness: The RKO-Pathe basketball and dance affair November 25. No significance, of course.

Congratulations to Charles Steele of Tiffany. It's his twenty-fifth wedding anniversary and in honor of it he and Mrs. Steele were presented with a 40-piece silver serving set by the company's employees.

Max proved a good salesman and vaudeville artist in conducting the Thanksgiving raffle at the Motion Picture Club. Turkeys, baskets of fruit and sweets, cocktail shakers and whatnot were raffled at 10 and 25 cents a throw. Some were lucky but we bought our bird.

Donald McDonald Ewing, an old pal of newspaper days and now in the Washington, D. C., office of the Hays organization, was in conferring with his chief during the week. And also discussing advertising problems with Frank Wistach.

Harry Reichenbach believes in speaking out in the open whether it hurts or not. Somebody's ears must have burned after his talk at Ampro. Others' chests expanded.

Let's hope you left the gizzard at least for the poor dog to chew on.

JAY M. SHRECK.
Hundred Musicians Get Work
As St. Louis Strike Is Ended

Thirty-Week Working Season
Is Guaranteed by Settlement

Fox and Ambassador Theatres Resume Stage Shows—
Dispute Reached Climax September First

(ST. LOUIS, Nov. 28.—The musicians' strike is over. Settlement of the issue with musicians employed by the motion picture theatres of St. Louis was reached at a conference held in New York City November 24, by a delegation from the St. Louis local of the Musicians Union, headed by President Samuel P. Meyers, and national representatives of Warner Brothers, Publix, Fox, Loew's, and Radio-Keith-Orpheum Circuits.

Under the terms of the agreement 100 musicians are to be employed in the St. Louis theatres as follows: Ambassador, 27; Fox, 19; St. Louis, 13; Granada, 15; Missouri and Loew's State each, 12. The St. Louis Amusement Company in addition to those used at the Granada. According to Associated Press dispatches, the musicians are guaranteed a thirty-week working season.

Resume Stage Shows

Both the Fox and Ambassador theatres have announced they would resume their stage shows on Thanksgiving Day. While complete details of the New York agreement have not reached St. Louis, it is understood that all of the difficulties between the musicians and the management were ironed out satisfactorily for both sides and that peace will reign for at least another year.

Reached Climax September 1

The dispute this year reached a climax on September 1, when the contracts of the St. Louis and Fox theatres with the union expired. The theatres refused to accede to the demand that the status of the St. Louis theatre be changed from a vaudeville to a motion picture de luxe house, thus increasing its orchestra from 12 to 20 men. The union also sought to have the Fox increase its orchestra if stage shows were continued.

When the musicians failed to reach an agreement with the managers on September 1, the Skouras Theatres and the St. Louis Amusement company dispensed with the services of their musicians although their contracts with the union did not expire until September 19.

K. C. Non-Unionists
To Settle All Disputes

With Union by Law

{Special to the Herald-World
KANSAS CITY, Nov. 28.—Battles of the non-union Sound Projectionists Association with union men will be fought out only in the law courts, declares F. E. Burroughs, legal advisor to the organization.
Several suits are now pending against the local union, which is affiliated with the International Alliance of Theatrical Employees and the Motion Picture Operators of the United States and Canada. Charles Potter, owner of the Kansas City and St. Joseph, and suburban houses, filed suit November 18 against the union and the following of its officials: W. J. Croft, Mr. Meyers, Marion Randall, Jack Herrin, Marion Crawford and W. E. Higgins. The suit was filed in connection with the bombing of the Balts in October.

Burroughs has filed injunctions against the union, seeking to restrain it from picketing and placarding the Art, Gauntier and Pershing houses.

Photoplay Medal

Goes to "Disraeli"
As Best 1929 Film

{Special to the Herald-World
NEW YORK, Nov. 28.—"Disraeli," Warner Brothers picture starring George Arliss, has been awarded the gold medal by the Photoplay Magazine as the best motion picture picture released during 1929. This follows another medal award to George Arliss, by the Academy of Motion Picture Arts and Sciences, which pronounced his performance in "Disraeli," the best individual portrayal of the year. A third medal was awarded the writer for the purity of his diction, by the American Academy of Arts and Letters.

The Photoplay award is said to be significant in that it represents the opinion of members of the picture going public, thousands of whom voted in the contest. The formal presentation of the medal to Warner Brothers will take place some time in December.

Stench Bombers Pay Three Visits Within One Month

{Special to the Herald-World
FRESNO, CAL., Nov. 28.—Three times within the past month, stench bombers have visited the Majestic theatre here, a non-union house.

Stanley Company Reports $1,366,992
Net Profit for Year Ending Aug. 30

{Special to the Herald-World
NEW YORK, Nov. 28.—The Stanley Company of America, which is a subsidiary of Warner Brothers, which owns 99 per cent of the stock, reports a net profit for the year ended August 30 of $1,366,992. In addition to this there was a so-called intercompany profit of $5,926,138 from the sale of FN stock to Warner's.

What Could One Officer
Do In a Case Like This?

CO L UM B U S, 0 H I O, Nov. 28. — Exuberant over the winning of a football game, 50 students of the Ohio State University attempted to crash the gate at Loew's Palace recently. Eight of the students were arrested, Meniker was restrained to press charges. However, from now on, there is to be a policeman stationed at each theatre to care for small disturbances, according to Chief of Police French, but—what would one policeman do if those 50 students really wanted to get in?
Now Comes Plan to Unionize Models!
50,000 of 'Em in New York

Estimates Say 5,000 Are Used from Time to Time As Film Extras—
Would Seek to Regulate Wages and Overtime
(Special to the Herald-World)

NEW YORK, Nov. 28.—A union of models, of whom there are said to be about 50,000 in New York alone, to be known as the International Theatrical Art and Fashion Models' Union, is being formed under the leadership of Hugh Frayne, organizer for the A. F. of L., and Leo Le Claire of the International Stage Employees' Union.

It has been estimated that at least 10 per cent of the 50,000 girls employed, as models in the city are from time to time used as extras in film productions. The planned union, it was stated, would act as a centralized bureau where motion picture casting directors may find the extras they need without inconvenience.

Expect Free Employment Bureau

In this connection it is anticipated that a free employment bureau will be part of the organization, which not only will keep the members informed of positions with producing companies which are available at all times, but also will attempt to place models in positions with other industries requiring their services when the amusement field has little to offer.

Mrs. Mayme Angel will act as business agent for the new organization, which will have its headquarters at 251 West 42nd street here. Mrs. Angel was for ten years business representative of the Wardrobe Women's Union. Application already has been made to the American Federation of Labor for a union charter. A meeting will be held on December 2 at the headquarters to discuss further plans.

Would Regulate Wages, Hours

An initiation fee of $5 will be required, with monthly dues of 50 cents, but it is said these figures probably will be increased later. As part of its work, the new organization will seek to regulate wages and overtime for its members, though at no point in its constitution, it was understood, will it conflict with either chorus or Actor's Equity.

Cooperating in the effort to establish the new union are the leaders of allied organizations, including Francis E. Zisse, business agent of the International Photographers Union, and J. Austin of the Actors Equity Association. These two, with Mrs. Angel and Le Claire, will function as an organizing committee until the new union has been definitely established.

Pathe Releases 39 Short Subjects
During November
(Special to the Herald-World)

NEW YORK, Nov. 28.—During the month of November Pathe is releasing 39 short subjects. Included in the list are: five two reel comedies featuring Nat Carr, Dot Farley, Sam O'Donnell, Ed Deering, Boc Carney, Si Wells and others. Additional subjects being released are three Granada Stock Spots, one of the Vagabond Adventure series, two Aesop Sound Fables, 10 issues of the Pathe News, five issues of the Audio Review, five Pathe Disc News, five Pathe Disc Review and one Knute Rockne football subject.

McCormick, Joyce Get
Still Film Camera Rights
(Special to the Herald-World)

LOS ANGELES, Nov. 28.—Control of the Anderson camera and patents has been obtained by John McCormick, formerly connected with First National, and Frank Joyce.

The camera, designed for commercial photography, uses film instead of plates and is especially adapted to photographing of moving subjects. A process of enlargement accompanies the camera.

SECURITIES PRICE RANGE
Week Ending November 26

(Special to the Herald-World)

NEW YORK, Nov. 28.—The steady progress that has marked the trading for the past week struck a temporary recession in the activities of late afternoon on Tuesday in advance of the Thanksgiving holiday. Amusement shares had been comparatively slower from the first of the day's trading and showed the following setbacks: A T & T, 2½ points; Eastman Kodak, 2¾; General Electric, 1½; Loew's, Inc., 3¼; Radio, ¾. The weekly summary follows:

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<th>Stock Market</th>
<th>High</th>
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<td>American Seating</td>
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<td>Metro-Goldwyn-Mayer, pfd.</td>
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<td>Mowhawk Carpet</td>
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<td>Paramount</td>
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<td>Pathex Exchange</td>
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<td>Do. &quot;A&quot;</td>
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U. S. Navy to Install
300 Photophones
On Land and Sea

RCA Photophone will have more than 300 sound sets aboard United States war ships and in Navy shore stations and hospitals when the government contract is fulfilled.

Navy officials have announced that talking pictures will first be installed on the large battleships, with work to begin April 1, 1931. It is expected the entire job will be finished by January, 1932.

The contract, awarded to RCA sometime ago, originally called for only 250 installations, but the number has since been increased to include 20 battleships, 60 cruisers, 120 destroyers and a large number of Navy shore stations and hospitals throughout the world.

Training schools will be opened at the U. S. Navy yard in Brooklyn and at the Naval base at San Diego for instruction in the installation and operation of sound equipment. Another training school will be located on the Philippine Islands.

Present plans call for the schooling of 300 men in a six weeks to two months course. They will be tutored by RCA Photophone engineers.

British Movietone News
Films Taken 5,000 Miles
In Five Days from Africa

(Special to the Herald-World)

NEW YORK, Nov. 28.—Truman H. Talley, general manager of the Fox Hearst Corporation, in a letter to a member of his staff in New York, calls attention to the speed with which a British Movietone News plane brought to London the pictures of the coronation of Ras Tafari as Emperor of Ethiopia in Addis Ababa, East Africa.

The Emperor ascended his throne on November 2 and the British Movietone News presented the picture on November 7. Only 10 days later the same film was shown in the United States. The record flight, made by Captain W. Lawrence Hope, was accomplished in exactly five days, having covered 5,905 miles from Addis Ababa to Croyden, England.
One wouldn't think of Robert Elliot as a detective, but that is the part, a slow moving, sympathetic and relentless role, in which he is splendidly cast in Warner's "The Doorway to Hell."

A new and charming study of Grace Moore, Metropolitan Opera star, who made her screen debut in MGM's "A Lady's Morals." She has recently completed work on "New Moon."

Bela Lugosi comes from the vampire land himself, and it is no wonder he was chosen to play the role of "Dracula" in Universal's picture by that title which is being directed by Tod Browning.

A distinguished group caught by the cameraman while visiting the "Resurrection" set at Universal City. From left to right are General Verner von Blumberg of the German Army; Lupe Velez, Universal star; Colonel Kuhlenenthal, the general's aide, and Edwin Carewe, who is directing the picture.

Frances Marion, writer for Metro-Goldwyn-Mayer, being presented with the award given each year by the Academy of Motion Picture Arts and Sciences for the best story written. In this case it was "The Big House." Jack Cunningham, representing the writer's branch of the organization, presents the award.
Explanations and more explanations, but—no amount of explaining will bring back a life that's been frightened away by a piece of lead. Who did it, and why? This is one of the tense scenes in the Big 4 production, entitled, "The Breed of the West," which is soon to be released. In this picture, which has for a background for its rugged, outdoor action, the "old" West, is starred Wally Wales and Virginia Browne Faire.

Walter Huston, genial star of David Wark Griffith's, "Abraham Lincoln," a United Artists picture, arrives in New York enroute to Europe, where he plans to visit his friend, Eugene O'Neill, at his French castle.

Each camera study seems like a new and more charming Joan (if that is possible.) The lovely MGM star will be seen next in "Within the Law" under the direction of Sam Wood. It marks her dramatic debut.

$500 reward for—can't be these two happy gentlemen that the sheriff is apparently so eager to apprehend? The smiles look familiar, and so do the figures, but the change of heart, or rather, color, leaves us in some doubt. And so is the sheriff, from all appearances. Laurel and Hardy do a "bit of blackface" in the final reel of their first feature length Hal Roach-MGM comedy, entitled, "Their First Mistake."
Music with their meals and plenty of it, but somehow or other, the dulcet, "soup oily" strains don't seem to appeal to Lee Moran and James Bradbury, Jr. Just a quaint old Oriental custom where wooden bowls and wooden spoons never have to be polished. As for washing the dishes—well, we don't know about that. However, the scene is taken from the Educational-Ideal Comedy with apt title, "My Harem."

Pajamas and a bathrobe make an excellent habit for "motorizing," according to Joe E. Brown. Director William A. Seiter and Joe have a little fun in between scenes of "Going Wild," a First National picture.

"Now let me see. What is the best approach for this shot?" says Mr. Tiffany Chimp as he contemplates possible errors in his daily round of miniature golf. Scene from the Tiffany Chimp comedy "The Little Divorcee."

A rather dangerous game of hide-and-seek, and bare walls are no place to look for a hide-out. Edward G. Robinson looks as though he wouldn't have much compunction about pulling the trigger of that wicked little "gat," while Alice White is sincerely hoping that he doesn't. Neil Hamilton may break up the party. A scene from the First National picture, "A Widow from Chicago," a story of the gang underworld.
Exhibitors and Producers Urged To Confer on Product Problems

Director Archibald Says Present Method of Conveying Public's Wants Too Slow—Yearly Meetings Between Theatre and Studio Executives Suggested as Substitute

(HOLLYWOOD, Nov. 28.—Studio executives, including directors, supervisors and producers, should meet annually with exhibitors throughout the nation at least once a year to speed up the now gradual improvement of talking pictures, according to George Archibald, veteran Radio Pictures director.

Archibald, in an interview with a HERALD-WORLD representative, declared that if exhibitors could tell studio executives what millions of motion picture fans wanted, and if the executives could tell exhibitors the problems they face in production, the conferences would do more for the industry than any one existing factor.

Present System Too Slow

"By the time that information reaches the director, the player and the studio executives as to what the public wants, it has passed through at least a half a dozen sets of ears and so many months that it is garbled," he declared. "The present system is for the salesman to contact the exhibitor, they lay it on the wants and preferences of his superiors, who in turn pass the information to the producer.

"From here it filters down to us, who are doing the actual work of production. Such information is both confusing and misleading. I believe that if we could all get together that we'd be far less bickering and far more box office return."

Wants More on Public Reactions

Archibald, who has been directing since 1915, said practically all of the outstanding stars through their passes during this period, admits that he doesn't know a third as much about the reactions of exhibitors and the public to his pictures as he would like to.

"At the same time," he continued, "exhibitors do not understand many of our artistic and our financial problems. This is not their fault, any more than it is our fault that we do not always understand their needs."

In fifteen years of experience, he has come to the conclusion, he declares, that the best impressions of the wants and desires of the public are the cast. He has always chosen the best casts he could get, believing that competent players could get the public to accept better, understand better and help turn out smoother pictures, which in turn click at the box office because of their names and their recognized abilities.

Would Limit Dialog

In common with most of the other old line directors in Hollywood, Archibald is of the opinion that much of the talking should be eliminated from the present product and that directors should lay the foundation of their stories with action and with camera, rather than with an endless flow of words.

In his forthcoming picture, on which he has been working for the past Betty Compson, John Darrow, H. B. Warner, Margaret Livingston and Ivan Lotterdoff. He will concentrate on using the camera rather than words, and is working with Wallace Smith in making the dialog brief and to the point. The product will carry the title, "Children of the Streets."
Oh, Well, Life Isn’t All Sunshine, You Know!

(Special to the Herald-World)

LOS ANGELES, Nov. 28—House Peters was hailed into the justice of the peace court yesterday by William Simon and his wife, Fanchon, of Fanchon and Marco. Peters was accused of throwing rocks at houses and scolding the neighborhood chil-

dren.

Berlin Chamber Hits

Unfair Critics When

Talker Sales Slump

But Hamburg Company with Eight

Theatres Send SOS to Trade

Press for Good Pictures

(By Berlin Correspondent to the Herald-World)

BERLIN, Nov. 18 (By mail).—The Berlin Chamber of Commerce has taken the unusual step of voicing an attack on the Berlin newspaper critics by asserting in its latest monthly report that the sale of German theatrical abroad was ha-
dicapped through a number of unjustified reviews in the German lay press.

The criticism by the lay press in the me-

necia has been simply justified by other people whose opinions carry great weight.

Herr Heinrich Schunzel, a popular pro-
ducer and actor, has written to a trade paper that the talkers of 1930 are approaching the level of the silents of 1910. The Henschel Concern, the Berliner Company, holding eight houses with 10,000 seats, has sent out a real SOS cry to the trade press with the headline: “Gentlemen, things cannot go on this way!”

Says Business Fell Back

The Henschel Concern says it did not ex-

pect the golden age to come when it had its houses wired, but it thought to have the capital investment amortized in 15 or 18 months. It was not realized, however, that a few initial success in business led to a back

rapidly, and any run on the theatres is now out of question.

The producers, the letter continues, ad-

here to the principle of quick and cheap production, and all the houses which really draw the public into the halls. Then the writer enumerates the few pro-
ductions which patrons felt compelled to see (no Americans among them, as there were hardly any on the market):

“West Front 1918,” an over-realistic war picture produced by G. W. Pabst for Nevo Film; “Night Birds,” an Eichberg produc-
tion made in Elsree; the Richard Oswald picture, “Dreyfus”; the Emelka Reichenbach pictures featuring the singer, Richard Tauber; the René Clair picture, “Sous les Toits de Paris.”

Demand Better Pictures

There the list ends, the Henschel Concern says, and whatever else is offered is apt to draw the executives out.

The letter ends with an appeal to the producers for outstanding pictures and to Tobis and Talkfilm to be kepters under terms which the small exhibitor can bear.

Lloyd Files Petition to

Adopt Chum for Gloria

(Special to the Herald-World)

LOS ANGELES, Nov. 28—Robert Lloyd and his wife, the former Mildred Davis, have filed a formal petition for the adoption of Marjorie Elizabeth Freeman as a playmate for their own daughter, Gloria Mildred.

Quittner Suit Brings Damages

Asked of MPPDA to 10 Million

Hays Organization, Paramount Publix and Netroco Accused of Destroying Business of Exhibitor as Well as Value of Thea-
tres—Action Filed in U. S. District Court

(Special to the Herald-World)

NEW YORK, Nov. 28.—The $5,000,000 suit of Edward Quittner against the Motion Picture Producers & Distributors of America and Paramount Pub-

lix brings the damages sought from the Hays organization and various of its members to a total estimated at more than $10,000,000.

Quittner, an exhibitor of Middletown, N. Y., and the Middletown Combined Build-
ings Company filed papers this week in the United States district court here charging monopoly and conspiracy.

The defendants are the Hays organization, Paramount Publix, Netroco Theatre Cor-

poration, Adolph Zukor, Sidney R. Kent and Sam Katz.

Ask $5,000,000 Damages

The plaintiffs ask treble damages of $5,-

000,000, claiming that their business of their theatres has been destroyed by means of a conspiracy among the defendants and other film companies of the motion picture industry. They claim also that the value of their theatres as such has been totally destroyed.

Complaint also is made of the acquisition of hundreds of theatres by companies identi-

fied with the Hays organization, of the practice of block booking and of alleged threats to build theatres for the purpose of intimidating independent theatre owners to take their picture.

Charge Contract Conspiracy

The papers charge a conspiracy to adopt a uniform contract containing “harsh and oppressive” terms and to organize film boards of trade which, it is charged, have coerced exhibitors into accepting unfair methods of arbitration adopted by the boards.

It is further charged that members of the boards control more than 95 percent of the motion picture distributors and that the independent exhibitors have been compelled to accept their demands if they wished to get film.

The plaintiffs allege that when they refused to sign a five-year contract to ex-
hibit pictures in which they were made that a competing theatre would be built and that they would be forced out

of business. Later, it is alleged, a theatre was erected directly across the street from one of their houses and the Paramount the-

atre resorted to unfair methods, including price cutting, the purchase of substantially all available films and the employment of persons to stand in front of plaintiff’s the-

atre to attract their patrons.

Graham & Reynolds are attorneys for the plaintiff.

Arthur Dutt has represented the independents in proceedings against the Motion Picture Patents Company in 1910.

“All Quiet” Given Clean

Bill by German Censors;

Berlin Premiere Dec. 4.

(Special to the Herald-World)

NEW YORK, Nov. 28.—“All Quiet on the Western Front” has passed the censor of German Censors, without a single change being recommended.

Immediately following the decision of the censors was the announcement of a premiere of the film, which will be shown at the Mozartsaal theatre on December 4. Efforts are being made to induce Erich Remarque, the author, to be present at the opening. With the Berlin showing, the pic-
ture will have played in all but five of the important world capitals. The latest per-
formances were given in Tokyo, at the Roxy theatre in Antwerp, and Paris, where it is understood to have been hailed by the press.

H. D. Blauvelt, First

Cameraman to Fly Over

United States, Is Dead

(Special to the Herald-World)

NEW YORK, Nov. 28.—Harry D. Blau-

velt, the first cameraman to fly from the Atlantic to the Pacific and until two years ago one of the most active members of the Pathe News staff, died on November 18 in Middletown, N. Y., after a prolonged illness.

Blauvelt started with Pathe in 1913. He took particular pride in the fact that he accompanied Theodore Roosevelt on his big game trip to Africa. He is survived by his widow, a son, and a daughter who live in Hackensack, N. J.

Pathé Short Subjects

To Show in South Africa

(Special to the Herald-World)

NEW YORK, Nov. 28.—Through a deal just completed between the International Variety and Theatrical Agency and the Pathé International Corporation, Pathé short subjects are to be distributed in the territory of South Africa for the season of 1930-31.

The deal includes 26 of the Aesop Fables series, 26 Grantland Rice Sportlights, 26 of the Vacabond Adventure series and six Song Sketches, and is to take effect im-

mediately.
Portland Censors Push Drive Despite Warning from Mayor

PENDLETON Will Swing in Other Direction If Board Goes Too Far, Says Executive—Hamrick Arrest Ordered on Complaint of Representative of "Cleanup" Faction, But Latter Backs Down

[By Special Correspondent to the Herald-World]

PORTLAND, ORE., Nov. 28.—The Censor Board of Portland has redoubled its efforts to "clean up" pictures following the meeting two weeks ago with Mayor George Baker and members of the council and despite a warning from the mayor against becoming unreasonably severe. All pictures were viewed in the light of what would satisfy a committee from the churches, teachers and parents.

Despite the rigid censorship, according to Chester A. Lyon, who represents the "cleanup" faction, another picture "got through that did not meet the approval of the socalled reformers, together with a number of billboards. Lyon asked that a second conference be called with the mayor and in attendance, as well as the members of the censor board and exchange officers.

Mayor Opposes Severity

In discussing various pictures and film companies at yesterday's meeting, Mayor Baker pointed out that laws governing them must be reasonable and that the city cannot go too far or the pendulum will swing the other way on censorship. He also stated that the theaters have their right to appeal to the courts, and the decision was just how far the city can go and get convictions unless a picture is really vicious. He pointed out that stories of real life often are as vivid as the motion pictures but that convictions that come into the city are as suggestive as any picture.

"The public will not stand for rigid censorship," he said, "and I don't want to see censorship abolished. That would be terrible. We must strike a happy medium some place if we are to continue censorship."

Woodlaw Opposes Censorship

G. T. Woodlaw, theater operator here for the past 25 years, and frequently with war with the heads of the operators union, dared Lyon and his committee to have John Hamrick arrested for the advertising of "A Soldier's Plaything" and stated that he was opposed to all censorship, believing it better for the courts to determine whether the state law or the city ordinance has been violated. He predicted that trouble would be maintained for the picture against which complaint was made.

Walter M. May, advertising manager of the Oregonian, admitted that he recently had called a meeting of the theater managers to eliminate objectionable advertising in newspapers and found that since much of the advertising comes from a distance, Mr. May warned against radical steps. He suggested that it is a matter of education and said that the newspapers had brought about chances in advertising matter and had refused to run some of it that they considered objectionable.

Urges Elevating Public Demand

He pointed out that the payroll of the industry in Portland is $500,000 a week and that 200,000 persons see motion pictures every week. (Figures provided by Miss Ruth Doyle of Portland Film Board). He also said that highly constructive pictures have proved to be box office failures and that one job would be to elevate the demand of the public for films.

Also as a last and decisive step Mayor Baker ordered the arrest of John Hamrick, owner of the theatres, on the complaint of Lyon that the theatre had displayed indecent advertising. However, Lyon demurred on the complaint, stating that his was a mission of prevention and not prosecution.

Other sources said that if strict censorship was to be enforced to the latter, all stage productions, dances, and other forms of amusements should be curbed to conform to the blue laws.

Sono Art Bills Entire Output in Seattle Chain And Part in 5 Others

(Novel Special to the Herald-World)

NEW YORK, Nov. 28.—The following booking deals for Sono Art-World Wide pictures have been completed with circuits, according to Budd Rogers, director of sales:

The entire 1930-31 product to the Sterling circuit of Seattle; "Rogue of the Rio Grande" to the Robb and Rawley circuit of Texas; "The Big Fight!" to the Midwest circuit; "Dude Wrangler" and the "Rogue of the Rio Grande" to the Detroit circuit; "Costello Case" to the entire Publix New England circuit; "Big Fight!" and "Dude Wrangler" to the Coston circuit of Chicago.

Sees Film Premier of Spoor's Natural Vision

Ken W. Thompson, author of an article on advertising in the Box Office Promotion department of the October 11th issue, came from Adams, Wis., to attend the Natural Vision showing of "Danger Lights" at the State-Lake in Chicago. Thompson this week has a letter in the Voice of the Industry department.

All-Talker Policy for New Orleans RKO House

(Novel Special to the Herald-World)

NEW ORLEANS, Nov. 28.—Opening of the Palace under the RKO banner shortly as an all-talker house has been announced by Louis Gollding, new RKO division manager who is inspecting the house. The house will operate on a policy of 25 cents top.

Start Paramount Radio Program Now at 10:30

(Novel Special to the Herald-World)

NEW YORK, Nov. 28.—Of the Paramount Publicity Radio Playhouse, broadcast over the Columbia chain every Tuesday, will start at 10:30 F. M. (E. S. T.) instead of at 10:15 as now, beginning with the program of December 2.

"CHIC" CHAT

NEW YORK

Al Selig, publicity boss of Tiffany, found a letter on his desk the other morning which is worth a full quote. It speaks for itself.

Listen: Sir, I understand you are about to start production on a new picture (an Underworld picture). You undoubtedly have added much to your knowledge of Underworld life. If you visit with your crew to Chicago, but when it comes to actual portrayal of those underworld humanitarians, there is to lose the true characters, their moods, actions, etc.

I would like very much to help you attain a perfect picture of American underworld life. I can be of utmost assistance to you, as I know through living as one of those, the actuality of the underworld life. I do not ask any reward for my services, just let me help you if I may. If you think that I can be of any use to you give me what you feel it will do in Chicago.

I have been waiting for the longest time to help attain that near perfect picture, please try me out I assure you, that you will not have any cause to be sorry.

Hoping anxiously to hear a reply,

I remain,

Al

Al hasn't decided yet whether or not he should take a chance. Can't tell, it may be a find. When again they find something lost after he arrives around the Tiffany location. Anyway, here's a great opportunity for Tiffany to make a sale, and to make the most of the modern age, with the unknown chief assistant to James Whale in the production of the Marx Bros. that doesn't specify whether his specialty is stick-up, second story, rackets, or just general underworld facts.

When Frank Heath, casting director at Paramount's Eastern Studios in Astoria, needed a certain chap for a part in "Stolen Heaven," now being filmed, he found the actor's telephone wasn't working. The latter had asked for work several times, and Heath knew he needed it. He had the inspired thought of asking for help, and called the following one company, the traffic manager that unless he could get hold of the actor in time to report for work with Nancy Carroll, he would lose the part. The traffic manager saw the point, sent a man around to the home of the actor, and the actor was playing his part opposite Nancy the next morning. That's good service.

From Philadelphia comes the note that a judge of the Superior Court has upheld the contention of the director who claims that talking motion pictures are admissible as evidence in the courtroom, in just the same way that fingerprints, phonograph records and the like have been previously accepted. It will be rather tough for the boys when Television becomes an accomplished fact, and that doesn't look very far away.

More ad lines from Broadway marquees:

Did you know that: at the Winter Garden in "Life of the Party" the "Wild Babies Who Make Old Men Act Childish." And "It's Life and Love Just Another Gamble. Is He Just a Racket?" in "Big Money" at the Globe.

An R C A sound truck drove down Broadway the other morning, it was followed by six large busses loaded with children. Four motorcycle cops acted as escort. Sign on the busses said: "The big parade: "We are on our way to see Richard Cromwell in 'Tobable David' at the RKO Mayfair." Made quite a stir on the street, but it doesn't take much to do that in this man's town.—"CHIC" AARONSON.
HAYS PLEDGES HELP
Of Industry to U. S.
To Push Prosperity
Will Aid Hoover Committee in Every Way Possible—Plans Are Already Under Way
(Special to the Herald-World)

NEW YORK, Nov. 28.—Will H. Hays has pledged to Arthur Wood, chairman of the President’s Emergency Committee for employment, that the organized motion picture industry will cooperate to the utmost "to help counteract unsound psychological factors that have retarded both prosperity and employment."

Plans thus far developed for cooperation, according to Hays, are:

First, an editorial committee has been organized to cover significant facts of industrial recovery through the newsreel.

Second, leading producers are planning at their own expense to help dispel the psychological forces that retard prosperity through the production of short subjects, a few of which have been made.

Third, their interests, cooperating with artists of the stage and screen, are helping to arrange benefit performances for the immediate relief of the needy.

For the past three years the theatre men have pledged that they will cooperate in the distribution of stills to urge the cause of employment.

Fifth, circuit managers throughout the country have been instructed to aid in local employment and relief campaigns.

The organized motion picture industry, Hays said, "will aid in every way at its command in such ameliorative measures as are designed to minimize the human suffering and want that come from lack of employment."

N. Y. Theatres Plan Series of Benefits To Aid Unemployed

NEW YORK, Nov. 28.—All Broadway theatres and all stars on the "street" will be presented in aid of plans being laid by Mayor James J. Walker’s official committee, it is reported.

Commissions have been obtained from the Actors’ Equity Association, the Stage Hands’ union and the Musicians’ union, insuring voluntary service. The shows will be presented at special matinees on Sunday evenings and some at special midnight performances.

C. B. WILSON
Exhibitors Give All Receipts of Special Matinee to Unemployed

Movement Initiated by Eastern Pennsylvania M.P.T.O Expected to Be Adopted by Theatres Throughout Country—Better Business Group Guards Against Premium Makers’ Misrepresentation

PHILADELPHIA, Nov. 28.—The M.P.T.O of Eastern Pennsylvania, has decided to donate the proceeds of a special matinee to aid in the relief of unemployment. The move is in line with the action which was taken by David Barrist who was adopted unanimously at a board meeting last week.

Following are outstanding phases of the decision:

Every theatre in the Philadelphia zone is to be asked to donate the entire receipts of one matinee performance for the help of the unemployed in the neighborhood of the theatre.

An honor roll of the theatres subscribing to this cause is to be published.

The 30 theatres represented at the board of managers meeting were pledged immediately and the members present agreed to hold these matinees without delay.

It is expected that the movement initiated and sponsored by the organization will be adopted by theatres throughout the country.

Name Better Business Group

A better business committee, similar to the Better Business, Legislation and censorship, to be appointed at the same meeting, the purpose of which will be to protect the theatremen against misrepresentation by the underworld interests, and other "unsavory practices within the industry."

The forming of this committee follows a series of complaints that certain of these manufacturers sell one product and deliver a much inferior product later. The committee will investigate each proposition thoroughly and endorse it for the theatre operator.

Not only the product but also the financial standing of the manufacturer will be studied.

The members of the committee as appointed are: David Barrist, chairman; Allen Benn and Ben Fertel. They will work in cooperation with the Better Business Bureau.

COOPERATION IS LONE
Key to Better Films, Mrs. Winter Holds

HOLLYWOOD, Nov. 28.—Intelligent cooperation, not legislation and censorship, is the road to further elevation of the motion picture, because the public wants idealism and needs genius, and both of these are beyond and above command by law. This is the conviction of Mrs. Thomas G. Winter, associate director of public relations for the Motion Picture Producers and Distributors of America, who spoke last week at the World Theatre Owners of America convention in Chicago.

"This mode of approach is the coming and dominant one of the world these days when even those ancient differences that are built up through the ages of racial and national hatreds seem soluble, when men get around the table, look into each other’s eyes and find the common basis on which to rest and solve their differences," she said.

Mrs. Winter described the motion picture as a new thing in the history of the world, business and art, reaching millions and requiring special consideration of social values. Its public is extraordinary, it is impossible to talk with motion picture people as with human beings who are not so much unlike the rest of us that we have no common point of meeting.

Cites Corruption With Public

In her address, Mrs. Winter cited the corruption of the market. "We have a new public, and it is sensitive to it and it is sensitive to its public, she pointed out. So their correlation becomes important."

"To strengthen the attitude of mind," she said, "to convince the producers, most of whom would like to give us clearer and lovelier pictures, to convince them that they have support for such pictures for a clean minded public, is one of the jobs in which I am glad to have a small share."

CLARA BOW’S SECRETARY
Indicted on 37 Counts, All for Grand Larceny

HOLLYWOOD, Nov. 28.—The grand jury has voted 37 counts of grand theft against Daisy Devoe in an indictment returned yesterday.

Miss Devoe is the former secretary of Clara Bow. The latter accused her of having written unauthorized checks for $16,000.

DOLORES DEL RIO REPORTED SERIOUSLY ILL IN HOSPITAL

HOLLYWOOD, Nov. 28.—Dolores Del Rio has entered the Good Samaritan hospital. She is said to be seriously ill.
Playing Time in 4,200 Houses Gives Universal $15,000,000 Revenue

Bookings Completed with All Big National Circuits—40 Smaller Chains Comprising 700 Houses Also Are Signed
(Special to the Herald-World)

NEW YORK, Nov. 28.—Universal has now completed its booking arrangements with all the big national theatre circuits, and about 40 independent circuits from which the company will derive a total revenue of $15,000,000.

It is understood that the amounts involved in these recent circuit deals are $5,000,000 on the Publix and independents combined; $3,000,000 for the RKO arrangement; $3,500,000 on the Warner booking; $2,500,000 on Fox West Coast circuit, and $1,000,000 for the Fox Metropolitan and Loew's New York circuits.

The two of the circuits with which negotiations were most recently closed were Publix and Fox West Coast, both deals having been consummated this week.

Previous to this, booking agreements had been signed with Radio-Keith-Orpheum, Warner Circuit, Fox Metropolitan, Loew's New York Circuit; 40 smaller circuits comprising 700 theatres have contracted for the 20 Laemmle specials and the short product.

The Fox West Coast deal is understood to have involved $2,500,000 in rentals for feature attractions alone.

Playing Time in 4,200 Theatres

Although the Publix deal has been under way for several months and has been virtually 100 per cent in operation, it was not until this week that the contracts were signed.

Signing of all the big circuits and of the 40 smaller ones gives Universal, according to company officials, playing time in 4,200 theatres, giving the greatest first run opportunity it ever has had.

Included in the big Publix chain, which is entrenched in all the key zones, are the Publix-Gordon, Publix-Goldstein and Publix-Neteco circuits in New England; Publix-Comerford, Pennsylvania; Publix-Walter Reade, New Jersey; Publix-Saenger, Southern six states; Publix-Rickards & Nace, Arizona; Publix-Shea, Buffalo; Publix-Balaban & Katz, Illinois; Publix-hostetter, Iowa and Nebraska; Publix-Finkelstein & Ruben, Minnesota and the Dakotas; and Publix-Sparks, Florida.

In Independent Group

In the independent group, the circuits are: Schine Theatres, up-state New York, 39 houses; Rupert Richards, New Orleans, 60; Griffith Amusement Co., Southwest, 54; Costan Theatres, Chicago, 56; the Co-operative of Detroit, 104; Glenn W. Dickinson, Kansas City, 24; Mid-Continent Circuit, Kansas City, 26; Robb & Rowley, Dallas, 24; Golden State Theatres, San Francisco, 34; St. Louis Amusement Co., 23; M. A. Lightman, Memphis, 22.

Also Marvin Wise, Atlanta; Lucas-Jenkins, Atlanta, R. B. Wilby, Atlanta; Consolidated Theatres, New York; Manhattan Playhouses, Inc., New York; Springer-Cocalis, New York; Leo Brecher, New York; Roenblatt Circuit, Staten Island; Confederation Amusements and Lawrance Theatres, Montreal; Harris Circuit, New York; Loew-Kich-Greenburger, Cleveland; Washington Circuit, Cleveland; Frank Durkee Circuit, Maryland; Interstate Circuit, Omaha, Nebraska; Theatres, Inc., Omaha; Victory Theatre, Kansas City; World Realty Co., Inc., United Theatres, New Orleans; Prite Circuit, St. Louis; Essanes Circuit, Chicago; Rogers Circuit, St. Louis; Leo Keller, St. Louis; Fourth Ave. Amusement Co. and Broadway Amusement Co. (Fred Dolle) Indianapolis; Spokane; Alex Schreiber, Detroit; Associated Theatres, Maryland; Lake Amusement Co., Minneapolis; and National Theatres, San Francisco.

Ottawa Draws Crowds To Juvenile Matinees With Added Features
(Special to the Herald-World)

OTTAWA, ONT., Nov. 28.—Special attraction for matinees during crowds of juveniles to the theatres here. At a morning matinee Saturday, November 22, the Regent had a capacity house for "Peep First." The Avalon New similar audience when P. J. Nolan, manager, added "Black Waters," starring Rin Tin Tin, as an extra matinee feature. "King of Jazz" was the regular attraction.

Children attending Saturday matinees at the Avalon are given membership in a kiddies' club. When their membership cards show attendance at 10 Saturday shows a free admission is granted for the following week.

Guns and Horses—But Dix Plunges In
(Special to the Herald-World)

HOLLYWOOD, Nov. 28.—Richard Dix, in playing the lead in "Cimarron" is proving himself one of the bravest men in Hollywood. Since he was a child, he has been afraid of guns and horses. There are more guns and horses in "Cimarron" than in any previous picture in the history of the industry. Dix has been plunging deliberately into the picture, even in shots where he hasn't been needed, to get close to both the things which cause his "complex," and he is winning out over his fear of both.

Safe Crackers Amateurs But Get Theatre's $670
(Special to the Herald-World)

SAN FRANCISCO, Nov. 28.—Safe-crackers, declared by the police to be amateurs, got what they sought when they broke into the Lincoln Theatre, a neighborhood house. Hamilton, in charge of and manipulating the tumblers they looted the cash box of $670.43. The loss was discovered by manager Charles Michas when he went to his office the next morning.

Theatre Executive Dies
(Special to the Herald-World)

SAN FRANCISCO, Nov. 28.—Homer McElhenney, treasurer of the Geary theatre, passed away this week.

Know Your Exchange Managers

The exchange manager is the direct contact between exhibitor and distributor, and therefore it is to their mutual advantage to know each other. The Herald-World presents a series of brief sketches of exchange managers and their outstanding activities in the motion picture field.

J. O. ROHDE, manager of the newly centralized Oklahoma City branch of Warner Brothers, First National and Vitaphone, started in business with A. G. Spalding & Bros., selling athletic goods. In 1919 he became manager for Lucas Theatre Supply at Dallas. Two years later he signed with Fox as a salesman, going over to Universal the next year. In 1923 Rohde joined Pathe at Dallas, working as a salesman until late in 1926 when he was sent to New Orleans as manager.

It was in January of 1929 that he joined Warner Brothers as manager in Oklahoma City.

J. P. O'LOGHLIN, Canadian district manager for Fox with headquarters at Montreal and entered the film business in 1917 with Sawyer & Lubin, who had the first Metro franchise in Canada. O'Loghlin was general manager two years later for Regal Films, Ltd., Canadian distributor for Metro and First National. Next he became general manager for Specialty Film Import Company, handling Pathe product in Canada.

From 1923 to 1924, O'Loghlin had his own company, Canadian Releasing Corporation, with the Canadian franchise for American Releasing Corporation's product.

GEORGE LEFKO, Seattle manager for RKO Distributing Corporation, started in the film trade in 1913 at Cleveland and was with World Film until 1917. The next three years found him with Select Film, still at Cleveland, and from that connection he went in 1920 to Robertson-Cole, out of which organization came FBO which in turn became part of the RCA affiliations. He was city salesman for Robertson-Cole. Lefko was made Albany manager in October, 1929, and remained there only a month, being transferred to the Seattle office, over which he has continued to hold sway up to and including the present.
NEW PRODUCT

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

SIN TAKES A HOLIDAY


With the hand of a craftsman similar to that of Lithich, Paul Stein has made of "Sinn Takes a Holiday" one of the most delightful talking pictures of the season. It is light and cheerful. It is not the kind of drama that requires ponderous thinking. It is much more the breezy, witty and spontaneous piece of entertainment that makes weary men glad they came to it for relaxation.

Added to that is one of the most finely directed pictures of its kind that I have seen. Stein has always known how to direct motion pictures and has succeeded in his art where a great number of his show altern have failed.

The picture is another of those that are giving the Pathé program its class, prestige, style and bookings. It therefore follows closely upon the heels (chronologically, at least) of "Holiday."

It features a great actress, Constance Bennett. She shows in this work that others of her successes were not accidents. She plays a part that is not the easiest and does it well.

Opposite her is Kenneth MacKenna, a young man who has had great experience reading lines on the stage. He does well as her admirer, employer and husband. He could not have done better. However, his type isn't perfect for this part. His manner does not suggest the things that it might have.

Possibly the best actor of a superb cast is Basil Rathbone. He has often done himself credit but in this he does more than that. He uses hands, lips, eyes and eyebrows to express the feeling the author desired to give the audience.

The story is that of a young lawyer who believes he is immune from marriage. He boasts of it. He makes much of it. His secretary realizes it. At last he is in a position where he shall marry or become socially embarrassed. He marries. But the girl he chooses is the secretary (Miss Bennett). That naturally complicates the situation and gives a plot. It is a story in which the love theme follows the marriage ceremony.

The dialogue is smooth and the words flow naturally from the tongues of every member of the cast.

The stage direction is of a very high type throughout the production.—Douglas Hodges, Hollywood.

HERO OF THE WEEK

CONRAD NAGEL gives an exceptionally fine portrayal in "Today," made by Majestic Pictures from the stage play of the same name.

MAJESTIC Pictures has done an excellent piece of work in the screen adaptation of the stage play of the same name, with honors going in particular to William Nigh, the director, for an intelligent and dramatic film, culminating with a real punch; and to Conrad Nagel, the star, for an exceptionally fine portrayal.

Nagel takes the part of a young man who had built up a fortune in Wall Street, only to have it crumble about his ears. His wife, played by Catherine Dale Owen, once having become used to luxury, cannot bring herself to give it up. The manner in which she permits herself, under the guidance of a false feminine friend, to slip into an easy way of regaining the finery she had lost in the crash, and the efforts of her husband to start afresh, make up the theme of a highly dramatic story, to which added effectiveness is given by the work of Nagel. His discovery, quite by accident, of his wife's conduct, and the final sequence which is interesting as it is surprising, ends the film with a world climax.

The supporting cast is on the whole decidedly competent. In the early stages of the film, Miss Owen runs away with things. Her work does not come up to the high standard set by Conrad Nagel.

Photography is on the whole good, with most of the film set in interiors. The home to which the couple move with the husband's parents after the bankruptcy, however, is rather too sumptuous to appear genuine, and the circumstances to which they were supposed to have been reduced.

It is essentially a highly sophisticated story of the modern day, with a cleverly implied contrast between the young wife, who could not bring herself to stick by her husband when their circumstances were poor, and the mother whose only thought was for the son.

Nigh has succeeded admirably in conveying the theme of his story by means of successive dramatic highlights, leaving much to the imagination of the audience. It is probably true that not all types of people will readily appreciate this picture, as far as theme and treatment is concerned, but the performance of Conrad Nagel should be enjoyed by anyone.—Charles S. Aaronson, New York City.

BEAU IDEAL


BUILDING on a theme similar to that of "Beau Geste," Herbert Brenon has given the screen a picture with adventure, love, suffering, and a dash of idealism. It is from the pen of Percival Christopher Wren, author of the best-selling novel of that title, and it stands out among a class of pictures based on sacrifice and altruism.

Radio Pictures well may be proud of the subject for its pretentiousness and the message it bears. There are many elements in it that evidence a desire on the part of the studio to create something sensational and commanding. There is an awe-inspiring sandstorm in it that is as realistic as any storm hitherto shot. Tons upon tons of fine silt blow across the lens of the camera in such a gale that the illusion threatens the audience. It terminates, the trees buried beneath it.

That scene closely precedes one of mutiny. The troops discover that their leader has lost
EXHIBITORS HERALD-WORLD
November 29, 1930

FREE LOVE


A SOPHISTICATED and broad comedy drama of domestic trouble is "Free Love." Excellent acting, combined with good lines and a cleverly motivate plot, make it interesting entertainment. The plot closes with a moral—and that moral is that modern love is getting to be a little bit too modern if marriage is to continue to exist as an institution.

Outstanding in the production is the intimate treatment of married life by Hobart Henley, and the scenario work of Winfred Dunn, who, by incomparable lines, brings to the audience a very open manner. The capable portrayals in these scenes done by Conrad Nagel, the husband, and Genevieve Tobin, the wife, make both the situations and lines acceptable.

The play opens with a shot of a honeymoon suite on a ocean liner and jumps ahead with five years of happy wedded life. Then some quarrels which Henley, through delicate directee, reveals are caused by the wife. She is psychologically lower that she and her husband are not suited to each other—that she must find outside interests. These interests include a job at a newspaper office, the convincing young friend of Nagel.

Nagel runs wild, gets well under the influence of liquor, smashes Osweley in the jaw,小型火災の予防, and ends in jail after an automobile crash.

His uncle and wife call at the jail to get him out and they find that a night club hostess is with him, standing tall of his size. Then some lines about Miss Tobin heads for Reno, Nagel persuades the night club entertainer to run down to Atlantic City, to which he had invited Miss Tobin previously. Incidentally, Ilka Chase is great as the entertainer.

The entire picture is crowded with incidents based entirely on sex, but is given delicate direction and clever acting.

Running through the play is a love affair between Zasu Pitts, the domestic, and Slim Summerville, the gas man. Their work lightens and deepens the excellent portrayals. I found it interesting to watch Miss Pitts' hands, which have a knack of bringing out her lines—very unusual combination.

The photography was done with deft touches throughout.—Edward Churchill, Hollywood.

ONLY SAPS WORK


WHEN Leon Errol assumes the role of an accomplished burglar, and his leg begins to "buckle," it is time to laugh. And when the huckstering couple of the few remarks favored with true "Errolitan" humor is time to laugh heartily. And when Richard Arlen, the poor boy just out of school, finds that a diploma doesn't mean a thing and decides to take a job as a pantry boy at an exclusive health farm, and then meets Mary Brian, the daughter of a man who is planning (after she meets him) to spend the summer there with her father, well—you have the ingredients which go to make a wholly entertaining and delightful comedy.

A remarkable bank robbery, which Errol executes in broad daylight by just walking into a bank with a bag and coming out with the bag filled with money, starts the complications that are too involved to attempt to mention here. Arlen as his unwitting accomplice, adds to Errol's remarks, while the "wealthy girl" thinks, for some reason, the newly hired pantry boy to be sympathetic. He, of course, believes Errol to be a great detective on the trail of the robbers and wants to take lessons from him. Errol, who is not as cubby as the two boses plain clothes men who attempt to wrest the money from Errol.

Unusually well cast, progressing with a smoothness that commends the direction, interspersed with situations that are compliments to the adaptors, the picture should enhance any program.

The title was somewhat of an unfortunate choice, in that it needs a bit of cogitation to work it out, but that makes the comedy no less delightful.—Jim Little, Chicago.

THE DANCERS


A YOUNG man who put honor above every thing and a woman who did not are the central characters in this psychological tale, "The Dancers," produced by Fox. Misunderstandings between the young man, Phillips Holmes, and the young woman, Lois Moran, motivate the plot. Walter Byron is the heavy in this sac- sacring fourth member of the quadrangle.

Chandler Sprague, the director, did well with a story which is hie not at the edge. The photographers stands out, there being a scene of an airplane receding over the ocean which is exceptionally good. The locale carries the au- audience around the land to castles in England, and the backgrounds are authentic and not at stage.

Lois Moran seems more attractive than ever, and she is a very fine young girl who makes a misstep and redeems herself. Phillips Holmes is as excellent as the honorable young girl, and Walter Byron is as ef- eective as a dishonorable young man. Mae Clark makes the most of her part as the girl who wins and loses.

Holmes' love and his faith in love are very touching, but one feels, in this day and age, that the role as played is a trifle over-senti- sentimentalized.

The story is built to appeal to the younger generation, it reveals—for it treats of problems which young lovers perennially face.—Edward Churchill, Hollywood.

FAST AND LOOSE


I have never found a way to prevent myself from becoming a victim of a girl who thickens on me. I have tried to get away from her previously from the same story or the same play. In the case of "Fast and Loose" it profited by such action. It is based on the play, "The Best People," on the stage in numerous cities a few years ago. It has been revamped consider- ably for adjustment to talking screens but it has lost nothing in the revamping process.

It is play material, novel material or screen material. There is no doubt about it. It has a very definite and obvious premise, objective, plot, setting, characterization and in short a plentiful supply of strong motivation. In addition it lends itself readily to good com-edy.

The screen number has lost none of these highly important assets. The heaviest portion of the comedy has been served by Ilka Chase and David Hartford with craftsmanship and good taste.

Major interest in the picture has been shifted to the male instead of the feminine lead. That interest falls upon Charles Starrett. He is the mild and meek mannered Honore Henry Mor- gan who admires simplicity and homely things. He is the young mechanic, working in a garage, who becomes quite infatuated with the daugh- ter of a very wealthy and social family. Her (Miriam Hopkins') infatuation for him is much more pronounced, and at one point in the under- way concerning the beautiful heiress and the toiling laborer.

Complications form when her inepted brother announces plans to marry a poor chorus girl. The father (Frank Morgan) determines in a quite fatherly fashion upon breaking up both marriages.

There is strength of direction and story—extraordinary strength of story, that is to say. The working of the two leads is devoted to weaving the highest social families is extremely well sold to the spectators. There remains no doubt in your mind that those two social people have the right ticket for the order of things that is represented by the Lenox family. The complex situation works itself out smoothly and quickly into a fadeout, as was done in the play. The denouement of
the play was never more forceful than this and I prefer to think it was less so.

Humphreys has no difficulty in her role and creates a fine screen impression. Carol Lombard has less to do but, for a young woman who less than three years ago was atmosphere on the old screen, she deserves a great hand for her excellent performance.

Wadsworth is handicapped in that most of her scenes require him to portray a drunk. Nevertheless, herrecital is admirable.

The picture has been cropped to its shortest. The pantomime is there but the wordiness has been removed. There is much more of the former than there was in the play. That is well.—Douglas Hodges, Hollywood.

ONE NIGHT AT SUSIE’S


HERE is another underworld picture, with a story which is somewhat different in certain of its aspects. Doug Fairbanks, Jr., playing a young theatrical press agent who goes to jail for libel, meets the woman he shoulders the blame for a crime committed by the chorus girl he intends to marry, is excellent as he always is.

Therein the story conforms to a plot theme which has been done and done again. Billie Dove plays opposite Fairbanks as the chorus girl who sticks by until the inevitable conclusion and happy ending. The narrative is a bit different in that it is the story of an elderly man, called Susie, who appears to be the big boss of two rival gangs, causing them to obey her orders without question.

Helen Ware plays well, in the role of Susie, giving a sympathetic performance. Fairbanks is supposed to be the orphan son of a former crook, and the scene has raised the boy from childhood, during the entire time keeping him perfectly straight. Miss Ware is particularly good when she indicates the contrasting character of nature first, in the stern rule of the gangs, then in her maternal feeling for the boy.

As may be expected, there is the crook, by name Houtham, who does his best to take the girl from the young publicity man and to finish him at the same time. At the conclusion, he is put on the spot in an approved fashion. James Crane is competent in the role.

Billie Dove gives a performance which is intelligent and sincere, with an attainment on several occasions of real dramatic height in her acting. Tully Marshall, as the husband of Susie and a former burglar, makes an effective appearance in the part he portrays, though it is much too slight to have any consequence.

John Dyer and Claude Fleming are capable, the former as the theatrical producer whom the girl is forced to kill in order to protect herself from his advances, and the latter as another producer, to whom the actress sacrificed herself in the only means of having her fiancé’s play produced on Broadway.

The direction of John Francis Dillon is competent. The film indicates the capability of young Fairbanks in handling varied types of roles with ease and confidence. Photography is up to the mark throughout the picture, though there are a few distracting effects.

While in no way striking, this film is fairly good entertainment, from which audiences will in all probability derive a measure of enjoyment.—Charles S. Aromon, New York City.

DOUGLAS FAIRBANKS, JR., and Billie Dove do excellent jobs of their roles in "One Night at Susie's," First National underworld picture.

JUST IMAGINE


Here is a novelty picture that will provide an evening’s entertainment for anyone.

The story is off the beaten path, and in addition to novelty it offers comedy, pathos and melody. Do not judge for a minute, however, that it is of the musical comedy variety; it is not. There are songs in it, and there is dancing, but these are but a minor factor in the film.

An indication of the novelty of the story is the time—1908—when a noble experiment in marriage is being tested by the advanced people of that generation.

Settings are unique and are a credit to the imaginative genius of someone on the Fox lot. It is the age of air travel almost exclusively and every roof is a landing field.

El Brendel is outstanding in the cast although little Maureen O'Sullivan and John Carrick have a close second. Brendel, who, according to the plot, died in 1930, is brought to life by a process invented by a noted physician. There starts the comedy which sets a continuous pace throughout the picture.

Garrick is a likable juvenile with a very pleasant speaking and singing voice. Miss O'Sullivan is fascinating and should have many years of popularity ahead of her.

The story takes Garrick, Brendel and Frank Albertson to Mars in a rocket plane, the trip being undertaken so that Garrick may distinguish himself and under the marriage regulations of 1980 win the girl he loves.

On arriving on Mars the men find that each Martian has a double. One set of doubles is friendly to them, the other antagonistic, and this enmity almost results in keeping Garrick from his love. There is thus a final appeal for the hand of the girl he loves.

It is a novelty subject that will be appreciated.—Jay M. Shreack, New York City.

THE RIGHT TO LOVE


"The Right to Love," produced by Paramount, is a Ruth Chatterton picture. It was selected for her, built around her, and she plays two parts in—it of those of mother and daughter. She does both well and leaves the audience feeling that it has gotten rather well acquainted with her. Her background and location setting is a good one, while the period and make of the picture is such that it shows the historical and complete background which through sheer artistry of photography is in itself a poem, is filled with strong situations admirably handled by the cast and developed by Wallace.

Chatterton runs through an entire scale of emotions, including the birth and the death of love. At times her grief is so strong that she needs only her eyes to tell her story and again her portrayal verges on hysteria. At times, she is silent in her grief and again screaming in her triumph. The plot revolves first about the mother, who loves not wisely but too well. The man, David Manners, dies a ghastly death. If it had not been for objections on the part of both their parents, they might have married. Miss Chatterton, at her father's request, is married to Irving Pichel and moves from her loved one to the rough country of Southern Colorado. Her daughter is born, and grows to love
a wealthy young wastrel. The mother, knowing of her own unhappiness, tells her daughter that she should escape with the youth, if she loves him, against the wishes of Pichel.

The girl, learning of the clouded circumstances surrounding her birth, sides with Pichel. She goes to Chicago, becomes a missionary, and is about to marry without love. Paul Lucas appears on the scene, she finds she loves him and goes through a struggle which ends in the renouncing of a loveless life and departure from the mission with Lucas. The eventual victory, following the long struggle of wills by Chatterton (the mother) and Pichel, goes to her as she dies.

The treatment, possibly, is a trifle overdone; a Glendale audience at times tittered. But the plot is logical and well developed, and the dialog fits perfectly with the backgrounds, which are rural. The characters are all simple-minded folk, with the exception of Miss Chatterton, who finds a beauty in love not usually associated with farm maids. She therefore is misunderstood.

Several shots, which include strolls by the brookside and a scene in a cemetery with Miss Chatterton wreathed in mist, are exceptionally good. The delicate work of Wallace is clearly shown, and the characters, Lucas, Manners, Pichel and William Stack, are true in their portrayals. The backgrounds are well nigh perfect, much thought having gone in fitting them to the period in which the story is laid.


MICKEY'S BARGAIN

DARMOUR PRODUCTION

Radio Pictures

Larry Darmour had Radio's "Cimarron" in mind while making "Mickey's Bargain," one of the Tenonville Short Series being produced for RKO release. It was a good idea. Following a popular trend, Mickey (Himself) McGuire and his troupe turn Oklahoma cowboys and Indians for two reels of excellent comedy.

Stinky Davis, Mickey's rival, and his gang are mixed up with the Indians who are routed by especially prepared "fire water" that throws the whole comedy into a panic of laughs. A large bear comes into the mixup and ends the 20 minute reel. We doubt if, to our mind, would fit into the same bill with the aforementioned Radio special.

BOTTOME OF THE WORLD

TALKING PICTURE EPICS PRODUCTION

Talking

Blue whales, over 100 feet in length, cavorting about in the icy waters of the Antarctic ocean, huge sea elephants fighting for supremacy in the herd, birds that cover the surface of the water like a blanket, walls of ice towering skyward. This gives a brief idea of the remarkable pictorial record made by Dr. Cushman Mussey, curator of the American Museum of Natural History, in collaboration with Dr. Ludwig Kohl-Larsen of Germany, on the latter's expedition to South Georgia, a tiny island within the bounds of the Antarctic Circle. Men live there and carry on a huge whaling industry, long thought to be lost.

At the little settlement of Gyttviken, the great rendering plants that prepare the whale products for shipment are located. Here one may see the huge carcasses of the deep-disemboweled whale, as though by magic, after having been caught in a thrilling battle at sea. The scenes of the harpooning that turns out to be the man he fought at the cafe the previous evening. The Kid scores a knockout, and at the same time, wins the hearing of the man who has disinfected him, to the idea of his son being a fighter. This is popular material, and by sound and talking is vastly improved over the old silents of the same type. "Kid" Roberts, or Kane Halliday, is excellently played by a young man with a pleasant voice and good appearance.—Running time, 20 minutes.

THE OFFICE BOY

AN AESOP SOUND FABLE

Pathé-Sound

Milton Mouse, the office boy, goes through many of the antics seen often enough before, and the stenographer, little Sue, does a few new tricks on the typewriter. The boss and his wife have a battle, and the office boy takes the steno mouse. Good for a few laughs, here and there. Running time, 8 minutes.

AUDIO REVIEW—NO. 6

Pathé-Sound

"Americana" pictures several examples of old covered bridges found in Pennsylvania. One of the forerunners of the modern plumber, called the virginal, is explained and played by Lotta Van Buren, historian. The instrument, it is said, was famous in the days of Queen Bess of England. "Cinderella's Slipper" is a glass shoe used by one of the large companies in the fitting of children's shoes. "The Key" is a novel dance of marionettes, showing a little Chinese fisherman and a mermaid under water. The marionettes are the work of Sue Hastings, and the picture is done in effective Pathé Coloratura process. The accompanying music is appropriate and good, done by the Audio Review orchestra and the Symphonic Ensemble.

—Running time, 10 minutes.

DANGEROUS YOUTH

A MELODY COMEDY

Pathé-Sound

Daphne Pollard becomes one of the new rich, and proceeds to become greatly intoxicated at a dinner party she gives for her niece, after taking a sip of liquid. The featured player tumbles about with no particular rhyme or reason, there is no real point to the comedy and there are few laugh spots. In the cast are Lucile Williams as the niece, Don Dillaway as the sweetheart of the girl, and Ray Cooke as the stuttering chum of the boy, who also takes a great many falls. Running time, 21 minutes.

MARDI GRAS

THE LEATHER PUSHERS—NO. 5

Universal—Talking

"Kid Roberts" and his fight manager, Rooney, whoop things up a bit in New Orleans during the Mardi Gras, and the young boxer gets mixed in a scrap. When he enters the ring the other fighter, his opponent of the night, turns out to be the man he fought at the cafe the previous evening. The Kid scores a knockout, and at the same time, wins the hearing of the man who has disinfected him, to the idea of his son being a fighter. This is popular material, and by sound and talking is vastly improved over the old silents of the same type. "Kid" Roberts, or Kane Halliday, is excellently played by a young man with a pleasant voice and good appearance.—Running time, 20 minutes.
DEAR HERALD-WORLD:

Say, what day of the month does Christmas come on this year? We have been away from home so many times on Christmas that we have come to wonder if there is such a thing as Christmas anymore, and if we have a home. The reason we want to know about this is that we have a dozen or so big, fat mallard ducks in cold storage up in our town, and really, ducks on Christmas have got a turkey pushed clear off the roast, and the way our wife can roast mallard ducks is nobody's business.

Now all of you boys who can keep sober on Christmas are invited to a roast duck dinner, and this includes the HERALD-WORLD staff and Doug Hodges, Larry Urbach and Norm Krause out in Hollywood, but you will all have to agree to stay out of our cellar.

If the Hollywood boys will bring along our two good friends, Louise Fazenda and Irene Rich, it will suit us fine. And if the boys don't think the party will be lively enough, they might bring Polly and Marie, and if they don't like roast duck we will give them an Irish stew. Now, don't say you haven't been invited, and if you can't come you can send the money. That's fair enough, isn't it?

Norton, Kan., had the biggest day yesterday in her history, the occasion being the national corn husking contest, and it was reported that 30,000 people were in attendance. The newreel boys were on hand with their cameras, and you will soon be showing pictures of this contest on your screens.

We are sorry we were not in that contest, for we would like for you boys to have had a chance to see us throw corn. Back in Newton county, Indiana, in our palmy days, we were considered some corn husker. If we got an early start, we could always husk enough corn to feed the team at noon.

A man couldn't get a room in Norton for love or money. We had to drive to Oberlin, 30 miles away, to find a room. A few days ago we fell in with Bob Ringler, who sells for United Artists. At Oberlin they gave a cot in our room for Bob, and the next morning Bob said he liked to occupy the same room with us because it made him think of home. He said our snoring reminded him of the switch engine that makes up trains in the yard right by his residence. We tried to kick Bob in the stomach but he dodged us.

As soon as we got over here to Goodland, Bob and Sprague went into executive session on United Artists service, and while Bob was drawing up a quietclam deed for the Sherman theatre, Sprague was moving the furniture out of the United Artists exchange office preparatory to moving in.

The battle was fast and furious, nothing but heavy artillery being used on either side, and it raged far into the night. We acted as chaplain and assistant stretcher bearer and powder monkey for both parties, and before the battle was over we hoped to be able to bury both of 'em.

At 12:30 a. m., Sprague ran up the white flag, the firing ceased and an armistice was declared, and to celebrate the event, we went out and bought three amber-colored drinks (all soft), and then we all sang "Blest Be the Tie That Binds," and Sprague said "It will hold all right."

We have mingled with these film hounds and exhibitors so long that we have reached a point where we don't know whether it is best to try and tell the truth or keep our mouth shut. But we have arrived at the conclusion that old Amos was a film hound, an exhibitor, or a column writer for some magazine.

We will bet a hundred dollars against Crockett Brown's bullbound pup, or Al Christie's skewaddle, that we are snowed in here for a week. There is a blizzard raging here this morning and we can hardly see across the street, and Myrtle, if you think we are going to buck snowdrifts without a snowplow on April Shower, you've stepped into the wrong garments. It's just our luck to be going wrong-end-to all the while, and yet some people say they would like to be a rambling correspondent. There's one born every minute.

Sprague recently returned from Denver, where a blacksmith took a pair of tongs and removed his tonsils. He had been told that a tonsil operation was synonymous to a Fourth of July celebration with ice cream, bands, fire-crackers 'n' everything, and he looked forward to the operation with much joy. But now he looks back with much murder in his heart.

His description of his experiences, as received in an editorial in the Sherman Theatre Post, a house organ, reminds us very much of a fellow we once took through the Encampment degree. This chap was pretty nervous and was about to back out, but the boys told us to go out in the anteroom and quiet him down. We went out and asked him what was the matter, and he said he was not feeling very well and guessed he'd go home and come back some other time. We asked him if he had taken the Rebekah degree, and he said he had. Then we said, "Well, there's but very little difference. It's just about like that degree, and besides that, you needn't be afraid, for we will stay right by you all the while. And so we persuaded him to go ahead.

After it was all over and we were in the anteroom taking off our regalia, this chap came out there and he looked at us like he wanted to cry, so we flashed him a tissue, and he said, "Just like the Rebekah degree. You stayed right with me all right, you—puerulianous reprobate."

Sprague's description of his tonsil operation has got Irwin Cobb's "SPEAKING OF OPERATIONS" looking like a Sunday school leaflet. He says that they X-rayed him from head to foot, and he says he is glad they did this because the X-ray disproved a commonly accepted notion with Sherman county people, that his gourd was solid ivory between the ears. He also says that the X-ray disclosed a lot of wheels, carburetors, spark plugs and emergency brakes that he didn't know he had. He says it also settled the question as to his politics, that since he saw what was inside of him he found he had been voting the wrong ticket.

Every once in a while we run into a real surprise in this business. We drove into Almena to call on Rabourn & Bennie, and they ushered us into the finest decorated theatre we have ever seen in any town of less population than 19,000. The Rabourn seats about 390, and that is about one-third of the population of Almena. If you want to see what a swell theatre looks like, it will pay you to drive to Almena and look this one over. The house has DeForest equipment, which is giving excellent results, and the theatre is enjoying good business, which proves what can be done with a small town theatre if properly equipped and properly handled. The reputation of the Rabourn is far from being local, as it draws patronage for miles around.

A couple of old-time scouts whom we list among our friends, are still operating the theatre at Oberlin. Beardsley & Stephenson enjoy the confidence of the community because of the splendid service they are rendering. Their sound equipment is giving universal satisfaction, as is evident at the box office. Oberlin has a new hotel and we are glad of it, because the other one burned a few years ago while we were asleep in it, and the next morning we went out and played golf with Stephenson and he beat us.

J. C. JENKINS.

The HERALD-WORLD man.

P. S.—The HERALD-WORLD covers the field LIKE AN APRIL SHOWER.
Radio and Pathé Discourage Use of Amateurs’ Scenarios

Need Highly Trained People with Technical Knowledge, Says Derr
—Radio Pictures Studio Is Making No Attempt to Read Works of Any But Known Authors and Agents

By DOUGLAS HODGES

HOLLYWOOD, Nov. 28.—The scenario problem has brought about a fresh diversion of opinion in Hollywood's studios.

In the face of statements made recently by Warner Brothers, calling upon newspapermen for ideas for pictures, and the encouraging attitude shown by Universal and others, Pathé and Radio Pictures this week issued statements discouraging amateurs.

“The deluge of manuscripts into the Radio Pictures Studio now is so great that no attempt for his title or scenario which does not carry the name of a reputable author or agent,” declared Betty Roberts, head of the story department of that organization. “We return all manuscripts unopened,” said E. B. Derr, president of Pathé. “If one is opened by mistake, we return it unread.”

Need Highly Trained Writers

“To amateur writers trying to get jobs inside the studios, I give this advice—don’t try. We can’t use them. We need highly trained people with technical knowledge. An amateur writer, even if we could get him for nothing, would be a liability. There is no place for inexperienced writers in the motion picture field.

“We choose our stories with great care and for very definite reasons. Only experienced writers, in close touch with the public, can furnish the material we need.”

While most of the other studios are not so drastic in their indictment of young writers, they usually draw the line against beginners’ work without bothering to read it.

Columbia Goes Foreign

Harry Cohn, of Columbia, following his trip to London this week, announced that foreign language versions would be made of certain Columbia pictures. Features to receive first consideration are “Brothers,” starring Bert Lytell, and “Criminal Code,” with Walter Huston and Phillips Holmes. Ben Pivar will handle Spanish versions, which will begin immediately. Decision was reached after an extensive survey of work being done by other producers.

Farnham Re-contracted

Joseph W. Farnham, noted screen writer and former stage and screen producer, will continue under the MGM banner for some time as the result of a contract signed this week. He recently won the award of the Academy of Motion Picture Arts and Sciences for his screenplay of “The Big Parade.” He did work on “The Big House,” “The Flying Fleet,” and “The Cameraman.”

Music Director

Dr. Francis Gromon, graduate of the Royal Conservatory of Music at Budapest, and an ecstatic condition of international note, has been appointed director general of music for Pathé to succeed Josiah Zuro, killed recently in an automobile accident. Dr. Gromon has been in this country since 1923, and has been active in motion picture music circles most of this time.

Caught Cheating

“Caught Cheating,” the new Charlie Murray–George Sidney starring product, is under production at Tiffany studios. Frank Strayer is directing. Tedious Pivar, noted character actor, for years with M G M, is a recent addition to the cast, which includes Robert Ellis, Nita Martan and Dorothy Christy. Story is by the prolific F. Scott Darlin. It’s comedy of underworld.

All Done

“Resurrection,” the Edwin Carewe picture with Lupe Velez and John Boles, is in the cutting stage and will be previewed within the next week, probably. Finis Fox did screen play and dialogue, with Herman Rosse.

Sidney Fox Signs

Universal has signed Sidney Fox, 19-year-old ingenue, to make her screen debut, following her stage triumph in “Lost Sheep.” John Murray Anderson, rests in “The King of Jazz,” probably will direct her. She has had talking picture ambitions for some time.

Ken’s New One

Tiffany is grabbing for a title to Ken Maynard’s Western special, as yet untagged. There is a lot of riding, and there are many beautiful backgrounds in the product, which is a story of the Early West. Cast includes Jeannette Loffi, Carmelita Geraghty, Wallace MacDonald and Lafe Keefe.

Additions

Eddie Baker and Jack Duffy have been added to the cast of Ford Sterling’s current Educational–Christie comedy being produced at Metropolitan Sound studios under the direction of William Watson.

Del Ruth Loaned

Roy Del Ruth will be loaned to Fox by Warner Brothers for a special production, following “OK” by Jack Warner and Darryl Zanuck. John Considine, Jr., Fox associate producer, wants him.

Jack London’s Widow Sues Columbia to Share Profits

(HOLLYWOOD, Nov. 28.—Mrs. Jack London has filed suit against the Columbia Pictures corporation for an accounting of profits from the film, “Smoke Belle.”)

After That, Alexander Was Home for Conference

(HOLLYWOOD, Nov. 28.—When duty calls, J. Grubb Alexander, Warner Brothers scenario writer, answers. Recently, he was far from a small town in British Columbia. Word reached him, via native runners, that he was wanted for a conference in Los Angeles.

He climbed into an automobile and drove to Vancouver. He chartered an airplane to Seattle. He caught another fast plane at Seattle.

He landed in Hollywood several hours less than two days from the time he got the message."

Hookups with Television

And Trailers Doubt Within Next Five Years

(HOLLYWOOD, Nov. 28.—Faced with reports that several motion picture producing companies had completed plans for hookups with television in the near future and that trailers would be used in commercial advertising by television, officials at the Academy of Motion Picture Arts and Sciences declared that they had heard nothing concerning the stop.

“People are not equipped for such an experiment,” declared Don Gledhill, Academy executive. “If any plans of this nature are underway, technicians are keeping them well under cover.”

Carl Dreher, chief of the sound department at Radio Pictures Studios, declared that present indications are that nothing of this sort would be attempted within the next five years.”

Jack Warner Silent on Report Fox to Take Over Warner Houses on Coast

(HOLLYWOOD, Nov. 28.—Upon his return from New York, J. L. Warner declined to comment on reports that the Warner Brothers Pacific Coast theatres might be taken over by the Fox West Coast organization. He declared that motion pictures will lead the country back to prosperity and that more than 70 feature pictures will be made by First National and Warner Brothers. Production starts within 30 days.

“Boy Friends” Series to Continue Indefinitely

(HOLLYWOOD, Nov. 28.—So successful have been the two releases of the “Boy Friends” series, that Warner Bros. and Mickey Daniels, once leads in “Our Gang” comedies, that Hal Roach has decided to continue the series indefinitely, according to announcements from the studios.
Most Unusual Sets
In U History Used
To Film "Dracula"

Cobwebs 18 Feet in Diameter Stretch Across Ruined Castle—Beautiful Crypt in Abbey
(Special to the Herald-World)

HOLLYWOOD, Nov. 26—Some of the most remarkable trade and horror scenes in the entire film, and mainly the most unusual ones ever erected at Universal studios, are being used in the filming of "Dracula," the strange story which brings to the screen the legend acclaimed as "the most weird character in fiction"—Count Dracula, a human vampire who lies dead in his casket during the daytime only to rise during the hours of darkness and feast on the blood of living persons.

The earlier sequences of this terrifying drama are laid in Dracula's Transylvanian castle, a great stone structure fallen into ruin and decay, and deserted for 500 years except for its one ghostly occupant. Massive columns support the ceilings, and even the floors are made of stoneflagging. The great central hall is higher than a man can reach.

Cobwebs 18 Feet in Diameter

The castle interior, beguiled with the dust of centuries, is fastened with cobwebs, one of these great silken meshes being more than 18 feet in extending entirely across the grand stairway. The wall hangings droop in tatters, blackened with age and dust. Fallen blocks of granite litter the floors, and enormous trees thrust their dead branches in at the window openings. The scene is one of utter desolation.

Later the scene of "Dracula" shifts to England, and here the sinister Count takes up his abode in a deserted abbey, one place in the country, which resembles his castle in Transylvania. The ancient building is of stone inside and out, and much of the action takes place below the level of the land, in the vaulted burial crypt, where Dracula lies each day in a semblance of death in a great box-like coffin lined with his native earth.

Architectural Beauty

Perhaps the most beautiful setting in the picture is the steep, narrow stairway leading down from the castle to a landing, formed by endless succession of steps in a single unbroken curve. As an example of simple architectural beauty, this scene is a beautiful triumph for Danny Hall, art director of the picture.

Belu Lugosi, the Count Dracula of the original New York stage production, plays the same role on the screen, and two other members of the stage cast, Edward Van Sloan and Herbert Bunston, are seen in the roles which they created four years ago. Other impostors of blood in the picture are played by Helen Chandler, Dwight Frye, Frances Dade, David Manners, Charles Gerrard, Moon Carroll and Lon Chaney. "Dracula" was directed by Tod Browning, famous as author and director of many of Lon Chaney's films.

Trem Carr in New York to Confer with Grant L. Cook
(Special to the Herald-World)

NEW YORK, Nov. 28—Trem Carr, producer of Western pictures for Tiffany, has arrived in New York for conference with Grant L. Cook, vice-president of the company, on the future product.

Louis Heifetz on Stories; Handles Darmour Publicity
(Special to the Herald-World)

HOLLYWOOD, Nov. 27—Louis Heifetz is now staging his screen adventures at Darmour studios. He is also handling the studio publicity.

Paramount to Do 17 Features
In East by August Next Year

Largest Schedule Attempted by an Eastern Plant Since Sound Came

In, Says Lasky—Warner Vitaphone Studio Turns Out
Four More Shorts—Sennett Studio in Plane
(Special to the Herald-World)

NEW YORK, Nov. 28—Jesse L. Lasky, vice-president in charge of production for Paramount, has announced a total of 17 feature productions to be completed at the Astoria Studios of the company between now and August, 1931.

Maurice Chevalier will star in two pictures to be directed by Ernst Lubitsch; Nancy Carroll, who is now at work on "Stolen Heaven," will make three films; Claudette Colbert, Frederic March, Clive Brook, Charles Ruggles and other stars, will contribute to the program.

Ernst Lubitsch will direct one other film in addition to the pair for Chevalier; and George Abbott, Dorothy Arzner, George Cukor, Edward Lachman and Edward Sloman are scheduled each to direct one or more pictures.

Largest Attempted Under Sound

The list of writers who will prepare script for the feature programs includes Donald Ogden Stewart, Preston Sturges, Austin Parker, Ursula Parrott, Ernest Vajda, Dana Burnet, Rosamund Guyon, Hackett, Gertrude Purcell and several others.

Commenting on the new schedule, Lasky said: "The Paramount studio in New York is numerically the largest and most ambitious ever attempted by the Eastern plant since sound came to the screen. Every production is designed as a worthy successor to recent hit pictures produced here."


10,546 Extras Employed

During the period from July to November of this year, the Paramount Studio here employed 10,546 extras in various productions. Frank Heath, casting director, has announced that 400 additional will be taken on for the film, "Stolen Heaven," with more to be hired as the 1930-31 program gets well under way.

The cast of "Stolen Heaven" now includes Louis Wolheim, Pauline Lord, Edward Keane, Joan Carr, G. Albert Smith, Dagmar Oakland, Joseph Crehan, Buford Armitage and Joan Kenyon. George Abbott is directing.

The title "Strictly Business" has been replaced by "Another Man's Wife" as the tentative title for the Claudette Colbert vehicle which is scheduled to go into production about December 1.

Four More Vitaphone Shorts

Holding to its production pace, the Warner Vitaphone studio in Brooklyn, has turned out four new shorts. Arthur Hurley directed a mystery film.

Bannister Is Still
Ann Harding's Lead
(Special to the Herald-World)

HOLLYWOOD, Nov. 28.—And he's still her leading man! It was disclosed this week that the first time since Harry Bannister, her husband, she engaged him as her leading man for the stock company she headed in Detroit during one summer season.

"Good leading man and a delightful husband," is her comment.

"The Strange Case," in which Charles Halon, Gerald Oliver Smith, Florella Montague and Ray Collins are cast. Martinelli, famous Metropolitan Opera star, has recorded two popular songs in English as a Vitaphone Varieties number. They are "Song of Songs" and "Morning."

Joe Penner is featured in a two-reel comedy, "Making Good," which was written by Stanley Koth and directed by Alf Goulding. Others in the subject are Ultra Tuggeron and Irene Blair. The fourth of the films completed this week is "The Hangover," a one-reel comedy, in which Roy Mack directed Neally Edwards, who wrote the script, Bernard Granville and Josephine Williams.

William H. Lytell, brother of Albert, has been signed to appear in a comedy at the Brooklyn studio, which is shortly to go into production. It will be his talking screen debut. Casey Robinson, a member of the scenario staff, has been selected to direct "Mardi Gras," a two-reel color picture he wrote the script. It is said to be one of the most elaborate films ever planned for Vita- phone Varieties.

Elaborate Sennett Comedy

Mack Sennett is producing an elaborate comedy for Educational, which will feature a transcontinental chase, in which several different mediums of transportation will be used, including planes. Shooting will take place at the Newark Airport, where Sennett has arranged for fitting up a complete studio in one of the planes. During the flight across country, it is part of the comedy to be made for the shooting of points of scenic interest. The picture will be filmed in natural color, through the use of Sennett's own process.

Mack Stark of Simple Simon Comedies has started production on the second of his series at the Ideal Studios in Hudson Heights, N. J., with direction in the hands of Mort Blumenstock. Louis Simon is featured in the comedy, "Radio Madness," from an original story by William A. Grew. In the cast are Nina Sorel, Rubie Welch, who assisted in the adaptation, Peggy Cunard and Ernie Melrose.

Three more of the Music Masters, series have been turned out by Fitzpatrick Pictures. They feature the voices of Giuseppe Verdi, Johann Strauss and Felix Mendelssohn, with accompanying music rendered by Nathaniel Shilkret and his orchestra and by the Vocal Radio Artists.

Billy Clifford, Actor
And Exhibitor, Dies
(Special to the Herald-World)

URBANA, O., Nov. 28.—Billy "Sing" Clifford, operator of the Clifford theatre, died at his home here a few days ago. Clifford had operated the theatre bearing his name for three years, leaving the stage to his son. His full name was William Cliff- ford Shyrgin but he shortened it when he went on the stage. He was a deputy state fire marshal.
Let Talking Film Say Nothing That Can Be Acted: Garnett

Ideal Picture Would Have Two-Thirds of Footage in Pantomime and Without Subtitles of Any Kind, Declares Pathé Director

(Hollywood, Nov. 28.—A talking picture, according to Tay Garnett, the young Pathé director who has given the public “Her Man” and has won greater acclaim than those who appear in it, is a picture from which you can take all dialog and still have a picture.

“Although we have the oral, the ocular is the predominant element in the manufacture of our product,” he declared. “My whole aim in making ‘Her Man’ was to get away from the theatre and do a motion picture.”

Garnett declared that motion picture producers have only one thing which the legitimate stage does not—and that it must be utilized to the fullest extent to hold the attention of audiences.

“The one value we have is the ability to portray, actually, those things which are brought to the stage through the conversation of the players. For instance, we can give our audiences war scenes when on the legitimate stage it is necessary for someone to say ‘there’s a war going on outside.’”

Expresses Action with Action

Garnett, in working with Tom Buckingham, writer of script and dialog, devoted all his attention to expressing action with action and with pantomime wherever possible. He let nothing be said which could be acted, and “Her Man” has revealed this treatment. It is so clearly revealed that editors have written stories of it.

“The ideal picture,” Garnett said, “would be done with two-thirds of the footage in pantomime with no subtitles of any kind. Plenty of action will make such a picture, but it will take some time to achieve it.”

Garnett has been one of the few instinctive directors. By instinctive is meant an ability to originate and to portray in an unforced manner. The instinctive director is the opposite of a mechanical director, who lays his plans and goes ahead with his picture in a routine manner.

Inspires Players

The players who work with him feel this intuitive ability which he possesses. He is not forced to direct them. They give inspired performances. Seven extras were injured in a fight scene in “Her Man,” not because Garnett was directing, but because they wanted to make a success of the scene for Garnett. He couldn’t stop them.

Garnett puts a great deal of responsibility up to the public.

“The exhibitor and the public help make our pictures,” he declared. “Their reactions mean everything to us. A good director is one who never fails to picture an audience behind him as he works, looking at everything he does.

“We do the things which we think would entertain us if we were out in the audience. We do the things which seem worthwhile to us. We think, being normal, that those things which interest us will interest our audience.

“Our feelings are the only things on which we can base.”

Says Wide Film Hurts Intimacy

Garnett does not have a great deal of hope for wide film—he has the belief that the wide film makes intimate scenes less intimate.

“Wide film was Corot or Michelangelo we could compose pictures on wide film which would still retain their focal point,” he said, “but we won’t make. Our pictures are not masterpieces of art. Our problems are not artistic, but deal with kitchen stoves and backyards and studies.”

Garnett feels that the sound track on the side of the film has made it square and awkward, but believes this will be remedied before very long.

“It has handicapped us as far as range is concerned,” he asserted. “As I pointed out, this range, or scope, is the most important element in motion pictures, in contrast to the stage. Elasticity of space and background mean everything to us.”

New Warner Theatre Is Opened in Quaker State

By Company Executives

(West Chester, Pa., Nov. 28.—Following a dinner given by the local chamber of commerce for Warner executives, the new Warner theatre here was formally opened last Friday night.

Seating 1,600, the house is modernistic in style, and is said to have a projection room which is a model of its kind, containing the latest apparatus for securing light effects in connection with the screen offering. “The Life of the Party” was the initial attraction.

Warner San Pedro House Opened on Silver’s Return

(West Chester, Pa., Nov. 28.—M. A. Silver, general manager of Warner Brothers Pacific Coast theatres, left Friday to confer with home office executives. He will spend a week in Boston and a week in New York.

Upon his return December 8, the Warner Brothers theatre at San Pedro, the second in the $15,000,000 expansion program, will be opened.

Moves Openings to Friday

BOSTON.—Loew’s State theatre has joined with the rest of the first run houses in starting its weekly feature on Fridays instead of Saturdays.
What a Lot of Baths!
He Has 117 Bathrobes
(Special to the Herald-World)

HOLLYWOOD, Nov. 28.—William Bakewell will have to do a lot of bathing to keep up with his wardrobe! In "Dance, Fools, Dance," in which he plays a leading part with Johnnie Ray, it is proved that he is a wastrel and a profligate—as far as his screen activity is concerned. In order to do his part he opens a close in his home while the camera cranks, and inside are 117 bathrobes.

Donates 10 Per Cent of Four Weeks' Receipts to Aid Unemployment Funds
(Special to the Herald-World)

ALBANY, Nov. 28.—Cooperating with other agencies in bringing about relief from the results of the unemployment situation, C. H. Buckley, president, and Harmanus Bleecker Hall motion picture theatres in Albany, N. Y., stepped to the front last week with the announcement that he would donate ten per cent of the gross receipts of the two theatres for the next four weeks to the Mayorga Unemployment Fund. It is expected that Mr. Buckley's offer will net several thousands of dollars that will become almost immediately available for the relief of the unemployed in Albany. Buckley said that there had been too much talk about what should be done, and too little action. "It is up to somebody to take the first step," he added, "and I am going to take it. I sincerely hope that this lead will be followed by other Albany business concerns."

Arrangements for the relief program will be in charge of Alex Sayles, general manager, operating the special midnight show and the theatre received mention on all the advertising and circulars distributed by the association. In addition the event received a break in each of the city's daily papers, as well as several photos.

Machnovitch Is Made Pathe's General Auditor
(Special to the Herald-World)

NEW YORK, Nov. 28.—Arthur B. Poole, a director of Pathé, has appointed Samuel Machnovitch, general auditor of Pathe Exchange, Incorporated, as controller of the company. He has been associated with Pathe since 1910, recently receiving a 20 year service pin. After time spent in various company offices in the East, Machnovitch returned to the home office in 1922 as head accountant.

Wolheim Will Act Only In "Gentlemen's Fate"
(Special to the Herald-World)

HOLLYWOOD, Nov. 28.—Louis Wolheim, who recently directed "Sheep's Clothing" for Radio Pictures, is going back to acting exclusively, it was revealed here this week. He has been signed to play the evil brother of John Gilbert, in Gilbert's new production, "Gentlemen's Fate." The story was done for M.G.M by Ursula Parrott. Mervyn Le Roy will direct.

"Scandal Sheet" Is Title
(Special to the Herald-World)

HOLLYWOOD, Nov. 28.—"Scandal Sheet" has been "Unfit to Print" as the title for George Bancroft's new starring picture for Paramount.

Racket No. 1,435,678,921:
One of the prettiest little pieces of flamboyantism being pulled off in Hollywood, Home of Hokum, is the "Stars' Homes Racket." This is a flourishing little industry engaging the attention of not more than a dozen sharpshooters in all. Half of these work at the business regularly, the others indulge only in weekends and holidays, or when a convention is in town. "The Stars' Homes Racket" is nothing more than the business of showing yokels where the stars live.

For fifty cents you are privileged to climb into an automobile, usually a touring car with the top down, and have pointed out to you the home of every player you care to call out.

The king of the racket is a gentleman called, for obvious reasons, "Bandy." Bandy wears a cap and charges seventy-five cents.

Since most of the gorgeous homes in Hollywood and Beverly Hills are NOT owned by picture stars Bandy is forced to fabricate a bit. Should he point out the home of a Mister Darrow Dutledge, and say that this gentleman controls over 20 per cent of the industry the yokels would feel they were being cheated. What they're paying to see is where Greta Garbo lives!

Well, it's a tough story, mates. You can't see Greta's house from the road. So Bandy, and he feels badly about the deception—honest he does—points to the beautiful home of Darrow Dutledge and announces, "Before you spreads the magnificent home of glorious Greta Garbo, built in May, 1929, at a cost of one million two hundred thousand dollars, exclusive of a mineral water swimming pool, inlaid tennis court and a sun parlor. At this very minute glorious Greta Garbo is in her sun parlor taking her sun bath. No peeping now, ha, ha, ha."

Sometimes someone pipes up that he's read that this or that star lived in an apartment. This makes Bandy angry. "Those lousy press agents," he says. If the car is filled, meaning there are six yokels, he takes them around for twenty minutes, pointing out about forty houses, some of which actually are stars' homes, although Bandy admits he doesn't know more than one or two of them to be actually what he says they are.

If the car is half filled, Bandy takes them out for ten minutes, still showing them the same number of stars' homes. The thing is easy. If there are only three passengers in the car he puts all the stars close together. "There's Garbo's home, and there's Fairbanks', and there's Chaplin's, see it, that one, and there's Barthelmess..." It seems they're all neighbors on slow days.

At the end of the trip Bandy makes a little speech to the bunch. It seems that by much stealth and labor he has been able to procure the telephone numbers at which the stars may be reached personally. "How would you like to hear Charlie Chaplin's own real voice over the telephone for twenty-five cents?"

Almost everyone buys one. We asked Bandy how he had been able to get these exclusive numbers, or were they faked, too. "Oh, they're not fake," he says, "They're the numbers of the studios where they work." Beautiful.

He had only one setback. It seems that Mervyn LeRoy, the director, took a ride in Bandy's car. Bandy didn't recognize him until the car started, and then was afraid to open his mouth. Finally he caught LeRoy's eye and LeRoy winked at him when he wound up his speech at the end of the twenty minutes he said, "For twenty-five cents I'll introduce you to a real, live director," but by that time LeRoy was forty miles away.

Warner Program Calls for 70 Pictures for 1930-31
(Special to the Herald-World)

HOLLYWOOD, Nov. 28.—Jack L. Warner, vice president in charge of production for Warner Brothers has announced that that company, in conjunction with First National, will soon launch the largest production schedule in the history of the company. The program calls for 70 pictures for the 1930-31 season. Work is to begin December 15 on the first picture.
### Herald-World’s Production Directory

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#### Darmour Studios

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<thead>
<tr>
<th>STORY</th>
<th>DIRECTOR</th>
<th>CHIEF PLAYERS</th>
<th>BRAND NAME</th>
<th>STARTING DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Treat ‘Em Rough”</td>
<td>Louis Foster</td>
<td>Louise Fatsenda</td>
<td></td>
<td>Nov. 20</td>
</tr>
</tbody>
</table>

#### Radio Pictures Studios

<table>
<thead>
<tr>
<th>STORY</th>
<th>DIRECTOR</th>
<th>CHIEF PLAYERS</th>
<th>BRAND NAME</th>
<th>STARTING DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Cimarron”</td>
<td>Wesley Ruggles</td>
<td>Richard Dix</td>
<td></td>
<td>September 18</td>
</tr>
</tbody>
</table>

#### Educational Studio

<table>
<thead>
<tr>
<th>STORY</th>
<th>DIRECTOR</th>
<th>CHIEF PLAYERS</th>
<th>BRAND NAME</th>
<th>STARTING DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Untitled</td>
<td>Arvid Gilchrist</td>
<td>Clyde Cook</td>
<td></td>
<td>Nov. 20</td>
</tr>
</tbody>
</table>

#### Metro-Goldwyn-Mayer Studios

<table>
<thead>
<tr>
<th>STORY</th>
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</tr>
</thead>
<tbody>
<tr>
<td>“Inspiration”</td>
<td>Clarence Brown</td>
<td>Greta Garbo</td>
<td></td>
<td>October 3</td>
</tr>
<tr>
<td>“The Bachelor Father”</td>
<td>Arthur Robison</td>
<td>Grace Moore</td>
<td></td>
<td>October 27</td>
</tr>
<tr>
<td>“The Easest Way”</td>
<td>Jack Conway</td>
<td>Constance Bennett</td>
<td></td>
<td>November 3</td>
</tr>
<tr>
<td>“Dance Fools Dance”</td>
<td>Harry Beaumont</td>
<td>Cliff Edwards</td>
<td></td>
<td>November 4</td>
</tr>
</tbody>
</table>

#### Tiffany Studios

<table>
<thead>
<tr>
<th>STORY</th>
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<th>CHIEF PLAYERS</th>
<th>BRAND NAME</th>
<th>STARTING DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The Midnight Stage”</td>
<td>William Nigh</td>
<td>Ken Maynard</td>
<td>Western</td>
<td>October 27</td>
</tr>
<tr>
<td>“Caught Cheating”</td>
<td>Frank Strayer</td>
<td>Charlie Murray</td>
<td></td>
<td>Nov. 7</td>
</tr>
<tr>
<td>“Singin’ Hollywood”</td>
<td>Siz Neufeld</td>
<td>Tiffany Chimp</td>
<td></td>
<td>Nov. 18</td>
</tr>
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#### Universal Studios

<table>
<thead>
<tr>
<th>STORY</th>
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</tr>
</thead>
<tbody>
<tr>
<td>“The White Captive”</td>
<td>Harry Carver</td>
<td>Dorothy Janis</td>
<td>(Location)</td>
<td>September 20</td>
</tr>
<tr>
<td>Leather Pushers</td>
<td>At Kelley</td>
<td>Kane Richmond</td>
<td></td>
<td>Nov. 16</td>
</tr>
<tr>
<td>“Heroes of the Flames”</td>
<td>Robert Hill</td>
<td>Tim McCoy</td>
<td></td>
<td>Nov. 12</td>
</tr>
</tbody>
</table>

### Overseas Listings

#### Columbia Studios

<table>
<thead>
<tr>
<th>STORY</th>
<th>DIRECTOR</th>
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</tr>
</thead>
<tbody>
<tr>
<td>“Many a Slip”</td>
<td>Win Moore</td>
<td>Lewis Ayres</td>
<td></td>
<td>November 8</td>
</tr>
<tr>
<td>“Amour sur Commande”</td>
<td>Marcel DeSano</td>
<td>Ivan Petrovitch</td>
<td></td>
<td>November 4</td>
</tr>
<tr>
<td>“Lies on Befohl”</td>
<td>Ernst Laszlo</td>
<td>Johannes Klaussmann</td>
<td>German ver.</td>
<td>November 4</td>
</tr>
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#### Pathé Studios

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<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>“The Man Who Came Back”</td>
<td>Raoul Walsh</td>
<td>Charles Farrell</td>
<td></td>
<td>October 18</td>
</tr>
<tr>
<td>“The Sea Beast”</td>
<td>John Ford</td>
<td>George O’Brien</td>
<td></td>
<td>October 18</td>
</tr>
<tr>
<td>“This Modern World”</td>
<td>Chandler</td>
<td>Warner Baxter</td>
<td></td>
<td>Nov. 10</td>
</tr>
<tr>
<td>“East Lynne”</td>
<td>Frank Lloyd</td>
<td>Ann Harding</td>
<td></td>
<td>Nov. 17</td>
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#### United Artists

<table>
<thead>
<tr>
<th>STORY</th>
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<tbody>
<tr>
<td>“Voice of Hollywood”</td>
<td>Louis Loyd</td>
<td>All Star</td>
<td></td>
<td>September 21</td>
</tr>
<tr>
<td>“Romantic Adventures”</td>
<td>William Watson</td>
<td>Ford Sterling</td>
<td></td>
<td>November 16</td>
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#### Darmour Studios

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<tbody>
<tr>
<td>“Fighting Caravans”</td>
<td>Otto Brower &amp; David Burton</td>
<td>Gary Cooper</td>
<td></td>
<td>September 4</td>
</tr>
<tr>
<td>“No Limit”</td>
<td>Frank Tuttle</td>
<td>Gary Cooper</td>
<td></td>
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#### Metro-Goldwyn-Mayer Studios

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</thead>
<tbody>
<tr>
<td>“Dishonored”</td>
<td>Joseph von Sternburg</td>
<td>Gary Cooper</td>
<td></td>
<td>October 29</td>
</tr>
<tr>
<td>“Scandal Sheet”</td>
<td>John Cromwell</td>
<td>George Bancroft</td>
<td></td>
<td>October 24</td>
</tr>
<tr>
<td>“The Right to Love”</td>
<td>Richard Wallace</td>
<td>Jack Chatterton</td>
<td></td>
<td>September 4</td>
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</thead>
<tbody>
<tr>
<td>“The Command Performance”</td>
<td>Walter Lang</td>
<td>Vera Lewis</td>
<td></td>
<td>November 1</td>
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</tbody>
</table>

#### Metropolitan Studios

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<tr>
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</thead>
<tbody>
<tr>
<td>“The Lady Who Died”</td>
<td>William McGann</td>
<td>Antonio Vital</td>
<td>Spanish version</td>
<td>November 2</td>
</tr>
<tr>
<td>“Showgirl in Hollywood”</td>
<td>Clarence Badger &amp; Sonny Vernon</td>
<td>Rogerio Glamour</td>
<td>Spanish version</td>
<td>November 16</td>
</tr>
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#### First National Studios

<table>
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<tr>
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</thead>
<tbody>
<tr>
<td>“Full Back”</td>
<td>William Beaudine</td>
<td>Andy Clyde</td>
<td></td>
<td>October 27</td>
</tr>
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#### Mack Sennett Studio

<table>
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<tr>
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<td>Frank Tuttle</td>
<td>Gary Cooper</td>
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#### Paramount Studios

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<tbody>
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<td>Richard Wallace</td>
<td>Jack Chatterton</td>
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#### James Cruze Studio

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</table>
SOUND REPRODUCTION

THE BLUEBOOK SCHOOL

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 61.—(A) Explain in full detail, just what will be the effect, or the effects, of dirt, dust or electrolyte, or a combination of all three, on the top of storage batteries? (B) What is meant by “battery examination day,” and what attention should the batteries have on that day? (C) Of what does a dirty battery job speak?

ANSWER TO BLUEBOOK SCHOOL QUESTION NO. 44

The question was: Provided the plate be connected to the grid, is the grid an advantage or a disadvantage (and why) when the tube is used to rectify current? Explain just why the plate and filament of a tube act as a current rectifier. Is current rectified by a single tube direct current?


There were many excellent answers. I have selected that of brother Daugherty for publication because of its clarity, correctness and conciseness. Daugherty says:

"If a tube containing a grid is used as a current rectifier, the grid may prove to be an advantage if it is connected to the plate, because of the fact that the useful area of the plate will thereby be increased, since the grid itself then becomes a part of the plate. But if it is not connected to the plate, it is more than likely to detract from the efficiency of the tube, as it may collect a charge of its own, and thus interfere with the flow of the electrons.

"The plate and filament of a tube act as a current rectifier because of one important fact, which is that the current can flow only from the filament to the plate. This is true, because electric current consists of small particles of negatively charged electricity, known as electrons, which are attracted by positive and repelled by negative. The filament, being negatively charged with electricity, produces electrons. This the plate can't do since it's not heated; also, because of the fact that it is positively charged during half of each cycle of the alternating current. The electrons, then, being attracted by positive, flow from the filament to the plate during the half-cycle in which the plate is positively charged. During the succeeding half-cycle in which the plate is negatively charged, the electrons, being repelled by negative, could not flow at all. It follows, therefore, that any flow of current through the tube could only be in one direction.

"Current which is rectified by but a single tube is not true direct current. This is because only one-half of each cycle of the alternating current is able to pass through the tube, both the plate and filament being negatively charged during the other half. The result is a highly vibratory current, which uses only half of the total amount of power available and therefore is not a true direct current."

Incidentally, one correspondent says, "Why do you never publish any of my answers, though my name almost always appears as having answered correctly?" For the simple reason, my brother, that almost always there are many correct answers from which I must select one for publication. If they are all correct, then I must make my choice between them upon other points, such as neatness, correctness, etc.

For example, my old friend Budge, has apparently stopped answering very likely because, while he evidently expended much time in looking things up and preparing a thoroughly correct answer, still those answers were very seldom more correct than some others, and they were seldom worked in the best way for appearance in print. Therefore, while his answers were correct and were given due credit as being correct, they were not published.

This "school" is being run for the benefit of those who follow it, and when you have done your best to prepare a correct answer and have sent it in, you have had all the possible benefit because you have studied and learned all you were able to on the particular point under discussion. Also, you have learned how to use your Bluebook in the best possible way. You really gain nothing from having your answer published. The "school" is valuable for you only in that it leads you to study and tells you wherein you have been right and wrong in your answers.

ANSWER TO BLUEBOOK SCHOOL QUESTION NO. 45

The question was: Describe in detail the method by means of which two tubes may be used for rectifying current, and thus both halves of alternating current be made available. Does the double connection (two tubes) produce direct current? How is non-pulsating current derived from a two-tube rectifier? How would you clean the contact points of a rectifying tube?

THERE were many excellent answers to this and many which were in need of considerable fixing. The following sent in replies that were passed as correct—Van Buskirk (very good, indeed), Frank Dudiak, Karl Friederich, Carl F. Daugherty, Gayle Grubbaugh (also excellent), G. T. Baldy, G. L. Doe (very good), T. R. Davis, Theodore Rantley, William Post, S. L. Allen, Robert Cirker, Frank L. Lee, W. D. Arnold, A. D. Henley, L. Thomas, Bert Rindle, Henry Singleton, Phillip Arnold, Frank T. Simmons, T. R. Mathews, M. R. Harrison, George Lavenburgh. Tyron Deffier, Bill Doe, Andrew Schaefer, T. G. Bryan, L. Herman, T. Robert Rhodes, Sydney Crowley, Wilson Smith, Jacob T. Rudd, Ernest B. Black, John Erick, Andrew Hahn, Oliver Brady, David Fiegel, Robert Richards, G. B. Alexander and F. T. DuBoise.

It was hard to select from the answers, but I think probably that of Carl Daugherty will perhaps serve a bit the best, because it is possible to reproduce the drawing without retracing it. (When drawings are sent, please make them in black ink.) Daugherty says:

"Two tubes may be used in the following manner to rectify current and make both halves of alternating current available:

"As may be seen in the accompanying illustration, the two transformers, T1 and T2, are connected through their primary windings with the 110-volt alternating current supply. These transformers are used to step up and step down the current, T1 being used to supply the necessary high voltage to the plate and grid of each tube, and T2 being used to supply the necessary low voltage to heat the tube filaments. As may be observed in the drawing, wire C and wire A, coming from opposite ends of the secondary winding of
T1, are connected to the plate and grid of V1 and the plate and grid of V2, respectively. Wires A-1 and C-1, coming from the opposite ends of the secondary winding of T2, are connected to the filaments of V1 and V2. Therefore, when the current in the secondary winding of T1 is making wire C positive, the grid and plate of V1 will be positively charged, and the current would then flow from the filament, it being negatively charged, thence, following the same path as the current coming from V1, during the preceding half-wave followed. During the time the current is flowing through V2, of course, no current could flow through V1, its plate and grid being negative. It follows from this that both halves of the alternating current will be used if two tubes are employed in this manner.

"The use of two tubes does not produce true direct current because of the fact that the peak of each half-wave of the alternating current is not reached instantly, but increases and decreases gradually. Therefore, the product of a two-tube rectifier, unless the further use of a filter is employed, is not true direct current, but a strongly pulsating current."

"Non-pulsating current" is derived from a two-tube rectifier by the use of a filter, which is a combination of condensers and choke coils. The condensers act as electrical shock absorbers, and the choke coils act as electrical inertia, thus smoothing out the vibrations in the current and making it into true direct current.

"The contact points of a rectifying tube should be cleaned only with a rubber eraser or some other non-abrasive material. The use of anything of a rough character is likely to do more harm than good."

Sound Pictures Not New in Omaha; Had Them Back in 1906

Talking pictures of a kind were presented to Omaha theatregoers as far back as 1906. Records show that the Elite theatre, on Douglas street near Fourteenth, had a presentation called the "Cameraphone." It was an attempt to use an Edison graphophone backscene in synchronization with the recital of the story shown on the screen.

Mrs. Blanche Scott Lee, of Council Bluffs, in a newspaper feature story interview published in Omaha, describes how she entertained "nickelodeon" fans of a quarter century ago in both Council Bluffs and Omaha on the same day crossing the Missouri river between acts to be at one or the other theatre in time and then rehearsing for the next day’s picture before calling it a day after the last show late at night. Songs she sang in her day included "After the Ball," "Ben Bolt," "The Sunshine of Paradise Alley," and similar popular melodies of her time.

Italians Disappointed With Language in First American-made Talker

(By Special Correspondent)

ROME, Nov. 28.—Exhibition of the first American-made talker in the Italian language proved disappointing entertainment when it was shown in this country. The picture was "You Are the Love." It was screened at the Odeon theatre in Milan. Italitone Film Productions is the producer.

The principal defect was in the dialog. The actors did not speak true Italian and one had a heavy Lombard accent.

N.Y. Local Sponsors Inspection Service in Union Theatres

(Special to the Herald-World)

NEW YORK, Nov. 28—Sam Kaplan, president of Local 306 of the Motion Picture Machine Operators Union has inaugurated a detailed inspection service to cover every union operated theatre in greater New York.

The personnel of the inspection staff will be composed of carefully selected expert projectionists and technicians who will check on every phase of projection and sound reproduction. The service is a voluntary offering on the part of the projectionists’ union and will involve no charge to the exhibitor.

In addition the members of the inspection group will be available for emergency service at any time during the day or night.

A set of regulations which have been prepared by Kaplan in order that the service may be effective and efficient note in particular that any operator found smoking in the projection booth will be liable to instant dismissal by the union; that a man who leaves his machine while it is running will be brought before the executive board and severely penalized; and that in case of an emergency necessitating the operator leaving his booth, he must first call his relief operator to take charge.

Other regulations are as follows:
1. All fire department regulations must be strictly adhered to.
2. The booth must be in a clean and sanitary condition at all times. No oil or grease on the floor. No pieces of film on the floor, no dirt of any kind permitted.
3. All ventilating shafts must be free and clear of all dirt and dust.
4. No doubling of film permitted.
5. Absolutely no visitors permitted in booth.
6. No eating in the booth allowed.
7. All film must be carefully inspected before running. Any imperfections in print must be noted and reported to theatre manager.
8. Any and all fires must be reported immediately.
9. Before starting show, operator must see that machines are in perfect condition, check up on all sound apparatus and have one more present than will be needed such as extra carbons, amplifier tubes, exciter lamps and photoelectric cells.
10. No film or not actually in use must be kept in cabinets.
11. All fire and sand pails must be in place and pyrene extinguishers must be inspected and full.
12. Working schedule must be posted in a prominent place.
13. No changing of shifts or of days off is permitted without permission of the executive board.
14. Any or all questions of doubt in regard to any procedures must be submitted to the inspectors who are the official emissaries of the union. Appeals from their decisions may be made to the executive board.

Fire Destroys Sound Equipment of Theatre

(Special to the Herald-World)

SAN AUGUSTINE, TEXAS, Nov. 28.—Fire believed to have started in a projection machine caused damages estimated at $1,500 to sound equipment of the August theatre here.

The loss is partially covered by insurance. There was a crowd present but all marched out in orderly fashion and no one was injured. Firemen confined the blaze to the projection room. Mrs. W. M. Wade is the owner.
BOX OFFICE PROMOTION

Capitol Gives 400 Overcoats to the Jobless; A Good Deed and Good Exploitation

Just now, while winter is bellowing its first chill blasts, there comes the opportunity for people in the motion picture industry to aid in relieving unemployment in their localities.

Exhibitors have gained a name for their willingness to assist in community enterprises. A number of theatre operators expressed at the recent MPTO convention their intention of helping the jobless. The exploitation value alone of this will mean much to them. Many others are following in their footsteps. Fred Perry, manager of the Capitol theatre, Binghamton, N. Y., is one of these.

In his theatre, Perry assembled a movie collection of 400 used overcoats which were distributed to the unemployed. This netted him a wealth of publicity in local papers and several pictures showing the line of men waiting outside the Capitol for their "new outfits."

Two Tickets for Every Coat:

Perry's method of obtaining the coats was just as novel as the idea of giving them away. He offered two free tickets for every old coat brought in. One of the news stories describes it as follows:

"Realizing the suffering which the winter may bring to the city's unemployed due to improper clothing the Capitol, operated by the Binghamton Theatre Company, is inaugurating a campaign to provide the needy with overcoats. The Capitol will be the center for collection of these overcoats and later for their distribution to the unfortunate. The theatre will give two tickets to each person who brings an overcoat to be given away November 14 to 19, inclusive. This is an opportunity to do an act of brotherly kindness."

Then Came Another Story

Three hundred applications for coats were received in advance. After the first few days of contributing to the fund, Perry found he would be 200 coats short unless something was done. Again the newspapers sent out a call and the response was more than filled.

Another promotion method carried out for relieving the unemployed was a benefit dance. It was organized by Kornblit and Cohen, operators of the Capitol and the Binghamton Theatre Company. The news story, a long one, said in part:

"An opportunity to 'get into the movies' is being offered by Kornblit and Cohen of the Binghamton Theatres Company in connection with steps to establish a fund for the relief of unemployment. It was announced today. The fund is to be administered by officials of Binghamton Post No. 80, American Legion, according to Fred Perry, manager of the Capitol theater.

Dance Swells Fund

"The initial move will be in the form of a dance to be staged Friday night of this week in the General Cigar Company's factory. At this dance motion pictures will be taken of the dancers and the pictures will be shown at the Capitol theatre next week. Prizes will be awarded for the most unique costumes and dancers will have a chance to see themselves in the movies.

"As an added feature, the theatre management has planned to present at each benefit, including the Friday night dance, selected vaudeville acts which are playing at the Binghamton theatre."

Such stunts as Perry and the Binghamton Theatres Company have used are not beyond the reach of any exhibitor. They may need to be cut down to a smaller scale, but they will make good exploitation. They offer the showman a chance to establish himself in the esteem of his fellow citizens and then there is always satisfaction in giving the other fellow a lift. Try it!

Creager in Wilmington

Alfred Creager has been named to succeed Ben Hook as manager of the Murphy house, Wilmington, Ohio, the latter being assigned to manage another theatre in the chain. In Springfield, Ohio, Hook had been in charge of the Murphy for about seven months.

Putting Green in Lobby Helps Boost "Love in the Rough"

Russell Lamb, manager of the Fisher theatre, Danville, Ill., installed a putting green in the lobby for his showing of "Love in the Rough," a golf comedy.

The artificial green was a one-hole affair, with three hazards. Every patron who made the hole in one was given a free ticket to the show. There were a lot of golfers who came to see the picture and they made good use of the miniature course. But they were not the only ones.

Further playing up the sports angle of the film, Manager Lamb negotiated a swap with two local distributors of Spalding sporting goods and obtained window displays of golf accessories, with stills and posters scattered about. Balls and clubs were given to patrons in a prize contest.
EXHIBITORS HERALD-WORLD

November 29, 1930

One of the tieup windows obtained by Pathé for "Her Man," starring Helen Twelvetrees. This particular window was located on Broadway in one of the leading drug stores. Stills of the star were featured. The hookup was made while the picture was showing over the RKO circuit in New York and Brooklyn.

"Life of the Party" Campaign Is Lesson in Cracking House Records

Warner Brothers' exploitation staff in Los Angeles gave a lesson in cracking attendance records when it staged a high pressure advertising campaign for "The Life of the Party."

Practically all the exploitation centered around advertising, either in newspapers or on billboards and throwaways. At the time the picture opened in two first run houses of the city, there happened to be some undeniably strong competition. Will Rogers was playing in person at a nearby house and an oppressive heat wave was playing all around.

24-Sheets Doubled in Number

In the face of such odds, the exploitation staff decided to concentrate on advertising. The number of 24-sheets was doubled for the picture. One-sheet posters were plastered in all available locations. Fifty thousand copies of a tabloid were distributed from house to house with humorous comments on the picture and players.

A balloting system, carrying posters on the film, worked all important streets. All newspaper ads featured the star, Winnie Lightner, with the opening day announcement running four columns wide. Radio hookups made it possible to broadcast several announcements of the picture's opening, together with popular tunes from the film.

Ale Tieup Gets Chain Stores

The exploitation also penetrated several hundred chain stores, through tieup with a variety of tieups, including a "Dry ginger ale," which sent out cards and literature.

The highlight of the campaign was a double page spread in a local newspaper on opening day, containing several special promotion stories and the rest advertising.

The Los Angeles staff believed that the campaign was a double page spread in a local newspaper, containing several special promotion stories and the rest advertising.

Many Use Letter Contest

A considerable number of exhibitors throughout the country are employing a letter contest to exploit "The Life of the Party." Newspaper stories invite readers to submit letters telling of occasions when they have observed examples of "the life of the party." Prizes of cash and admission tickets are offered in most cases.

Building Sentences From Film Titles Is Gaining Popularity

"Talkiegram" contests appear to be rising in popularity for exploitation purposes. Although not a brand new idea, they serve well in promotion and there are numerous hundreds of communities where they have not yet been used.

Theatres often promote these contests independently, but in San Francisco a newspaper has set out to put one over with no aid from any theatre. Naturally, this is excellent publicity for houses there.

The paper provides cash prizes amounting to $100 a week. A few theatres have cooperated by donating admissions. Rules of the contest call for arrangement of advertised theatre titles into a readable sentence or paragraph of correct continuity. Contestants may use not less than five titles or more than eight. Among the contributions already received, there are numerous clever pieces of work. Thousands are said to be participating and theatre advertisements in San Francisco are receiving a thorough going-over by readers every day.

Patrons of London Capitol Count Laughs in "Feet First"

Guessing the correct number of laughs which one ought to emit at a showing of "Feet First" was part of the ballhoo in London. Out of the Capitol Theatre, R. S. Roddick, manager, gave a radio to the winner. The official number of laughs was kept under a seal until the end of the engagement.

A Few Tunes for Your House Organ

(Use the articles below in whatever form you desire for your house organ. They may be lifted as a whole or in part and reprinted to suit your individual theatre.)

The following article can hardly qualify as an editorial but it illustrates the.spelling which a column of humor adds to a house organ. Written by one who signs himself "Jake Blunderbust," it appeared in Filmland, a weekly published by the Roxian theatre, McClees Rocks, Pa.

Vox Pop

Katherine Jones of 814 Thomson ave., took pen in hand and dashed off a little note which immediately follows: She writes, "Dear Jake: We all get great pleasure out of reading your column. (Already shy of 100 pages) I'm only saying that's a good way to start a letter. I think you must have found the owner of the bird seen yesterday from all the chirping and singing on Saturday night. (As a matter of fact we did find the owner of the bird seed. Read last week's column.)"

"Why don't you have community singing on Wednesday nights? All the music lovers are present then. (If enough music lovers will write me, the management will arrange for organists on Wednesday nights.) Sometimes those sentiments tend to lead to the altar. (Very true, but I have noticed that on Wednesday nights the women outnumber the men about ten to one. Why don't you locate reading your program friends? It will bring the altar so much closer.)"

"Now I do get to the main purpose of your letter. "Now Jake, I want you to do me a favor. Publish in next week's Filmland, the name of the piece given away this week."

There then follows a list of uses to which Miss Jones' friends have put that piece. She then closes her letter with, "Hope to read your column every week."

Those last are kind words. I can't promise how long I'll be writing this column because I've heard that there is now in process of organization a U.S. JAKE BLUNDERBUST ON THE SPOT club. Some fellows are getting together to write letters to them.

They'll put a stop to that by putting Jake Blunderbust "on the spot." But don't you worry, girls, just go writing letters to me. They'll never put me on the spot because no one knows who or where I am. I'm as hard to get near as Al Capone. What will probably happen is they'll get the wrong guy and have plenty years in a nice cool cell to reflect on the mistake they made.

But I've forgotten to answer Miss Jones' question. The piece was a Shoetree. A very good one. The other one will be given away soon."

How'd you like the show last Monday?

Ties Up with Sorority for "Let Us Be Gay" Prize Dance

Don Hamm, manager of the Mars theatre, Lafayette, Ind., tied up with six fraternities and five sororities at Purdue University there to plug "Let Us Be Gay." Cards announcing the playdate and theatre were posted at the breaks in each of the houses. Cooperation of one of the sororities made it possible to stage a "Let Us Be Gay" prize dance in which only freshmen and freshman coeds participated.
How Do Your Ads Compare With These?

If your theatre ads are as good or better than these, send us some. If they are not as good, send them anyway, for reprinting on this page. Those shown above were run by the following theatres: 1, Capitol, Oklahoma City; 2, United Artists, Portland, Ore.; 3, United Artists, Detroit; 4, Fox, Detroit; 5, Capitol and Avalon, Chicago; 6, Alamo, Louisville; 7, Rialto, Louisville; 8, Embassy, Seattle; 9, Fillmore and Mission, San Francisco; 10, RKO Lyric, Cincinnati; 11, Paramount Publix, Boston; 12, Palace, Chicago; 13, Strand, Albany, N. Y.
Celebrating An Anniversary Is No Problem When Merchants All Help

What shall I do to celebrate the anniversary of my theatre? Many an exhibitor has asked himself this question, and so did the manager of the Orpheum in Omaha. Here is how he answered it:

A huge birthday cake was obtained through a tieup and placed in the lobby. Patrons were invited to guess its weight. Approximately 30,000 guesses were received. A local baking company, specializing in Dolly Madison cakes, baked the huge batch of sweet. It was brought to the theatre under police escort. Half a dozen men were required to unload it in such a way as to keep from damaging the frosting and the rest. Throughout anniversary week, the delivery trucks of the baking company carried posters heralding the fact that the cake was on display in the Orpheum lobby.

When the theatre had finished with it, portions of the cake were turned over to a boys' home and an institution for crippled children, there to be portioned out to youngsters.

Another tieup made it possible for the theatre to improvise a merchants display in its lobby. The hookup was in connection with the Chamber of Commerce's "Buy Now Week." A dozen local firms cooperated to rig up the exposition in the Orpheum with the message, "Buy Now." A feature of the exhibit was a replica of a retail toy department, with Santa Claus himself running it. The man who played the part took down the names of hundreds of youngsters and jotted down what they desired for Christmas

Plenty of Ways to Win Publicity; Here's Another

Many are the ways to win publicity, but the Weaver Brothers, traveling stage troupe, have a stunt with a new "fragrance.

When they played the Majestic in San Antonio, they presented the Brackenridge Park zoo there with a skunk from Arkansas. The presentation was made from the stage, it is reported, and the animal was announced to be an "odorless one," at least no one in the audience could prove that he wasn't. The newspapers liked it.

Hitchison to Halifax

Harold Hitchison, veteran manager of houses in Toronto and Hamilton, Ont., has been appointed manager of the new Capitol in Halifax, N. S., where T. S. Daley has been temporarily in charge. Daley is returning to Famous Players' home office in Toronto.

North Dakota Manager

STirs City with His Parade

Hal Cuffel, manager of the Orpheum, Grand Forks, N. D., dug up a stagecoach and created a batch of home-made cowboys to exploit "The Santa Fe Trail." The troupe paraded down the main-stem of the city, with four loudspeakers mounted on the stagecoach. The same type of stunt would work out well on a number of current pictures for other exhibitors.

Live Wires Please

Step This Way

What's the matter with the times? "Not a thing, if you tend to your publicity." That's the response of Albert Knopp, the vigorous, alert publicity director for the Stahl theatres in Fredericksburg, Texas.

We have just received a letter from Knopp and it contains so much pep and fire that we couldn't refrain from putting it into type. Here it is:

"What we're looking for in the theatre is real live publicity. We live and learn. Every day new ideas come along. Make use of them, for the new ideas are the ones that bring dollars at the box office. "Fellow publicity men, keep on working! If one idea fails, try another. Don't give up the ship. If times are hard, make 'em pay.

"One man complained to me the other day that the theatres are hard hit. Well, well! I never heard of that before. Business is not so bad if you go after it, no matter how hard the times may be. "The theatres should not be 'hard hit.' They'll go to the theatre anyhow.

"So let's GO and let 'em in. The show is still going on and all we have to do is LET THE PUBLIC KNOW IT.

"Give my best wishes to all the live wires and the dead wires."

We have never met this man Knopp, but apparently he's a live wire with high voltage.
Detroit RKO Gets Healthy Boost From Paper's Novel "Swap" Ads

Classified ads have many times and in varied ways been used to exploit pictures, and now the want ad section of a Detroit paper has given birth to a "Swap" contest.

Forest D. Freeland, publicity director for the RKO Downtown, promoted the idea through a teip with the Detroit Free Press. The procedure is this: Any person having something to "swap" inserts an ad in the paper, such as this—"BABY CARRIAGE—Will trade for a phonograph." The newspaper published a large display ad to ballyhoo the contest, which is reproduced elsewhere on this page. Copy in the display read—"Remember you were a boy and liked to trade? Remember the trades you used to make—you got the best of the bargain.

Plays Up Thrill of Trading
"Later on, when you grew up and went to work you bought the things you wanted instead of trading, but that is a thrill in trading that you can get on other way."

"Now the Free Press offers you an opportunity to enjoy the thrill of trading—swapping all over again. Next Sunday there will be a special column in the want section of the Free Press, where you can list the things you have and won't want, in trade for things you do. Undoubtedly you have in your home many worthwhile articles you no longer need. These things can be traded for the things you want."

"Here's the proposition. Place a Swap Ad in the Free Press. Tell what you have to trade and what you want in return. It must be an actual swap—articles for sale will not be printed in this column.

Give Tickets to Downtown
"You pay regular want ad rates for your ad and have an interesting time swapping in the old fashioned way. In addition you get two guest tickets to the RKO to see 'The Cat Creeps,' too."

The arrangement between the paper and the Downtown theatre will continue for sometime, it is understood. Many have responded to the call for ads simply because they received two free tickets for each ad and got the additional advertising.

As for the theatre, it enjoys good business, getting the attention of the paper each week in displays. Each new attraction is mentioned in one or more layouts for the "swap" contest.

Reports from Detroit after the contest opened indicate that it is an eminently successful. On the opening day a total of 152 ads appeared, occupying almost two full columns. As a result, 304 got tickets to "The Cat Creeps."

Nuptials at Bow Film
"Her Wedding Night" gave the B. F. Keith theatre, Dayton, a good excuse for putting on a stage wedding. It took place on the closing night of the film. Two couples were married simultaneously before a packed house.

Bicentennial Films
On Washington to Be Available in 1931

Exhibitors will, during the coming year, have an opportunity to book a number of appropriate films for the George Washington bicentennial celebration to take place in 1932.

A federal commission at Washington has already announced that the government will produce a full length talking picture of the life of George Washington in color. This film will be made historically correct and is expected to live as one of the most accurate records of the life of George Washington.

The picture will be available for showings in churches, schools, lodge rooms and theatres. It will be both educational and patriotic.

In addition to this government production, it is expected that a number of producing companies will make both short subjects and features for release.

The Washington bicentennial will be celebrated throughout the nation. It will begin October 19, 1931, the one hundred and fiftieth anniversary of the surrender of Yorktown, and last through 1932. The two hundred anniversary of the birth of Washington will be marked in 1932. President Hoover is ex-officio chairman of the commission in charge.

Victor Gauntlett
Heads Publicity for Fox Far Northwest

Victor Gauntlett, for several years associated with the John Hamrick houses in Seattle, Portland and Tacoma, has been named director of publicity and advertising for Fox West Coast Theatres in the Pacific Northwest.

He will have more than 100 theatres under his purview. His offices will be in the Skinner building in Seattle.

Gauntlett has risen in prominence in comparatively short time, having attracted recognition on the Coast with the popular appeal of his ads and copy while with Hamrick.

One Old Indian Fighter Sees "The Big Trail"; Next Day He Brings All His Friends

Memories of Custer's last campaign against the redskins and similar frontier episodes were instrumental in bringing a score or more of pioneer day Indian fighters to the showing of "The Big Trail" at the Fox theatre in Detroit.

J. K. Chalmers, commander of the Col. S. Y. Seymour Camp No. 15, of the National Indian War Veterans, first attended the performance at the Fox and thought it so good that he suggested the remainder of the veterans attend the show in a body, which they did.
Blending Type, Stills and Art in One Theme

Part of the dynamic day by day advertising in New York newspapers for Metro-Goldwyn-Mayer's "War Nurse" at the Astor. Every ad stresses one point only, the title of the picture. The displays are almost a drama in themselves; that's real effect in newspaper advertising. Again Howard Dietz and St Seadler have put over a superb campaign.

Heroincs! They gave their lives! They gave their love. What woman could say "NO!" to heroes on the brink of hell!

Overnight Smash Hit! And no wonder! It is the most sensational talkie of them all! METRO-GOLDWYN-MAYER'S glorious sequel to "The Big Parade"

War Nurse

The woman's side of it! Told for the first time! Heroines who lived, loved and suffered on the Western Front. With a great cast:

Robert Montgomery
Robert Ames
June Walker
Anita Page
Zasu Pitts
Marie Prevost

Directed by Edgar Selwyn

A Woman Dared to Tell It! Metro-Goldwyn-Mayer brings her soul-story to the screen! The woman's side of the war!

War Nurse

The most important picture since "The Big Parade"

Robert Montgomery - Robert Ames
June Walker
Anita Page
Zasu Pitts
Marie Prevost

Directed by Edgar Selwyn

World Premiere Thursday Night, 8:30
Astor

IF YOU ONLY HAD A BIT LONGER TO LIVE?

Wouldn't you do the same?

Even Good Men Became Beasts!

It was a primitive thrill to be fought for by love-starved men!

No wonder it is New York's most discussed talkie!
MUSIC AND TALENT

Make Records by "Remote Control"

STAGE SHOWS

Baltimore Century
Week Ending November 21

"Nightingale Melodies," a Loew-Capitol theatre unit staged by Arthur Keller under the personal supervision of Louis K. Sidney, is offered at Loew's Century for the week ending November 21. It opens in one against green velvet curtains with the orchestra in the pit and 24 Chester Hall girls entering from each side in routine steps of a color rhythm dance, the colors in regular lights being red, black and yellow. In other lights changing to purple and orange. Costumes are tight bodices with feathers and hennins of feathers with leg tights.

After this the curtain part on full stage with side drapes and steps in rear with back drapes parted for tableau, with the Dodge Twins (Beth and Betty) of the Pollas Brothers and "A Night in Venice," framed in center, upper steps. Large head-dresses with two bandeaux for body and long train. They go into a stately movement dance of sultans and posse, ending on the steps in backward bend with backs toward audience. Curtains close on this and John Byam enters through center and sings with orchestra, "Spread Your Little Wings and Fly Away.

Curtains part again on full stage revealing the Dodge Twins on again in white bird costumes with white head-dresses and tail feathers. They go into a novelty dance with a backdrop of a large tree with nest in the woods. One whistling "Charmaine" as a solo. Then they go into a bird act of one whistling love calls to the other, who is bashful (similar to Arno Brothers). They finish with going off stage and appearing as birds up in nest of a tree at back—gunshot is heard, they duck, comedy work ending with whistling in joy at escape.

Curtains close and 24 girls come on dressed as penguins and do a comic dance, imitating movements of that antarctic bird, with buzz blowers making a comic "razzing" noise as they move against a silver and blue (ice effect) drop. This finishes another drop with a "Crazy House" painting used, against which Walter Nielsen comes out and does a number of novelty stunts on odd looking cycles. After this the girls come on in routines in yellow costumes and bare legs.

The curtains part full stage with back drops of green figures on yellow and as the girls form a tableau the Devil Foursome, adagio dancers, one girl and three men, come on and go into their work. The finale is furnished by several show girls in novelty costumes entering from each side in rear on steps and walking down stage, with the Dodge Twins bringing up rear, and all in a posed tableau for the final curtain, with orchestra and organ music.

Omaha Orpheum
Week Ending November 20

Herb Larimer and Marlon Hudson, cyclists, the famous in clown, delight Omaha Orpheum under this week with their act. Larimer wears baggy trousers and generally loose fitting clothes. Miss Hudson appears in white tights and a green plumpage skirt. Their individual as well as their joint riding of cycles is a pleasing display.

The cycling act follows the playing of "Just a Little Closer" by "Edlino" and his R.K. Orlians or.

(Continued on next page, column 2)

George Givot, who might be called the "It" boy of the stage, most appropriately, has returned to Chicago, where the fans who gathered to his "sweetful wit" have again rushed to his standard, and he's the same George that made such a hit here a number of years ago, such a hit, that he went to Broadway and—well, Earl Carroll's "Sketch Book" held him between its covers for two years, years in which he didn't get more witty, we might say, but polished that which he had (it's a gift) to a high lustre. For a while he was with Ziegfeld, and after an absence of three years (we've found that's the exact number) he's back again, as strong as ever. Instead of calling him the "It" boy, however, perhaps the title of Paul Piper would be more exact, for he really packs when his name appears on the "schedule"! They do!

Possible Uses Of New Method For Reaching

Lew White and Ted Fiorito Make Successful Experiment from Several Miles Away

There is nothing new—etc., but occasionally something pops up that is of unusual interest and may be placed, it seems, in a category not wholly "conforming" to the old adage. Recently, in an experiment completed through the cooperation of the telephone company, who furnished the remote control apparatus used, it was found possible to make a phonograph record without the artists being present in the studio. It is reported to have been a highly successful effort, and one that opens up a vista of possibilities that are interesting to conjure with.

Lew White, organist, and Ted Fiorito and his band were the central figures in the plan. Following several tests at the studio of the recording company, White began the master record of "When the Organ Played at Twilight," and, at a given moment, he dropped out, and Fiorito's band took up the number from there, playing from a location several miles away. This dropping out and continuing was continued throughout the duration of the song, and on a number of occasions, they played the song simultaneously.

Although this attempt at recording by remote control was made on the new Durium "paper" record, it has been mentioned and is expected that there may be a possibility that many of the wax records will also be made in this manner. The control is handled entirely by a system of headphones. Many uses are seen for this particular method of making records. It might be said, in doing some of the "conjuring" that was heretofore mentioned, that for one thing, there is a chance for a great diversity of selections. The fact that the artists need not come to the studio might mean that instead of making a special effort to make a record, all that would have to be done would be to "born in" on one of their regular programs somewhere and select what was needed. Among that many examples of what may be expected is the equipping of the schools of the country with a series of records which could only be made by

(Continued on page 52, column 3)

UNIFORMS FOR HOUSE ATTACHES

COSTUMES FOR STAGE PRESENTATIONS

BROOKS

1437 B'way
N. Y. City
"You Can't Go Wrong With Any Feist Song"

STAGE SHOWS
(Continued from preceding page, column 1)

chore. violin, piano and drums each in turn taking up the melody with the lights upon them as they carry the melody.

Jean Carr, youthful dancer who calls her part of the stage program "Yesterday and Today" presents a bit of finery in dancing and then introduces her mother and her father, each of whom to do tap dances, later joining their daughter in a trio tap dance number. Miss Carr wears a costume consisting of a silver and black bodice and flax skirt of yellow and green. She wears her hair long hanging below the nap of her neck.

Dol Chain and Artie Convey join in a selection on "love making," then barker mental telepathy and close their act with a Frank musical instrument stunt, ukulele and xylophone, playing part of the time in the dark and leaving a flashlight glow on the best of the rhythm.

Blossom Swiey and Benny Fields, climaxing the stage performances also star among them. Their stage apperances are beautiful and besides the drums background are transparent and translucent screens. Their colors and duets are now here and include a "Lulu Belle" number, a satire on "The Command to Love" a number of Statey ballad and dance numbers. Their Southern dialect and easy stage manner wins from quickly so the favorites in the vaudeville presentation of the week.

Omaha World
Week Ending November 21

Frank Hrech, director of the World band and master of ceremonies at the Omaha World opens this week's stage attractions with an overture, hits from "Shrink Up the Hills" by the Bunko Band, "Guns o'Guns." Cornet duets and saxophone trio feature in these hits. These are played in the pit. After the news flashes and coming week's attractions are projected upon the screen, the band appears upon the stage and plays a novelty, "Hey, Hey, You Had Your Corn Today?"

The Eight Marie Peterson Girls, with black plumage headresses and much plumage at their hips as features of their otherwise abbreviated costumes, present a tap dance. The colored men, following light effects to imitate lightning flashes, appear front stage and with the band accompanying do the Charleston. Featuring their act is a tap to rat-tat-tat of the "Chicago machine gun." Orville Renne, introduced as the late star of the "Student Prince" sings "Deep in My Heart." "The Night You Told Me Those Little White Lies," "Kiss Me, Sweetheart," and other selections, a varied program, concluding with "Lis Leo," as "Sunn by Al Jolson."

Frank Hrech assumes the role of a Hindu in his karem with the Peterson girls about him dressed in costumes to symbolize the garb of India, Oriental fans and gilded vases add to the atmosphere. They present an interpretive dance. Their black and silver costumes find a beautiful setting in the silver panels in front of each orchestra player's position at the rear of the stage.

Hyde and Barrill present a comedy act, with subtle humor, clowning and using splendidly built musical instruments—violin and bass. Hyde, a cornet with a key that explodes and megaphone end made of rubber; a bass violin that wabbles its neck, "flaps its wings" and "lays and egg."

Bee Boy Babylate and company, eight men, in attractive Roman setting and glider setting costumes present an unusual tumbling act and act that shows supreme muscular strength. Pyramids are built and acrobatic feats extraordinary are performed, winning much applause.

Before the Mike

BY BOBBY MELLIN

Jean Paul King, Chicago NBC announcer, finds that his script is catching up with him. Jean recently proudly exhibited a copy of the high school newspaper from Toms, Wisconsin, graduated from High School, containing a long story on his radio work.

But the eagle eyes of the "Before the Mike" paragraph stuck away at the bottom of his column. The paragraph read: "In the Senior Bunko Election," King was selected by his classmates as the "greatest force minds everybody's business, and second best blurfer and orator."

The radio work of this superb announcer has earned him to thousands of listeners, and has won for him a warm spot in the hearts of all those who have heard him over the air.

The golden voice of Frankie Sylvan, who is featured at the Music Box (formerly the Cinderella Cafe) can now be heard over station WIBO. Frankie has a great personality and should be a big drawing card at the south side cafe. . . . Wendell Hall, the bassist and Mosquito of the week weekly over the NBC chain, in a new program of songs and chatter.

George Devau, who is the condutor of Terrace Garden's orchestra is a winner for the unique violin effects for which the orchestra is fast becoming famous. When not thinking up trick violin arrangements, George busies himself trying to make the other members of the band believe he can play checkers. Coop Rowley leaves the Terrace Garden December 3 for southern parts. He hopes that he won't stay away long a time, for he is always welcome in "these here parts."

Promptly at midnight, the WBBM Nutty Club, one of the features that first made Chitown known on the air, holds court each week at Al Quickbuck's Granada Cafe. Besides the fun galore which has made this WBBM feature internationally famous, the new Nutty club programs offer the world's finest entertainment, presenting some of the stage stars appearing in Chicago.

If you've ever wondered how Paul Whitman's band maintains the unapproachably high standard of music that richly earned for the "King" his title as peer among musicians, visit a Whitman rehearsal. So finely attuned are Whitman's musical ears that the slightest wrong shading, rhythm, either above or below, is a speck in the "musical ointment" and corrected almost before it is flanked. And until those sensitive ears are satisfied, no number is played, either on the other or before an audience. Everyone who comes in contact with Paul finds him a regular chap and feels that nothing is too difficult for him to do.

Fred Waldner, popular NBC tenor, assumed a new role recently, when he became "Friendly Fred," on the Friendly Five Footnote program with Del Lampley's orchestra. It is no stretch of imagination to envision Waldner with the name of "Friendly Fred."

He has a wide infectious grin that does not come off and is ready with a cheery greeting for everyone in the halls and studios of the NBC. Fred is one of the veteran entertainers of the NBC staff and is probably one of the most popular performers from the local studios. Life for him has been just one sweet song.

Josef Koettner, conductor of the 43 piece Armour Hour program tells me that the members of his band are drawn from almost every corner of the globe. Of the 60 or so only twenty are native born Americans, of whom five are Jewish and one is a full-blooded Sioux Indian. The other twenty-three are divided among Germans, two Frenchmen, four Bohemians, three Italians, two Danes, two Englishmen, and a Belgian, Norwegian, Dutch, and Russian. Kenneth King, was himself born in Bavaria. The cosmopolitan nature of the orchestra, as well as the world-wide experience of its conductor, explain to a great extent, the unusual versatility of the Armour program.
Hillo Everybody—It's a Red Letter Day over at the Edward B. Marks Music Company. After being married to the writer of "Ramona," "Jeannine," and hundreds more, is back on the job as general professional manager, with the placing of promising songs in the firm's catalogue. Two of his latest numbers, "On Santa-Po," and "Something Moving In Your Eyes" (in which he collaborated with Abe Bar and Dave Drayer) are in the firm's pop catalog, sides A-51 and B-51, and "The Peanut Vendor" and these songs are expected to bring up the firm's popular song sales in a great measure. . . . The Dolly Varden, Brown & Henderson group tendered themselves an informal dinner and dance November 16th in the Empire Room of the Victoria Hotel. Miss Molly Rines, board member, reported that they succeeded so far beyond their fondest hopes that similar functions are to be regular features with this group of members of the Wisconsin Theatre. . . . The Winkle's Jones dampped the party somewhat, as Danny is quite a war when he gets started but Bobby Crawford did find occasion to attend and joined in the spirit of the party after a brief address. . . . After a most successful day's work doing which new contracts with foreign publishers were entered into and existing relations were maintained. Mr. Robbins, head of the Robbins Music Corporation, returned to New York on the Mauretania last Friday, November 21st. While in London, Mr. Robbins made a valuable contract with Keith Prowse & Co., Ltd., to represent the firm to the British trade for one year and six months. In Berlin, an advantageous deal was concluded with Musikverdihandlung Alberti and in Riga he signed an engagement for Francis Day to represent his firm in France. Both the British and Riga contracts are of considerable magnitude. Mr. Robbins reports that he found conditions quite satisfactory abroad, with American music still a great favorite with Europeans, due in large measure, to the success of the talkies. He was accompanied by trip to Berlin, with a large group of agents, attorneys for the firm. . . . All of Frank Swanee's friends will be happy to hear that he is doing very well at the Jersey City Stanley theatre, where he is known simply as "Swanee." He has been at this house for four weeks, and he'll he making the permanent Master of Ceremonies. Those who do not know him personally remember him as the boy with the beautiful voice. But also as the one with the striking resemblance to Jack Dempsey. Swanee is a born and bred American, and all, has a marvelous voice which will, one of these days, place him among the top-notchers. . . . Meet that great fellow, Jack Kelman, general manager of Davis, Coots & Engel, the other day for the first time, and believe me, he is the greatest fellow I have ever met. Cool head, level heads in love with his work and is one of the most laconic and level headed business men for his firm. . . . While I was there, Johnny Meyer, general manager for Nacio Herb Brown, Inc., dropped in, as did Leo Ossard, the conductor of the Lyden-Balalakita Orchestra. . . . Reading over some on the coupon section, last night, was the other day. I was supposed to proof a beautifully written article to the effect that someone was going to be married. . . . These sorts of society girls have been so interested in rewriting it as it was, to allow me to present it in the manner Winchell's manner: The well-known society deb, Miss Helen Le Bouzat, of that well-known sea-see resort, Neptune, is about to middle-age it with the well-known base peddler Ashby, Park Pedal-pusher G. Howard Scott. . . . In other words, our old friend Ashby is going to take the plunges, but I don't blame him a bit, you wouldn't either if you had seen this charming young lady's photograph. . . . Prince Philip of England AUXILIARY TO RADIO Has been indefinitely pleased with his radio debut, nationally known as a singer, has recently joined the professional staff of W. Wittmark & Sons. The Prince has been off the air for the past eight months due to ill health, but will presumably return broadcasting in the very near future. . . . Harry Blais, the famous vaudeville and radio director and manager of Shapiro, Bernstein, has just returned from a successful trip to Washington . . . Blair had a very pleasant visit with Joe Bandy, RFD's "ace" organist, in that town; incidently he returned with a beautifully inscribed work of art for yours truly from these charming people. . . . What's all for this week? . . . may I chuse with these words? Buy now because your dollars buy more.

STAGE SHOWS

(Continued from preceding page, column 2)

dance." "No and My Shadow," by Jay Mills and Joe After.

The Earle Rockets, dressed as dolls in white and blue sashes, put on a mechanical doll dance that shows careful training.

Frank Richman's star of "Sunny Side Up," activates the audience with his genial personality even more than his figuring. He was in a genial mood and sang "Walking with Stuio." "If I Could Be with You," "St. Louis Blues" and a new, humorous number, "Never Swat a Fly," Mr. Richard, who is a Philadelphia boy, is a great favorite with Earle audiences.

The voice of Willie, West and McGinty, knock about comedienne, put on their house holding or rather house wrecking act and the audience is kept in an uproar by the misadventures all through the number. They have added several new stunts the timing of which is remarkable and there is not a dull moment in their act.

The Earle is doing its bit to relieve the unemployment situation and Jay Mills announced that anyone with real talent would be given an opportunity to secure a week's engagement and a start on a theatrical career by appearing at the auditions which he holds every Wednesday night at 12 midnight.

Chicago Oriental

Week Ending November 27

"Melody Menu" might be called a "rare dish" as it concerns the category of stage shows, in fact, it has a great deal to do with dishes, but only in pantomime and song. The presentation opens with the Travellers gathered on the stage singing "Your Favorite Dish," going through appropriate gestures of stirring something while they sing. As they finish, the bullet comes through the scrim curtain which hides the band car, and does a tap routine. Suddenly the scrim goes up, and on bounces Madame Mereff, who certainly is pulling them in. His name in Lights and Sounds means much, so the box office receipts go, the patrons of the theatre.

A band number entitled "You've Got That Thing," in next play, featuring several members of the band, who do solos with their particular instruments. After this Laya Lay and Lee, acrobatic comedians, pull some clever antics, never being able to do anything right the first time, but after considerable effort finally manage to do it to perfection, winning a good share of applause from the audience.

The production number opens and the bullet comes on the stage, and back of them are the Travellers. They all sing a song about cooking, and then play several xylophones which are made to look like dishes from the front. Benny appears at the close to do a tap thing. That boy is clever, there's no doubt about it. Tryst everything and anything and does it well.

Hyde and Burrell put on a spell of songs, dances and plays which go over fairly well, several very amusing scenes in which they make their appearance, set off by a base violin that lays an egg. A bit different and very amusing.

Benny then has the floor to himself for a while, and impersonates delightfully such character as Pat Hock's Ted Lewis, Al Jolson and Noble Canteer. He sings and he dances and plays and—well, he ought to put on a whole stage show by himself some day!

UNDER THE SPELL OF YOUR KISS

I HAD TO LOSE YOU

(To Learn You Were Meant for Me)

HANGIN' ON A LAMP-POST

(Singin' a Song)

TO MAKE A LONG STORY SHORT

(I Love You)

LITTLE-LOST

SONG SONG GIRL

SONG OF THE BIG TRAIL

WHAT'S THE USE OF LIVING WITHOUT LOVE

I'LL NEVER LOVE ANYONE BUT YOU

ONE PAIR OF PANTS AT A TIME

JULIA DAW

The Golden Voiced Organist

STILL DOING NOVELTIES FOR DELUXE THEATRES

NOW AT PARAMOUNT'S

PRINCE EDWARD THEATRE

ITALIAN SONGS

THEATRE

AUSTRALIA

ORGANISTS:

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MGR. Special Service Dept.

He is at Your Disposal and will be Happy to take care of your wants
EXHIBITORS HERALD-WORLD
November 29, 1930

STAGE SHOWS

(Continued from preceding page, column 2)

New Orleans Saenger

Week Ending November 28

We uns and we all down in New Orleans are proud of the Saenger. There is a new pep, a new stage hand, Herbie, the demon organist, and superlims and last but not least, the visiting conductor, J. Chereablawski, who is responsible for the production of the Vagond King, with Benny Ross sitting the title role, as advertised by the front page of the Saenger Grand Orchestra, in the biggest hit of the season this week, as attested by the overcrowded houses at all performances. The critics, however, went over big.

The vehicle of the Public unit bears the label of "Forward March," and though small was exactly what the doctor ordered. Nina Olivette is a comedy comedienne, according to the gentlemanly press representative—she is more than that, being handsome, with a wardrobe of the finest, and all that goes to make a first class performer. Takini and Merit, lady and gent, comedy, high grade, and fast, stopped the show with wisecracks, clean as a hound's tooth, which tickled the ribs of thousands and left a pleasant taste.

Dick Mickles—Edie, a boy, good modest and retiring, rambled around the stage, up, center, right and left wing, and the bolder male on left. While it wasn't exactly a hurrience, Charlie Strong and his boys, one dressed as a girl, did some mighty interesting tumbling and intricate balancing, new to this section and pleased mightily. At the close the "girls" made a flying leap over the heads of the stage hand in a huddle—just like the old time circus performer "flew" over a herd of elephants while we kids held our breath.

Herbie, the organist, has many novelties and the console fairly talked—Herbie seems to have it tuned so it eats out of his hand.

Milwaukee Wisconsin

Week Ending November 20

"Song of the Big Trail" by the Jaybeys under the direction of Johnny ipperman, the ronchon of the Marco's "Wild and Wacky" idea. A circus showing scenes from "The Big Trail." It is flashed upon the stage behind which the ronchon and Marco unit sing "When It's Spring Time in the Rockies."

The scene of the first episode is that of a forest setting and the chorus of twelve stage a novel dance attired in white, wooly caps with a cowboy dummny between each pair giving the impression that each girl couple has a cowboy dancing partner. Bud Carle dis "St. Louis Blues" on his harmonica after which he proceeds to step a number of dance hits while twisting a tassel. He winds up his bit by twirling five ropes at one time, two of which are fastened to his hips.

Harv's Brazy Cats give a clever exhibition of tumbling, which is followed by a dance number by the chorus, who perform in red and white costumes with red ropes. A female tap dancer presents this bit with some clever stepping.

Doris and La Rue engage in a bit of comedy, the male member of the couple imitating a number of well known western characters including Buffalo Bill and Tom Mix, with them the appearance of riding horses.

A Record-Breaking Radio Stage Attraction

OTTO GRAY
and his OKLAHOMA COWBOYS
New Broadcasting from General Electric Station WGY, Schenectady, N. Y.

Permanent Address, Stillwater, Okla., or care Exhibitors Herald-World, Chicago

Remote Control Record Made Successfully

(Continued from page 9, column 3)

remote control. Orchestral programs, vocal selections, speeches, etc., could be recorded at the time they were being given, doing away with the necessity of making a special rendition.

In the case of sound records only, this will open an unusual market for producers of them. Just as a closing citation, and still "consuming," think what a sound record the recent "Big Kettles" held at Soldiers' Field, Chicago, would have made. Thousands of voices, dozens of bands, crash of guns as they were interpolated into martial music; all this might have been recorded by remote control, as it is understood. But that is merely one of the possible possibilities.

Remick Music Reaching Up

"It's Not Worth Your Tears," a new song on the Remick list that is going to see some "decent" sales action for a while, according to Ward Perry, of the Chicago Remick office, is one of those melodies that turns one upside down and vice versa, etc. The melody was written by Harry Warren, while the lyric was done by Mort Dixon. It was a noticeable feature of "Sweet and Low," and if it is received as well in the new "It's Not Worth Your Tears" is another thing which gives them the appearance of riding horses.

Aussie Czech gives a clever exhibition of white-cracking and hat-wreaving. With his whis he matches a handkerchief from the pocket and his female partner, fights a match, which she holds in her hand, flicks paper from her mouth and sundry other interludes. He also has tricks into a waiting wood block with great gusto and accuracy.

For the finale the chorus does its stuff, attired in Spanish costumes, to the tune of "Under the Texas Moon." The curtain closes on a forest fire scene with flames crackling and the artificial trees trunks crashing to the stage. The illusion is realistic and well done.

New York Roxy

Week Ending November 27

Thanksgiving is welcomed at this house with a festive autumnal stage production called "Thanksgiv-"ing." (A) "Pilgrims Going to Church," (B) "Turkey Trot," and a second episode called "The Hunt." The "B" is an animated and modern version of the theme by the versatile Reys-ettes, in which they offer one of the famous precision routines.

The second portion of the program, idealizing the annual season, is called "Echoes of the Hunt!" and is depicted in two scenes by Douglas Stanbury, the Roxy Male Four, the Roxy Chorus, who contribute the vocal and choral parts. The second scene, a beautiful woodland setting, in which a fantastic hunting ballet is performed by a large cast of dance- ers, including Patricia Bowman, Leoside Massimo, Nicholas Duka, George Kibben, Karen and Sando. Grace Eastman, an Adagio Quartette composer of Andrew Demy, Ernest Jerome, George Severin and Salve Guns. The Roxy Ballet Corps and the Roxy Chorus also present novel songs and graceful dancing. The high-light of the entire pro- duction is the dance by Patricia Bowman and the one by the Adagio Quartette.
ORGAN SOLOS

RAL PEARL (Sheridan Chilogue), the "younger son of the concertos," has made himself an integral part of the programs at this theatre. Both adults and the children seem to get a great kick out of following the tantalizing lines that flash on the screen, while Hal purrs "music in their souls" by a mastery of the instrument that thoroughly belies his age. Now the Pop houses are forming Mickey Mouse clubs, with great success, just right in his element, for he is a success with the kids, and when that is true, that's about all that needs to be said.

His program for this week consisted of "Come- domesdal," which was introduced to the tune of "Congratulations." The opening slides get everyone in a jovial mood, and then he swung into "When the Organ Played at Twilight." Somehow or other, this number, and all of his always well received. Followed by "Swinging in a Hammock," "I'll Be Blue in a Little While" and a clever parody about shrimps, sung to the tune of "Around the Corner." It was a tongue twister into the bargain, and a good one. Then a "man and woman" (men sing one line, women the other) number to "Funny What Love Can Do," and had more good laughs. His closing number consisted of "Bye, Bye, Blues," always popular, and played as Hal played it, still more so.

ART THOMPSON (Clarksburg, W. Va., Ritz) presented, for his solo last week, a very clever独乐 solo entitled "One for My Baby." There are plenty of funny gags on married life and love in general, which serve to keep the audience in a good humor. In this week's numbers "By All the Stars Above You," "Love You the Way I Do," "Moonlight on the Colorado," and "Ro-Rolling Along," Art's crowd really sings, and show their appreciation of his work with splendid applause. This solo may be早日 said to be another of Art Thompson's hit performances.

JOHN HAMMOND (Staten Island, N. Y., St. George) ended his entertaining solo in "There's Something About an Old-Fashioned Girl," and original solo with Hampton brings in a large lot of good old time songs, to which the audience sang with zest. Intermingled between songs, Hammond told a little story as he went along and also sang in a husky whispering baritone "Old-Fashioned Girl." (If you have heard Whispering Jack Smith, you will know the type voice we mean.) The audience went wild over it and Hammond should have taken an encore, but instead ad libbed and went on with the solo. Another feature of this solo, and one that received a great deal of applause was the pearl rudders (the right foot playing the melody, the left the bass, and the hands playing the accompaniment) of "Kiss Me." All in all, this solo is one of the best that Hammond has "put on" since he opened here.

AL HORNIG (Baltimore, Loew's Century) seated at the console in a spot with a mike to a loudspeaker over the ceiling. This brought the audience to sing "I'm Confessing," with the words on the curtains. Then he introduced his puzzle song within a song, with the request that come to the tune of "Should I?" After this he invited all in the audience to get after it and throw out their voices in "Kiss Me," following which he announced the proper follow up song should be "Just a Lot of White Lies," for which words were exhibited. He then offered a little advice to the audience with the song "You Brought a New Kind of Love to Me," but took liberty with the words and had a parody flashed about vegetables winding up with a story about the mustard stick close to the hot dog's side because he brought a new kind of love to me.

MILTON SLOLSER (Philadelphia Bulle) after an illustrated "Lullaby of a Twilight," the audience followed to the letter, played and sang Irving Berlin's, "Little Things in Life," "Maine Stein Song" and "If I Could Be with You.

KENNETH T. WRIGHT (Lloyd's, Monmouth, Mich.) at his Saturday Midnite Songfest was a novelty with the introduction telling about the organist asking the manager for a rate, and his getting it depended upon the audience's sitting. The time for this was set to "Hollywood." Other depicting various stages of pettiness, etc., were "Am I Blue?" and "Ain't We Got Trouble?" Just follow the notes to "Springtime in the Rockies," "Goodbye to Old Kentucky," "Lullaby of the Ladies," and "When Thru the Tunnel." It introduced among the soloists in each week by mule the tunes of "I'll Be Blue Just

WEEK ENDING NOVEMBER 22

No. 1
"Three Little Words"—(Harms, Inc.).
No. 2
"When the Organ Played at Twilight"—(Santly Bros.).
No. 3
"I'm Yours"—(Famous).
No. 4
"Betty Co-Ed"—(Carl Fischer).
No. 5
"Little White Lies"—(Donaldson).
No. 6
"Springtime in the Rockies"—(Villa Morde).

No. 7
"Somewhere in Old Wyoming"—(Famous).

No. 8
"Sunny Side"—(Harms, Inc.).

No. 9
"Body and Soul"—(Donaldson).

No. 10
"Still Get a Thrill"—(Davis, Coots & Engel).

No. 11
"Little White Lies"—(Donaldson).

No. 12
"Beyond the Blue Horizon"—(Famous).

No. 13
"Conferin' That Love You"—(Robbins).

No. 14
"My Baby Just Cares for Me"—(Morris).

No. 15
"Go Home and Tell Your Mother"—(Robbins).

No. 16
"Yours and Mine"—(Villa Morde).

KWEEK ENDING NOVEMBER 27

No. 1
"Three Little Words"—(Harms).
No. 2
"When the Organ Played at Twilight"—(Santly Bros.).
No. 3
"I'm Yours"—(Famous).
No. 4
"Betty Co-Ed"—(Carl Fischer).
No. 5
"Little White Lies"—(Donaldson).
No. 6
"Springtime in the Rockies"—(Villa Morde).

No. 7
"Moondance in the Rockies"—(Sharo, Bernstein).

No. 8
"Body and Soul"—(Harms).

No. 9
"Sing Something Simple"—(Harms).

No. 10
"I Still Get a Thrilling Thinking of You"—(Davis, Coots & Engel).

No. 11
"I'll Be Blue Just Thinking of You"—(Remick).

No. 12
"Home Comes the Sun"—(Robbins).

No. 13
"If I Could Be With You (One Hour Tonight)"—(Remick).

No. 14
"My Baby Just Cares for Me"—(Donaldson).

No. 15
"Sweetheart of My Student Days"—(Fest).

No. 16
"I'll Be Home and Tell Your Mother"—(Robbins).

No. 17
"Somewhere in Old Wyoming"—(Harms).

No. 18
"Gee, But I'd Like to Make You Happy"—(DeSylva, Brown & Henderson).

No. 19
"Sweetheart of My Student Days"—(Donaldson).

No. 20
"The Little Things in Life"—(Fest).

No. 21
"Loving You the Way I Do"—(Sharo, Bernstein).

No. 22
"Maybe It's Love"—(Remick).

No. 23
"You're Driving Me Crazy"—(Donaldson).

Thinking of You," "The Kiss Waltz" and "Dancing with Tears In My Eyes," the solo opened with the usual trailer shot of Wright at the organ, introducing the number. And how the audience sang!

WESLEY LORD (Paramount Omaha) at the console conducted a songfest at the Omaha Paramount, this week in connection with the showing of "The Big Trail." As an excellent tie-in with the picture, Lord suggests to the audience that it Join in singing songs, some for your folks, some for the older folks and others for all folks. "Well, Hell, the Gang's All Here" is used to start off with, as an organ number. With a colored slide showing flowers on the screen, the first song sung is "In the Shade of the Old Apple Tree." Others include "After the Ball," "You're Not Safe Yet," "I Wonder Why the World Laughs at You" and "Bye, Bye, Blues."
THE SHORT FEATURE

Animated Comic Is Films' Gift To Generation: Chicago Tribune

Taking issue with those who would belittle the importance of the animated cartoon in motion pictures, the Chicago Tribune asserts editorially that "the animated comic is the moving picture's distinctive contribution to the generation in a new art of the fantastic."

The Tribune's editorial, entitled "An Animated Mouse," was occasioned by a series of articles by readers in the Vox Pop column, which, as the writer puts it, "carried several disparaging remarks about the animated cartoon in the movies, setting the mice and cats down with a passing word of contempt."

The substance of the editorial is as follows: "The animated cartoon combines fun and fancy in the best tradition of the humor of English speaking people. It is derived from the nursery and delights appreciative adults, proving that true fancy is universal. Sound has added to its range, and it should be irresistible."

The very necessities of its production invest it with comedy. The animation resulting from the multiplication of drawings is delightful parody of motion. Childhood's fairies seem to touch the animals, flowers and the gnomes and hominiform creatures who awake and ride, dance and dispel themselves in this world of fantasy. They are unsentimentalized fairy stories, it is true, and so much better. The two-gun man uses the steer's skeleton as a xylophone and the more tender-minded swain the stems of daisies as the strings of a harp.

"Dance has a new form when animated canniibals come out of the jungle. Horseman-ship in escape and pursuit, with elastic and disjointable mounts and riders, gives the plains and the mountains a new mastery of the saddle."

"It would be a pity if this world of fancy were lost because of the indifference of people who support the movies and in part account for their productions."

Bobby Jones Series
For Warner Starts On Coast in March
(Special to the Herald-World)

HOLLYWOOD, Nov. 28.—The series of 12 one reel Vitaphone shorts, under the title "How I Play Golf," which Bobby Jones will make for Warner Brothers, will be produced at the West Coast Studios, starting early in March.

Newspictures

HEARST METROTONE NEWS NO. 216.—Metrotone files abroad DO-X, giant German liner.—Here's how German girls avoid "future shadow"—Dutch children like fresh air schools.—Japanese village hit by music fever.—Household pets on parade at animal show in Madison Square Garden, N. Y.—King George leads England in war tribute at the Cenotaph.

KINOGRAMS NO. 5659.—French and English pay homage to war heroes.—An Acme, Animated "Red" Eagle makes professional football debut with New York Giants.—Hoover’s cabinet bids farewell to Secretary of Labor Davis as he goes to take Pennsylvania senatorial seat.—Lincoln's old steamboat stranded off Montauk Point, N. Y.—London views Lord Mayor's "Pagant of Empire" show.—Pots of every description entered in New York animal show.—Jim Jennings, mat champion, floors Garibaldi in New York.

UNIVERSAL NEWSPAPER NEWSREEL NO. 94.—Soldiers, civilians and Franciscan monks help serve hot meals to Manhattan's jobless.—King George salutes Maudie Noonan at British Amicite fete.—English dependencies represented in Lord Mayor's show in London.—Auto racer rips through fence at Arizona state fair.—Garibaldi loses title wrestling match to London.

UNIVERSAL NEWSPAPER NEWSREEL NO. 93.—New York comedy wait in Wall to get food from police.—Hill 83 feet high in heart of Seattle being leveled at cost of more than a million.—Runner from Michigan State wins twelve classic for New York.—U. S. salmon hatchery in Astoria, Wash., produces record batch of salmon.—U. S. 40,000,000.—World's fair—National cornhusking title in Kansas.—N. Y. American boat Montevideo, L. I.?—Yachting in the Mediterranean.—War�

HEARST METROTONE NEWS NO. 216.—Metrotone files abroad The DO-X, German girls now run their own.—Dutch kids like fresh air schools.—Musical fever rips in Japan.—Hollywood gets hot convention at Madison Square Garden, New York.—George leads Britain in war tribute.

HEARST METROTONE NEWS NO. 217.—Calvin Coolidge buys first Christmas seals.—Liner Mauritania leaves New York from historic dock—Billboard champ illustrates some fancy shots.—Record floods sweep towns along Oder river in Germany.—Mrs. Hoover guest at celebration of Girl Scouts in New York.—Yale Bulldog upsets Harvard in 13-0 football tussle.

PATTERSON NEWS NO. 98.—Prince of Wales flies Giant DO-X—Day care, Clarence True Wilson, green prohibition foe, Chauncey Darrow—Landslide wipes out French town—Colleges divers train 800—Egyptians file von der wire at Cairo—Miniature golfer rivals Bobby Jones; Marcella saves 28 as rough seas sink doomed ship.

U's "Parlez Vous" On 2-Weeks Run in Montreal Princess

The first of Universal's Slim Summerville comedies, "Parlez Vous," has played a two weeks engagement at the deluxe Princess theatre in Montreal. This is said to mark one of the very few times that a two-reeler has had a two-weeks run in the Canadian city.

Two Wisconsin Theatres
Show Football Pictures

Two Fox Midwesco theatres, the Wisconsin in Milwaukee and the Strand in Madison, Wis., are showing pictures of the University of Wisconsin football games the same day they are played.

Fox Midwesco has tied up with the Photofax syndicate and gets the approximately 700 feet of film at no cost. The only charge is for developing. In return Photofax gets prominent mention on the theatres' screens. Showing of the pictures is featured regularly in advertising.

Larry Darmour's Toonerville Kids are provided with a fully equipped school while on location for one of their new comedies. The teacher is giving them final instructions before they are to face the camera and microphone. The impish-looking little fellow perched on the steps is Baby Billy Barty, one of the stars of the Radio comedy series.
**THE VOICE OF THE INDUSTRY**

**LETTERS FROM READERS**

**Issues Circular on Plague**

ENCLOSED YOU WILL FIND SOME articles published by the newspapers El Museo and Publix Press in the Award of Merit presented to my San Jose theatres. I thank you very much for your efforts in sending me this beautiful plaque.

Enclosed you will find a circular I sent to nearly all my patrons, informing about the award and, YEE! It has increased very much my business. I'm very proud of exhibiting this plaque in my lobby. With kindest regards,—FEDOR GILBERT, Teatro "San Jose," San Juan, P. R.

**New Protest on Horwitz**

ENCLOSED IS A COPY OF A TELEGRAM that Mr. Will Horwitz of Houston, Texas, sent to the exhibitors of Texas, also a copy of my reply to this telegram. If space permits I would appreciate it being published.

Thanking you in advance for whatever consideration you can give this.—C. H. DeWolfe, Manager, W. Duffney, Owner, Palace theatre (formerly Majestic), San Salo, Texas.

**Following is the text of the Horvitz telegram to DeWolfe:**

"State censorship of pictures cannot harm the exhibitor who wishes to be recognized as a decent member of his community. Any exhibitor in New York, Ohio or Pennsylvania will say so. Eight hundred thousand Methodists and six hundred thousand Baptists of Texas have endorsed through their conferences. Who of us is big enough to be identified as an opponent of moral decency by fighting that campaign to give Texas women and children clean pictures? Dare you antagonize your customers? Oppression has come only from distributors for the film companies making dirty pictures and from Jeff Strickland, head of Public in Texas. Will you wear his collar or make your own decisions? Please write me how you wish your cooperation with regards, Will Horwitz, Texas theatre, Houston, Texas." (And here is the text of DeWolfe's reply to the Horvitz telegram.)

"I cannot see why any small town exhibitor in Texas should agree with you in regard to your stand on censorship.

"I am a small town exhibitor and an independent exhibitor. The chain organizations don't owe me one cent, and I owe them less than that. They cannot make up my mind for me, and neither can you.

"You have made a suggestion that there be a censor board in the city of Houston until a state board can be appointed. Let me make a suggestion. If you are so stuck on a censor board, why don't you censor the 'vile' pictures that are shown in your own theatres; and let the rest of us uphold the morals of this great state if we want to.

"No, you don't want to do this; there would not be enough publicity in it. You are afraid that the rest of the state of Texas would not know who Will Horwitz is. Well, we know who you are now.

"This theatre has been a member of the Allied Theatre Owners from sometime, and has received some benefit from being a member, but since censorship has been introduced Horwitz-Cole, Inc., you are trying to use it to shield your own hide at the members' expense. When an organization gets into a row and divided up like this one is at the present time, it is of no benefit to anyone. Therefore we are withholding our support to struggle along without your assistance as president of this harmonious organization. I am truly yours—W. Duffney, C. H. DeWolfe, San Baba Bank, San Salo, Texas.

**On "Madame Satan"**

HERE IS A REPORT ON MADAME SATAN (a comedy). A good picture that would have been better for about a thousand feet less footage. It drugs in the love scene with Kay Johnson, and the Zeppelin sequence had too much that could be seen only dimly. You heard them but had to guess what was happening due to the night shots. It has too slow a tempo to be a real audience picture. Roland Young has a fat part in this one and is very good in the role. Altogether the fault is that it has too much footage and the story drags too much.

—Columbia theatre, Columbia City, Ind.

**"Better Theatres" a Help**

I KNOW I AM RATHER LATE WITH this, but I want to congratulate you on the recent Fall Buyers Number of BETTER THEATRES. I was particularly impressed with the makeup and typography which leaves nothing to be desired. BETTER THEATRES certainly is a decided help to theatre owners and managers. That of course, makes it a real teammate to EXHIBITORS HERALD-WORLD.

Now, with that off my chest, I have a few words to say about RKO and its recent pictures. I am temporarily out of the theatre business, but I believe my judgment as to pictures is as good now as it ever was. I have had an opportunity to witness several RKO pictures lately, both their specials and programs, and I have yet to see a really poor one from RKO. I do not want this, or what I am about to say, to be interpreted as a knock for any other company. It is merely a brief analysis of some worthwhile product made and released by RKO.

The Bele Daniels pictures have all been good, at least none of them were poor, and "Dixiana," in my opinion, outclassed a good many pictures of its kind by far. It had just enough of everything to make it good. The Richard Dix pictures, especially "Lovin' the Ladies" and "Shootin' Straight," were first class pictures. I did not see "Seven Keys to Baldpate" but everyone who has seen it tells me it was a very good picture. "Conspiracy," a picture which was released as a program feature but more enthralling to the square inch of film than 90 per cent of the so-called specials. The picture was not cluttered up with a lot of big sets and dancine girls, but it had action as well as dialog, and with the most clever piece of character acting I have seen in a long time done by Ned Sparks, as the eccentric writer, it was real box office entertainment all the way through.

And now RKO comes out with "Danger Lights," a most excellent railroad drama produced both on wide and standard film. We were privileged to see the world premiere showing of the wide film version at the State-Lake theatre, Chicago, last Sunday, and from what we saw, we would say that in this picture RKO will be shown with wide film or standard, RKO has a real box office attraction. It is 100 per cent entertainment all the way through, action does not lag for a moment.

And just a word about the Mickey McGuire comedies. They are knockouts each and every one of them.

And now we'll explain why the sudden burst of enthusiasm for these pictures. We have seen the pictures. We're tellin' you about 'em. That's really all there is to it. So far as I know none of the RKO fellows picked out the scene of this picture that they will show this until they see it in print. But if it helps RKO and the exhibitors each to make a little money then you can't blame them. Now, just a word or two about a couple of Columbia's pictures that are box-office, and I'll quit. "Ladies of Leisure" is one of those exceptionally fine dramas that are few and far between. Barbara Stanwyck (a new one to us) we did not see her in "Locked Doors," United Artist) contributes one of the finest pieces of acting we have seen for some time in talking pictures. Hope the producers don't spoil her by casting her in types. Ralph Graves gives the most satisfactory perfor- mance ever, since we first saw him. To our notion his work was not any too good, but in this he carried his part in first class manner. The second of Columbia's pictures that we cannot refrain from saying a good word for is "Around the Corner," the Irish-Jewish story with Charlie Murray and George Siddel, one of the ten comedies who can do this type of story right. It's a genuine entertainment from start to finish, and after all that's what people want when they go to the theatre.

Both RKO and Columbia's disc recording is very good. I saw all of the fore-mentioned pictures with sound on disc with exception of "Danger Lights," which I believe was shown with sound-on-film, and the sound was very good in all cases.

Well, I will lay off now, and give someone else a chance to say a word or two.—KENNETH W. THOMPSON, Adams, Wis.

**Plans Special Program**

I TAKE GREAT PLEASURE IN THANKING you for bestowing the Honor of the Merit of Award to the Balboa theatre. I have not as yet had the plaque presented to the theatre, as I am planning a large program tocommemorate same. I am going to ask a favor, that you write to Governor Burgess, of the Panama Canal, asking him to present the plaque in behalf of EXHIBITORS HERALD-WORLD, to be presented at the Balboa theatre.

Hoping this is not asking too much.—PAUL E. KLING, Manager, Balboa Clubhouse, Bal- boa, Canal Zone.
Mail Order Bargains

BRAND NEW EQUIPMENT—LOWEST FACTORY PRICES—BUY DIRECT—Power and Simplex Parts, 20% off; Aperture Masks, $19.50; Halide Size Lenses, $26.46; Automatic Ares, $178.70; G. E. Rectifier Bulbs, $5.95; Rectifiers, $89.75; Exit Lights, $2.67; G. E. Mazda Lamps, 20% off; Genuine R C A Tubes, 30% off; Rewinders, $3.55 pair; Turn-tables with Resynchronizer, $45.90; Sound-On-Film Heads, $193.50; Photocells, $14.55; Optical Systems, $20.50; G. E. Exciter Lamps, 98¢; Head Amplifiers, $29.60; 4 x 4 h. p. True Synchronous Motors, $95.50; Samson Pan No. 39 (six tube) Amplifiers, $54.45; Jensen Concert Speakers, $127.85; Audak Tuned Professional Pickups, $33.95; Audak Heads, $8.97. Many other values. Write S. O. S. Corporation, 1600 Broadway, New York City, N. Y.

THEATRE SOUND PRODUCTS AT WHOLESALE—Sawman Pan No. 39, 6 tube, $53.50; Webster (Rustine), 6 tube, $59.00; Samson Pan No. 9, $45.50; Sound-On-Film Optical systems, $24.50; Mixers, $11.00; Jensen Dynamic Speakers, $16.80; Photocells, with Pick-ups and Fader, $61.50; Giant Reon Exponential Horns with giant unit, Transformer and Exciter complete, $107.00. Theatre Sound Service, 130 Clinton Avenue South, Rochester, New York.

Loft and Office Building for Lease

843 SOUTH WABASH AVENUE, three story modern fireproof building, especially constructed to conform with the rigid requirements of film distributing companies, supply equipment dealers, exhibitors or general film offices. Located just four blocks south of Jackson Boulevard in the heart of the film district. Immediately accessible to excellent transportation and parking facilities. Available for immediate possession, long or short term lease. For further information apply

PHILIP F. W. PECK
506 South Wabash Avenue
Wabash $120
Chicago Illinois

Theatres for Sale or Rent

THEATRE FOR SALE in one of Indiana's leading cities. Population 18,000; theatre small. Come, investigate. Address Colonial Theatre, Huntington, Indianapolis.

IN SOUTHEASTERN MISSOURI. A live wire town. No competition, talkies, equipment and fixtures in first class condition. Lease or sell building. Address Box 236, Houston, Missouri.

THEATRE FOR SALE—one of the finest theatres in Southwestern Iowa. 7 day town. No competition, talkies, equipment and fixtures in perfect condition. If interested, write for particulars. Address Box 115, Exhibitors Herald-World, 407 So. Dearborn St., Chicago, Illinois.

FOR SALE—350 seat theatre, town of 2,000; only sound equipped theatre in county of 18,000. Address Alhambra Theatre, Rockport, Indiana.

FOR SALE—NEW STATE THEATRE, Napoleon, Ohio. Seven hundreds seats, Western Electric Sound; county seat; no competition. Also Phonoscope Film and Disc. Address Clark M. Young, Bowling Green, Ohio.

FOR SALE—THEATRE, TALKIE EQUIPPED. Seven night town of 1,200, drawing population 5,000. 49 miles from nearest large city. Owner has other business. $2,500.00. Address C. L. Reed, Newman, Illinois.

Theatres Wanted

I WILL LEASE SOUND HOUSE AT ONCE. What have you? Address Box 520, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

BEFORE YOU BUY A THEATRE CONSULT US. Profitable houses always on hand. Address Albert Goldman, 9 South Wabash Ave., Chicago, Ill.


EXPERIENCED MANAGER WILL LEASE theatre sound equipped, over six hundred seats. Small town without competition preferred. Address full particulars to Box 527, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Positions Wanted


POSITION WANTED AS THEATRE MANAGER, 20 years experience in the movie field, advertising, exploitation, administration and service. Married. 2 years with last position, very successful. Was instrumental in putting over Sunday movies. Good reason for leaving. Address Manager, P. O. Box 93, Dubuque, Iowa.


OPERATOR, EXPERIENCED ON WESTERN ELECTRIC AND R. C. A. PHOTOPHONE system or silent pictures. Go anywhere: references. Address Alex Brancik, 2814 Woodward Ave., Detroit, Michigan.

PROJECTIONIST, EXPERIENCED WESTERN ELECTRIC and R. C. A. 8 years former position, forced out of former position with Warner Bros. by union. Highest references. F. M. Robinson, 320 So. 8th St. Goshen, Indiana.


SOUND PROJECTIONIST. All machines references. Address, Fred Walker, 3222 Lawrence Ave. Chicago, Illinois.

PROJECTIONIST 5 YEARS—EXPERIENCED ON WESTERN ELECTRIC and other sound equipment. State salary. Go anywhere. References. Address Wayne Smith, 4363 Lockwood St., Los Angeles, California.


MANAGER AT LIBERTY—Good appearance, vaudeville, sound and all around experience, both in neighborhood and loop houses; best reference. Address Box 528, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

AT LIBERTY—Manager with years of experience, vaudeville and sound, twelve years in one position. Best of references. Address Box 529, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

Equipment for Sale

BIG BARGAINS—Re-built Simplex Motor Driven Machines with type "S" Lamp Houses with late type flat belt friction drive speed controls, $300.00 each. Re-built Powers 6B Motors, $325.00 each. Re-built Powers 6B Motors, $115.00 each. De-luxe Motograph machine, $250.00 each. Big stock of rebuilt exhaust and oscillating fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc. All at bargain prices for immediate shipment. Write for bargain list. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.

Used 5½ inch to 7 inch Series II Cinemaph Lenses, $15.00 net each. Address Box 530, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

ADDITIONAL CLASSIFIED ADVERTISING ON FOLLOWING PAGE
THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, projectors, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

FOR SALE—ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rotaries, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.

MOTOGRAPH, De Luxe model 1602 E, used one year. Good condition, $250.00. Address W. L. Hamilton, Dallas, Texas.


Equipment Wanted

WANTED TO BUY—At best cash prices, Simplex Projectors—Mechanism or complete machines. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.

WANTED—Peerless or Simplex projectors, also strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box 337, Exhibitors Herald-World, 407 S. Dearborn Street, Chicago, Illinois.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

WANTED—Two Powers 6-A Projectors, also lightweight turntables. Address John Allen, 80 East Avenue, Rochester, New York.

Chairs for Sale

FOR SALE—1906 Upholstered Squab Seats, Panel Backs covered in imitation Spanish Leather, $2.00 each; 500 Upholstered Chairs with Squab Seats, covered with imitation Spanish Leather, $2.50 each; 1000 Used 5-ply veneer Chairs, $0.90 each. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.


OPERA CHAIRS, seats and backs for all makes, fire proof, at prices that save you money. Joplin in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, $200. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

FOR SALE—Theatre seats of all kinds, new and used. Address Theatre Seating Company, 843 South State St., Chicago, Illinois.

Films Wanted

WANTED TO BUY single reel film, either R. C. A. or Western Electric recording for test purpose. Write us what you have, quoting price. Address Goodall Electric, Inc., Ogallala, Nebraska.

Managers' Schools

LEARN Modern theatre management and theatre advertising. Through approved home-study methods, the Institute has successfully trained hundreds of theatremen. For particulars, Address Theatre Managers Institute, 325 Washington St., Elmont, New York.

Projector Repairing


SKILLED MECHANICS, specialized tools and a shop equipped for but one purpose can offer you nothing but the best in repair work. This is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Printing

THEATRE ADVERTISING—1,009 3x8 Dodgers, $1.00 prepaid; 100 1x14 Window Cards, $2.10, post age extra. Cash only. Address King Shopprint, Warren, Illinois.

Drapes Wanted

WANTED—Used velvet drapes, must be good condition; at bargain prices. Address G. Russell Carrier Studios, Akron, Ohio.

Renew Your Old Screen

HAVE YOUR OLD SOUND SCREEN RESURFACED—Old dirty screens made like new. Write or phone the Re-Nu Screen Surface, 5420 Potomac Avenue, Chicago, Illinois, Phone State 6130 and Manfield 6875.

Chairs Wanted

WANTED—About 100 theatre chairs, 19 inch, green upholstered, panel backs and squab seats. Must be in good condition, state price. Address Majestic Theatre, Sturgis, South Dakota.

—"The ad brought a flood of inquiries!"

So writes the Rialto Theatre, Tell City, Indiana, using Herald-World classified advertising to dispose of Two Used Projection Machines.

Proving again that

EXHIBITORS HERALD-WORLD Classified Ads are the shortest and surest distance between two points—The SELLER and The BUYER.
CHICAGO PERSONALITIES

By JIM LITTLE

THE idea of establishing Mickey Mouse clubs in the Fox theatres in Chicago is drawing widespread attention, especially among parents, and when the favorable attention of parents is drawn to the theatre as a place for their children to while away several happy hours, and at the same time get something instructive out of it, the theatre is serving an excellent purpose. In Milwaukee the plan has been tried and found to fill a need that has been apparent for some time, that of renewing the interest of children in the motion picture, and of having parents favorable to the idea of their children spending an hour or two on Saturday morning at the theatre.

At the Terminal theatre the other day, the theatre was held and was assured from the start. Fox officials attending the "debut" were highly impressed with the response which came from an announcement of the forming of these clubs. For some time, theatre programs have had a tendency to be a bit tiring for children, and this effort to again establish their interest is a good thing.

So well did the meeting go over, that the ragged edges of similar clubs in all their theatres in the city, and probably elsewhere. The Sheridan theatre is to formally begin its "club" work in about a week, and in a brief talk which we had the other evening with Manager J. Keough, it undoubtedly will be a knockout. The kids are all peped up about it, and Hal Pearl, the organist at the theatre, is busy preparing special programs for the children.

The Educational exchange would certainly rank high in any collection of "swanky layouts," and yet it is quite simple and very unostentatious. That is probably where its "swankiness" lies. And Freddy Martin sits like a supreme judge on his purple carpet, casting his eye upon the glittering Mar- cinette. (We beg your pardon.) However, the ceremonies were conducted in traditional and somewhat theatrical manner, when Max took everybody over to Coffee Dan's, and the evening was a huge success and everybody was happy.

We started to write about Educational with the thought in mind of congratulating Max on his recent debut in the great Masonic fraternity. Last week he was made a member of the Isaac Custer Lodge, and the ceremonies were conducted by many of his friends, among whom were Bill Weinhoven, Sol Goldman, V. A. Nomokos, Edward Saifer and your Uncle Henry—we mean Freddy Martin. Ah! Here we are! Freddy's is a night club in a rug-covered Mar- cinette. (We beg your pardon.) However, the ceremonies were conducted in traditional and somewhat theatrical manner, when Max took everybody over to Coffee Dan's, and the evening was a huge success and everybody was happy.

Cress Smith, genial division manager of United Artists, manages to peck at his Chicago desk every once in a while, but it's usually "just setting in from St. Louis and starting for Milwaukee in the morning."

Howard M. Winner, the pleasant little chap who sometimes goes around the Educational exchange, or else seated at a little desk over in the corner, and, to all appearances, very, very busy, has returned to Chicago after a week spent in Philadelphia. Perhaps he went on the trip to take a few snapshots. He got a chance to play with a camera. Who is he? We didn't know ourselves until we were introduced to the fellow himself. He's the "guy" whose camera helps make Kinograms so interesting.

And now and then, Paul Polka drops down on the Row from his numerous outside interests, interests (theatres) which are located in many places, among them being Geneva and De Kalb, Ill.

Jack Rubel, who is sought after by "airmail special" now and then, has taken himself the managashership of the Shore theatre.

Ted Levy, special representative for the Filmmack company (the company where you place your order at two-thirty, and it's ready by three) is back from an enjoyable trip to the great metropolis on the East coast.

Fred Mindlin, who was formerly connected with the Little Playhouse idea in Chicago is now managing the American theatre, succeeding George Budrich, re- signed.

Willis Kent, who has been in the picture producing game for some time has another picture that is soon to be, or already has been released, we understand, entitled "Gold Diggers of Hollywood," the theme of which, we understand is about some of the sidelights of the moving picture city that is not heard of too often.

Ludwig Sussman, the minute manager of the Adelphi theatre on North Clark Street, who put over such a good show the week set aside for one-third of the receipts to be turned over to the American relief fund, took a brief respite from his arduous duties the other day and "sailed" for New York for a short rest.

Erroneously, in the issue of November 22, it was stated that Robert Gumbiner had already left to take up his manager duties at the Los Angeles theatre on the Coast. That would hardly be possible, however, for a farewell dinner was tendered him on December 1 at the Hotel Cabrillo by his brother, Max. It was a fitting gala event for such a departure, and of course a lot of well-wishing at the evening. May we add our humble hope that all success will attend his new effort.

At a recent "replacement" election of officers for the Illinois Cooperative Buying Circuit, the following men were voted into office: President, Nate Wolf, secretary, S. A. Mindlin and treasurer, Sol Meltzer.

W. R. Mars, who has been with the Photo Play Title company for a number of years, will be in charge of the business and will handle the same as called prior to J. W. Aston's, who is president of the company, moving to his beautiful new home in Carlin, Ill.

There is a new and very sweet voice at the R.K.O exchange, so sweet that you really can't give it away. The voice is especially modulating as they float over the wire. But, if for any reason, you have occasion to wait to be announced to that very busy man, Bill Brumberg, or to someone else (they all seem to be busy down there, which is excellent) just pay particular attention to the very charming lady that takes your name, and how sweetly you'll forgive us for overworking the adjectives) she speaks (her manner is, is certain to sound "melodious"), and now, may we introduce the young lady. She is Florence Lipshitz, formerly with Universal, now adding grace, and very much sympathy to the R.K.O exchange.

A comedy king passed through town the other day but it was one of those flying trips that only permits an occasional phone call. It was Mack Sennett.

Whenever we speak of football, we always are reminded of Dan Roché, not that we ever forget about him, but the fact that he can reel off football maneuvers as though he were reciting last year's gets you, and it's almost as good as seeing a game (and from some of the games that have furnished newspapers with scores, a lot better). We had the pleasure of a short stroll with Dan the other day north on Wabash, and he philosophized a bit and told us about his sons. He's a wonderful father, and that is probably what makes his philosophy ring so true.

"The Liberty theatre and the Wallace theatre in Peru, Indiana, it's been leased by the Miami Theatre corporation of Indiana, and it is expected that this company will remodel the Liberty. It is said that after the installation of the improvements, was to open the house about Thanksgiving. The lease was negotiated through Albert Goldman of Chicago."
The Public Wants Color

These positive films supply it, through beautiful, over-all tints—at black-and-white cost

THE public’s appetite for color has been whetted. Colored pictures are the cream of the show.

With Sonochrome Tinted Positive Films any picture can be made in delicate, atmospheric, over-all tints that help to express every turn of the plot.... to bring out the prevailing mood of the picture. And this color costs nothing extra.... for the Sonochrome price is the same as that of ordinary, black-and-white positive.

Sonochrome reproduces sound faithfully.... of course. It’s designed particularly with that requirement in mind.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood
“NEW MOON” COAST PREVIEW REVEALS ROAD-SHOW-SIZE HIT!
Lawrence Tibbett and Grace Moore Lift M-G-M Production of Famed Stage Hit to Thrilling Heights.
A Winner!

EXHIBITORS

HERALD WORLD

ONE THING IS SURE!

At this time when box-offices are recording the achievements of the Marie Dressler-Wallace Beery picture “Min and Bill,” the thrilling business done by “War Nurse,” and when showmen are looking ahead to Joan Crawford in “Paid” and Greta Garbo in “Inspiration,” it again becomes evident that Metro-Goldwyn-Mayer, year in and year out, comes through with unfailing dependability.
No Film Legislation This Session of Congress

EXHIBITORS

Herald World

THE FIREWORKS!

Leo's off on a typical Metro-Goldwyn-Mayer box-office rampage. You can always depend on him to come through in a great big way!

Vol. 101, No. 10

February 29, 1917, at the Post Office at Chicago, Ill., under the Act of March 3, 1879. Published weekly by Quigley Publishing Co., at 407 South Dearborn St., Chicago. Subscription, $1.00 a year. Single copies, 15 cents.
A glorious star in a gorgeous play

Love as an art, an instinct, a science and a racket.

Wit and wisdom in a smart set game of tangled morals in an alluring atmosphere of exquisite beauty. Superbly staged with a peerless cast.

The 3rd consecutive smash HIT on Pathé's BIG HIT schedule

Constance Bennett in Sin Takes a Holiday

A Feast for the eyes and Ears

with KENNETH MACKENNA
BASIL RATHBONE and Rita La Roy

Produced by E. B. DERR

Directed by PAUL L. STEIN
A NEW STAR IS BORN!

MARLENE DIETRICH
A MARVELOUS MOTION PICTURE LEAPS TO A PLACE WITH SCREENDOM'S GREAT!

“MOROCCO”

Will Rogers
In Henry King's production
Lightnin'
From the stage success produced by
John Golden
With
Louise Dresser
Joel McCrea - Helen Cohan
Sharon Lynn - J. M. Kerrigan

Excellent. Rogers' acting is, if anything, superior to that in "They Had To See Paris" and "So This Is London", pictures that have brought him a tremendous following, which was attested to by the crowds that filed into the Roxy for the first performance and by the fact that in spite of the wintry blasts a line of patrons was waiting outside.
— Mordaunt Hall, N.Y. Times

A long riot of laughs. It's Rogers' best picture. Everybody will enjoy "Lightnin'".
— Bland Johaneson, N.Y. Daily Mirror

Rogers' hold on the public was proven at the Roxy over the week-end as the pews filled rapidly.
— John S. Cohen, Jr., N.Y. Sun

Will Rogers gives the rarest of his gem performances in this crackerjack production. Highly amusing, always interesting...
Simple, appealing, delightful.
Don't miss "Lightnin'"!
— Irene Thirer, N.Y. Sunday News

The kind of a picture that moviegoers who like to laugh with tears in their eyes will hug to their bosoms. An ideal Will Rogers picture and as such should enjoy heavy patronage.
— N.Y. Evening Post
CLOCKED -
423 LAUGHS by actual
audience count!

CHARLIE
RUGGLES

will panic them in this one—the most
successful farce ever conceived.

"CHARLEY'S AUNT" will produce more
laughing pains than anything ever shown.
It's the greatest laugh picture of all time!

with

JUNE COLLYER

and a great cast

Story by Brandon Thomas
Directed by Al Christie
Produced by Christie

"CHARLEY'S AUNT"

COLUMBIA'S
MIGHTY
MIRTHQUAKE!
NOW PLAYING

WARNER BROS PRESENT

“VIENNESE NIGHTS”

THE GREATEST LOVE STORY EVER TOLD

6 P.M. SHOWS
SUN. HOL.

TWICE DAILY
245 845

245 TWICE DAILY 8 45 3 SHOWS SUN. HOL. 3 610 45
WARNER BROS. PRESENT “VIENNESE NIGHTS”!
THE GREATEST LOVE STORY EVER TOLD

And
DOORWAY TO HELL
LIFE OF THE PARTY
OLD ENGLISH
OFFICE WIFE

The SIGN of
PROSPERITY

Sigmund Romberg and Oscar Hammerstein 2nd Romance. Directed by Alan Crosland. Photographed in Technicolor.
PLAY IT DAY AND DATE WITH THE WARNER BROS. THEATRE ON BROADWAY
Needed two theatres to hold the crowds—and drew S.R.O. business at both! Bigger than "Sally". No wonder everything is "Sunny" now!

Singleton

Marlyn Miller

Two theatres at the same time

First National Pictures

SUNNY

OPENED LAST
THURSDAY (DEC. 4th)
at Warner Brothers
Winter Garden, N.Y.
for a long run.

MOTHERS CRY

From Helen Grace Carlile’s sensational best-seller. Most human story since "Over The Hill".

RICHARD BARTHELMESS
IN THE LASH

with Mary Astor and Marian Nixon. Set to smash the record of "The Dawn Patrol".

LITTLE CAESAR

with EDWARD G. ROBINSON
Doug. FAIRBANKS, Jr.

FATHER’S SON

with LEWIS STONE
Irene Rich, Leon Janney

FIRST NATIONAL PICTURES SET THE RECORDS!

Millions have read the startling novel, syndicated in 92 leading newspapers.

Sensation for grown-ups. Tremendous for the kids.

DOORS OPEN:
Downtown at 10:45 a.m.
Hollywood at 1 p.m.

STARRING:
JOE DONAHUE
LAWRENCE GRAY

THE TRUTH ABOUT YOUTH

"The Gorilla"

Millions have read the startling novel, syndicated in 92 leading newspapers.

Sensation for grown-ups. Tremendous for the kids.

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Editorial

Clean Advertising

CAPITALIZING in lurid display type on the fact that censors have limited the showing of a motion picture to adult audiences should be eliminated from the advertising of every theatre organization.

The Advertising Code has been accepted by the industry at large as a positive, forward step in promotion of the best interests of the motion picture business. The evidence in the newspapers that those responsible for the advertising policy of some theatres have not fallen in step with the movement toward clean copy is to the discredit of those individuals and serves to retard the progress of the majority that has avowed its intention to do the right thing.

There is no justified championing of political censorship. Too often the trade has seen its product made the football of politicians and of those currying political favor and jobs. No further proof of that is needed than the recent instance in Ohio of the statewide barring of "The Big House" for political reasons. After protestations had made the Ohio censor board known nationwide as a sample of unfairness and inconsistency, the ban was lifted. This showed itself in that the original disbarment was fallacious.

The industry is well able to take care of regulation of what should be and what should not be in motion picture advertising, to a degree that not only meets with public approval but even sets a higher standard of propriety than that public itself asks, and all to the greater ultimate advantage of the theatre box office. The Advertising Code is itself an expression of the industry's own determination to set such a high standard and of its confidence that clean advertising eventually will pay larger dividends than unclean advertising.

At the same time that it is true that political censorship defeats its own purpose—and cannot do otherwise because of the erroneous principles upon which it is grounded—the theatre advertiser who builds his copy upon a premise of drawing patronage by calling attention to the censors' activities is helping to perpetuate the theory of external censorship.

For one thing, such a theatre advertiser often deceives his patrons and himself. By writing in screaming type "Adults Only" above the title of the motion picture he calculates to intrigue the prospective customer. Suppose that he does succeed in attracting the patron into the theatre. Then what? Then the very inconsistencies that are the fundamentals of political censorship assert themselves. The patron finds that the picture is no different from others that he has seen and is probably less sophisticated than others that bore no censorial limitations. He turns on the theatre, concluding that the "Adults Only" line was merely a concession from the copy writer's imagination. The reaction upon this patron's good will toward the management is self-evident.

Another reason why such an advertising course is headed toward danger lies in the fact that the copy writer is providing additional ammunition for those who favor regulation of motion picture content. There is continuously before the industry the threat of action in Congress at Washington on one or another of the several proposals for federal regulation of motion pictures. To attempt to defeat city or statewide censorship by making capital of the action of the censor on one picture is only to invite the conviction in the minds of some individuals that federal censorship is justified and advisable.

A more judicious and more commendable treatment of the problem is suggested. It is proposed that the "Adults Only" phrase be permanently dropped, and that to comply with the requirements of the local censor board which has barred a picture to minors the copy writer should include a sentence in light type, with approximately this wording: "As this is an adult subject, children are not invited."

A Five-Day Week

THE five-day week, proposed for manufacturing industries and seemingly gaining more and more proponents, should meet with the indorsement of motion picture theatre owners, if and when it is adopted.

Motion picture entertainment has come to be established as a necessity of life. No longer is it considered a luxury. The axiom that the motion picture industry is the last to feel an economic retarding and the first to return to normal figures after a general slackening of business activity is evidence enough of that. Adolph Zukor, president of Paramount Publix Corporation, recently was quoted as citing this fact in a symposium on trade conditions in an issue of the Saturday Evening Post.

The economic principle set forth by business leaders who advocate the five-day week is that intensified work in the shorter period will bring about mass production equal in quantity as well as quality to that of the present general schedule, and at the same time will give the workers more leisure time in which to enjoy living.

This is the point at which the plan would have a direct bearing upon the motion picture industry. More leisure time means greater opportunity and desire to visit the theatre. It is presumed that the theory of the five-day week is that wages will remain at least at the same level as under the old plan. Therefore, the proportion of those wages available for use in visiting the motion picture theatre would remain the same. In fact, that proportion might even be considered larger, in the cities at least, in view of the incidental expenses of the average workday in transportation and lunch costs.

It is believed that the motion picture industry would effectively adjust itself to the changes in productiveness which would be caused within its own forces by the five-day week, and that the increased receipts would far more than balance any increased costs of theatre operation due to the revised working schedule.

The motion picture industry may well look with pleasing anticipation upon the prospect of a five-day working week.

Exhibitors HERALD-WORLD

MARTIN J. QUIGLEY, Publisher and Editor
Papers Signed in RKO-Pathe Deal, Herald-World Informed

Only Consent of Stockholders Remains to Close Purchase

RKO Is Understood to Be Planning Expansion of Theatre Chain in Larger Cities

NEW YORK, Dec. 4.—Papers in the RKO-Pathe deal were signed today, it was learned tonight from an authentic source. All that remains now to bring one of the oldest producing and distributing companies into the Radio Corporation fold is ratification by the stockholders.

Under the reorganization which will follow completion of the merger it is understood that Lee Marcus will be taken from his post at Radio Pictures and transferred to Pathe. Although this has not been confirmed, the report persists, making it evident that such a move is under consideration.

There is little possibility that the Pathe name will pass out of existence. It is believed that the stockholders will insist upon this.

The merger is a $5,000,000 deal and gives RKO certain of the Pathe assets but does not include the Dupont-Pathe Company.

When called on the phone Joseph P. Kennedy of Pathe declared that any statement would have to come from the Radio-Keith-Orpheum offices. Hiram S. Brown, president of RKO, stated, however, that he knew nothing about it.

Gain of 40 Per Cent In Fox Bookings Is Report by Grainger
Reaches Conclusion After Tour of South—To Leave for Coast To Confer with Sheehan
(Special to the Herald-World)

NEW YORK, Dec. 4.—J. R. Grainger, vice president in charge of distribution for Fox Film, reported an increase of 40 per cent over the same period last year in the total number of film contracts, with domestic billings running decidedly ahead of last year as well.

Grainger made this statement on his return from a trip to St. Louis, Texas, New Orleans and Atlantic territories, during which he analyzed the first run situation in various Texas cities, where the company is scheduled to complete next August a 5-year franchise with the Interstate Amusement Corporation for first run exhibition in Dallas, Fort Worth, Houston and San Antonio.

He reported business rather "spotty," with theatre receipts off in some communities and ahead of last year in others. In general, however, he said he found business especially good in Texas.

Grainger is expected to leave shortly for Los Angeles, where he will go on an extended trip of three weeks with Winfield Sheehan, vice president and general manager of Fox Film. On the way to the Coast, Grainger will stop off at the company's offices in Kansas City, Omaha, Salt Lake City, Denver, San Francisco and Los Angeles.

$1 Protection Racket On N. Y. Musicians Ends As the Police Intervene
(Special to the Herald-World)

NEW YORK, Dec. 4.—According to Joseph Dukin, secretary to District Attorney Crain of New York County, one of the city's many rackets, the exacting of money from musicians, has been abandoned.

Musicians had complained that they were forced to pay racketeers $1 a night in order to play without being molested in various city theatres. It is understood that several men from the district attorney's office visited one of the clubs where leaders of the "musicians' racket" were accustomed to gather. He lined up 20 men for questioning. They said they were not in that racket and that the leaders had gone to Europe.

Grosses of New Warner Features Show Film Business Is Good, Says Sam Morris
(Special to the Herald-World)

NEW YORK, Dec. 4.—Warner Brothers executives point out attendance figures and grosses reached by a number of feature productions throughout the country as indicating that the general depression has not affected the film industry.

Sam E. Morris, general manager of Warner Brothers Pictures, said: "Reports coming to us daily prove that as much business awaits good pictures as ever it did in the past. In fact, I think there is more business today than ever, for a number of Warner and First National pictures have succeeded in establishing new records."

He pointed in particular to the case of "The Doorway to Hell," which grossed $135,000 during a run of three weeks at the Strand on Broadway; and "The Widow from Chicago," which took in $22,000 in one week at the Earle theatre in Philadelphia. On Broadway, according to Morris, "Kismet" is selling out and "The Life of the Party" is playing to capacity audiences.
Seek New Orchestra Pact on Coast; All Racine Houses Dark

San Francisco Downtown and Neighborhood Theatres to Make Separate Agreements with Musicians—Operators in City in Wisconsin Refuse 20 and 7½ Per Cent Decrease

[By Special Correspondent to the Herald-World]

SAN FRANCISCO, Dec. 4.—Negotiations are underway between the management of downtown theatres, represented by Fox-West Coast Theatres, Publix and Radio-Keith-Orpheum circuits, and the Musicians Union, for a new contract to clarify the present orchestra problem. The three-year agreement between the Musicians Union and the Allied Amusement Industries, Inc., expired August 31 and since then the old arrangement has been carried out by mutual agreement. The labor problems of the various houses are no longer handled by the Allied organization, according to manager Thomas D. Van Osten, and the new contracts will be made direct with individual houses and groups of houses.

A. M. Bowles, manager of Fox-West Coast Theatres in the Northern California district, says that the advent of talking pictures has so changed conditions that it is no longer possible for the large downtown theatres and the neighborhood houses to act together in dealing with the union. The downtown theatre group will make its own arrangements with musicians, leaving the neighborhood houses to reach an agreement in accordance with their requirements.

The old agreement required all theatres to purchase standard orchestras which could not be discontinued or reduced. In the new agreement the theatre managers will have the right to discontinue or cut down their orchestras upon giving due notice. None of the downtown theatres plan to discontinue their orchestras at this time but merely wishes it understood that it must have the privilege to do so at a future date if it so decides.

All Eight Racine Theatres Go Dark

(Special to the Herald-World)

RACINE, WIS., Dec. 4.—As the result of labor difficulties between local exhibitors and projectionists, all eight local theatres were closed Monday and will stay closed indefinitely. Attempts have been made since September 1, when the contracts between the parties terminated, to reach some kind of agreement, but without success.

Book 20 and 7½ Per Cent Cut

Exhibitors are seeking a wage reduction of 20 per cent for the neighborhood houses and 7½ per cent for the downtown theatres. High expenses resulting from the present system which requires two operators are said to be the cause for the request.

The operators, however, refuse to take a cut, although they proposed a 5 per cent salary cut for five neighborhood theatres but none for the three downtown houses. This proposal was rejected by the theatre managers. The three downtown houses include the State, Fox-Midwesco house; the Venetian, Warner Brothers, and the Mainstreet, RKO.

It is not considered probable that the theatres will employ non-union operators and the managers are contemplating appealing their case to Mayor William Armstrong.

Estimate 10,000 Turned Away

According to the present scale, as revealed by the president of the Racine Theatre Owners Protective association and manager of the Granada theatre, the wage scale in the theatres involved is as follows: Douglas and Crown theatre operators receive $50 a week for four hours a night; operators of the Granada, Capitol and Upham theatre, $62 a week for four and one-half hours a night, and those in the Mainstreet, State and Venetian, $57.75 for five-hour shifts.

It was estimated that 10,000 theatre patrons, representing a revenue of about $4,000, were turned away Sunday. All theatres had run their usual ads announcing Sunday's attractions. Vaudeville acts in three houses also were cancelled.

200 Patrons Marched to Safety as Film Blazes

(SEATTLE, Dec. 4.—Firemen wearing gas masks fought a film fire in the projection room of the newly renovated Coliseum theatre here on Thanksgiving Day, and some 200 patrons were marched hurriedly out of the house to safety. Robert Cameron, projectionist, stated the blaze was caused by friction as he was rewinding a reel of film.

Two Akron Nonunion Theatres Are Made Victims of Renewed Dynamite Attack

(AKRON, OHIO, Dec. 4.—Dynamite bombs were exploded almost simultaneously in the Peoples and Spicer theatres, two neighborhood houses here, causing damage which, it is said, will run into several thousand dollars. Both theatres are reported to be using nonunion operators.

The lobby of the Peoples house was bombed while the night watchman was in the rear of the building. The entire front of the structure was demolished and windows in nearby structures were shattered. The explosion occurred at 1:45 a.m. A few minutes later the blast at the Spicer took place. In this case the night watchman was standing in front of the theatre. The bomb was hurled to the roof at the result the rear of the theatre collapsed.

Immediately after the explosion at the Peoples theatre, two men were seen driving away. The theory is that a lookout watched the movements of the watchman and his accomplices, who threw the bombs as they passed, and new same houses were bombed several months ago. At that time the trouble was blamed on a union and wage dispute.

Vincent Lopez Signs To Make Short Series For Theatre Service

NEW YORK, Dec. 4.—The Theatre Service Corporation has signed Vincent Lopez and his St. Regis orchestra for the production of a series of "Screen Broadcasts" as the first part of its program for the making of these screen advertising subjects that are to be shown in more than 4,000 theatres, including the Paramount-Publix circuit.

W. Johnson, president of Theatre Service, commenting on the Lopez contract, said, "Entertainment is more important than advertising, and this is tangible evidence that our Screen Broadcasts will possess the very highest of entertainment value."

The orchestra subject will go into production at the Paramount Eastern studio in Astoria this week. The Dictators, radio quartette, will contribute to the musical program.

Through this so-called "new use of the screen," it is claimed, the company, theatre owners may enjoy an additional income from advertising and at the same time have high caliber entertainment on the bill.

H. D. Wharton Heads Tri-State; Lightman And Pettijohn Talk

(MEMPHIS, Dec. 4.—Elected H. D. Wharton president of Virginia, Manager-president of the Tri-State M P T O closed its annual convention here early this week.

M. McCord of Memphis was named secretary. Regional vice presidents elected include Edward Kuykendall, Miss.; W. F. Ruffin, Tennis, and J. F. Norman, Ark.

M. A. Lightman, president of the MPTOA, and C. C. Pettijohn were principal speakers. Others were Fred Wehrenberg, Dave Palfreyman, Commissioner Davis, N. E. Collins and Judge Kelly Dean.

Approximately 200 attended.

Fire Damages Bradley's House; Business Center Threatened; None Hurt

(SEATTLE, Dec. 4.—A fire, which is thought to have started from a defective furnace, swept through the Moon theatre here, badly damaging the interior, and for a time threatening the business district of the town.

The blaze occurred during the hours of 6 and 7. In the evening Manager Bradley stated that he had started the fire about 3 o'clock, in order to have the house warm for the first show, which began at 7 o'clock. Fortunately, no one was in the building at the time, and the excellent work of the firemen checked the blaze in time to save further damage.

Mr. and Mrs. Will Hays Hoover Luncheon Guests

(WASHINGTON, Dec. 4.—Will H. Hay and Mrs. Hays were the luncheon guests of President and Mrs. Hoover at the White House yesterday.

T & D Buys Lindsay Glad

LINDSAY, CAL.—The T & D Jr. Enterprises, Inc., San Francisco, has purchased the Glad theatre there.
No Film Legislation Placed On Congress' Clogged Calendar

Solons to Waive Any Measures Expected to Disturb Business

Doubt Whether Proponents of Pending Bills Can Muster Strength to Pull Them Out of Committee

[WASHINGTON, Dec. 4.—Little legislation affecting the film industry, other than the increase in income tax which is expected as a result of recommendations of the administration that the one per cent cut in normal rates made on income last year be not continued, is expected to be enacted during the present session of Congress.

Lack of film legislation will be due not so much to lesnrin of deference on the part of the reform element as to the lack of time for its consideration. The present session is limited to three months, requiring automatically on March 4, next, and there are so many matters of more pressing importance pending that it will be impossible to give consideration to measures in which there is, to say the least, no widespread interest.

All of the bills which were introduced last session—block booking, prize fight pictures, and so forth—are still pending and can be called up if their proponents can muster sufficient strength to move the bills out of the committee files where they are now reposing peacefully. But it is doubtful whether that strength can be worked up.

The Government departments, bureaus and commissions; unemployment; elections; world court and other outstanding matters have so filled the congressional calendar as to make consideration of minor matters practically out of the question. There may be a little talk on the floor regarding so-called evils of the motion picture, but that will be largely for home consumption, as so much of congressional talk is, and not necessarily an indication that any action will be taken.

As a matter of fact, Congress will make every effort to keep away from legislation likely still further to unsettle business. It is bound to be loathsome to S. E. C. and the leaders in the Senate and House will endeavor to keep it to a minimum so that business may have a breathing spell to get back on its feet.

The brightest ray of the whole situation is the fact that any measure pending at the expiration of a Congress "dies," and if it is to be considered a future session must be reintroduced and sent through the same procedure of committee hearings and consideration which it may have already passed through.

Film legislation now pending, therefore, will drop into the dim, musty recesses till the past on March 4 unless Congress can be induced to act on it in the meantime.

Bombers Sentenced to Six Months Jail Term; Also Draw $500 Fines

(PORTLAND, Dec. 4—David Hefferman and Jack Cunningham, charged with throwing bombs made of skunk oil in the Capitol theatre on November 24, were convicted on charges of disorderly conduct and sentenced to six months in jail and a fine of $500 each.

Both admitted the charges. Cunningham de claring he had been paid $25 by an unidentified man, and Hefferman promised $40, but arrested before the money was paid him.

In reviewing the case Judge Tomlinson suddenly queried, "You don't insist that the oil be brought into court, do you?" Both sides assured him that they did not.

Rules Overtime of Sixth Of Salary Be Paid Stage Crews After 11:30 P. M.

[Special to the Herald-World]

NEW YORK, Dec. 4.—William Canavan, president of the J. A. S. E., has recently ruled that members of stage crews traveling with motion picture presentation units shall receive one-sixth of a week's salary, in addition to their weekly wage, whenever they work beyond 11:30 p.m., for each day they work after this hour. The new ruling is effective immediately.

Court Rules Against Aegograph in W. E. Suit; Says It Failed to Establish Any Infringement

[Special to the Herald-World]

NEW YORK, Dec. 4.—An announcement has been received from F. T. Woodward, general patent attorney for ERPI, that Federal Judge West in San Antonio, Texas, has rendered a decision against the Aegograph Company in its patent infringement against the Western Electric Sound System.

The action, which was brought late March, claimed that the patent which was asserted to cover the standard theatre equipment of ERPI had been infringed. The particular patent, No. 1,949,514, is entitled "Art of Producing Motion Pictures and Sound Synchronized Therewith" and relates to a mechanical connection between the turntable and film projecting apparatus and several other features of sound picture reproducing equipment.

Judge West gave his decision from the bench that the plaintiff had failed to establish any infringement, and since there was none, the court did not attempt to pass on the validity of the patent involved. This decision marks the fifth patent infringement suit successfully defended by Western Electric and its affiliated interests within the past year.

Columbia to Do Foreign Versions of Picked Films

[Special to the Herald-World]

NEW YORK, Dec. 4—Following a conference with Eastern executives, Harry Cohn, vice-preside of production for Columbia Pictures, has announced the decision to make foreign language versions of certain films. Only those pictures particularly suited to reeditation will be used, he said.

First consideration will be given to the Bert Lytell vehicle, "Brothers," and "The Criminal Code," starring Walter Huston and Phillips Holmes. Spanish versions of these two films will be made immediately.

Crabtree Selects SMPE Committee Chairman for Year

H. T. Cowling Heads Membership; W. C. Kunzman to Handle Next Convention

(Special to the Herald-World)

EXHIBITORS

This Doorman Is Nobody’s Yes Man

"I am a man of few words," said the hard-boiled manager to the new doorman. "If I beckon with my finger, that means COME!"

"Suits me," replied the new employee, "I'm a man of few words myself, and if I shake my head, that means I Ain't Comin."

J. E. Jenkins Is New Chicago SMPE Head, Mitchell Is Secretary

J. Elliott Jenkins becomes the new president of the Chicago section of the Society of Motion Picture Engineers as a result of the elections just announced.

R. Noon Mitchell is the secretary and the governors are Oscar B. Depue and Robert P. Burns. The members of this section now total 77.

December 6, 1930 EXHIBITORS HERALD-WORLD 15
THE old idea of digging a little deeper at Christmas time to buy the big bosses a present (probably a duplicate of something he already possesses or has thrown in the dump) is obsolete insofar as the Fox theatre company is concerned.

Fox theatre executives have labeled it a racket and are determined that it shall not be practiced this year. In other words, the guy who would stand ace high with the boss must produce honest, sincere labor, and not gifts, to do so. It spells the end of personal aggrandizement of a nature which was never in high repute.

That noise? That's applause from the ranks!

Charley Christies and Joe Pfunkett in earnest discussion at the Motion Picture Club. No, not short feature product for the RKO houses. Dogs! Both are canine fanciers of the first water, and to broach the subject of business when they are discussing their pets would be sacrilegious.

Jimmy Clark, ad sales manager for Paramount, has produced a Christmas lobby poster of unusual merit. It is one sheet in size, and in three colors a head of Santa Claus with the greeting: "Wishing you a Merry Christmas and a Happy New Year, The Management." There is no tieup with any company or product. Get your orders in early.

Walter F. Eberhardt, to make us green with envy, postcards the following from Rome: "Hope I get back to the U.S.A in time to wish you Merry Christmas."

The famous "Trags" of Neillsville, Wis., was in to add a pessimistic note to the day. Always a good showman, "Trags" decided to take a whirl at indoor golf over in Flatbush. Everything would have been fine, said "Trags," but he got dizzy looking at the figures on the red side of the ledger. If we are not mistaken he will be back shortly showing some of the boys how to make the shekels roll into the box office.

In addition to having a live publicity and advertising department, Glen Allvine numbers among his staff members several expert bowlers. His department is now leading all others in the Fox bowling tournament.

Glen has a versatile staff. Fred Rath, once of Russ Holman's staff at Paramount, has just had his first play produced on Broadway. May "First Night," Fred, be the first of a series of successful dramas from your pen.

Hy Daub, he of the Amos 'n' Andy advertising campaign, has made some thoughtful observations on Hollywood. "It's not the same old Hollywood," he says. "There is not the spirit of camaraderie which used to prevail."

Herman Stern, once popular film man of the Middlewest and now president of the Universal Club at the home office, has a treat in store for those attending the club's get-together dance on December 11. Through the courtesy of the Curtiss-Wright Corporation an airplane ride will be one of the novel prizes of the occasion.

Jack Hess is becoming acclimated to the Big Stem. Temporarily at least Radio-Kith-Orpheum has him ensconced on the fourth floor of the Palace annex. Jack has buckled down to the job of nationally advertising pictures playing the RKO circuit. Best of luck.

JAY M. SHRECK.

Where Men Are Men

Below are two scenes from the Big 4 corporation's all-talking western thriller, which goes under the very effective title of "The Breed of the West." Hard-riding, hair-raising and heart-thrilling, the action goes on in that rugged and jagged west where each man was at one time a law unto himself, with his gun for the jury. Starring in the film is Wally Wales, opposite whom plays Virginia Browne Faire. Others in the cast include "Buzz" Barton, Bobby Dunn and Lafe McKee.
Hissing and Scratching Ended
By New Process, Asserts Erpi

Photographers of New York Local Pick Strenge President
(Special to the Herald-World)

NEW YORK, Dec. 4.—At a meeting of Local 644 of the International Photographers Union, with headquarters in New York, the following officers were elected for the year 1931:

President, Walter Strenge; first vice president, Ulyate K. Whipple; second vice president, Harry Harde; third vice president, Willard Vander Ver; treasurer, Frank Kirby; secretary, Walter A. Lang; sergeant-at-arms, Frank Landi; trustee for a three-year period, William Miller.

The new executive board is composed of the following members: George Foleysy, William Steiner, Lawrence Williams, Charles Downs, Lester S. Lang, Ray Foster, George W. Peters, Joseph Seiden, Walter Scott, Herman Lutz, Hugo Johnson, Willard Vander Veer, Tom Hogan, Carl Larse.

Francis E. Eisele continues as business agent of the local, which has a registration of 250 members.

Warner Begins Two New Houses in N. J., 3rd in Pennsylvania
(Special to the Herald-World)

NEW YORK, Dec. 4.—Warner Brothers plans the construction of three new theatres, two in New Jersey and one in Pennsylvania, with construction due to start not later than January 1, 1932.

The first house in Hackensack, N. J., for which contracts are now being let, will seat 1,800, and is said to be planned as a pretentious motion picture theatre. Thomas W. Lamb, who designed the Hollywood theatre on Broadway, is the architect.

The second house will also seat 1,800, with John Eberon as architect in charge of construction. In connection with the theatre building, there will be a commercial structure containing business offices. The third house is to be erected in Wilkinsburg, Pa. Bids are now being received for the construction work, with Eberon again in charge.

Business Firm’s Juvenile Shows Trouble Exhibitors
(Special to the Herald-World)

DAYTON, OHIO, Dec. 3.—Local exhibitors have a source of more or less competition from pictures shown exclusively for children in the auditorium of the National Cash Register Company building here each Saturday morning. The juvenile audience is served with refreshments.

Unsuccessful Attempt Made to Burn Theatre
(Special to the Herald-World)

HERRICK, ILL., Dec. 4.—An unsuccessful attempt was made recently to burn the Herrick theatre here, which is operated by Wellington Bolt. Rags and excelsior were piled in the attic and set on fire, but the blaze was discovered soon after.

Philadelphia Has New German Theatre
(Special to the Herald-World)

PHILADELPHIA, Dec. 4.—A new all-talking German motion picture theatre, formerly known as the Little theatre, called the Deutsches Kino, has been opened in this city. The opening screen attraction is "Zwei Herzen."
$5 Per Thousand Admissions Is Plan For Warner Industrial Shorts

All Set to Launch Distribution with Arrangements Completed—Chesterfield and Listerine Manufacturers Among Firms Signed

NEW YORK, Dec. 4.—The first concentrated effort by Warner Brothers in the industrial field, since the Stanley Film Advertising Corporation was taken over as a subsidiary six months ago, is about to get underway with arrangements already completed for distribution in all the Warner houses throughout the country of short subject films sponsored by commercial houses.

The cost to advertisers in the theaters of the circuit, which will total approximately $5 for every 1,000 admissions during the run of the picture, with payment to be made following a box office check, similar to the system in use for percentage bookings. Advertisers, it is understood, have the option of utilizing all of the available theaters on the circuit, or any part thereof.

The Liggett & Meyers Tobacco Company, manufacturers of Chesterfield cigarettes, and the Lash Pharmaceutical Company, producers of Listerine, already have signed contracts, for the industrial film advertising, with several other manufacturers whose names have not as yet been announced also lined up.

In an effort to acquaint advertisers with the proposition, Robert A. Winthrop, director of marketing of Warner Industrial Films, incorporated under the name of the former Stanley company, will undertake a speaking tour, beginning December 15, in key cities throughout the nation and house by house, as a method of acquainting the trade and agencies attached with the purpose and value to the advertisers of the industrial shorts.

In addition, Winthrop has been booked by the Speakers Bureau of the Advertising Federation of America, for a series of talks before various luncheon clubs in 20 key cities of the country, where he also will address similar groups for the same purpose.

Advertisers to Talk Territories

Advertisers, under the plan now going into effect, are enabled to select the particular territories in which they desire their films shown, as well as expediting certain film exchanges within these territories. Through the box office checking method, the advertiser is able to ascertain, before signing, exactly the number of people taking advantage of his film on any given screen. With his choice of territory and theatre, the advertiser also is enabled to arrange deals with local merchants on his product.

In a further attempt to interest advertisers and agencies in the idea, Warner plans the publication and free distribution to a selected list of present and prospective film advertisers of national scope, of a monthly booklet of the type or type, which will keep them in touch with the progress of the film production and explain its purpose. Jack Lewis of the Warner publicity staff, will edit the new publication.

Definite Entertainment Value

The films, which will be made for the most part at the Vitaphone studio in Brooklyn, will have a definite entertainment value. Winthrop, in commenting on the proposition, brought out the point that real entertainment value is essential to the success of the idea. In theaters where experiments have been made already, he said, the audiences have shown a decided interest.

Though shorts of this type have been made previously, he continued, the difficulty always has been in the distribution. Under new method, this trouble he believes will be for the most part overcome.

The shorts will be of two types: those which definitely portray the story of the particular product; and those which will feature musical or other types of entertainment on the screen with the commercial house merely recorded as the sponsor of the film, as is done with radio programs at present.

Sign Stars for Shorts

Up to now the Warner industrial branch has been operating in clear up old contracts which were taken over when the Stanley company deal. This, however, were of the purely commercial type for the various companies themselves, with no idea of general advertising on the screen, and have all been finished.

A. Pam Blumenthal, formerly president of the Stanley industrial company, is now vice president of the Warner industrial division. Warner Brothers already has signed Clark and McCallugh, the legitimate and motion picture stars, as a number of other well known name acts, for appearance in what is to be known in the film industry as "industrial shorts."

It is planned to establish branch offices throughout the country, the first to be opened in Hollywood under the direction of Davis S. Warner, which it is understood will take in the territory included in the states of California, Oregon, Washington, Montana, Idaho, Utah, New Mexico, Colorado and Wyoming.

Pantages Refused Hearing on Old Tax By Supreme Court

WASHINGTON, Dec. 4.—The Pantages Theatre Company lost its fight to escape income and profits taxes assessed against it by the Commissioner of Internal Revenue for the years 1918 and 1919, when the U. S. Supreme Court refused to review a decision of the Court of Appeals for the Ninth circuit affirming findings of the U. S. Board of Tax Appeals that it was not necessary for the commissioner personally to sign agreements to waive the statute of limitations nor was it material whether such agreements were signed by him before or after the statute became effective.

The company contended that the statute had gone into effect with respect to its taxes before waivers signed by it were signed by the commissioner and also that he had refused to sign the waivers personally, thus making them of no effect.

Rabell Heads DeForest Sales and Service Office

NEW YORK, Dec. 4.—Charles H. (Bill) Rabell has been General Talking Pictures Corporation as head of the newly established department covering installation service and production of product. More than twenty zone offices already have been put into operation under this plan to offer immediate service to every DeForest installation.

First Picture in 90 Years "Marvelous"

TOM'S RIVER, N. J., Dec. 4.—After having been made by an industry in the United States for 20 years longer than her allotted span, Mrs. Cornelia Briley, of Lake- noka Harbor, saw her first motion picture a few days ago. Her comment was "marvelous." She is a friend of John D. Rockefeller, who visits her each time he visits his estate in Lakewood.

New Jersey MPTO Sees U. S. Decision As Independent Aid

NEWTON, N. J., Dec. 4.—Sidney E. Samuelson, president of the New Jersey Motion Picture Trade Organization, refused to participate in any zoning conferences, sees in the late ruling of the U. S. Supreme Court in the Sherman Act a distinct aid to independents.

Attacks Zoning Plans

"We know of no more potent manner," says Samuelson, "in which to kill all competition in the motion picture business than in the zoning schemes now being forced on exhibitors. We rejoice in the court's decision, which fully justifies our stand with relation to zoning. The distributors represented in the Hays Association and the film boards of trade should correct the unreasonable, stifling and illegal circuit protection which is designed to earn profits for chain theatres at the expense of the independent exhibitors. People have been good to the motion picture business and it is time that the business recognized its obligation to the public by eliminating all the tricks which tie the theatre owner to the juggernaut and prevent the exhibitor from exercising his own judgment".

"The days of storm is brewing: blind buying, block booking of features and shorts, protection, guarantee and percentage stifling, saloonism, and under the unfortunate legislative representation of the industry are combining to create a storm for which every one in the business—both innocent and guilty—will have to pay.

"The independent must and will survive bigger, stronger than ever. In such survival lies the only hope of the public that the film business will serve it in accordance with the law of the land."

Film Buckles; Booth Ablaze; Exhibitor Burned

NEWPORT, KY., Dec. 4.—John Patton, operator of the Strand Theatre, was painfully burned about the body as he tried to extinguish a fire in the projection booth, which resulted from a film buckling in the machine. The audience left the theatre quietly. Peter Kurbs, owner of the house, estimates damage to the booth at $250.

Clara Bow's Secretary In Plea of Not Guilty

LOS ANGELES, Dec. 4.—Daisy De Vos, former secretary of Clara Bow, pleaded not guilty in Superior Court in answer to an indictment charging her on 37 counts for grand larceny. She was found guilty of misappropriation of $17,000 of Clara's money.
4,000 Rush Police in Protest
As Blue Law Farce Bars Benefit

Thousand Enter to Band Tune
Of “Onward Christian Soldiers”

[By Special Correspondent to the Herald-World]

PHILADELPHIA, Dec. 4.—One of the most disorderly scenes in Phila-
phia’s recent history occurred on the evening of Sunday, November 30, when
police attempted to prevent the Allyn Capron Post No. 22, Veterans of Foreign
Wars, from staging a Sunday motion picture show to provide relief for post
members out of work. Twenty district policemen were tossed aside as an
angry crowd of approximately 4,000 stormed the doors of the Kent theatre, in
protest against Director Schofield’s decision on Saturday night to forbid the
performance, which he claimed was in
violation of the state blue laws.

Only 800 of the thousands of persons who
milled around the theatre actually held tickets
for the show, the others having been attracted
by reports of defiance of police orders to see
what would happen. The permit to hold the
show which Director Schofield canceled had
been issued two weeks earlier by the office of
the superintendent of police.

400 Policemen Rushed to Scene

More than 400 policemen, a dozen motor-
cycle police and eight patrol wagons were
rushed to the scene as the disorder increased.
In the midst of the disturbance the members
of the Allyn Capron Post marched up the street,
“with Christian Soldiers,” the crowd parted to let them pass and
they marched straight into the theatre. The
police guard gave way, the crowd surged
against the doors and more than 1,000 poured
into the theatre. The show started as Direc-
tor Schofield sent an order to every police
district in the city to rush men to the Kent
theatre to stop the show.

Officials of Warner Brothers who had
promised the use of the theatre hurried to the
scene and pointed out to the veterans that
valuable property and apparatus would be de-
stroyed by the crowd. The order was that the
peace would be reestablished. When the newsreel
was over, Mr. Winkelman, chairman of the
entertainment committee in charge of the
show, mounted the stage and announced that
as the place had been donated through the kind-ness of Warner Brothers and as the police
were threatening to tear down the screen to
stop the show, the only decent thing to do
appeared to be to leave the theatre in order
that the theatre owners might not suffer a loss.
The crowd rose grumbling, reluctant to leave

Charge Discrimination

It was announced that, if possible, another
show would be held next week and everyone
in the theatre was offered a redeemable return
ticket at the door. As the number of per-
sons who had forced their way into the theatre
to view the performances was more than
theatre far exceeded the number of tickets sold, the veterans face a heavy loss, in spite of the fact
that the theatre, the films and some talent
had been donated for the cause.

The veterans charge discrimination against
their organization due to the fact that another
show began at Fay’s theatre on the same evening was not so molested by the police.

This show was held by the 24th Ward Benev-
olent Association, a Republican political or-
ganization, for the benefit of the needy of
the ward. The movement to call attention to
discrimination against the veterans is expected
to spread to other organizations.

W B and Brunswick Give
500 Thanksgiving Radios

NEW YORK, Dec. 4.—During the
week of November 23, Warner Broth-
ers and their associated Brunswick Radio
radio dealers distributed 500 in
fully equipped radio sets to the
outstanding charitable institutions
throughout the country as a Thanks-
giving gift. Over 500 institutions
were recipients of the radio sets.
In order to solve the problem of de-
ciding which organizations should
receive the gifts, audiences at the
Warner houses were invited during
the seven-day period to vote for the
charities which they considered most
deserving.

The screens of more than 500 the-
aters and 200 broadcasts over 35
stations were used to bring this cam-
paign before the public. Through the
cooperation of radio dealers, 9,000
window displays were devoted to the
same cause. Ballots were available in the
theatres, with the number indicating
necessary to pay admission in order
to vote. H. M. Warner, commenting
on the method of selection, said, “We
should like to be able to give a radio
set to every charitable body in the
country. Since this is impossible, we
have taken what seems to us to be
the best means of making a selec-
tion.”

Glen Dickinson Starting
Circuit of City Theatres

KANSAS CITY, Dec. 4.—Purchase of the
Biju theatre at 50th and Prospect streets is
the opening shot in a campaign to organize
a Dickinson City Circuit. Glen W. Dickinson
Theatres, Inc., of which F. A. Regan is pub-
licity director, operates 33 theatres in the
smaller towns of Kansas and Missouri and
the Biju is the first city theatre added to the
chain.

Toledo Burglars Face
Ohio Safe; $1,400 Is Told

TOLEDO, OHIO, Dec. 4.—Burglars forced
an entrance into the Ohio theatre here early
Monday morning, blew the office safe, and
escaped with $1,400. There is no clue.

New Valve Solves “Mike"
Altitude Problem on Grey Film

HOLLYWOOD, Dec. 4.—During the
filming of the screen adaptation of the novel, “Flying Caravans,” Paramount is using spe-
cially built microphones, designed to
counteract the effects of change in
altitude.

The new microphone was con-
structed as the result of experiments
made by the film’s sound engi-

ere for the film. A tiny valve
on the tube wherein the plates are
located, which is switched on when
the instrument is carried at high alti-
dutes, equalizes the pressure inside
out, since the diminishing of air
pressure on the outward was the origi-
nal cause of trouble.

Warner Brothers
Sponsor Benefit
For Unemployed

As their contribution to the aid of the
unemployed, the Warner Brothers houses in
Chicago will give benefit performances in 19
of its theatres here on the night of December
15. H. M. Warner, president of Warner
Brothers, invited James E. Coston, manager of
the Chicago theatres, giving him authority to
do something for the unemployed.” Immedi-
ately, Coston arranged for simultaneous per-
formances in each of the houses on that date.

Employees at all the houses have consented
to donate their services to the cause. The
performances are to be held at midnight, and
it is understood that every penny which
reaches the box offices after 10:30 of that
night will go into the fund for relief.

The houses taking part in the benefit are the
Avalon, Capitol, Stratford, Cosmo, Grove,
Highland, Jeffery, West Englewood, Orpheum,
Shore, Symphony, Buckingham, Frolic, Hamilton,
Harvard, Julian, Lexington, Oakland
Square, Shakespeare.

Ufa’s Upward Movement
Progresses, Say Directors
After Balancing of Books

[By Horlina Correspondent to the Herald-World]

BERLIN, Nov. 29, (By Mail).—The Ufa
balance sheet for the last financial year, ended
May 31, 1930, shows a gross profit of 23,25
(1 year before 23.10 million marks). After
writing off for depreciation of films and pro-

erty and deducting for taxes, commercial ex-

pense and capital interests there remains a net
profit equivalent to $3,385 to be brought over
to new account.

The upward movement noticed at the end of
the last financial year, the directors de-
clare, is progressing, but further development
must depend on the economical situation

Amos ‘n’ Andy Draws

[Special to the Herald-World]

NEW ORLEANS, Dec. 4.—“Check and
Double Check” opened at the Globe theatre
here December 1, as a second run and has
since been playing to capacity crowds.
Yes, Horwitz Did Start Something! 46 Exhibitors Call Session

Theatre Owners Summoned by Circular Letter to Fight Censorship and Blue Law Proposal—Cole Also Under Fire

[By Special Correspondent to the Herald-World]

DALLAS, Dec. 4.—Forty-six motion picture exhibitors of Texas have called a mass meeting here at the Adolphus Hotel to discuss the campaign for censorship and Sunday theatre closing, which was started in Houston by Will Horwitz, exhibitor and president of Allied Theatre Owners of Texas.

A CIRCULAR letter mailed by the exhibitors indicates a fight on the Horwitz regime and opposition to state censorship and invoking Sunday closing laws. Horwitz has pleaded his case in advertisements in Houston newspaper and has written Baptist and Methodist ministers, the recent convention of the Woman's Christian Temperance Union and finally has circulated the legislators of the state vocating state regulation of motion picture propriety.

Horwitz was elected president of Allied Theatre Owners of Texas in October, succeeding Col. H. A. Cole of Dallas, who has headed the exhibitors' organization of the state for many years.

Cole is also under fire in the call letter, it being charged that he insured Horwitz's election by his own refusal to accept renomination.

Colonel Cole declared that he had not been invited to attend the mass meeting.

Public Interest Grows In Weekly Concerts of Musicians in St. Louis

(STL LOUIS, Dec. 4.—The public is showing increasing interest in concerts given by the St. Louis Local of the musicians union at the Coliseum. When the second of the series of programs was presented, more than 3,500 attended, which is a considerably larger number than that present at the first concert.

The musicians inaugurated the system of public concerts sometime ago as part of a campaign against the theatres for their re-fusal to use pit orchestras, stage bands and organists. This issue has now been settled, but the musicians programs will be continued until the five scheduled concerts have been given.

Charles P. Seymour, veteran St. Louis bandmaster, directs the band, which has 145 pieces.

Gable Chosen to Manage Group of Warner Houses

(INDIANAPOLIS, Dec. 4.—Maurice Gable, manager of the Circle theatre here, has been chosen to manage a group of Warner brothers theatres in Philadelphia. He will work under William Goldman, general manager of the houses in the Philadelphia zone belonging to the Warner circuit. Gable will be succeeded by Charles K. Long, who has been theatre owner and assistant manager of the Indiana theatre for the past year and a half.

In personnel changes as the result of the promotions, James Waller, chief of service at the Indiana, will succeed Long; Burt Darnell will succeed Walker and Shirley Williams will become assistant chief of service.

Manager Beats Yegg to Safe Holding Receipts

(PORTLAND, Dec. 4.—Yeggs broke into the Regal theatre and blew off the door of the safe, but arrived just too late, as the house manager and assistants had earlier in the evening removed the two days' receipts.

Outdoor Showmen Plan $80 Million as Investment in 1931

Plans calling for the expenditure of $80,000,000 in 1931, with the expectation of a profit on their investment, were outlined at a joint meeting of the International Association of Fairs and Expositions and the Showmen's League of America held recently in Chicago.

Showmen from all parts of the country were in attendance, and all expressed the faith that better times are coming in the near future, at least as far as they were concerned. More than 3,000 fairs and nearly 500 other outdoor shows are planned.

Son of Theatre Owner Indicted on Arson Charge

(FINDLAY, OHIO, Dec. 4.—The Hancock County grand jury in session here has returned an indictment against Joseph Abowd on a charge of arson.

Abowd is alleged to have caused the fire which destroyed the Abowd theatre here on the night of November 29, entailing a loss of $150,000. He was manager of the house which was owned by his mother.

Little Carnegie Returns To Showing Foreign Films

NEW YORK, Dec. 4.—With the opening on December 15 of Rene Clair's French talking film, "Sous Les Toits De Paris," the Little Carnegie Playhouse here will temporarily return, revert to its original policy of sponsoring the first American presentations of outstanding European productions.

Raze Old Hotel to Make Way for New W B House

(MANSFIELD, OHIO, Dec. 4.—Work has been started on razing the old Vonsih hotel building which will be the site of the new Warner Brothers theatre to be erected here.

Contract calls for the site to be cleared by February 1, when active structural work on the theatre will be started.

SECURITIES PRICE RANGE

Week Ending December 4

(NEW YORK, Dec. 4.—Increases in prices, fractional though they were, followed Hoover's message at the opening of Congress. Advances included the following: General Electric, 34; I. T. & T., 34; Radio Corporation, 34; Warner Brothers A, 34; while Eastman Kodak was off 34. Trading on Wednesday, however, brought slight declines in several amusement stocks.

Following is a resume of the past week:

NEW YORK STOCK MARKET

<table>
<thead>
<tr>
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<th>Sales</th>
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CHICAGO STOCK MARKET

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NEW YORK CABLES

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NEW YORK CURRENCY

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<td>U. S. Government</td>
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A picture of a hill-top with Bill Boyd astride Ghost, the $12,000 equine star, looking down upon the locations in Arizona where he enacted scenes for Pathé's "The Painted Desert," where he, and a hundred players, spent weeks.

An interesting study in expression, and also of shadows. The two here pictured hardly need an introduction, but as it is customary, they are Robert Armstrong and Louis Wolheim, the featured players in Radio Pictures' drama of railroad life, entitled "Danger Lights," a tribute to railroading.

Anita Louise, Tiffany "find," who plays a prominent role in "The Third Alarm." Below, Kent Douglass, who plays opposite Joan Crawford in MGM's "Within the Law."

If it weren't that Joan Marsh was a decided blonde and Conchita Montenegro an emphatic brunette, they might be mistaken for each other in their twin evening dresses which they, girl-like, decided to wear. They are MGM players.

Now and then, but rarely, a camera catches the busy James Cruze while on the lot directing, the famous cap always tilted at exactly the right angle. The "location" in this particular picture is a railroad station, where shots were being made for the James Cruze production, under the title of "She Got What She Wanted."
Looking them over, we'll venture to say they have his full approval. Karl Freund, the ponderous chief photographer of Universal's brilliant comedy, "The Boudoir Diplomat," is using the cameraman's blue glass in his intensive study of several members of the cast. They are (beginning at the left) Ian Keith, Betty Compson and Mary Duncan, who have important roles in the picture.

Robert L. Ripley, famous cartoonist and author, in a scene from the fifth of the "Believe It or Not" series he is making for Vitaphone Varieties. He presents some more of his entertaining novelties through the medium of the talking screen.

Jack L. Warner, Jr., being greeted by M. A. Silver, general manager of the W.B. Pacific Coast theatres, on the occasion of the dedication of the Huntington Park theatre. Jack, Jr. is becoming extremely proficient as an extemporaneous speaker.

Who wouldn't be happy to get back from a wonderful trip abroad, if they received such a spontaneous and cheery welcome as this? It's no wonder Louise Fazenda's face is just wreathed in smiles. She has just returned after two months across the water, and is now ready to begin work. The Darmour studio retinue turned out to enforce. In the foreground, Louise, Lew Foster and Albert Herman.
This photograph was taken after the champion of champions, Bobby Jones, had signed a contract, which calls for 12 pictures to be made for Vitaphone Varieties. The series will be entitled, "How I Play Golf," and thus an admiring nation will be able to see the "skill" which won all those trophies. Left to right, Lewis Warner, Jack L. Warner, Bobby Jones, H. M. Warner and Major Albert Warner.

Looks like a makeup scene, doesn't it? But not of the kind that needs the aid of cosmetics. This is taken from the MGM picture, "Passion Flower," the title of the book by Kathleen Norris. Left to right, Kay Johnson, Charles Bickford, Kay Francis.

We'll say this girl's a tough "hombre," and we're glad we're not parked anywhere in front of that dainty little plaything that she is having such a good time aiming around. Daphne Pollard and Andy Clyde look as though they meant business, but Marjorie Beebe—there's no doubt about it. These three are the chief protagonists in the Educational-Mack Sennett comedy, "Racket Cheers."

Introducing lovely Anita Page as "Alias Jane Valentine," and we wonder whether she will be as famous as her brother "Jimmy." She will next be seen in the leading feminine role in MGM's "Reducing," starring Marie Dressler and Polly Moran.
Pathe Starting Busiest Season with Two Made, Four About to Begin

Final Editing Underway on Two Byrd Productions—Ann Harding, Constance Bennett, Helen Twelvetrees and Laura LaPlante Ready
(Special to the Herald-World)

CULVER CITY, Dec. 4.—Six big pictures from Pathe are in the editing stage or in final preparation and six short features are either nearing completion or about to go into one of their busiest periods since E. B. Derr took charge of production.


Ann Harding will start “Rebound.” Donald Ogden Stewart’s stage play, upon her return from Fox, to whom she was lent to play the lead in “East Lynne.” Director Edward H. Griffith and Horace Jackson, dialogist, who teamed in “Holiday,” collaborated in adapting “Rebound.”

Pascal Writing Story
Constance Bennett will star in a story written by Ernest Pascal based upon a suggestion by Paul L. Stein. Production is scheduled to start around Christmas, shortly after Miss Bennett finishes “The Easiest Way” for MGM.

Helen Twelvetrees will have the starring role in “The Price of a Party” on her return to Pathe from the RKO lot where she is playing the lead in “Millie.” Joseph Santley, director of “Swing High,” is the author of the “Party” story and again will direct her. L. B. Abbott heads the cast thus far engaged for “Lonely Wives.” Broadway stage play adapted by Walter DeLeon and to be directed by Russell Mack. Edward Everett Horton will also play a leading role.

Daphne Pollard Begins Another
Dame Pollard, leading two-reel comedy star on the Pathe lot, completed “Sectin the Indians” last week and immediately started on another comedy vehicle. Both were written by Paul Gerard Smith. In her present vehicle is supported by Ginger Connolly, Duke Lee and Bud Jamison, and in the latter by Ginger Connolly, Edgar Kennedy, Arthur Honeck, Herbert Prior and Marian Lord. Ralph Ceder, recently signed to a Pathe contract, is the director.

“Sea Goin’ Shucks,” latest story written by Bob Carney and Si Willis, has been completed by Wallace Fox with Emerson Treacy and Ray Cooke heading the cast which includes Mona Rico and Ed Dearing. Fox is developing the script for “Three Wise Chicks,” based upon a story by J. V. Jefferson.

Franklin Pangborn will be featured in two comedies, Mauri Grashin is writing the story and Frank Guilo and Arch Heath are collaborating on another.

Other comedy stories are being written by Maxine Tennyson, Harry Frazer and Charles “Chick” Callahan.

George Snazelle Takes Charge of Filmophone to Handle Big 4 in England
(Special to the Herald-World)

LONDON, Dec. 4.—George Snazelle has been appointed general sales manager of Filmophone Rentals, Ltd., distributors in England of the product of Big 4, producers of Western films. The appointment was made by Frank Green, managing director of the foreign company. Three of the American firm’s Westerns have already been trade shown and are now booking in the United Kingdom.

N. Y. House Reengages Byrd Film for 4 Days
(Special to the Herald-World)

NEW YORK, Dec. 4.—The Little Picture House here is screening “With Byrd at the South Pole” for a special four day return engagement. This marks the first time the theater has ever played a return on any film. At the original showing, all records for the house were broken.

Last Orchestra Leaves Without Announcement
(Special to the Herald-World)

OTTAWA, Dec. 4.—The last orchestra in an Ottawa theatre packed up its instruments for the last time on November 29 when the musicians of the Regent theatre made their final exit without announcement.

Educational Films Argues New York Taxes Unconstitutional in Supreme Court Fight
(Special to the Herald-World)

WASHINGTON, Dec. 4.—The Supreme Court has heard arguments in the effort of the Educational Films Corporation to have held unconstitutional certain taxes levied upon it by the New York State Tax Commission. The company contended that franchise taxes levied upon its income were invalid as the income consisted in part of royalties from copyrights owned by it. It was urged that copyrights are Federal rights therefore not subject to state taxation. The company had appealed from a decision of the District Court in New York upholding the tax commission.

Know Your Exchange Managers

The exchange manager is the direct contact between exhibitor and distributor, and therefore it is to their mutual advantage to know each other. The Herald-World presents a series of brief sketches of exchange managers and their outstanding activities in the motion picture field.

A. H. SCHNITZER, manager of RKO’s Pittsburgh branch, has been in the motion picture business since 1916, when he began as a salesman for Universal in the Cincinnati branch. Early in the following year he was named manager of the Cincinnati office of Blue Bird Phonofilm, Universal branch. When he returned from the World War in February, 1919, he rejoined Universal as sales manager of short subjects in the Pittsburgh office. In April, 1922, he was made manager of the office of Robertson Cole, which later became FBO and finally a part of RKO.

S. N. BERGER, New York district manager for Metro-Goldwyn-Mayer, entered the business eleven years ago as a salesman for First National. Later he was appointed manager of the Brooklyn territory for First National and remained with that company for three years. After spending one year with Paramount in the capacity of salesman, Berger joined the sales forces of Metro - Goldwyn - Mayer as a home office representative.

HARRY LUSTIG, manager of the centralized Los Angeles office of Warner Brothers, First National and Vitaphone, has been connected with Warner Brothers as district and branch manager for five years. Before that he was with Metro and Metro - Goldwyn - Mayer for ten and a half years as branch and district manager. Earlier than that he was for four years branch manager for Mutual Film Corporation at Denver.

All his activity in the business picture has been in the west
"CHIC" CHATS

NEW YORK.

THIS is not meant to be a complaint, but we honestly think the matter should be brought to the attention of the management, and perhaps it might serve as a word to the wise to other exhibitors, wherever they may be located.

At one of the Broadway theatres last Wednesday, a preview of the following week's picture was being shown at approximately 10 p.m. During the final performance for the week, the theatre was crowded to the doors. Shortly after 10, the new film went on and, naturally enough, no one left the house. Meanwhile, tickets were being sold at the box office, and more people were pushing their way into the theatre. A long line was standing on the mezzanine floor waiting for balcony seats and the lobby was jammed. Ushers, extremely courteous in handling the crowd, informed them that their present performance would be at midnight, necessitating a probable wait of something like two hours.

Numerous of people became annoyed and finally left the theatre, receiving a refund of the admission price as they left. It seems to us that the continued sale of tickets after the current theatre were no seats until midnight was a very poor judgment on the part of the management, principal because it created a definite antagonism on the part of the patrons, both those who were forced to leave and the others who had to stand.

The management should have posted notices to the effect that there would be no seats for such and such a length of time, and then permitted the sale of tickets to those who cared to wait as long as necessary.

A magistrate in one of the New York courts the other day suspended sentence on a man charged with disorderly conduct for having attempted persistently to "crash" the offices of various motion picture executives in search of a director's job. The defendant was a waiter from Berlin and he had already been ordered to make no such attempt. He should have been, but that's nothing new! When he was arrested in the Paramount building, he said he was trying to see either Adolph Zukor or Al Waxman who should have become "a movie director like Lubitsch or DeMille." The magistrate told him there was a much more pressing need for good waiters today than for motion picture directors.

Well, that's the judge's opinion!

* * *

Alfred W. McCann, well known pure food expert whose daily radio talks have made him the prophet of more than a few housewives, received a letter the other day recounting an argument between a certain husband and wife relative to the number of calories they were consuming each day. He said it put him in mind of the picture "Min and Bill" in which Marie Dressler, who can do more with facial expression than most any-thing the screen today, pursues Wallace Beery through the rooms of her boarding house on a wrecking rampage. She finally goes after him, with a. fire ax and heavy through a window to complete Beery's sub- juration. She calls herself an "old sea cow," andmode the way such a man should look in human form. McCann termed the scene as "illustrating a profound point in purifying" which is just a high hat way of saying "Jealousy."

—"CHIC" AARONSON.

MPTO Acts to Meet Costs of Code Demands Cooperatively

Seventy-Five Per Cent of Wisconsin Theatres Hit by New State Regulations Requiring Special Ventilation Equipment for Projection Rooms—Trial System Approved

(Special to the Herald-World)

MILWAUKEE, Dec. 4.—The MPTO of Wisconsin has taken action to provide ventilation of motion picture projection rooms in Wisconsin in accordance with the code recently adopted by the Industrial Commission of Wisconsin and the theatre owners and projectionists. The association is installing the new equipment on a cooperative basis to save the individual exhibitors as much of the expense of readjustment as possible.

One timer has been engaged to do all the work in the local houses, while the other equipment, including the motors, etc., is being purchased from one firm by the association.

Estimates 75% of Theatres Involved

Approximately 75 per cent of the theatres will be affected by the new code, it is estimated by the Secretary of the MPTO. Insofar as the code affects all theatres in Wisconsin, he asks that the state exhibitors and state of the Mil- waukee office concerning the matter and he will be glad to give them complete information.

The method of ventilating being used substitutes for the squirrel cage blower fan, another motor equipped with a door for oiling. A blade fan, made especially for duct work, is employed. This also can be placed on either side of the booth.

Requirements of Code

The code reads as follows:

1. Exhaust ventilation—Every booth or room housing projection, sound or any other equipment which vitiates good air conditions or requires the attention of an attendant, shall be ventilated as required under the provisions of order 5841, of the Heating and Ventilation Code, issued by the Industrial Commission. Fumes, gases and other harmful contamination shall be effectively removed by mechanical exhaust ventilation direct from the source to the outside air, or an approved disposal system. Mechanical exhaust ventilation shall be provided direct from the lamp housing and be independent of all other ventilation.

2. Air Supply.—In every booth or room which is required to have mechanical exhaust ventilation direct from the source to the outside air, shall be made for a supply of fresh tempered air to replace the vitiated air exhausted. The fresh tempered air shall be delivered under gravity conditions, unless the volume of air exhausted from the booth or room by mechanical means is greater than the supply.

Booth Ventilation Separate

The ventilation system for the building shall not be arranged to supply air for the booth or room unless the inlet opening is protected by one or more approved quick-acting fusible links, or other approved heat release devices, which will automatically and quickly close the opening simultaneously with the openings in the front of the booth.

A system of ventilation was first installed by Butler in his Elite theatre in Milwaukee, in accordance with the new code requirements, after which he invited inspection of it by the building inspection department. This was done in order that the system would meet with the approval of the department before installations were made in other houses. This Elite system has been approved by the building inspector as well as by the ventilating committee of the association.

Students Get Police Edict After Forcing Entrance to Show

(Special to the Herald-World)

COLUMBUS, OHIO, Dec. 4.—Following a gate crashing episode staged by Ohio State University students at Loew's Ohio theatre after a football game, Chief of Police Harry E. French has announced further violations will be prosecuted.

His official bulletin reads: "Due to the conduct of certain students in forcing entrance into theatres last night, it is hereby ordered that extra police protection be afforded at the theatres in the congested business districts Saturday nights, especially so if Ohio State wins a football game. "Any and all persons attempting to make forced entrance into theatres on charge of disorderly conduct will be promptly ar rested. We will prosecute them to the fullest extent of the law. No further leniency will be extended to men who deport themselves as hoodlums."

"Thirty days in the workhouse will tend to cool the ardor of men who forget to act as gentlemen and law-abiding citizens."

On Hunt for Ideal Studio

(Special from Department of Commerce)

WASHINGTON, D. C., Dec. 4.—Gaumont of Paris has commissioned a special delegation to seek souped up equipment in those production centers of the world for the stated purpose of studying the equipment of the ideal sound-film studio.

Proposed 10 Per Cent Amusement Tax

In St. Louis Meets Union Opposition

(ST LOUIS, Dec. 4.—The Central Trades and Labor Union has gone on record as opposed to the proposed 10 per cent tax on amusement admissions and restaurant checks. The legislative committee of the group has been vigorously urged to oppose the tax. It is understood that several speakers expressed the belief that the Board of Aldermen would take fewer "junketing" trips, at public expense, there would be no need for the suggested tax.
NEW BOOKINGS

Columbia

The Cooperative Theatre Service chain of Detroit has announced a deal with Columbia Pictures calling for exhibition of the entire "Superior Twenty" product line in all of the theatre company's chain of houses. The cooperation is being made in an effort to get Columbia pictures into the theatre company's chain of houses. The pictures will be shown in all of the theatre company's chain of houses, including the Detroit, Michigan, and St. Louis, Missouri, branches.

The company announced that it is in the process of signing contracts with all of its chain of houses to show Columbia pictures. The company's chain of houses will be divided into two groups, the "Superior Twenty" group and the "Superior Fifty" group. The "Superior Twenty" group will be shown in all of the theatre company's chain of houses, including the Detroit, Michigan, and St. Louis, Missouri, branches.

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This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

**THE THIRD ALARM**


This thrilling from even the earlier days of the "silent drama" has lived to achieve a greater realism through sound. Exploiting the various fascination of flaming buildings, the rousing dash of screaming apparatus down the streets, and the courage and affections of strong, simple folk, the story is permended in its appeal and therefore deserves this modern retelling.

Some may remember the main points of the story—how Milly Morton and the little brother whom she has mothered, lose their father to the flames, and how Dan and Beauty, young members of Morton's fire company, strive to keep the orphans out of an asylum, even going so far as to set about getting married, so that the youngsters can be adopted. It would be simple if Dan would realize that Milly is of marriageable age. But he doesn't until the girl he has intended to marry points out Milly's love for him.

Suspended for his suspected help in Milly's unsuccessful escape from the orphanage, he is sitting home while his company is fighting a fire—at the orphanage—but despite his suspension, at the third alarm he decides to go. Arriving to find Milly, little Jimmie and some other children trapped, he is instrumental in rescuing them, and carries Milly to safety, which means also the security of his love.

But poor Beauty! From among his innumerable "dames" he has found one to wed for the kids' sake, and by the time Dan and Milly reach home, the knot has been tied.

The comic element thus indicated by Beauty's situation, flows through the entire story, supplying comedy relief that is refreshingly part and parcel of the story.

Milly, though very young, has been matured by the circumstances of her life. The result is a rare womanly role for the youthful Anita Louise, and with it she reveals a fine sense of the pathetic. James Hall, however, never gives more than an outline of the possibility in Dan, so the laurels among the male players must go to Paul Hurst as the likeable, comical Beauty.

Almost always the treatment is meritorious, but it may be questioned if its endeavor to follow many phases of the action at practically the same time does not represent the most desirable technique. Such an observation, of course, may involve a general criticism of certain uses of the flash-back with sound, as exemplified by instantaneous shifts from a scene of great excitement to one of quietude in a home. However, the spectacular sequences themselves in "The Third Alarm" seem to lose some of their effectiveness through an effort to follow the event continually from points varied in character. Pictorially, this method might be merely a bit confusing. But with sound, it proved to some degree in this case a disturbance to the illusion.

Be that as it may, here is a good old story, competently acted and given new life by the sounds of life. And since everybody, it seems, is fascinated by fires and their fighters, the production is full of good exploitation material—George Schatz, Chicago.

**HEROINE OF THE WEEK**

**EVELYN BRENT gives a masterful performance with Robert Ames in Columbia's drama, "Madonna of the Streets."**

**THE GREAT MEADOW**


It is surprising that producers have never given more attention to the pioneer era of American history as a source of story material. Metro-Goldwyn-Mayer appears to have been highly successful with "The Great Meadow," using as a background that period that embodied great hardship and adventure. Emphasizing the already dramatic situations of the story M.G.M. has placed this on the screen in Realife. So much of the picture is outdoors the wide film proves highly suitable. The snow storms and rain storms attain realism that is new to motion pictures.

"The Great Meadow" is a story of the settlers of Kentucky. It begins in Virginia Col- ony with the call from Daniel Boone to the young people to make the long and dangerous trek through the mountains to the fertile val- ley of the West. There is an epic-like story of privation that ends in death for many of the less hardy.

Prior to the departure the girl and boy (en- acted by Eleanor Boardman and John Mack Brown) have been married. The birth of their child is the last period before the Kentucky garrison and the death of the hero's mother mark a turning point in the narrative. The authors have suddenly found themselves with a new story, that has a new objective and a different theme. Where for the first half of the picture the menace in the natural hazards of the life, the menace in the last half is the third person who falls in love with the heroine.

The scenery in the picture has been obtained upon locations that have been chosen with a rare eye to beauty. The dialogue runs smoothly throughout and has been obviously done by one who knows his pioneers and their litany.—Douglas Hodges, Hollywood.

**MADONNA OF THE STREETS**


Though this screen adaptation of the W. B. Maxwell story is not new in theme, the cast is good, particularly in the person of Evelyn Brent, who is very appealing as the girl of the San Francisco mission house, and Robert Ames, who plays opposite.

It is a drama, with little to relieve the situation in the way of comedy. The adaptation of Swellinger shows care and intelligence, with only a good deal of attention having been paid to the original story, since the audience might well imagine a novel being portrayed on the screen as the picture progresses. Direction by John Robertson is equally competent, with a careful avoiding of overplay and
over-length in several sequences, which might have happened under less capable direction.

Evelyn Brent acts well and handles her role sympathetically. The story of the young man who has inherited the estate of a wealthy uncle, and the headstrong girl who believes rightfully should be hers, she finds in San Francisco, heart and soul in the running of a mission house for unemployed men, with plans for a new $1,000,000 mission dependent on the settlement of the estate of the uncle. Ames rescues the girl as she attempts to commit suicide. The story is handled sympathetically, and the ending is so satisfactory that it is in line with his. His fancied approves of the interest he takes in the mission, and following a disagreement, he marries the girl he had displaced, as "Lightnin'" brings to the novel, the uncle had changed his mind, restoring the girl as the heir. Ames gives authority to his attorney to find the missing girl and restore the money.

She finally admits that she is the real owner of the money, and the disagreement which follows in her welfare. These are both wonderful, and she is in line with his. His fancied approves of the interest he takes in the mission, and following a disagreement, he marries the girl he had displaced, as "Lightnin'" brings to the novel, the uncle had changed his mind, restoring the girl as the heir. Ames gives authority to his attorney to find the missing girl and restore the money.

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HEROES OF THE WEEK

ELEANOR BOARDMAN and JOHN MACK BROWN have leading roles in MGM's "The Great Meadows," a story of the settling of Kentucky.

COLLEGE LOVERS


This story of the college and its two football stars is different in that at the conclusion of the film, the big game between the rival schools ends in a tie.

There are several excellent photographic shots during the big game, which, obviously run in from one of the important western games, create an atmosphere and background for the concluding scenes of the picture, which looks real enough.

It so happens in this story that the girl in the co-ed school of Stanford is in love with the manager of the team instead of its star player. The two backfield aces, who are apparently the entire team when it comes to scoring for the college, is through with. Among this same girl. In order to bring them together on the eve of the game, she writes, at the dictation of the manager, identical love notes to the two. After scoring twice, they discover between halves that they have been kidded, and wind up on the bench, while the opposing team of College even the score.

In a desperate effort to save the day, the manager of the team engages himself to the girl in the short space of 10 minutes, and tells the two rivals the truth. They heave two audible sighs of relief and go into the fray. While the manager does his thing on the three-yard line, as to whether one is to have the honor of carrying the ball for the winning touchdown, the gun is fired and the game is over.

On the whole, it is entertaining, with a general good humor throughout which makes for more than success at any theatre. Jack Keefe is excellent in the role of the manager of the football team, with Marian Nixon competent as the girl in the cast. The Photoplay and Chisholm rivalry will win Alphone and Gaston act on the three-yard line, are played by Guinn Williams and Russell Hopton. Hopton has the edge in action, taken at least equal to that by Frank McHugh as the man Friday of the manager of the team; Wade Boteler as the coach; Phyllis Crane as the first flame of one of the stars at the opening of the film; and Richard Tucker as the father of the girl.—Charles S. Aaronson, New York City.

EX-FLAME


When Liberty Productions changed the title, "East Lynne," to "Ex-Flame," motion picture titles set up in surprise, and when they saw the preview they were even more surprised, because there was very little, other than theme, which even faintly resembled the "East Lynne" of legitimate days. With Neil Hamilton, Marian Nixon and Norman Kerry, the production is entertaining in its new and modern costume. The story, as it now stands, is the story of a wealthy British peer who marries his second love. The first love, or "ex-flame," returns, and it justly touts for the wife. She leaves her husband, finding comfort in the friendship of a rogue who inconveniently dies in her apartment. Newspapers scare the headlines, the peer gets a divorce, and the wife starts out to see the world with a succession of men. She reads of the impending marriage of her ex-husband to his ex-flame and rushes back to Great Britain to kidnap her son. She is caught in the act, but instead of tossing her from the ancestral estate, the peer realizes that he loves her, despite her transgressions.

The handsome Neil Hamilton, as the peer, gives a sympathetic portrayal. The attractive Miss Nixon also reads her lines well and, in addition, gives a good emotional performance. Little Bitty Haggerty, as the child, gets "oh's" and "ah's" from the audience because of his acting and his personality. Norman Kerry, as the rogue, gives a smooth performance.

It is a drama of emotions rather than actions. Photography is good, and so is the dialogue.

Helperin has done a good job of showing first love grow cold and then making it glow again as a deeper emotion in the case of Hamilton and Miss Nixon.—Edward Churchill, Hollywood.

HOOK, LINE AND SINKER


Eddie Cline has put anything about everything into "Hook, Line and Sinker," that Wheeler and Wooley have clowned their way through the picture with a lot of laughs and not too much romance.

The love interest goes on between Wheeler and Dorothy Lee. She carries herself admirably throughout the picture and is responsible for much of the plaudits the picture received the night of the preview.

The picture is done for a program length. In order to keep it down to footing Cline has cropped all the loose ends and at the same time has turned out a fast moving picture.

It begins with the shorty to the importance talking trying to make a policy to the heroine. She has little sympathy for the policy but a lot for the juvenile. She has a hotel that needs new management and the trio embark in the hotel management business. The place proves to be a reminder of that old resort around which "Seven Keys to Balambata" was written. After the cobwebs have been dusted away and the new guests imported, the villains arrive.

Some chintzy, lighthearted kind of underworld motives enter into the semi-serious story from that point on.

There is a lot of interest and a lot of entertainment in the picture. The three featured players in it are as lively as this as they ever have been.—Douglas Hodges, Hollywood.

ARE YOU THERE


MacFadden unleashes laugh after laugh in this feature length comedy. It is an English cast, an English setting and is mounted excellently. It is a farce with sufficient story woven in to make an all-around production. It is quite un- likely to introduce a producer that is far ahead of the procession as this one aims to be.

Beatrice Lillie is without question one of the ablest stage comedians of the day. Her personality and grace are registered superly upon the screen in this picture. She is smart looking, clever, and mirthprovoking. Every movement of her hands proves her artistry.

Miss Lillie has with her a cast of able actors. With whom she has done better work than Lloyd Hamilton? Hamilton has been steadily forging his way to fame on the talking screen and has accentuated a picture that makes him an excellent feature comedian.

The remainder of the cast play straight for these two, and do a fine job of acting through the show.

There isn't great depth to the story. That is as it should be. Miss Lillie portrays a woman dealing with her husband in a buno game. Her victim is Oga Balanovanu.

One of the most entertaining nats of the picture develops when Miss Lillie goes into a song and dance with two men dressed as Arabs. During her accrobatica she sings a song called "Bagdad Daddies Keep Away From Me," which brought down the house at the preview.—Douglas Hodges, Hollywood.

SIN TAKES A HOLIDAY


Pathe comes to bat with another picture of the "Beneath the Flowers" type. "Sins Takes a Holiday" is an attraction of general appeal and suitable story with acting and direction that are outstanding. Constance Bennett never appeared to better advantage. Paul Stein at the megaphone has given the
**THE LITTLE DIVORCEE**

**TALKING CHIMP SERIES**

**Tiffany—Talking**

This is as clever a satire as we have seen anywhere on marriages that go wrong, letters left for the husband and the final reconciliation. Horsemanship and the comedy situations, while the cowboy songs, heard at intervals, carry pleasing harmony.

Children especially liked the fast action and horseplay in the picture.—Louise Allen, Hollywood.

**THE JAZZ CINDERELLA**


"THE JAZZ CINDERELLA," produced by Chesterfield, is the story of the poor girl who wins the rich young man, after attempting to destroy his love for her by pretending to be a hulard.

While a number of the situations have been used here before, the beauty of Myrna Loy and the cleverness of Nancy Weller in some of the stronger moments prove to be outstanding. Miss Weller seems to be the perfect actress for the stage, did not get as much out of his role in this production.

There are music and songs but the introduction of the letter was not as well received as might have been desired and the action was retarded at times.

**RCA Victor Radio Hour**

**Will Be Two Instead of One This Christmas Eve**

(Special to the Herald-World)

CAMDEN, N. J., Dec. 4.—A Christmas Eve broadcast that will last two hours and which promises to be one of the liveliest and most varied to be offered during the holiday season, will be presented by the R C A Victor, with both its Victor and Radiola Divisions as sponsors for the occasion. This Christmas program, presented by this station, will be a display of talent, beginning at 11 o'clock Eastern Standard Time and continuing until 1 a.m., will serve to usher in a radio season throughout the country. Four leading orchestras, numerous popular singers and instrumentalists, and several appropriate dramatic skits will be presented. Among those who will be heard will be Nathaniel Shirket, Rosario Bouondon, Leonard Joy, Welcome Lewis, Johnny Marvin, Del Staigers, Edna Kellogg and many others.

**Stench Bombers Invade Fresno House 4th Time**

(Special to the Herald-World)

FRESNO, CAL., Dec. 4.—Stench bombers a few days ago made their fourth attack on the nomunion Majestic theatre here.

**Franklin Rehired by U. A.**

(Special to the Herald-World)

NEW YORK, Dec. 4.—Sidney Franklin, director of "The King of the Wild," has been signed to a two-year contract by Joseph M. Schenck, president of United Artists. As in the past, Franklin will direct some films for both U A and Metro-Goldwyn-Mayer.

Heavy Booking Reported

For New Mascot Serial, "Phantom of the West"

(Special to the Herald-World)

NEW YORK, Dec. 4.—Nat Levine, president of Mascot Pictures corporation, reports that recent bookings for "The Phantom of the West," have established what he believes to be a record. The Scollay Square theatre of Boston, the Loew house in Hartford, Conn., and the Bijou in Springfield, Mass., have understood that Herman Rikin, of the Hollywood Films corporation, has booked the picture into 46 other Publicx theatres. The film is in 10 installments.

Levine, it is reported, is preparing for the early production of "King of the Wild," his third all-talking serial of the current season.
DEAR HERALD-WORLD:

When Jules Verne wrote "Twenty Thousand Leagues Under the Sea," the people marveled at his wonderful imagination. Today we go Jules Verne several leagues better, for our undersea craft plow about in a sea on this earth. Edward Bellamy astonished the world with his "Looking Backward," but when David Butler produced "JUST IMAGINE" for Fox, he pushed Verne and Bellamy back into the A. B. C. class.

"JUST IMAGINE" is a picture that lifts you up in 1930, and sets you down in 1980, and what you see when it sets you down will be a revelation.

You will see a city built of skyscraper buildings higher than you imagine buildings could be built. You will see swarms of airplanes like flocks of blackbirds flying in every direction and all controlled by traffic signals. You will see airplanes that go straight up and settle straight down, and you will see the most gorgeous settings that the mind can conceive, and there will be an air of wonderment about it all that will be next to shaking.

A scientist conceives the idea of sending an airship to Mars. He completes the airship and selects John Garrick, Frank Albertson and El Brendel to man the ship, and when the ship is ready for departure it is shot off like a skyrocket, and after sailing around in space for some time, it finally lands on Mars on schedule time and according to scientific calculations.

Mars is found to be inhabited by swarms of beautiful girls, all decked out in the latest Mars styles, which consist mainly in Nature's smiles, and all of whom make a wonderful hit with El Brendel, who wants to establish a permanent residence.

The queen of these royal beauties receives the boys in true royal fashion, but they are unable to understand the Mars language. But that doesn't bother El Brendel a bit, for he starts in right from the kickoff to put on a whoopee party. And El Brendel knows what a whoopee party looks like!

If you have ever been in the Wind Cave in the Black Hills of South Dakota and have seen the fountains of stalactites and stalagmites glistening under the electric lights, you can form some conception of the gorgeousness of the scenery of Mars.

Space will not permit of a lengthy description of this picture—in fact, it is practically beyond description by the ordinary mind, but suffice it to say that when the boys return to earth, El Brendel brings back one of the queen's guards as proof that they have been to the planet. But a nasty wallop comes at the end of the picture when a man 50 years old walks up to El Brendel and says, "Did you once live at 649 Skemmerhorn street in Bowagar, Mich. [or some other place, we have forgotten the town]? "And when El Brendel says he did, he replies, "Well, I'm your little son Axel." And El Brendel says, "Come sit on my knee, sonny hoy."

"JUST IMAGINE" is the most spectacular production that ever came to the screen, and it will be the talk of the community months after it has been shown, and if we knew the brand David Butler used when he conceived that picture, we'd send to Hollywood and get us some, for we need it!

According to a report in the HERALD-WORLD recently, Houston, Tex., has become much exercised over the question of censorship. We are not a believer in censorship. We believe the theory is wrong. But we do believe that, were it not for the threat of it, God only knows to what extent some producing minds would go. The constant clamor of thousands of theatremen for clean pictures has failed, in many cases, to bring results. Will the industry finally force censorship upon itself?

John Flynn sells Columbia service out of Kansas City, and when John can't put Columbia service in a town, it is because the town went back to the government before John got there. We met John at Woodland and we saw that there was something on his mind. He seemed worried, and we asked him if a rich relative had passed on without knowing his address and the court was unable to locate him when the will was probated, and he said, "No, it is worse than that, much worse. I have been struggling along for years trying to do justice by my family, my government and the company I serve without the assistance of the HERALD-WORLD, but I have come to the end of the road. My life has been a failure and there is nothing in the future for me unless, perchance, you might have an extra subscription to the HERALD-WORLD that isn't working." And the tears streamed down John's face and, we felt sorry for him as we handed him a receipt for three bucks, and when he passed the money over to us we could note a marked improvement in him. He seemed to brighten up and get a new vision of life. There is a moral to this, if you can find it.

There's a guy on the radio singing, "Those Little White Lies," and if we were in reach of him with a half bat we'd plead guilty and take our medicine, for if there ever was a piece of music that will take the place of castor oil, this one is it. We wish they would tune in on that New Jersey henhose music again.

We have tried for a long time to remember where R. E. Menefee was located, but we found him at Hoxie this week. R. E. has re-modelled his house and reports business as improving, for, Madam Prosperity has hung out her shingle in Western Kansas, and if business don't pick up out here, then these United States of America are at a dead end for the howsaws.

When we called on Ma Welty at Hill City, she said to us, "What are you doing here? We sent in our subscription to your one-horse magazine last week." And we answered her, "Why, Ma, you did that very thing two years ago when we called. Don't you have any regard for your boy friend?" And she replied, "Well, don't get sore, honey, we didn't know you were coming." Nobody could get sore at Ma.

We have been copped up here in Plainville for two days on account of mud. We can't get east, west, north, south, straight up nor sideways, but the worst of it is we have laid to associate with three film hounds, and if you know of a penitentiary anywhere that wants to increase its membership, let us hear from you. Bill Flynn of Fox, Pat Garlow of Universal, and Ringer of United Artists, are the sharks we have had to associate with, and, boy, they haven't left us a thing but our unearned reputation. Mr. Lampman at Stockton tried to get us to stay there with him, but we wanted to see George Moore here in Plainville, and that night it commenced raining, and you know Kansas, Mahle. We believe we have told you about this state before.

Mr. and Mrs. Moore had the gang up to their house for a feed each night after the show, and Bill Flynn came near choking himself to death on turkey while he was trying to tell us that "JUST IMAGINE" was the greatest picture ever made. Bill and John Flynn are brothers, but they are not twins, as John is several years older than Bill. But Bill says there may be twins in the Flynn family before long and that's why he is anxious to get back to Kansas City. Hurrah for the Flynn family! May the shamrock cover the back yard fence.

J. C. JENKINS,
The HERALD-WORLD man.

P. S.—The HERALD-WORLD covers THE field like an April shower.
HOLLYWOOD

Academy Studies Production
As a Phase of Enlarged Scope

Additional Standing Committees Named—Columbia Starts on Eight
Big Pictures Soon—Laemmle Wins New Honors—
Archainbaud Assigned to Direct Betty Compson

By DOUGLAS HODGES

HOLLYWOOD, Dec. 4.—Production during the coming year will be
watched more closely than ever before by the Academy of Motion Picture
Arts and Sciences. This organization, to which most of the more important
figures in the motion picture industry belong, gradually is enlarging its scope.
Not only is it interested in production but in practically every phase of the
industry.

This week, William C. DeMille, president of the Academy, announced the appointment of
the following additional standing committees for the year:

Producers-Technicians Committee
Irving Thalberg, chairman; M. C. Levee, Fred W. Beeton, Sol Wurtzel, Charles Sul-
livan, Howard Henryson, W. Keith Weeks, J. A. Ball, Fred Pickon, J. T. Reed, Carl Dreher,
Nugent H. Slaughter, Frederick M. Sammis and K. F. Morgan.

College-Trade Public Relations
Lawrence Grant, chairman; Hobart Bosworth, Henry Kolker, William K. Howard,
Henry King, Fred Niblo, John W. Considine, Jr., Joseph Johnson, C. B. DeMille, Roy J.
Pomeroy, J. A. Ball, J. Mitchell Leisen, Lotta Woods, Beulah Dix Fleibs, Ralph Block and
Arch Roeve.

Awards
Louis B. Mayer, chairman; Lois Wilson, Jean Hersholt, John Robertson, King Vidor,
B. P. Schulberg, J. T. Reed, Ralph Hammeras, Al Cohn and Waldemar Young.

Art and Technique Programs
Frank Reicher, chairman; Helen Ware, Edmund Lowe, Edmund Goulding, Harry
Rapf, Jason Joy, William C. Menzie, Douglas Shearer, Howard J. Green and John F. Good-
rich.

Dinner-Entertainment
Harry Rapf, chairman; Lawrence Grant, Mitchell Lewis, Reinald Barker, Donald

Actors' Adjustment
Dewitt C. Jennings, chairman; Jean Her-
sholt, Claude Gillingwater, Conrad Nagel, Hallam Cooley. Alternates: Lloyd Hughes and
Hobart Bosworth.

Eight Big Ones
Columbia announced this week that eight big features would be produced in production
shortly. They are "The Last Parade," a post-
war story directed by Eric C. Kraven; "The Flood," directed by James Thin; "Subway Express,"
Broadway stage thriller; "Azriona," Augustus Thomas' classic; "For the Defense,"
an Evelyn Brent product; "The Miracle Woman," starring Barbara Stanwyck; "Vir-
tue's Bait," and "Joan of Arc." Marion
Orth, John T. Neville, Dorothy Howell and
Stuart Anthony are adapting.

Honor Laemmle
Carl Laemmle's rewards for letting
Laemmle, Junior, produce "All Quiet on the
Western Front," continue to pile up. The veteran producer has been notified that he
has been selected to the Royal Societies Club, of London. He was made Fellow of the
Royal Society of Arts several weeks ago.

Archainbaud Assigned
George Archainbaud, celebrating his 15th
year as a director, has been assigned the task of making "Children of the Streets," starring
Betty Compson, in Radio Pictures. Robert
Milton and Guy Bolton wrote it, and Wally
Smith is adapting and doing dialog. In-
cidentally, Johnny Darrow is to play opposite
Miss Compson—his first big chance.

Alexander at Work
Signs of resumed action at the Warner
Brothers studios, soon to move to Burbank
to join First National, are becoming apparent.
J. Grubb Alexander, who did dialog and pic-
turization on "Molly Dick," "General Crack"
and "Outward Bound," has been placed in
front of a typewriter and told to do "Trilby.
John Barrymore will start in it.

Graham Baker Praises
The script of "Mother's Cry," conceived by
Lenore Coffee, directed by Hobart Henley,
and soon to be roadshown, revealed a depth
of feeling, and as it underlies and as it could be
expected only from one inspired by a genuine
devotion to children. Miss Coffee has written
for years but recently retired from the screen
prior to the birth of her first child.

New "Blimp"
Universal has improved the "blimp," sound-
proof camera box which deauns hum and
whir. In other days, the heavy cameras were
carried from place to place. Now, we have the
"perambulating blimp," which is carried on
wheels a few inches off the floor and rolled
where it is wanted. Set screws hold it when it
is in the position wanted.

Swedes Due Back
Columbia and Johnson, comedy team, are cut-
ing their national tour, and will be back in
Hollywood for work in February instead of
next summer as originally planned. They'll
appear in "Red Hot Sinners." Darryl Zanuck makes the announcement.

Sullivan Dodges Crime
Edward Dean Sullivan, who recently was
graduated from the ranks of reporters to be-
come a writer, is expected from Chicago this
week by Tiffany. He will go to work im-
mediately, helping to prepare the script for
"X Marks the Spot." James Whale directs.

'Twas Close Shave for "Barber John's Boy"

HOLLYWOOD, Dec. 4.—Because Warner
Brothers executives had been unable to find
the name of its product, "Barber
John's Boy," a conference was called.
Executives made several suggestions.
Finally, Fred Archer, the still
photographer, cut in on the conversa-
tion.

"Why not," he asked, "call it 'The
Little Shaver'?

What happened thereafter is not
recorded.

Academy Starts
Applying Standard Film Release Prints

Technical Coordination to Cover Entire Industry; Goes Into Effect This Week

HOLLYWOOD, Dec. 4.—The industry-
wide technical coordination of studios, laboratories, theatre circuits, projectionists and
service organizations, created for the establishment of the release print standard,
went into effect this week, it was announced by the Academy of Motion Picture Arts and
Sciences.

For months, the work of standardizing the
leaders and runouts has been under way. Projectionists have faced serious problems in
threading their film reels because each has been different. With standardization, the
problem facing the projectionist has been tremendously simplified.

Every production studio in Hollywood
now is using the standard for pictures out
after the standard went into effect. All
major circuits are organizing affiliated
theatres.

An educational campaign designed to
reach every person handling prints is fa-
cilitating the introduction and use of the
standard. More than 30,000 instruction
booklets and 25,000 instruction cards are
being distributed.

The projection advisory council, national
organization of projectionists, is partic-
ing in the establishment of the standard.
Executive vice-president P. A. McGuire is
appointing leading projectionists throughout
the country as representatives of this
council. Council President Thad C. Bar-
rows has appointed Harry Rubin, Sidney
Burton and Bert Griffin as a committee for
"correlation with the academy. The Ameri-
can Projection Society, through its inter-
national president, George C. Edwards, also
is cooperating.

Jackson Returns to Coast

HOLLYWOOD—Joseph Jackson, Warner Broth-
ers' scenarist, has returned to Hollywood after
three months in Europe.
Thanksgiving Day Late
But Extras Have It Anyway
(Special to the Herald-World)
HOLLWOOD, Dec. 4.—One hundred extras appeared in a dining room scene set in Eddie Cline's current work at Radio Pictures. It was shot the day following Thanksgiving and the scene represents a moment during a big dinner. When the shot was finished, the extras arose and left the scene. All the others remained until they had eaten all the food.

Melvin Shauer on Coast
To Discuss Paramount Productions in Europe
(Special to the Herald-World)
HOLLYWOOD, Dec. 4.—Melville A. Shauer, chief of foreign productions for Paramount, following a three-months' visit to the Jointville studios near Paris, has arrived here for a series of conferences with West Coast executives regarding foreign picture production.

Marked Improvement
In General Conditons Is Near, Declares Fraser
(Special to the Herald-World)
HOLLYWOOD, Dec. 4.—Following a few weeks' stay in New York, during which he conferred with Paramount officials and supervised the release of Harold Lloyd's "Feet First," William H. Fraser, general manager of the Harold Lloyd Corporation, has returned to the West Coast.

Helen Ferguson Engaged To Harold L. Hargraves
HOLLYWOOD, Dec. 4.—Helen Ferguson, stage and screen star, is engaged to Harold L. Hargraves, president of the First National Bank, New York. The announcement was made by the bride-to-be's mother, Mrs. Emelie Ferguson.

It is understood that the wedding will take place sometime before the Christmas holidays. Miss Ferguson has been in retirement since the sudden death of her husband, William Russe.

Virginia Lee Corbin
Back Again on Coast
(Special to the Herald-World)
LOS ANGELES, Dec. 4.—Virginia Lee Corbin is back again on the Coast, where she plans to resume her career in the pictures, which was interrupted by her marriage 18 months ago. During the interval, the couple has been honeymooning in Europe.

Cameras Shoot Six Minutes on
One Scene of “Stolen Heaven”
Paramount Also Erecting Sets at Eastern Studio for “Sex in Business” — New Pivotal Camera Base Designed for Moving Shots
Vitaphone Varieties Makes Two More Comedies
(Special to the Herald-World)
NEW YORK, Dec. 4.—The Paramount staff at the Eastern studio in Astoria is concentrating on the production of "Stolen Heaven," Nancy Carroll's current starring vehicle. A number of short but important sequences have been completed during the past week. One scene, said to be one of the longest ever filmed, ran approximately six minutes before the cameras. George Abbott, the director, is making excellent progress on the film, while sets already are being erected for the next production, "Sex in Business," in which Claudette Colbert will be supported by Fredric March and Charles Ruggles under the direction of Dorothy Arzner. Rehearsals are scheduled to start this week.

Joe Ruttenberg, cameraman, has designed a new pivotal camera base for use in photographing tracking or moving shots in "Stolen Heaven." It consists of two wooden discs mounted on a camera track. In the upper disc are ball bearings which enable the upper disc to spin on the hardwood lower one. The camera is mounted on the disc, and the photographer is enabled to get almost any horizontal movement in a two-second shot.

D'Arrast to Direct in East
H. D'Abbadic D'Arrast, now in France on a vacation, will report directly to the Paramount Eastern studio on his return to the city to direct a production along the lines of "Laughter," his most recent effort. Trans-Atlantic negotiations resulted in the signing of a new contract by the director, who will join Ernst Lubitsch, George Abbott, Dorothy Arzner, George Cukor and Cyril Gardner at the Astoria plant.

The latest output from the Warner Viatphone Varieties studio in Brooklyn includes two comedies, "Court Plastered" and "Sleepy Head." In the first, which is a two-reeler developed under the megaphonic voice of director Arthur Harari, are Helen Bordenick in the lead, and Lester Crawford, Dudley Clements and Harry Norwood as supporting cast. The series is sponsored by Borden.

"Sleepy Head," directed by Al Gould, includes Ann Codelle, Frank Orth, Thelma White and Gregg Blackton in the cast.

Now in production is "Mardi Gras," which is said to be a most ambitious effort, directed and written by Casey Robinson. The cast, which is imposing, includes Vivienne Osborne, born of the stage play "As Good As New" now playing the Broadway boards, in the lead. The other players are Roy Arace, Wilfred Lytell, brother of Bert, Frank McNollis, Ivan Servais and Ray Collins.

Mack Stark has chosen "A Shocking Affair" as the new title for the second two-reeler in the series of 18 comedies starring Louis Simons now being produced by Simple Simon Comedies at the Ideal Studios in Hudson Heights, N. Y. The previous title was "Radio Madness" and the short was completed last week under the direction of Mort Blumenstock, who handled Simons in the first of the series, "Hot Shivers."

Sign Vidor to New M G M Long-Term Contract; Will Direct Three During 1931
(Special to the Herald-World)
NEW YORK, Dec. 4.—King Vidor has been signed to a new long-term directorial contract by M G M, under the terms of which he will make three feature pictures during the coming period. It was announced by M G M vice-president, "Benny the Kid," Realife production.

Vidor was born in Texas, and decided to become an author, first of short stories and then of photoplays. He was not detected, but the 52nd was accepted by a small Texas producing company, and Vidor was given a chance to play in it as well as direct. He worked around the studios in New York and on the Coast, was a cameraman, then assistant director, and now is a full fledged director.

M G M Acquires Rights to Rinehart "Tish" Yarns
(Special to the Herald-World)
NEW YORK, Dec. 4.—Motion picture rights to the famous "Tish" stories of Mary Roberts Rinehart have been acquired by M G M, and also the stage version of the Rinehart stories by Edward E. Rose, produced by Augustus Pitou under the name of "Tish."

The stories included "The Amazing Adventures of Leititia Carberry," "That Awful Night" and "The Three Pirates of Penzance."

Now Comes Biography Penned for Mickey Mouse
(Special to the Herald-World)
HOLLYWOOD, Dec. 4.—Mickey Mouse is getting very, very prominent in film circles. This week Walt Disney, his creator and sponsor, announced that he not only had had songs written about him, but that his biography had been prepared. The latter was written by Bobette Bibo, 12.

A march song has been written by Irving Bibo and Henry Cohen. There are plenty of drawings by Disney.

$45,000 Fire Wipes Out
Theatre in Elyria, Ohio
(Special to the Herald-World)
ELYRIA, OHIO, Dec. 4.—The Dreamland theatre, in the heart of the downtown business section, was last week completely destroyed by fire of undetermined origin. Loss is estimated at $45,000.
"PRODUCED BY" — Norman Krasna

HOLLYWOOD

W E'RE repaving the city and building two city halls. One's a real city hall; the other is for the exterior shots for motion pictures. They figured it out would save the city's money if they could keep the real one free for work.

New York has a scheme for unemployment. They sell apples in the street, a commission for which goes to the salesmen, who are picked out of the unemployment ranks. We tried it out here with oranges. We gave two hundred people a box of oranges each and told them to take half the profits, the other half going back to buy more oranges. Not an orange was sold. The two hundred people ate them all.

There's a racket sprung up here within the last week that's quite pretty. You're driving along in your car at night when all of a sudden you hear a motorcycle right beside you. One hurried look shows you it's only someone in a white uniform. But this fellow keeps pointing at the front of your car and waving you to the curb. At first you think it's a dirty shame to have the secret service out as traffic cops but you shove over just the same, ready to convince the fellow you were going eight miles an hour.

But he doesn't intend giving you a ticket. It seems your front right headlight is out and this fellow'll fix it while you wait. Charge: fifty cents. This seems fair enough, that's what it costs you in a repair shop and it's certainly illegal to go around with one headlight working. You're glad to have this service.

Where the racket comes in is that every time you park your car you run a chance of having one of these smart boys in white fixing one of your headlights so that there'll really be something the matter with it.

Well, that's one way to get rid of unemployment.

Here's a tip for Herbert Hoover, personal: Please have a heart and don't dissolve that unemployment committee. That'll throw another fifteen people out of work.

One of the actors here, at a premiere, spent a half hour signing his name in autograph albums of his admirers. At the end of the month two checks came in for a hundred dollars each that he hadn't remembered putting his name to. But there it was, in his own handwriting. No more album signing.

This is a hard town. You can talk of Hollywood suckers until the cows come home, but all the bull is pulled on the visiting firemen. The natives see so much of an industry made up of make-believe and fantasy that they don't believe the things they should.

A case in point is the children. Out here, just like where you live, Christmas is coming. And just like they do in your town the department stores have set up appetizing toy displays and a Santa Claus to entertain the kids.

At about twelve-thirty, last Wednesday afternoon, I saw two Santa Clauses talking to each other on Hollywood boulevard. In the first place this was a sad mistake to let two of them come together. Santa Clauses should have their lunches brought to them.

One youngster was coming down the same side of the street I was, holding on to his mother's hand. I thought the mother was trying to hide the child from the vision of two Santa Clauses. But just when we got even with them the kid spied the red uniforms. He pulled away from his parent.

For a second he just looked. Then, to the skinny one, "Aw, George Arliss."  

NORMAN KRASNA

Kenneth Harlan Reopens
Hollywood Pom Pom Cafe
(Special to the Herald-World)

HOLLYWOOD, Dec. 4.—Hollywood's Pom Pom Cafe has opened again under the personal management of Kenneth Harlan, screen star. He has engaged the Pearl Eaton Girls, formerly with KKO, as headliners. Marie Valli and Joan Clifford lead the chorus with Frank Braidwood as master of ceremonies.

STAR GAZER

JUST A FAMILY

HOLLYWOOD

After wandering through some of the larger studios—in fact, all of them—and being corded with suspicion by special policemen, I began to frown on by strange faces, and being as business-like as an executive about to close a million-dollar deal—it is a relief to take a run down to the Darmour studios and stick my head in to say a word of greeting to Lou Herbert of the Darmour studio, and just wander around to see how "things are going."

Presided over by the business-like Larry Darmour, the studios reflect an atmosphere of home-like hospitality. And, after you wander around inside for a while, you begin to feel as if you'd been elected to membership in the Darmour clan.

There is no disordered rush and bustle. There aren't innumerable strange faces, elaborate dining rooms, and countless people to clean your business to. Nobody has a highly technical attitude. And yet Darmour is busy as can be preparing comedies—the Mickey McGuire "kinks"—for the studios outstanding—for Radio Pictures release.

I dropped in recently and found Mickey (Himself) McGuire granting an interview to a big magazine writer—a trained seal running all over the stage after a mackerel in the hands of its mistress—Irving Bacon being supplied through a hole in the wall by a stagehand operating a mechanical bed as part of the fun in the Fazenda comedy series—innumerable youngsters under foot, and plenty of fun.

While Bacon was being tossed through the walls nonchalantly and cameras grounded, Louise Fazenda, for 15 years a comedienne, sat on a pile of boards, clad in gingham pajamas, awaiting her turn. She looks as if she did 15 years ago—not a change. When she talks, you get the idea that she's laughing. There's nothing serious about her.

She has been married two years. Her husband is Hal B. Wallis, co-producer at First National studios with Graham Baker, and she doesn't have to make comedies or do anything else to make a living. But she's busy because she loves to be busy.

Spec O'Donnell, the spindly-legged freedled youngster, also was in the picture. Spec is rather shy, and anxious to make friends. He gets kicks out of kicking from his work. He, like Louise Fazenda, is inferiorly interested amusedly, with a demure twinkle in his eyes. And, also like Louise Fazenda, he laughs when he speaks to you—without laughing.

The impression has been built up by humorists that those who supply humor for the hungry visibilities of the nation are inclined to be sour, morbid persons when out of character. If that is the rule, these two are the exceptions.

Jim Brown, craning away at the camera, his lens aimed at an ambling seal, and Jess Duffy, who looks as if the two things which are worth while in life are a square meal and a hearty laugh, add to the ease gaiety of working at the Darmour studio. Duffy by the way, is assistant director under Lew Foster, who hides a sense of humor behind a facade.

In the course of an hour's visit, one may drift through the entire studio, find out exactly what's going on, shake hands with Pell Mitchell, the business manager, and Larry (Himself) Darmour.

It's fun to visit a place like that. It's fun to find folks who are busy making others laugh because they love laughter. It's fun to find a jolly, congenial family which doesn't take itself too seriously.

Visiting Darmour studios is quite as refreshing as a day off.
through affiliation in the vast International System

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<td>“The Bachelor Father”</td>
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<td>“Heroes of the Flames”</td>
<td>Robert Hill</td>
<td>Tim McCoy</td>
<td>Marion Shockey</td>
<td>Slim Summerville</td>
<td>Harry Gribbon</td>
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### Story Directory

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<td>Robert Montgomery</td>
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<td>“Amour Sac Commande”</td>
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<td>Jean Petrotitch</td>
<td>Aliette Marchal</td>
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<td>“Liebe Auf Befehl”</td>
<td>Ernst Lommer</td>
<td>Johannes Herwagen</td>
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<td>“The Seas Beneath”</td>
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<td>George O’Brien</td>
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<td>“This Modern World”</td>
<td>Chandler Acen</td>
<td>Warner Baxter</td>
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<td>“East Lynne”</td>
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<td>Carl Napier</td>
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<td>“A Connecticut Yankee”</td>
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<td>Maureen O’Sullivan</td>
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<td>All Star</td>
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<td>“Cold Diggers of Williams Hollywood”</td>
<td>O’Connor</td>
<td>Phyllis Haver</td>
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<td>“Sheer Luck”</td>
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<td>Rocha Ruche</td>
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<td>Christie</td>
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<td><strong>First National Studios</strong></td>
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<td>“Showgirl in Hollywood”</td>
<td>Clarence Badger</td>
<td>Barrie Vernon</td>
<td>(French Version)</td>
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<td>“Risin’”</td>
<td>Wilhelm Dietze</td>
<td>Vladimir Sokoloff</td>
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<td>Andy Clyde</td>
<td>Patsy O’Lear</td>
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<td>Gary Cooper</td>
<td>Marion Davies</td>
<td>June Collyer</td>
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<td>“Ladies’ Man”</td>
<td>Lothar Mendes</td>
<td>Kay Francis</td>
<td>William Powell</td>
<td>Carole Lombard</td>
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<td>“The Huddocks”</td>
<td>Norman Taurog</td>
<td>Leon Errol</td>
<td>Milton Green</td>
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<td><strong>James Cruze Studio</strong></td>
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<td>“The Command Performance”</td>
<td>Walter Lang</td>
<td>Una Merkel</td>
<td>Neil Hamilton</td>
<td>Helen Ware</td>
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<td>Vera Lewis</td>
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**Warner Bros.**

No Production.
SOUND REPRODUCTION

THE BLUEBOOK SCHOOL
By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 65.—(A) What solutions are recommended for cleaning battery tops? (B) What precaution is necessary when using such solutions? (C) Just what would you do if you accidentally spilled some electrolyte on the battery top? (D) Explain in detail just what you would give your battery top.

ANSWER TO BLUEBOOK SCHOOL QUESTION NO. 46

The question was: A constant voltage is applied to the photoelectric cell. Upon what does the amount of current flow from it to the amplifiers depend? What is the strength of the impulses sent out by the p. e. cell?


I will publish two answers. G. T. Baldy says:

“When the exciting lamp has been lighted, thus illuminating the interior of the photoelectric cell, negative charged particles of electricity, called electrons, are thrown off, or emitted, by the light-sensitive material by reason of the action of the light thereon, and in exact proportion to the amount of light.

1. These electrons ionize the gas contained within the cell, in which condition the gas becomes a conductor of electricity in exact proportion to the amount of its ionization. The amount of light is of course in proportion to the density of the sound track at any instant of time, hence the conductivity of the gas is altered exactly in proportion to the sound track density from one instant to the next. Therefore the current flow is controlled by this action.

2. As to the strength of the impulses sent out by a photoelectric cell, they are very weak, so much so that they must be amplified approximately 100,000,000 times before they are available for use at the horns."

That is not just as Brother Baldy answered, but in rewriting his answer, I have not in any degree changed his meaning.

Friend Dudiak says:

“In the Western Electric system, the constant voltage applied to the p. e. cell is 90 volts. In the R C A system it is 200. The amount of current flowing out of the p. e. cell depends upon several factors, among them:

(a) Strong or weak cell (in a strong cell, greater ionization will take place, hence greater quantity of current will flow).

(b) Amount of light entering from the exciting lamp.

(c) Correct adjustment of slit.

(d) All parts being free from dirt.

(e) Good electrical contacts and connections.

“The strength of the impulses sent out by the p. e. cell depends on the difference of density between the white and black lines (Movietone); the greater the difference, the greater the current. More generally, this current is so weak that it must be amplified 100,000,000 times before it can be utilized to operate a loud speaker acceptably. This is why this part of the equipment must be given careful attention, as it will easily pick up extraneous current leaks and amplify them along with the sound current.”

ANSWER TO BLUEBOOK SCHOOL QUESTION NO. 47

The question was: What troubles may we expect to encounter with amplifier tubes? Upon what basis is the life of amplifier tubes reckoned, and what is it chiefly which lowers their length of efficient service? From what causes is current for heating the amplifier tubes derived? What is the voltage of the current with which the amplifier tubes are heated?

WATCH your steps, Old Timers! For some reason not quite understandable, there were an unusual number of very pun answers to this series of questions. One Broadway man actually said, “The efficient life of amplifier tubes is only lowered by one thing: namely, rough handling.” And he is in one of our best motion picture palaces, too!

Those who passed under the wire on all counts were Frank Dudiak, G. R. Needham, Gayle Grubaugh, Leo G. Sands, Karl Fried- rich, Carl F. Daugherthy, Sam Goodreau, T. R. Roand, W. T. Lathrop, G. T. Baldy, L. D. Felt, Bernard Hoskins, G. R. Egleston, Bill Doe, Sam Lathrop, L. Birch, Thomas Bundy, Tom Pitkins and Matthew Solley. They are all there were out of a great pile of answers, and even so I had to stretch things a bit to even let some of these through. I have selected the reply of Friend Birch as best suited to publication. He says:

“The troubles most often had with amplifier tubes are, (a) Filament burns out, (b) short caused by filament touching the grid, (c) low emission, and (d) dirty contacts. However, the tubes have now reached such a stage of perfection that they seldom give much trouble if they are cared for properly and not ‘rough housed’ or otherwise abused. Tubes will not stand abuse, though.

‘Amplifier tube life is reckoned by hours of actual service. A tube does not, so far as I am able to find out, deteriorate in any degree when not in service.

‘Length of efficient service for tubes is chiefly shortened by two things; namely, (a) operation at voltage in excess of their normal rating, and (b) abuse in the form of rough handling.

‘Current for heating the tube filaments usually is derived from storage batteries, though a transformer of suitable type may be used for this purpose with certain types of tubes. The voltage for heating the tube filaments would be dependent upon the type of amplifier and tubes. It may be anywhere within a range of from one to 15 volts. In Western Electric system, 12 volts are used, derived from two 6-volt storage batteries.”

Friedrich gives the following voltages: W E 229 A, 1 volt; UX 220, 1.5 volts; UX 227, 2.5 volts; W E 205 D, 4 volts; UX 245, 2.5 volts; UX 250, 7.5 volts; W E 211, 10 volts. The Arcoturns “heater type” tubes require 15 volts. He gives these merely as a few examples.

(Continued on next page, column 3)
**113 Installations in 2 Weeks Give Erpi 4,761 as New Figure for U. S.**

Addition of 113 more installations since its last report was issued has brought the total of Western Electric sound systems now in use in the United States to 4,761.

There are 298 Review Rooms in the world using Western Electric equipment. Latest theatre installations include:

**Theatres most recently equipped include:**
- Summit Hill, Pa., Capitol: 438
- New Haven, Conn., Capitol: 616
- Whiteville, N. C., Columbus: 453
- Monroeville, Ala., Strand: 453
- Nashville, Tenn. (New) Paramount: 872
- New York, N. Y., Light: 2,950
- Beaver, Pa., Beaver: 1,750
- Philadelphia, Pa., Elder: 1,750
- Yonkers, N. Y., American: 300
- E. Cambridge, Mass., Institute: 394
- Wrexham, Wales: 396
- Philadelphia, Pa., Lyceum: 749
- Albany, Ga., Albany: 578
- Worcester, Mass., Plymouth: 1,490
- Bay City, O., Salem: 926
- Blue Island, Ill., Lyric: 837
- Brooklyn, N. Y., Classic: 592
- New York, N. Y., Tivoli: 793
- Seattle, Wash., Coliseum: 330
- Hollywood, Calif., Green: 536
- New Kensington, Pa., Paramount: 379
- Jersey City, N. J., Cameo: 1,353
- Hanover, Pa., Park: 331
- Dayton, O., Victory: 341
- Chicago, Ill., Vogue: 1,349
- Alice, Tex., Rialto: 1,345
- St. Petersburg, Fla., Gaslight: 275
- St. Louis, Mo., Kingsway: 332
- Brewton, Ala., Vaudeville: 369
- Oxford, Pa., Monticello: 453
- Philadelphia, Pa., Castile: 1,014
- Hartford, Conn., Capitol: 1,049
- Brooklyn, N. Y., Monroe: 744
- East Haven, Conn., Capitol: 1,007
- Philadelphia, Pa., Ambassador: 1,007
- Denver, Colo., Mayan: 989
- Maysville, Ky., Russell: 793
- Trenton, N. J., Greenwood: 739
- New Kensington, Pa., Paramount: 739
- Jersey City, N. J., Cameo: 739
- Hanover, Pa., Park: 739
- Dayton, O., Victory: 739
- Chicago, Ill., Vogue: 739
- Alice, Tex., Rialto: 739
- St. Petersburg, Fla., Gaslight: 739
- Sanford, Me., Levitt: 739
- Brooklyn, N. Y., Sch Kyo: 739
- Portland, O., Lyric: 739
- Woodfield, N. Y., Orpheum: 739
- Decorah, la., Grand: 666
- Santa Monica, Calif., Wilshire: 666
- Sacramento, Cal., Mexico: 666

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**Effeece to Use RCA Sound Unit in New Australian Studio**

(From Special Department of Commerce)

NEW YORK, Dec. 4—With the completion of a studio in Melbourne, Effeece Film Productions, recently formed Australian producing company, plans the production of sound pictures on a large scale shortly after January 1, 1931.

Negotiations have been concluded here for the acquisition of a complete RCA Photophone sound recording unit. Between executives of RCA and Thomas Holt, general manager of the film company, who is here as the personal representative of Frank W. Thring, president of Effeece.

Thring has up to recently controlled and actively directed Troys' Theatres, Limited, the second largest chain of theatres in Australia. The new studio is under construction, and it is said, will be complete in every detail, and equipped to produce any type of feature picture.

Holt, on his way back to Australia, will stop off in Hollywood to close contracts with directors and sound engineers, for which negotiations were started by Holt on a previous visit. Commenting on the plans for the new company, he said, "Effeece Film Productions proposes to make sound feature pictures and short subjects with all Australian casts."

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**Here's Reply to Bluebook School Question No. 48**

(Continued from preceding page, column 3)

The question was: Is it essential that amplifying tube current be kept at exactly the right value? What will happen if it is permitted to go too high? Is any benefit derived from using a too-high amplifying tube current? What are the results of a too-low amplifying tube current? Explain just why a too-high current shortens the life of an amplifying tube.

**THERE has been a mix-up! I know there were a large number of answers to the question of making sound in a local sound picture which had disappeared, but where they have disappeared to is a dense mystery, both to myself and everyone else. In fact, two sets of answers have disappeared, and those to question No. 49. Sorry! It's the first, and I hope the last, time there has ever been any trouble of this sort. I will have to answer these two myself, so my response is to correct you may land on me with all four feet and no gloves.

First of all, quoting verbatim from the Bluebook, page 1044 (I don't permit you to do that, but I'm a privileged character), IT IS EXTREMELY IMPORTANT that the filament be maintained EXACTLY at the value indicated in the instruction book supplied by the installation engineer. If the current be too high, it will very greatly shorten the life of the tube, without any corresponding benefit. If the current be too low, then, while the tube itself will take no damage, the volume will be low; also, the quality of the sound probably will suffer.

The reason why the life of the tube is shortened by too much current is that the too-heat filament throws off electrons at an excessive rate, hence the oxide filament coating, which is the same substance of the electrons, becomes rapidly exhausted. This, of course, reduces the flow of electrons and finally brings about the destruction of the filament.

There, you see how easy it is for me to answer via the Bluebook.

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**Local Sound Film, Love Story and All, Made in San Marcos**

F. W. Zimmerman, manager of the Palace theatre, San Marcos, Texas, sponsored production of a local sound picture which had both a love theme and the necessary local color.

The film was shot in the theatre. This gave the crowd an opportunity to see the entertainment and also to learn what there was to be said about how motion pictures are made. The opening was on the Palace stage.

Pioneers from everywhere in the region were there to take part. Perhaps they didn't make the best actors in the world, but the stage was filled and everyone had a good time. The camera and the lighting were different from those used in regular productions. The audience was made up of those who worked on the film and others who were interested in the project.

A local man and girl were the leading characters and all the love scenes were enacted in the theatre. The picture itself was made in black and white and was projected onto a large screen. The film was shot in a single day and was edited in a matter of hours. The sound was recorded on the spot and was used to complement the picture. The sound quality was not as good as what we are used to seeing in modern films, but it added to the overall experience.

The film was a great success and was shown all over the region. It was well-received by both the locals and the tourists who came to see the new film. It was a great way to promote the area and to show off its local talent.
Universal Signs Lloyd Hamilton
To Do Series of Short Comedies
(Special to the Herald-World)

HOLLYWOOD, Dec. 4.—Carl Laemmle, Jr., has signed Lloyd Hamilton, screen comedian, to star in a series of short reel comedies for Universal.

He will make three "Red Star" two-reelers for release in this season's schedule, and Universal plans to give them the same elaborate production effort that it has accorded the Slim Summerville series.

No announcement has been made as yet of the director and supporting cast.

Nine Educational Subjects Set for Release This Month

Educational has nine subjects scheduled for release during December, beginning with the Mack Sennett comedy, "A Hollywood Theme Song," Harry Grilben, Yola D'Avril and Patsy O'Leary are featured.


The Kinograms newssheet will continue to be released twice weekly.

Christmas' Origin Is Topic of Special Fitz-Patrick Subject
(Special to the Herald-World)

NEW YORK, Dec. 4.—Fitz-Patrick Pictures has completed a special holiday subject, called "The Origin of Christmas," in which Christmas songs are rendered by well-known recording artists, with an accompanying by Nathaniel Shilkert and his Victor Recording Orchestra.

Tiffany Shorts at Three Theatres on Broadway in Week
(Special to the Herald-World)

NEW YORK, Dec. 4.—Three Broadway houses are playing Tiffany shorts this week.

The RKO Mayfair is holding over "The Little Big House," a talking Chimp comedy, in conjunction with the feature; The Globe has booked "Piggy," one of a series of musical fantasies; and "The Voice of Hollywood," a one reeler featuring film stars, is playing the Strand.

Pathé Audio Review arranged to make sound pictures of Walter Damrosch, one of America's leading conductors, when he presented his Music Appreciation Hour over the NBC network. Photograph shows Damrosch all ready to begin his broadcast.
BOX OFFICE PROMOTION

Fox Midwesco Trains Patrons to Follow Ads By Using Type Boxes in Daily Displays

People can be trained to read advertisements just as they can be trained to read a daily humor column. But there must be something worthwhile in the ads.

Before setting out to prove our major premise, we will grant that the task of maintaining a day-to-day interest in theatre advertisements involves more problems than it would in a humor column. But it's not impossible. If it were, the Fox Midwesco organization in Milwaukee could not have accomplished it.

The Milwaukee Fox houses have instituted a system of carrying two small type boxes, bold face, in the upper corners of daily ads. All local houses in the circuit run their ads in combined form under the heading "Fox." One box is inserted on each side of the Fox signature cut, where the reader's eye cannot miss it.

They Plug Coming Attractions

What are these type boxes used for? A number of things. Most important is the plugging for coming attractions. Whenever one of the Fox theatres inaugurates a new feature, gives special service to patrons, or has an especially attractive act in its stage program, the subject is tersely described in a type box.

Milwaukee has come to like this system. Everybody who reads the amusement ads has come to look for these boxed messages. There are innumerable uses for these "extra ads." Each box is really an ad within an ad.

The use to which they can be put was recently illustrated in a checkup made of matinee business. The Wisconsin theatre in Milwaukee. A decline in afternoon business was stopped by playing up the low prices of matinees.

No Repeats in This System

On another occasion, the Wisconsin's free dancing school was exploited. Then there were the headphone sets for the hard of hearing, later the films of a University of Wisconsin football game, and so on. Any angle of the service offered by the houses makes good subject matter. But the same message is never repeated two days running, so the reader is kept constantly on the alert to read something new.

No better proof of the effectiveness of such strategy can be found than the success of the advance plugging for "The Big Trail." Each day, for approximately eight weeks before the picture opened, some little bit of information was published concerning the film. The early boxes gave concrete facts on the production. In later weeks this was changed to strong selling copy, and, finally, the date and theatre for the showing was given.

"Big Trail" Proves Their Worth

By beginning with facts and gradually coming into the selling arguments in this manner, the Fox Midwesco publicity staff is able to run live copy continually. The almost unprecedented attendance at "The Big Trail" when it was finally shown is credited in a large measure to the small ad's insertion.

It is significant that the type boxes play an important part in the group layout of Fox Midwesco loop houses. In addition, a long single column box is also run above the smaller displays of the Fox neighborhoods, with children's matinees and similar features stressed.

Through consistent use of the boxes (they are illustrated on this page), this circuit of houses have attracted consistent reader interest.

There is no reason why other exhibitors can't do it, too. All it takes is a bit of ingenuity and stick-to-it-iveness.

Pantomime Behind Sound Screen Gives Patrons Novel Act

Lionel L. Meyer, operator of the Star theatre, Shreveport, La., describes an interesting stage stunt he employed to give patrons an idea of the performed effect in a sound screen. Here is his letter:

"I recently pulled off a stunt that might prove interesting to other exhibitors, especially those just installing sound. At the end of the feature, I rolled my amplifier toward the audience, and let a drop down in front of them. Then I flashed on the screen the words 'You are now looking through our magic Superdaylite screen-watch closely and see what you can see.'

"Immediately afterward, the entire house was darkened, except backstage. You remember the old art poses, etc., that used to be staged behind gauze drops? I pulled off something like that, only more modern. Besides getting good entertainment the audience gained a new conception of the modern sound screen. I used colored lighting backstage with weird effects. It went over big."

Bovim Holds High School Football Rally on Opening Night of "Good News"

Russell Bovim, manager of Loew's theatre, Canton, Ohio, sponsored a high school football rally on the opening night of "Good News." Students sang their pep songs, cheer leaders led in yells and the entire student body of the school staged a parade to the house.

Advertising for the picture also appeared on a football scoreboard handed out at the game.

An antiquated car, driven by high school boys, carrying appropriate whirligigs on the film, comprised the remainder of the ballyhoo.
Convicts Parade, Paper Runs Serial On “The Big House”

Shortly after the censors had lifted their ban on “The Big House” in Ohio, Walter Caldwell, manager of Loew’s Valentine in Toledo, booked the picture and tied it up with a newspaper to run the serial story of the film.

The story made excellent reading for the newspaper’s readers and it cost the paper nothing, so in return the publication printed 90,000 four-page tabloid heralds which were inserted in all copies of the newspaper.

The press and officials of the city were invited to attend a special preview of the picture. Along with their invitation came a card on which the recipient was to express his personal comment on the film.

Caldwell used one more stunt, and it very nearly upset the town. He hired three men, dressed them in striped prison garb, with copy printed on front and back of the costumes, and sent them through the streets. The three men were chained together. They walked lockstep and stopped traffic on a number of occasions, it is said.

Carnival, Night Football Fails to Stop This Manager; He Has a Midnight Show

When Taft, Cal., an oil town, celebrated its twentieth anniversary recently, so many evening attractions popped up that it appeared the town’s theatre was doomed to “slim pickings.” A tent show came in for the occasion, and a night football game was on the program.

Did Manager James Gleason of the Fox Hippodrome call it Black Friday and quit? Nothing like that. He merely figured that the night would be young after the football game and the tent show.

So he went ahead with plans for a midnight show. The city’s anniversary committee worked with him, sold tickets for the show, did extra advertising to get the picture and supplied stage talent for a share of the receipts. The committee received a neat sum for its efforts. The theatre earned $70 more than its average evening receipts.

Texas House Wins Good Will by Backing Special Football Train

There’s nothing to be explained or described concerning this campaign. H. M. Rogers, manager of the Palace, one of the R & R theatres in Sweetwater, Texas, explains everything in his letter, and he pens an interesting line, too.

It’s his campaign, so let’s have him tell the story:

“Just a word from down this way. We have just finished a good will stunt for the theatre and thought maybe you’d like to hear about it.

“The annual high school ‘Class A’ football game between Sweetwater and Big Spring, a neighboring city, was played at Big Spring this year and is somewhat of a grudge affair, with lots of interest among the townspeople. So we sponsored a special train and called it the R & R Theatre-Mustang Football Special.

“Get More Than Enough

“We gave the railroad company a check to cover the guarantee and then they gave us credit on every ticket up to that figure. The train carried 250 over the guarantee. Ad receipts kept the R & R Theatre-Mustang Special before the people for more than a week before the game. All reservations were made at the box office of the Palace theatre and of course that kept our advance billing in the lobby before everybody that went.

“Next we put a full sheet card in every coach on the picture that was playing that night, so that every one riding the train was sure to see it. Next we took 500 feet of motion pictures of the football game, which was played on a Tuesday, and showed this film the following Saturday as an added attraction. That drew quite a few extra patrons.

“Students Send Letters

“Through letters received from the student body and faculty, we believe the theatre gained good will that could not have been bought with money.

“The local civic clubs got together after we had made the announcement of the special train and sent a 30-piece band and 75 girls in the pep squad.

“Oh, yes, we won the game and settled an old score. And everybody came home in high spirits to finish out the program by seeing Moran and Mack in ‘Everybody’s War.’

“I believe that such stunts along through the year do a great deal to bring the theatre and its patrons closer together in a bond of good fellowship and lets the people know that the theatre is something of a civic organization, too.”

Although we have not been sending so very much to the Box Office Promotion department, we always look for that section first when the old Herald-World arrives. It’s the best.”

He Gets Window Displays By Cleaning Up Old Stores

F. J. Sullivan, manager of the Fox, Napa, Cal., is getting window displays by cleaning up vacant stores and buildings. Through arrangement with the property owners, he has the litter removed and gets the window space without cost.

Sullivan is employing this system to supply his outdoor advertising. The cleaning of the stores has the additional advantage that it gets the unanimous approval of businessmen and is looked upon as a civic improvement.

POSTER PRINTING

Cards—1-2-3-4-8-24 Sheets
Type or Special Designed Engraved Posters

CHICAGO SHOW PRINTING CO.
1335-45 West Lake Street
Chicago, Illinois
MONROE 2257
Canine Matinee Organized by Gallinow for "Dogway Melody"

The current trend toward stimulating of child attendance has produced many effective methods of drawing juveniles to the theatre. One of them is the stunt promoted by Eddie Gallinow, publicity man for the Wisconsin house in Milwaukee.

In connection with the comedy "The Dogway Melody," he booked a preview for children and their dogs. Newspaper representatives were invited to attend at the same time to see the reaction of the dog audience to their canine actors.

The only credentials children needed for admittance was a dog. And there were many dogs. The free show was given on a Saturday morning.

Brings Stack of Publicity

Probably the biggest value of the program was the publicity it brought. The Sunday amusement section of one of the dailies contained a four-column spread 16 inches long. In it there was a long story on the dog matinee and a four-column cut showing dogs and their masters seated in the theatre.

Before the performance, the youngsters and their canines paraded through the loop to the theatre. With so many canines present, one would think that there must have been many dog fights. But there were not. Dogs were so numerous that the ungainly ones probably lacked the courage to "start anything."

Paper Publishes Story

One of the newspapers carried an interesting story of the preview. Here is a portion of it:

"A lady of the pavements got a look at Hollywood's high society the other day and the pavement lady was not impressed. She's not exactly naive, this Nellie. Her mother was no better than she should be, and her father, though he may have been Airedale, was certainly no gentleman. She knows the city streets and alleys better than the red leather luxury of the Fox Wisconsin theatre, where she loosed at ease at the first Milwaukee showing of a picture made entirely by dogs and given for an audience exclusively of dogs and their boy owners."

Edison Gives House A Lift; He Starts Show by Telegraph

Art Schmidt, manager of the Paramount, Detroit, exhibited a bit of the creative genius of Thomas A. Edison when he arranged a tieup in which Edison himself would purportedly press the button which would start the showing of "Billy the Kid" at the Paramount.

The hookup was made through Western Union. By telegraph, Edison was to obtain the contact from West Orange, N. J., which would set the projection machines going. Detroit newspapers were to announce this stunt and items on it were carried on both Associated Press and United Press.

Another idea in the campaign involved the employing of a girl dressed in Western Union uniform to ride a horse up the steps of the Detroit city hall where she presented passes to "Billy the Kid" to the mayor.

Tieup with "Ace High," a locally published Western magazine, brought 25,000 heralds on the picture. These were inserted in copies of the publication distributed in the city.

Six Louisville Houses Aid Merchants with Late Show

Six exhibitors in Louisville ran shows at 10:30 O'clock in the evening recently in connection with a parade and carnival staged by the Retail Merchants Association. The exhibitors made this move after local businessmen had urged them to do it, for the event marked the opening of the winter shopping season there.

Merchants cooperated in distributing theatre tickets, which were sold at 25 cents each, or half the usual admission price.

Denver House Gets Music Tieups for "Laughter" Week

Five tieups were negotiated by the Denver theatre in Denver for its showing of "Laughter." One of these tieups was with an auto dealer for use of a car. The machine was banned with copy on the film and sent through the streets four days in advance of the engagement.

Another tieup was made with a local wholesale food concern, which paid for and distributed 10,000 heralds in return for advertising on its food products by the Denver theatre.

A music store cooperated by placing a new type of recording machine on the mezzanine floor. An operator explained its workings. This store paid for and distributed 20,000 heralds, which split space with the theatre.

One of the other music stores tied up to boost "Laughter" in its newspaper ads.

Exhibitors Stop Student Stampede with Diplomacy

Sometimes diplomacy will succeed where all else fails.

When Indiana University defeated Purdue in a football game a few weeks ago, the Indiana students attempted to crash the gate of almost every theatre in Bloomington that Saturday night. The stampede ended in a compromise. The theatre managers agreed to admit all students at special matinees the following Tuesday, and everything ended peacefully for all concerned.

"Greatly Exaggerated"

"Smoky Bill" La Rue, who set some kind of record by sitting 77 days on a flagpole above the Golden Gate theatre, San Francisco, has been considerably proved by the circulated reports of his death. He thinks the reports got started because he stayed "up in the air" too long.

Neatness Pays!

Keeping his theatre clean should be the aim of every manager. A dirty lobby, dusty light bulbs and blotchy billboards won't attract the theatregoer. And one dead light bulb will offset the effect of a dozen live ones.
Will These Ads Help Your Layout Problems?

The above displays contain some type and art combinations that should help. They were carried by the following theatres: 1, Orpheum, San Francisco; 2, Broadway, Tacoma; 3, Fox, Detroit; 4, Fox, Seattle; 5, Fisher, Detroit; 6, State, St. Louis; 7, Empire, San Antonio; 8, Paramount, Detroit; 9, Criterion, Oklahoma City; 10, Strand, Albany, N. Y.; 11, Liberty, Oklahoma City; 12, St. Louis, St. Louis.
LINEUPS for TONIGHT'S ENTERTAINMENT!

**RK0 PALACE THEATRE**

RANDELLE and LA SALLE ST.

**MICHIGAN RKO VAUDEVILLE PROGRAM**

"THE TWO BLACK CROWS"

MORAN and MACK

IN PERSON

EVANS and MAYER

GALLA-BUN

STANLEY TWINS

GAULDRAH BRORS.

ON THE SCREEN

"THE DANCERS"

LOIS MORAN - PHILIPSS HOLMES

**THE GOLDEN FLAME OF THE SILVER SCREEN**

**CONSTANCE BENNETT**

"SIN TAKES A HOLIDAY"

KENNETH MACKENNA — BASIL RATHBONE

STATE LINE, LAKE ST.

**RK0 STATE-LAKE**

George Brown, newly appointed director of publicity for RKO in the Midwest, had 50,000 of these four-page throwaways distributed at the Army-Notre Dame football game in Chicago. Illustration shows the two outside pages of scorecard. On the two inside pages were complete lines for both teams with this line at the bottom: "RKO Palace and State-Lake theatres capture all entertainment honors." The football season is over now, but why can't this same scorecard system be used for basketball as well?

**"Feet First" Is Slogan of Seattle Shoe Dealers for Lloyd Comedy**

How to make the most of cooperative advertising is a problem that has stumped more than one exhibitor. They get the ads all right, without much difficulty, but their question is how they can lay out the page or pages of display with the most effectiveness for the picture.

The Seattle Paramount did a neat job of it for Harold Lloyd's "Feet First" by a method that could not fail to draw the reader's attention to the film. Across the top of the page in art lettering were the words "Harold Lloyd comes to the Paramount "Feet First"." The letters were two inches high. A comic sketch of Lloyd was placed between the two words of the title.

Every Ad a Shoe Ad

The interesting thing was that every ad on the page advertised shoes. Each shoe dealer had clever copy on why one should attend "Feet First." Boxed in the center of the page was a synopsis of the picture and the following exploitation story: "FEET FIRST!"

"They may be prompted by realization that care of the feet is vital to personal appearance and comfort—to obtaining or retaining a position and to business and social success—"Or they may be prompted by confidence that "Feet First," the new Harold Lloyd play opening tomorrow at the Seattle Paramount theatre, offers unusual entertainment.

"But whatever the cause, Seattle people are likely to give unusual attention in the next few days to feet first.

Proclaim "Feet First" Week

"And a number of leading merchants of footwear and the management of the theatre have determined that the occasion shall be a happy one. Acting cooperatively, these merchants and the Seattle Paramount management have proclaimed a Feet First Week and completed plans for appropriate observance of the event.

"The merchants are acting in full recognition of the fact that on the public con-

vaneey and on the street; in the office, the store, the hotel lobby and the home; on the dance floor and in the drawing room, attention is likely to center on the feet and first impressions frequently are founded on the appearance made by the feet. Untidy footwear—to say nothing of uncomfortable footwear—penalizes the wearer. Properly and trimly dressed feet supply comfort of mind as well as physical ease."

"The management of the Seattle Paramount is offering 'Feet First' in the firm conviction that this latest vehicle of Harold Lloyd is a paramount gloom chaser.

**Managers' Club Puts Stop to Walkathon**

(Special to the Herald-World)

OAKLAND, CAL., Dec. 4.—Quite recently, a walkathon contest, similar to those that have been held in several Western cities, was promoted for Oakland and when theatre managers first heard of it a permit had already been granted by the police department.

The Oakland Theatre Manager's Club went to the bat and explained to City Commissioners how these contests had been operated in other cities, advising that they were fake affairs in addition to being revolting and that they offered unfair competition to tax-paying amusement enterprises. The result was that the permit was revoked.

**SCORE CARD**

**Complete Lineup**

**ARMY VS. NOTRE DAME**

**FOOTBALL GAME**

Saturday, November 29

Compliments of

**RK0 PALACE and STATE-LAKE**

1143 Third Avenue—SEATTLE—1152 Second Avenue

Maj. Adelbert L. Tourtellot, general manager

AND BY ALL HARDMAN HOT STATIONS

Metro-Goldwyn-Mayer's "Billy the Kid" gets a good plug at the Fox in Seattle. The tieup was made by Manager Golden of the Fox with one of the leading haters in the city. The hat store got a good model for its hats in John Mack Brown and the theatre got some valuable advertising for nothing at all.

**Commercial Value Of Radio Tieups Illustrated by MGM**

How radio exploitation of pictures may be facilitated by commercial tieups has been well illustrated by Metro-Goldwyn-Mayer. Through its Movie Club, the company has linked 28 radio stations in a regular broadcast program.

MGM presents a "Melodies from California" hour regularly, while another program is "Voices from Filmland," inaugurated in cooperation with the Auto-Grill Company.

In another hookup, the producing company gives programs over the Columbia broadcasting system with the aid of the MJC brand of coffee. Sun Oil and Sunoco are joined with MGM in another radio tieup.

One of the most interesting of these tieups is that with the Robbins Music Corporation, publishers of music from new MGM pictures. This firm has instituted a service for radio stations in connection with which leading song hits are provided, with credit, for broadcasting over stations everywhere in America.

**Schoolboy Police See Free Show Through Theatre Tieup**

The Fountain Square theatre, Indianapolis, in a tieup with the Hoosier Motor Club and a local newspaper, gave a guest performance for the Ho-Po-Ne Safety Club, an organization whose members are-girls traffic policewomen in the schools.

Tieup with the motor club gave the project the proper backing and helped to ease the expense. The newspaper provided all the publicity necessary.
Universal's New Tieup Still

Another step forward in exploitation is the type of still illustrated below, which Universal is using for "See America Thirst." This facilitates matters for the exhibitor, who needs only to obtain the tieups. The stills are sent out ready for a variety of hookups. Joe Weil, Universal's exploitation director, is creator of the idea.

![Universal's New Tieup Still Image]

Three News Tieups Give FN Wealth of "Kismet" Publicity

First National obtained three newspaper tieups in New York for the opening of "Kismet" at the Hollywood theatre there. Proceeds of the film's premiere went into the Christmas fund of the New York American. The paper has devoted generous space.

Another tieup was with the Evening Graphic which is conducting an essay contest. A cash prize is offered every day for the best essay on "The Best Turn That Fate or 'Kismet' Has Ever Done for Me."

The new Owl camera of the International Photo Service, which can take photographs in a darkened theatre, cooperated by snapping pictures of celebrities at the opening of "Kismet." These were used by both the American and the Evening Journal.

Michigan Theatre Presents Benefit Show for Relief of Unemployed in Detroit

Ted Lewis is scheduled to take part in the big benefit show being sponsored by a Detroit newspaper at the Michigan theatre December 6, it has been announced. Lewis is making a personal appearance at the Michigan and arrangements are being made for him to stay over an extra day so that he can headline the bill.

Tickets for the performance are on sale at the box offices of all downtown theatres, with all money to be turned over to Mayor Frank Murphy's relief fund for the aid of the unemployed. Members of the stage, operators and musicians unions have agreed to donate their services for the performance.

Acts from all local theatres will take part in the show, tickets for which are selling from one to ten dollars per chair.
Artist Paints Screen Stars for Waiting Crowds at Boston Rivoli

This is a story of the way one theatre entertains its patrons while they are waiting for seats when the house is packed. No, don’t be astonished, this house isn’t burdened with capacity crowds every night. It’s just ordinary, like scores of others. But there are times when a special screen attraction draws so many that some have to wait in the lobby. That’s the time when it’s handy to have a stunt to take the minds of the standers off the clock.

The subject of this story is an artist. He is to be found in the main lobby of the Rivoli theatre, Boston, any night when the house is crowded, and every other night, too, for that matter.

Artist Paints Film Stars

Each night the young artist sits, palette in hand, in a corner of the lounge and sketches film stars on white cardboard a foot square. He wears a smock of sparkling color, a black beret, flowing tie, black trousers, spats, and all the other accoutrements of the artist.

At the request of patrons he will draw any screen actor in the presence of the crowd. Often he works from memory. At other times he draws from photographs of the individual players. On a shelf beside him are dozens of finished sketches he has made.

Paintings Sold to Patrons

The paintings are for sale at a nominal sum, but there is no effort to sell, and absolutely no haggling. Every word spoken by the artist is in a low voice, leading spectators into the atmosphere of the thing, and everybody else speaks in a low voice. Subdued lighting about the lounge heightens the art effect, although a powerful light is focused on the finished paintings on the shelf.

In advance of each coming bill, the artist portrays each of the principal players on the white cardboards. These are displayed in the lobby.

Is this stunt expensive? Not so much so as to put it beyond reach. Many of the paintings are sold. Boston theatregoers have found in this accessory entertainment an added incentive for attending the Rivoli.

The theatre also has another incentive. It is a raffle in the lobby.

Roulette for “Monte Carlo”

Now to get around to actual exploitation, the Rivoli did this for “Monte Carlo”: A replica of a roulette wheel was ordered and installed in front of the box office. The imitation wheel was painted in a combination of bright colors.

“The Last of the Dunes” was shown immediately after a state election in Massachusetts. Two youths were engaged for an election “payoff” stunt. One of the youths pushed a wheelbarrow containing his companion. On his back was a placard bearing the news that he was paying off an election bet in this way. The wheelbarrow’s human cargo was placarded with information on “The Last of the Dunes” and its playing date.

In connection with “What a Widow,” the Rivoli management distributed 50,000 throwaways.

They Collect Potatoes

The Astor theatre, San Antonio, is aiding the poor by running “food matinees.” On Saturday mornings at 9 o’clock, school children are admitted free if they bring three potatoes of medium size. This is only one of the foods obtained in this way. The Associated Charities distributes the goods.

Film Stills Put Life In Merchants’ Ads; Theatre Gets a Plug

M. H. Frank, manager of Fox’s Odeon theatre, Beaver Dam, Wis., has been successful in prevailing upon the merchants to use photos of screen stars appearing in current attractions at the local theatre in their regular newspaper advertising copy.

As an example, in connection with the picture, “True to the Navy,” two large ads were carried in the local newspaper with a picture of Chara Bow and the name of the film in which she was appearing at the Odeon, along with the merchants’ regular advertising copy. On another page a merchant’s ad carried a picture of Nancy Carroll and the play dates of her picture “Devil’s Holiday.”

Some pictures lend themselves easier than others to advertising tie-ups of this kind and certain stills from various pictures can be made to fit in well with the product which the merchant sells. A photo of this kind used by a small-town merchant usually goes a long way towards livening up his advertisement, especially since many of the merchants use few cuts in their ads.

Waco Patrons Pick Best Film Still for Harrison’s Newspaper Advertising

Let your patrons decide how you should advertise. Maybe that plan is a bit unconventional, but it works, so says J. Harrison, manager of the Waco theatre, Waco, Texas.

In his lobby he placed a large bulletin board containing 14 stills from a film which was coming soon. In the center of the board was a placard reading: “Help us, please! We are in doubt about which of these pictures to run in the newspapers. The one that you vote the most popular will appear in the Sunday layout in the newspaper.”

A girl sat at a table in the lobby and registered the numbers people indicated. That’s effective advertising, says Harrison.
Food and Clothes
Gathered for Poor
By Publix Skouras

Relief for the unemployed is being given by the Skouras Publix houses in Indianapolis by a system of collecting food and old clothes.

Cullen E. Espy, director of the theatres, has negotiated a tieup with a newspaper. The food and clothes turned in are given to the Salvation Army. One of the methods used was an offer of a free show ticket to each child who brought a container of canned food over a Friday and Saturday. An abundance of all sorts of canned goods flooded the theatres. Through newspaper advertising, the stipulation was made that no wrappers be placed on the cans, thus preventing litter about the entrances.

The decision to collect food was made following a shoe matinee held at the Circle theatre there in connection with the comedy "Feet First." During one afternoon, approximately 2,000 pairs of shoes were turned in by youngsters.

St. Louis Fox Has a Free Matinee for Children Who Give to Community Fund

The Fox theatre, St. Louis, tied up with the Community Fund there to swell the charity contributions. The plan was carried out by admitting several thousand school children free to see "The Big Train," but each child was asked to give something to the Community Fund. Everything from one cent upwards was accepted.

This brought the theatre considerable valuable publicity. One of the newspapers assisted the theatre in sponsoring the show and published several columns on it.

Preview Features Opening
Of "Big Train" in Detroit

William Raynor, managing director of the Fox theatre in Detroit, and Frederic Schader, publicity director, were hosts to film executives, exhibitors, theatre managers and newspapermen at a special preview of "The Big Train."

John Wayne, star of the picture, made a personal appearance. A Halloween buffet supper was served after the screening. This picture introduces the Fox Grandeur screen to Detroit.

Boys Putt Golf Balls 30 Miles
In Contest for "Follow Thru"

William Wollson, publicity director of the Palace theatre, Dallas, unearthed one more way to draw out of town patronage when he tied up with chambers of commerce in nearby towns to exploit "Follow Thru."

Clever idea, too, was Wollson's. He promoted a putting contest for boys in three cities, Kaufman, McKinley and Terrell. All of these places are approximately 30 miles from Dallas.

Each city entered one boy in the contest. He was backed by his local chapter of commerce. Newspapers in each locality provided ample publicity.

The youths were to putt a golf ball the entire distance of 30 miles from their own town to Dallas—and they had to do it afoot. By the rules, they had to cover the distance in six hours or less and were to putt the ball past the front of the Palace box office.

The individual chambers of commerce saw to it that each lad was followed by a proper entourage of cars, filled with cheering townsmen. Each of the three processions had a itinerary planned so as to cover the territory where ballyhoo would do the most good.

To bring the stunt before the maximum number of potential patrons, each car was labeled with a banner, telling which town it represented, as well as the platde of the picture. For prizes, Wollson offered a $100 set of matched golf clubs to the winner. Other golfing paraphernalia comprised the remainder of the prizes. Practically all who followed their entrant in the contest stayed for the film in the evening.

He Opens Eyes of Sleepy Citizenry on "Eyes of the World"

It pays to keep your eyes open in exploitation. Manager Shuttee, of the Rialto theatre, Denver, not only did that, but also opened the eyes of a lot of citizens in his promotion for "Eyes of the World."

Here is an ad which he ran in the personal columns of a local newspaper—"Aaron: Maybe what I did was wrong in the eyes of the world, but I love you and do not care. Meet me at 1540 Curtis street, Friday—Sybil."

The address and day in the ad were the theatre location and opening date of the picture. You can imagine what a buzz of talk and gossip this must have set going in Denver.

Then Shuttee also mailed personal invitations to all school teachers in the city to see the picture's opening matinee as guests of the management. Moreover, he provided the city library with 1,500 book marks distributed five days in advance of the opening.

Why Not Publish a Timetable for Film Programs?

Why shouldn't newspapers publish a timetable of theatre programs as a courtesy to their advertisers?

In a number of cities the plan has been adopted with such success that exhibitors have remarked it would be profitable to houses everywhere. The Boston Traveler runs a daily column of starting times for both legitimate and screen entertainment. The column runs about eight inches long and is headed "Screen and Stage Timetable."

Theatregoers need no longer put up with the inconvenience of telephoning in advance, or entering the show somewhere in the middle of the feature picture. In addition, this system will do much to at least partially cut down the disturbance caused by continual entering and leaving.

Newspapers owe it as a courtesy to theatre advertisers to publish such timetables. They do it for radio programs. For theatres it is perhaps more justifiable.

Houses Help Unemployed

Two theatres in Grand Island, Neb., the Capitol and Majestic, are cooperating in a movement to relieve unemployment. Together with other business establishments, the two houses will help pay for removal of snow from the streets, the work to be done by the unemployed.
Old Policies Brought Back In St. Louis

ST. LOUIS, Dec. 4.—Settlement of the differences between the musicians and the picture houses of St. Louis has made possible the return to the old policies that prevailed prior to last September 1, when difficulties came to a head and "extra-curricula" entertainment was suspended for a time. The Fox and Ambassador theatres have already returned to the use of stage shows, organ solos and pit orchestras, and Loew's State and the Missouri are to use organists in conjunction with sound picture. It is probable that the St. Louis theatre will return to the Orpheum circuit vaudeville and sound pictures during the coming week, while the Granada, the de luxe house of the St. Louis Amusement company circuit is also to have a stage show once again.

With the settling of the music dispute, the opening dates of the Fox and Missouri theatre have been advanced to Thursday, and it is understood that the Ambassador, Loew's State and the St. Louis will follow by having their openings on the same day. Pianoch and Marco units are being used by the Fox theatre as its stage attraction. The Thursday opening date fits nicely into the schedule of the F & M organization because of the recent opening of the new Fox house in Joplin, Mo. Formerly the stage units jumped from Denver to St. Louis, but under the new arrangement, they can arrive in St. Louis from Joplin on Wednesday night.

Harry Rose is acting master of ceremonies at the Ambassador at present, but it is reported that the Skouras-Warner organization is planning an early return of Ed Lowry, who established a record for consecutive performances during his three years stay in St. Louis. At present, Ed is working in a Warner house in Pittsburgh.

The return of manual music has brought an advance in admission prices, but they are not up to the level of last Winter. At that time, most of the first runs had a 75 cents top, while under the new schedules 65 cents to be the maximum admission fee.

Leonard Smith

Chicago Chicago
Week Ending December 5

This particular presentation was a truly satisfying one. In that it was well-balanced, rounded out, so that every act seemed to be an integral part, without which it would not have been complete. And moreover, it was admirably linked up with the feature picture, which in this case was "Tom Sawyer." The stage show was introduced by the Lambert Ballet (the show was entitled "Rushin' Rhythm"), the members of which were attired appropriately in sort of modernistic Mother Goose costumes, which pleased the children, and there were plenty of them in the audience, mightily. In the background were huge mar & gros figures which swayed entrancingly to the music. At the end of the ballet routine, the huge figures row, and there was Al Evans and His Band, dressed in Russian costumes, from bright red jackets to polished shiny boots.

The house of the show were excellent and displayed a Soviet travesty that was a riot. Street singers exceptional, and they got a great hand. Two men and a girl, whose antics and vocal intonations made a bright spot in the program.

For the production number, the ballet appeared, wearing chic costumes, red and gold, which reminded one of Dutch raiment. At first, a fast tap was done, and towards the end, the stage was darkened, and by means of converting steps, the ballet members arranged themselves so that each had a separate step, and then they lights attached to their feet were snapped, an unusual and delightful effect, as they did a tap routine. Douglas and Webb appeared again and were through some excellent pantomime that drew plenty of laughter from the crowd.

Joe Griffis, tenor, appeared in the finale number, and as he finished his song, the drop at the back rose, revealing in silhouette the minaret towers of Moscow, in front of which were crouching figures, with soldiers standing over them, guns ready to fire. A lighting effect of flames sweeping the city made the scene intensely dramatic, and with a flare of trumpets the curtains closed.

The production was by Frank Cambria, and was excellently done. A most enjoyable stage performance one in which all consciousness of time disappeared.

H. Leonard Spitalny's rendition of his ouvertures called "Shades of Blue" was masterly, and will venture to say that all present were sorry when it came to an end. This brief resume fails to do justice to a wholly entertaining program, one in which we might say, there was no flaw.

San Francisco Fox
Week Ending December 4

This week's stage show at the Fox, the Fanchon and sogar "Way Back When Idea," seems to please almost everyone, bringing back a flood of happy memories. (Continued on next page, column 1)
The Oklahoma City Liberty

Week Ending November 21

After being closed for several weeks renovating and decorating, the Liberty theatre, under management of Dale C. Boughman, opened Friday night under Warner Brothers new policy of quickly running RKO big time vaudevilles and first run pictures. With new fixtures, carpeting, and even the new Liberty is a thing of beauty and was greeted with pleased capacity business.

Manager Loughman was fortunate in selection of his initial vaudeville offerings. The four acts are well filled and will be repeated next week, with this making its own appeal, for the most part to the comic sense.

Archies and Newman headed the bill with strong arm swinging and slapstick plenty of cutup and wonderment among the audience.

Don Talbott on banjo and mandolin num and produced sweet strains of music to the delight of all present.

The Berkeffs, who are "on" excelled in their Russian acts, which were very pleasing and several encored. The chorus of six girls, all beauties, deserve special mention.

Pop Cameron and G, did some splendid dancing and acrobatic acting.

Kansas City Mainstreet

Week Ending November 28

Blossom Sveely and Benny Fields headline the Mainstreet bill this week and receive an enthusiastic welcome by Kansas City audiences. This is their first appearance here in three years. They do several songs in the characteristic manner, including one composed by Fields, "Sleepy Time Down South." A salute upon "The Command to Love" is funny and popular with the audience, and Miss Sveely, in very fetching of the Moline Regalish, is also very popular with the audience.

Miss Sveely and Fields are both popular in the Northwest and the Midwest and are both well received by the audience.

Write—wire and call for your copy and slips.

STAGE SHOWS

(Continued from preceding page, column 3)

memories to oldtimers and giving the younger generation something to laugh about. It includes some settings of rare and rather right up to the top in entertainment value.

Walt Barnier and his orchestra are heard in "Metropolitan Memories," made up of airs from "Carmen," "Pagliacci," "La Giocandia" and "Faust," without the usual comment.

Charles Bennett, of Bennett Brothers, comes out before the curtain and makes a short talk, taking the pompos part of the owner of an old-time show. The orchestra plays and sings "Sweet Adeline" and the curtain comes down. The orchestra, reviving the Carla Tourey Dancers in the voluminous costume of years ago in front of an old theatre drop curtain. This curtain goes up, following a dance by the girls, and the Emperor of Harmony, a colored quartet, sing "Ain't It a Shame" and "Dinah," the group almost filling the small stage of the miniature theatre, a truthful replica of an early day American playhouse.

The m. c. proves a real entertainer and tells stories in a manner that pleases the crowd. He introduces the dancers, dressed after the manner of the old Teller Troupe, and the girls present a novel dance in front of a curtain fashioned after a crazy quilt.

Once again the m. c., m. c. comes with the hangover, a little English song written by Mayor Thompson of Chicago," a song that proves a delightful bit of nonsense. The Carla Tourey Dancers in the costume of years ago, in front of a curtain of black, and Madeline Du Val stage a dance. The girls, dressed at the rear parts revealing a huge violin and the dancing girls pose on a bridge high above the stage. Three little fellows sing a college song and do a lively dance suggestive of real college spirit. A trio of funny harmonists do their stuff and the girls offer a novelty number that pleases. The girls wear grotesque costumes, with huge white gloves for headress and white gloves embroidered on their black tunics. Two large hands on the curtain at the rear add to the fun and elation of the audience. (Continued on next page, column 2)

HARM'S

Material for Organists

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Before the Mike

By BOBBIE MELLIN

Herbie Kaye, the conductor of the marvelous orchestra that appears on station WNBG from the Trianon Ballroom, is a rapidly widening institution among radio listeners for his winning personality and original instrumental specialties. Although he has been billed as a "young man," his accomplishments are many. He plays many of the usual instruments in the band, has written a hit song and can sing a song that would do credit to a professional. Herbie Kaye is, indeed, a bright star in the musical firmament.

Jimmy Green and band opened at the DeWitt Clinton hotel in Albany, November 29th—Johnny Hemp and orchestra opened at the Congress Hotel December 1st for a limited engagement—Phil Levent at opens at the Vanity Fair December 2nd, and the Creations stage is set for a two year optional contract with the Premium Malt productive to do a five network syndicate broadcast over the Columbia Broadcasting System. It will also allow him to appear on the stage.

Henri Gendron and his Ambassadors will soon open at the New Bario Gardens with a larger orchestra and band and will begin broadcast training for the WPBN network. WIBBL—The Ashley Sisters have replaced the Wanderers Quartette, on the FloraShoe Follies. They will appear on this program for a period of thirteen weeks, every Tuesday evening. Those girls are really gals and should be more than an asset to this program.

Dan Bernard, program manager of the Chicago NBC studios, demonstrated unusual ability as a "pitch-kitter" in the Armour Hour broadcast, a few weeks ago, when it was heard trove. The last minute that Arch Bailey, guest artist, would be unable to appear in the program due to a wrong singing extraction of an uttered tooth. Bernard, who personally produces the Armour Hour, filled the breach by stammering through a monologue and then, in a last minute heurist, to sing the number previously assigned to Bailey, "Oh, Susanna," the opera. "H. M. S. Pinafore," Bernard is a singer of no mean repite himself, and like many others now prominent in radio, dresses down to his music for the executive end of radio work.

Muriel Pontius, sweet voice soprano heard from WGN, is a daughter of Walter Pontius, tenor of the same name. Her brother, Donald, is also on the staff and is a relief announcer—East & Danke, known as the "Sisters of the Silkit," will be on the air from 1:45 p.m. to 2:06 p.m. instead of 11:15 a.m. to 11:30 a.m. This program comes to you over the NBC network—A new voice will be heard from WGN, Bert Bowlen, a stage comedian who formerly was with Ziegfeld Follies.

Admiration for the voice of a man she never met changed the life of a western university and introduced her to the footlights and microphone as a "Moss" singer, Dr. Carlotta was a satisfied student at Oklahoma A & M. after studying home economics and classical music until she heard Gene Austin's crooning records. Then she began to do the same kind of innocent and wistful music and she began to give pleasure to students. After singing at the college, she began to accompany Gene on the phonograph. She found that she could croon and that she liked the blues better than anything else. Corey is now being featured at the Blackhawk Cafe and is under contract with the NBC.

Harry Keenan, popular conductor whose orchestra is featured in several well-known broadcasts, has properly impressed by the splendor of the new NBC studios in Chicago. It is understood that the studio that Harry even takes the trouble to put his hair in place between each number of his program since the studio was opened, has presented an appearance instantaneous at all times to harmonize with the beautifully decorated studio.

STAGE SHOWS

(Continued from preceding page, column 2)

Detroit Fox

Week Ending November 27

"Gems and Jams" from the Fanchon and Marcus producing studio, is a creation of stage entertain- ment which might be duplicated by other producers in the stage presentation business. There is a color and stage, stage beauty and sound, and a collection of talent that is talent. Sam Jack Kaufman as the "head man" keeps things going from start to finish, with a manner which makes it clear when he is "catching on" with patrons of the Fox theatre. John and Jane McKenna, act- tor-mother and mistress of ceremonies, and furnishing some good comedy, add momentum to the fun. Nancy Wey, a China boy, strikes one as a real cast of a far out, and is called back for encore. Will Cowans and Marie Evelyn, dancers, and Frangie Franklin and Florence Estelle, vocalists, will be entertaining in any production. Jim Penman has a novel and tricky time of it on a pair of wheels. The usual F & M Sanktist Beauty also gives evidence of real training. Coupled with "Just Imagine" the tongue feature, "Gems and Jams," furnishes Detroit movie followers with as much entertainment and amusement as it is possible to get in one place for admission.

Portland Fox Broadway

Week Ending November 13

Fanchon & Marcus's "New Yorker Idiot" is easily one of the most successful presentations the brother and sister producers have sent to Portland, and was used here to inaugurate the Greater Stage show season. Beauty and grace were the keywords, while Bobby Callahan and Warren Jackson provided numerous gestures of sparkling comedy that would rock any house with laughter. The opening en- semble number presented a living didy with the New Yorker Idiot, and the familiar punch. Strangest was a train number the same beauties regulating their steps to simulate the sounds of a train starting and gathering speed. The final scene presents a back- drop view of the city with choirs of electric signs winking their messages of bigger and better baby buggies or more lucrative toothpastes.

LEONARD SMITH

Solo Organist

AVALON THEATRE

Fifth Year with National Playhouses

(Now Affiliated with Warner Bros. Theatres)

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AVALON THEATRE

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Milwaukee Wisconsin

Week Ending November 27

Fanchon & Marcus's "Modes of Hollywood" idea opens with Hellen Frances, mistress of ceremonies. Hellen Frances is renowned as the best of the Marcus promotions. "Modes of Hollywood" is modeled by the ten Hollywood Studio Models.

Miss Frances and Danny Joy then offer "Tell Me" and "Down in the Tropics," an excellent dancing act. The 12 Union Steppers then go into a dance routine, and bring a thrill to the theatre. A gentleman, whom Miss Frances introduces as her father, does some fancy tumbling including a number of difficult stunts, and then spins a clever little dog through some nifty tricks.

Sylvia Shore and Helen Moen, attired in white costume offer a bit of fine dancing to "I Have to Have You" and also offer a vocal selection of the latest Frank Loesser number.

The male chorus of twelve, attired in bell boy costumes, go through a difficult tap routine number to "Poet and Peasant." Miss Frances then gives a clever imitation of a young flapper returning from a pretty slightly indescribable.

Danny Joy again performs with a comic dance number, in which his eights display his prowess as worn by the summer, autumn, winter and spring birds. The entire ensemble then appears as with the数目 of the arrested delinquents, and was a train number the same beauties regulating their

Philadelphia Fox

Week Ending December 5

The Fox theatre lends an air of mystery to its presentation act, Fanchon & Marcus's "Romance Idea," by playing the opening scene behind a thin curtain of serin.

a stately array of dreams, with turrets soaring to the clouds, and "a man and a maid" gracefully posed at intervals on the battlements of the castle, forms a romantic and picturesque screen for "Romance Idea," a delightful and colorful stage show.

Al Lyons, who has remained as master of ceremo- nies, proves his value as one of the greatest of melody and song groups, "Two Hungarians Rhapsody," with the Fox orchestra.

Nancy Price, a contrastion dancer, displays an unusual flexibility and agility.

Al Lowes and his Merry Musical Gang then take the center of the stage and play "Sweet Romance" and "Blacktown Blues." Episodes depicting different forms of romance are presently presented, first representing the romance of college life. The girls and boys are dancing at a college dance, under the direction of a young girl who seems to be babbling over with joy of living, and dance and do individual stunts, ending by join- ing in a chorale of "Only dannzy to Jane Stein Susan," sung with great gusto.

"Romance Ideas is desiticated by the ensemble

(Continued on next page, column 1)
STAGE SHOWS

(Continued from preceding page, column 3)

in blue and white costumes as they do a fast sailor's hornpipe and sing "Love 'Em and Leave 'Em." Carlston and Mack, acrobatic dancers, make a hit with their soft shoe dancing and comical antics. Their best stunt is a slow-motion acrobatic dance in which their leisurely movements in conjunction with ridiculous facial expressions bring down the house.

Nyttile Gordon, who confesses to weighing 185 lbs. and does not sing, does 'Joel Gray' in "Along," and makes a hit by just being jolly, natural and at ease.

The finale is presented in the same setting as the opening scene, with the players taking the parts of lovers of romance, grouped on the battlements of a medieval castle.

OMAHA ORPHEUM

Week Ending November 27

Count Berni Vici, with his troupe of symphonic girls, heads the stage program. In a beautiful setting of purple and green lights upon the huge stage and with a treble voice screen foreground, Count Berni Vici opens his program with a violin solo. Two other soloists, a girl and a boy, are brought into the picture with light effects, each played by a girl at each side of him and standing upon a high pedestal effect platform.

In the group are also ten girls who take their positions across the floor and hold their large stage proper from underneath and inside the scenes. On one side of mobile stage back of these are three girls in the large tresses, draped a piano and the third a bass violin.

Their selection has been announced as a tribute to great American composers of the past and present. Members of the little symphony take parts in vocal numbers, with a baritone solo, given in pantomime; in aesthetic and interpretative dances and a comedy effect, on the subject of "The Boys." The presentation of Tchaikovsky's "Overture of 1812" with sound motion picture accompanying is by far the biggest attraction of the show. At the close a second motion picture, much smaller in size than the first, a brief scene of the flaming city at close of the terrific battle. "Eddie" and his R.O. Orphans open the stage program with the "Orphans Overture" by Offenbach. Berto Retar, in a clown act, features a stunt in which he felts wrestling, himself as his own partner, Bob Carlston and Julie Ballon, in some comedy skits, with considerable clowning, added the laded variety.

DETOIT HOLLYWOOD

Week Ending November 27

A miniature musical comedy is the offering at the Hollywood for the first four days of this week, with Will Higgle and his five gorgeous girls topping the bill. Eddie Isenberg has his energetic little band, the Detroit Merry-Makers, as usual, put on their excellent stage act. The various numbers are all four physically and facially attractive misses doing a unique routine, consisting of playing two musical selections with children fastened to their wrists and ankles, the first from a standing position, and the second while resting on the neck and shoulders with their feet in the air.

Russell and Marcello, who appear to be just "two boys from the band," proceed to knot the show tighter than a pair of shoelaces when a man's in a hurry. Russell plays the violin and has that kind of a voice, while the "pannkle" on Marcello is in itself a delight to witness. This is an act which hits the public so strongly, that the "AMOS AND ANDY" as they don't hit the "big-time soon, somebody will be wrong.

Arthur Ward, an eccentric juggler, is just that, his offering met with instant applause and acceptance.

The show closes with Higgle introducing Betty Fraser, who star over the beauty title at the Cleveland air show last year.

Bob Clark at the organ gets the crowd laughing with his sustained and eerieOrgan playing.

SAN ANTONIO MAJESTIC

Week Ending November 13

The house orchestra featuring Jean Sarti and His Greater R.K. Orchestra offers a novelty orchestra that started off this lively uvashville hill.

On the operation of"Owen Brothers and Nelson in a smashing innovation that rooked the audience into laughter at every show, Edna Baw chemical and sung her way into the hearts of the patrons. This comédienne ran The Arkansan Travellers a close race for the headlining position. Her act pleased and went over well.

Then came James Wolfman, the Jacksonville, his solo of "Along," and makes a hit by just being jolly, natural and at ease.

HELLO EVERYBODY--Well, it looks like winter is here, only I wish it would really snow and let us see just what winter is like, instead of this miserable frost and rain that makes it pretty tough for pedestrians.

Dropped in to see E. H. Morris (Buddy to his friends) who is generally known as the manager of Sons and vice president of Music Publishers Holding Corp., for an interview with E. H. Morris, W.E. Ahlert have had their latest song accepted by Witmark's for immediate publication. The song is called "We're Friends Again" and it is the first time that these boys have had Witmark accept one of their numbers. John, Son of Witmark, E. W. Ahlert told me that "Kiss Waltz," one of the top-sellers in the Witmark catalog, enjoy the distinction of having "We're Friends Again" in their repertoire as well as three other songs of M. Morris, including "M. Morris," "91 Varieties," and "We're Friends Again," which I believe is the first time that any of the songs of a music company has been published in more than one music book. The song is as follows: "We're Friends Again"...
Gunter Nite Club Offers
Real Vaudeville Bill
To Its Patrons
(Special to the Herald-World)

SAN ANTONIO, Dec. 4.—There is a new bill at the Gunter Nite Club this week. Some nappy and the latest entertainment is the floor show which opened Monday night and continues throughout the week. Supplanting Ruth Laird and her Ambassa-
dors of Entertainments who has gone to Dallas to be
routed over a big time vaudeville circuit via New
York, the Gunter Nite Club is now featuring a qua-
tett of young ladies. They are introduced with a hot "San Antonio"
rhythm that goes well with these cool nights we
are having. Moret and Erika, the Interna-
tional Spangles dance team, that usually is in
delicacy in their clever footwork and
that of two of the leading ballrooms and cabarets and are well known for
t heir talented work.

Elvira, a diminuti
chanteuse who has charm,
and a most wonderful sopran
voice, is still

Betty Hammond (Purdue, Indiana, La.) established new applause records for an organ solo here with a special college song side at the Thanksgiving Eve midnight show for college students and staff at the Tavern. The regular week vaude-

various

Betty Hammond deposition of the Hammond "Contrasts," having George Hall, concert pianist, as soloist. This combination forced to an encore, using "Bag Roll." The midnite songfest went over as usual, including a novelty called, "A Study in Flumedy," which introduced cags to the tunes of "I Love You So Much," "Togadang," "Love on the Loose," "La Ling Synx," "Tiptoe Through the Tulips," and "Exactly Like You." Wright inserted some of his own parody-
dances. The program was well

San Francisco Fox
Week Ending November 27
Screen, stage and orchestra work hand in hand to produce the perfect entertainment ensemble as the Fox week and big audience tells the story of appreciation. There's lots of applause in evid-

The Concert Orchestra and Symphonic, augmented by two organists in the pit, offer "Spanish Sketches," ar-

New Orleans, Dec. 4.—"You're the Cream In My Coffee," "Alie Blue Gown," and "Hold Every-

Music Firms Seek Damages
Claiming Use of Songs
Unauthorized
(Special to the Herald-World)

NEW ORLEANS, Dec. 4.—"You're the Cream In My Coffee," "Alie Blue Gown," and "Hold Every-

Stage Shows Featured
in Reopening of House
(Special to the Herald-World)

LOUISVILLE.-The Masonic Temple theatre, Louisville, now owned and operated by Abe Base, of Louisville, has reopened, featuring Fanchon-Marco and other stage attractions.
The house has been completely renovated, re-

Units Supersedes Local
Talent
(Special to the Herald-World)

TORONTO, Dec. 4. — These well-organized stage shows made their final exit from the Imperial the-

Rumor of Cutting Out
Stage Shows Refuted
(Special to the Herald-World)

DETROIT, Dec. 4.—"Rumors Without foundation" was the declaration of N. M. Platt, district manager for Metro. The Colonel when asked about rumors that stage shows were to be eliminated from the program of the Michigan and Phoenix theatres, "It is extremely unfortunate that this rumor has become so widespread, for as a matter of fact we are adding to rather than decreasing our stage resources at the present time," he stated.
WESLEY LORD (Omaha Paramount, week ending November 27) played "Comin' Thro' the Rye," for a "Thanksgiving History Lesson" introduced upon the screen, starting his Thanksgiving week program. The "Kiss Waltz" followed and the audience was asked to join in the songfest. To the melody of "Then I'll Be Happy," a Thanksgiving theme was projected upon the screen, each stanza of which ended in the line "Then I'll Be Thankful." A letter next was shown upon the screen in which it was requested that Mr. Lord play "The Pilgrim Chorus," "Bye, Bye, Blackbird" (meaning a turkey), and parodies to suit Thanksgiving ideas of turkeys and feasting make a hit with the audience. Advantage was taken of unusual lighting effects upon the console and with a drop of beautiful oriental-floral design. The use of bells from the organ loft added to the charm of the organ program.

ELLIS BUTLER (Michigan, Muskegon, Mich.) puts over an organ solo, entitled "Michigan's Melody Moments," beginning with a few slides which tell all about the city. It is a long run to the theatre and then the port the organ plays in. This is all played to the tune of "My Bonnie Lies Over the Ocean," after some work is done announcing the difficulty that is connected with pleasing everybody's musical moods and then he plays the aria from "Madame Butterfly," straight spot style. Then for popular tunes comes "Should I," with a tongue twisting chorus. The finale for the "nightingales and songbirds" consisted of one chorale each of "Maybe It's Love," "Just a Little Closer" and "I Still Get a Thrill.""
Mail Order Bargains

BRAND NEW EQUIPMENT—LOWEST FACTORY PRICES—BUY DIRECT—Powers and Simplex Parts, 25% off; Aperture Masks, $3.90; Half Size Lenses, $26.46; Automatic Aros, $112.50; G. E. Rectifier Bulbs, $2.92; Rectifiers, $89.73; Exit Lights, $2.67; G. E. Mazda Lamps, 25% off; Genuine RCA Tubes, 30% off; Rewinders, $3.95 pair; Turn-tables with Resynchro, $49.50; Sound-On-Film Heads, $198.50; Photocells, $14.95; Optical Systems, $29.50; G. E. Exciter Lamps, 98c; Head Amplifiers, $29.60; If s. p. True Synchronous Motor, $29.50; Samson Pow No. 36 (six tube) Amplifiers, $54.45; Pow No. 19 Amplifiers, $69.15; Jensen Concert Speakers, $17.85; Audak Tuned Professional Pickups, $33.95; Audak Heads, $89.75. Many other values. Write S. O. S. Corporation, 3600 Broadway, New York City, N. Y.

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SALE—Samson Pow No. 36, 6 tube, $135.50; Webster (Marine), 6 tube, $59.00; Samson Pow No 9, $43.50; Sound-On-Film Optical systems, $24.50; Mixers, $11.00; Jensen Dynamic Speakers, $16.80; Photocells, with Pick-ups and Faders, $61.50; Giant Roncon Ex-potential Horn with giant unit, Transformer and Exciter complete, $197.00. Theatre Sound Service, 130 Clinton Avenue South, Rochester, New York.

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THEATRE FOR SALE—One of the finest theatres in Northwestern Iowa. 7 day town. No competition. Will stand investigation. If interested, write for particulars. Address Box 535, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

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AT LIBERTY—Manager with years of experience, vaudeville and sound, twelve years in one position. Best of references. Address Box 529, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.


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So writes the Rialto Theatre, Tell City, Indiana, using Herald-World classified advertising to dispose of Two Used Projection Machines.

Proving again that
THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

NOTICE

D. J. Harkins is not an authorized representative of EXHIBITORS HERALD-WORLD.

Metro's and am glad to report that nearly all of these are good. Laurel and Hardy, especially "So You Can't Have Them All." I wish to say that Paramount's newsreel is getting better right along, that it has more action and less posing of celebrities. Baseball, football, tennis, wrestling matches are fine. Give us more sports.

I saw a few new plays while out in the last week. "Three French Girls (MGM)" is from fair to good. With a big Saturday night crowd it should be all right. In a show about that would go over well. "Laughter (Par)," with Nancy Carroll, is not as big as Paramount makes out. It is good. Nearly all drama, one dance in it. Not a popular type of picture. Critics will enjoy it.

Midweek is best. "Heads Up (Par)," with Buddy Rogers, is a crazy kind of comedy, melodrama. A scene at a Friday-Saturday showing. Helen Kane boop-a-doos some music. Not a big picture. The play most talked about was "Mudlaffair (Par)."

The lowdown on Dixiana (Radio) was not so hot. I don't know whether to run it on my three best nights or not. If any exhibitor has run it, tell us how it went over. People are already asking for "Amos 'n Andy."—Philip Rand, Rex theatre, Salmon, Idaho.

Grateful for Plaque

RECEIVED BEAUTIFUL BRONZE plaque this a.m. There are no words to express my gratitude for your kindness in awarding me the plaque.

With very best wishes,—Robert K. Yancy, Tri-County's Paradise theatre, Mansfield, Mo.

Back Up Phil Rand

I WOULD LIKE TO REPORT ON SOME pictures just played, "The Virginian (Par)," a dandy. Everyone said okay. "Mania (T)," not what the small towns want. Hardly anybody had one good word for it. "Hit the Deck (Radio)," good. "Mountain Justice (U)," with Maynard. The people who like Ken were well pleased. But after you play "The Virginian," the other Westerns will look like a ring on a hog's nose. "Beau Bandit (Radio)" ought to sell for two bits. "The Last Zepplin (T)," a good Friday-Saturday show, but didn't compare with "Flight." "Runaway Bride (Radio)—" I wish she had kept running and they had never discovered she was a he. Perhaps they certainly got to stop making these little 24x pictures. "Case of Sergeant Grischa (Radio)—" do not play it if you can trade it. They sold it to me as a special and, boy, what a flop! Good deals of Westerns are the best we ever played. "Rio Rita (Radio)" is another good one. I played Party Girl (T) to adults only and cleaned up. "Heart Over (T)," a dandy. It will put them all in a good humor. "The Cuckoos (Radio)—book it and watch them pack your house. Some of them were so short they were over before they had started. "Hot Totty, Twisty," with Bennie Ruben, bali! In Old Madrid (T), not bad. Mickey Mirey (Radio), good. Old Black Joe (T), good singing.

I read Phil Rand's letter in the HERALD-WORLD, and Phil certainly hits the nail on the head again in that we certainly make a bunch of Radio, also Columbia, bought and I do not know how I am ever going to work them into my show. A "Family Night" on "Fam-

ily Night!" I could get rid of them. Well, to show you how dumb some of these bookers gets the weight should I say you? All of you know from experience. Well, I started "Family Night!" every Wednesday, and they sent me The Case of Sergeant Grischa for "Family Night." Now we really had Jazz Heaven, with one reel of film shot to the devil, so I have decided to run one more Wednesday night with another that makes me feel that I can send them a program in bad shape and it is okay, but just let you do something and how quick they raise 'em. Just a few days ago, the paper in Strattin, Colo., said our sound was perfect and our shows were so short, then Radio sent us a film all cut to hell. Wouldn't that make you go out and vote for light wines and beer and free lunch?—Vona theatre, Vona, Colo.

On Lots of Pictures

A FEW REPORTS YOU MIGHT LIKE to have. The Border Legion (Par) is the kind of picture people like. Jack Holt helped, and the Paramount trade mark on a Western makes people think of "Covered Wagon" stuff. Border Romance (T) is above the average as a Western and was sold at a price that enables one to make money. Cap-

tain of the Guard (U) is Laura LaPlante's finest picture, and we all liked John Boles, too. The period stuff does not draw at the box office, but you can be proud of the pic-

ure, and it will please everyone who sees it. The Escape (Radio) is one of the punk Eng-

lish pictures that has a good plot and a foreign tongue. There is no excuse for shipping this out to a white exhibitor. We can take care of the boys out west, but we can't make them like English stuff. Let's admit that foreign things are out and not try to force them down their throats. I thought it was a cheap little slapstick comedy, and my folks thought it was great. Bennie Ruben, Colo.

Timely Dope from Rand

HERE ARE SOME PICTURES RECOMMENDED for your best nights. Light of Western Stars (Par), The Rogue Song (MGM), Bad Man (FN) and Unholy Three (MGM). The two Westerns are very funny, just what the small town needs. "Unholy Three" will give you a fine turnout. "Rogue Song" is problematical. Of its type, it is very fine. Honeys (Par), Devil May Care (MGM), Shadow Ranch (Col), will draw plenty, Fast Company (Par), Gentlemen of the Press (Col), Malaya to Heaven (Par) are good also. Floradora Girl (MGM) is good, very good for the type. It is a costume musical play of the 80's, sort of a burlesque. It did not draw well here. Wise Girls (MGM) was a terrible flop. The young people razzed it, older ones said it was good. Last badly on it at Long Beach (Par), but at all Men (FN), Lady Lies (Par) and Road to Paradise (FN) could be omitted easily and room made for something that would pull, though all pleased to a certain extent. All exhibitors have a play dates. I lost five chances to make a dime by running the last five plays mentioned.

Some time ago I said in my reports that all two-reel comedies were uniformly poor. Since then I have been running some of good, good, good, fellow down no said a and Laura could played well read thought, Hit special thought why above I Not taken Heaven...
picture. The Love Trader (T) was another picture. Won't hurt to run this any day and people will like it. I doubled up and gave them a two-feature program and they liked it, and grosses held up better than average for the two-day film rental. The Party Girl (T) is a good show. It will please most not only girls. It can advertise it as the "1930 White Slave Racket" and tell them the truth and they will come even if they are not white.  

All Quiet on the Western Front (U)—no theatre should fail to run this. Your duty to your patrons is to get this and run it. It is heavy. It will make people see, The Blaze of Glory (Sono Art)—Eddie Dowling and Betty Compson, two attractive people. Darrow, who put this nice show over, it is heavy but it is good. Hell Harbor (UA) is just another picture from pictures you have already run, and a feature, excepting the price. If they give it to you, run it. Danger Lights (Radio) is a nice picture. It was taken on the Millau- 

will maintain Good Sound


Please be assured that every effort will be expended to maintain excellent sound in this theatre—F. Ullman, Jr., Hollywood theatre, Buffalo, N.Y.

Too Many Crook Pictures?

ENCLOSED YOU WILL FIND NEWS-

paper article by Bishop Oldham of Albany, N.Y. on "Raps Movies as Menace to Youth," which appeared in yesterday morning's Albany Knickerbocker Press. (See story on page 26.) You will be certain that every effort will be expended to maintain excellent sound in this theatre—F. Ullman, Jr., Hollywood theatre, Buffalo, N.Y.

his suggestion

HERE ARE SOME PICTURES I WOULD like to report on. Big Money (P), with Robert Armstrong and Eddie Quillan, is good. When one has interest to go to the last film. The only fault is that Quillan has a tendency to ape Bill Haines for a short part of one reel, and how the director thinks that this stuff of Haines gets by is more than anyone knows. He is all right in other ways, but his smart stuff is being crook, gang-fight pictures, murders, etc. 

Let's have more pictures like "Sally," "Whoppee!" and "Happy Days," "Harmony at Home," "Sunny-Side Up.

The Hippodrome theatre in Little Falls, N.Y., has been reopened by William J. Wood of Canajoharie, N.Y., who recently managed the Strand theatre there. 

The theatre has Western Electric sound and is refurbished, seating capacity 650. 

I hope it won't be long before all films will be movietone prints, and let the "wide film" come right along. The sooner the better for all theatres.—EDMUND M. BURKE.

Pleasure and Pride

WE BEG TO ACKNOWLEDGE, with many thanks, receipt of the plaque which was presented to the Madison theatre for excellence in sound reproduction and also your letter advising us to this effect.

Pleasure and pride to us that the Madison theatre has been awarded this plaque and we will endeavor to keep up the standard of reproduction.

Thanking you for your courtesy.—W. S. BRADY, Manager, Madison theatre, Toronto, Ontario, Canada.

In Conspicuous Place

I RECEIVED YOUR AWARD OF MERIT and I wish to thank you very much for it. 

We are very proud of it and have given it a conspicuous place in our entrance into the theatre.—JOHN MANSON.

Business Men Cooperate

WE DO NOT KNOW HOW TO EXPRESS the great joy and pride which your letter of the 13th, informing us that we had been awarded the plaque, brought us. 

Our ambition and crew grew still greater when we received the plaque itself. We feel very remuneration for the efforts made to have better sound. And we do wish to thank you to, the public, and to our theatre name is now given still greater than ever before.

We assure you that we will always prize the award and pledge ourselves to do all within our power that we may remain worthy of the honor which this plaque stands for. We are placing it on the lobby wall. 

The business men of the town have coop- erated with us in advertising in our county paper. Again expressing our appreciation and pledging that we will do all possible to live up to our motto, "Better Sound—Better Projection—Better Pictures" very truly—A. P. SITTON, Jr., Musc-U theatre, Tularosa, New Mexico.

An Honor to Have Award

THE HERALD-WORLD AWARD OF Merit was received by the Chic theatre a week or so ago and wish to thank you for it. It is certainly a beautiful thing, far better than I expected. I wish to assure you as projectionist and manager that we will continue to be deserving of the "Award of Merit." It is an honor to be able to have such a plaque and to have it live up to it. Thanking you again.—E. R. TINKHAM, Sound Projectionist, Chic theatre, Milo, Maine.
CHICAGO PERSONALITIES

By JIM LITTLE

AND now, instead of the tired "shopping" lady saying "Let's have lunch and then go to the Palace" after a hard morning of prowling around counters and looking at this and that, she will say "Let's go over to the Palace and have lunch and see the show." And while the "stunt" is on, we rather think that will be a very interesting topic in many conversations about noon. Briefly, here is what it is all about.

Through tiptoes with various companies, such as a tea company, a bread company, etc., each day at lunch time, and each evening, at supper time, sandwiches and tea will be served to the patrons of the RKO Palace, starting from a morning "looking around." The shopper may go to the Palace, park her troubles in a tasty sandwich and a cup of delectable tea, and then see the program. And the same goes for the tired little office worker at the end of the afternoon.

Somehow or other it sounds like a great idea. No bother to find a place to get a snack, or no trouble deciding on what to have. Just go and get it and then see the show. A boost for the theatre, a boost for the companies in the tieup, and certainly a big boost to the estimation in which the theatre is held.

The gentleman who is responsible for this is George Brown, director of the promotion and advertising for the RKO houses in the midwest. He's only been here a few weeks, but he's starting off with a bang.

* * *

We understand from Ben Judell, who—well, we'll come to that—that the Liberty production, "Ex-Flame," is to go into the Woods (flame in the woods. That ought to spell "forest fire") the latter part of December. Also "The Phantom of the West" is all ready for the serial "dishes." And now, what we were going to say is that Ben's charm on his watch chain—no, it's a ribbon—is most unusual, and very interesting. It's his initials in three different kinds of gold.

* * *

Eddie Quillan, whose Pathé pictures have received "post-screening" plaudits because of his splendid acting and charming personality, dropped into the Pathé exchange to say hello. With him was his Dad, whom we had the pleasure of meeting not so long ago, with some of Eddie's brothers and his very lovely sister, Marie. They only stopped a few moments, just between trains, as it was, but they were to Pitts- burg, where he was to make a personal appearance in the Stanley, in connection with his picture "Night Work."

Harry Gold, executive of United Artists, was in town last week, spending some of his time at the exchange offices.

* * *

Now that we've mentioned United Artists, we really should mention Cress Smith, who as usual, was off on another of his flying trips, this time to Minneapolis. And Sam Gorelick, who is certain to say "What's New?" unless you beat him to it, failed to get the first word the last time we were in. A siege by legionaries of exhibitors had worn him out, his desk ton was cracked from the weight of the contracts, and as for Morris Helman,—well, he wasn't around, and we missed watching the gyrations of the cigar that he so tenderly clasps, the inevitable cigar that resembles an orientator when he is talking over the telephone.

* * *

The Eden theatre, located at 436 East 61st street, was to have formally opened on December 6, the feature being "Three Faces East." It was formerly called the Vernon. Equipped and ready, it is all set to go after them, and with Lou Snyder as manager, there doesn't seem to be any logical way wrong. Sidney H. Zorakov is secretary of the Eden Amusement corporation.

Lou Ellman, branch manager of Pathe in Milwaukee, dropped down last week to say hello, and, incidentally, attend the game at soldiers field, the same that everyone found to be "all wet." With him was Jack Shapiro, salesman for Pathe in that town, and together they sat and suffered. And who but Eddie Richetto was to be found sitting out on a wet bench watching the mad scramble in the mud. He is pretty well thawed out by now, and—well, anyhow, we understand that the touchdown as the camera caught it is more thrilling than it was at the field (if you could find it) and that those people who relied upon their radios and newspapers probably saw a more "comfortable" game than the poor souls who wrapped themselves up in linoleum and shivered for a couple of hours.

* * *

And suddenly, with no warning whatsoever, with the Herald's (and your) pardon, please, Mrs. Brady's office but Oscar Florine. Upon saying hello we realized that we had hardly each other since we rode 1000 miles an hour on one of the North Western crack trains, watching a picture projected by one of those remarkable R.C.A. contrivances, which Oscar swears by. It seems that Oscar dropped down the other morning, car all groomed, ready to start off on one of those periphrasings that take him to the Cotswolds and the states which bound this noble "sovereignty." Everything was ready, and for some reason or other, it looked in his pocket, $12. Exactly. After some debate he decided that such a measure sum was hardly enough to carry him through a month, but what was most perturbing was the fact that he had had considerably more than that the night before. And finally it came to him—he'd slipped it under the little box on his dresser. But—he had a lot of fun trying to figure out when and where he had been robbed, and incidentally, he postponed his trip a day.

* * *

Walter Brown, well liked and admired by everyone that has ever had the privilege and pleasure to know him, "has backstage" and sends them in. They're a lot of fun and everybody likes to read them.

When Sam Schiller had his exchange in the Schiller building, using the building cut on his letterhead—when Ike van Roulke was managing exchanges for the General Film company—when the Bijou Dream (Stig Fuller, manager), was one of the big houses in the Loop—when the Laemmle Film Exchange was located on Lake street—and the Pop Plume Anti-Trust Exchange—when Abe Balaban was running the Circle theatre on 12th street—when Maurice Choughy was ballyhooing in front of his picture on Halsted street? Those were the happy days.

We are indebted to Sid for writing up this interesting little paragraph, and we hope it will inspire some of you who can remember about early film days in Chicago to "kick up their heels" and send them in. They're a lot of fun and everybody likes to read them.

Arliss Wins Plaudit

Of Chicago Club Women

George Arliss certainly is held in a most favorable light by the members of the Chicago Woman's Club, judging by the way in which they received the picture showing the recent awards made by the Academy of Motion Picture Arts and Sciences. Clinton S. Wauber, executive manager of the organization, who is making a tour under the auspices of the Federation of Women's Clubs, addressed 500 members of the Chicago group one day last week at the very beautiful club headquarters on 11th street. The picture, showing the presentation ceremonies, caused a good deal of interest, and when George Arliss was shown, receiving the Academy award for his excellent work in "Disraeli," the house came down.

DO YOU REMEMBER,
SAYS SID DECKER,

Nothing Definite As Yet on Double Features

Nothing definite as yet has been accomplished in doing away with the double feature "racket" which has swept the movie houses of Chicago, and which is causing a bit of consternation in some circles, according to the Jack Miller, president of the Chicago Exhibitors' Association. However, we understand that efforts are being made in the direction of bringing back single features, which "held the screen" prior to this.
"I first turn to"---

IN the first nine months of 1930, Exhibitors Herald-World had received in excess of 3,000 letters from subscribers, telling how they read the magazine.

Although each one almost invariably stated "I first turn to ---" and named some particular feature or some particular department, all indicated that before the magazine was put away it was thoroughly read.

"I first turn to ---"

Quigley's Editorials.  Box Office Promotion.
The News Section.  Krasna's Sound Box.
Dad Jenkins' Column.  The Pictorial Section.
New Pictures.  Richardson on Sound.
Letters from Readers.  Shreck's Broadway.
Hollywood.  Short Features.
Better Theatres.  The Film Buyer.

—say the various letters. Each writer indicated there was something that he especially liked and nothing he did not value within its pages.

Reader interest is truthfully reflected in circulation figures. Year after year, the Herald-World maintains its position, far in the lead of the procession.

EXHIBITORS HERALD-WORLD
The Acknowledged Leader

Quigley Publishing Co.

New York  Chicago  Los Angeles
Mack Sennett is famous for his satires on the movies themselves. And this one, kidding the theme song, is one of his greatest. The critics call it "great fun", "one long howl", "a riot."

If you want to give them a rough idea of love as Frank and Johnny demonstrate it—and a very clear idea of how funny an "action comedy" can be—play this one.

America's collective sense of humor is one of the principal reasons for its greatness; one of the surest guarantees of its future. Among its most honored sons and daughters have always been those who made its millions chuckle. For they do more for public morale than most of its statesmen.

While you can laugh you’ll never be licked. Every time you play a good comedy you are helping your box-office to win. And you are adding your bit toward strengthening the public courage—and that’s all America needs now to start the ball of prosperity to rolling again.
FROM COAST TO COAST
MILLIONS ARE RAVING
ABOUT MOROCCO!

"MOST brilliantly acted and directed production of the season. Cinemaland bows low to Marlene Dietrich. Cooper wins honors. Laurels piled on Von Sternberg," says Los Angeles Express.


Hail the New Wonder Star!

HAIL Josef von Sternberg’s
"MOROCCO"

GARY COOPER—MARLENE DIETRICH—ADOLPHE MENJOU

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EXHIBITORS HERALD-WORLD
The Acknowledged Leader

Quigley Publishing Co.
New York  Chicago  Los Angeles
 Paramount assembled a great cast of great kids and made the finest possible production of Mark Twain’s beloved "TOM SAWYER." A fine, big, clean motion picture without a divorce, speakeasy or gangster.

We take pleasure in announcing that, beyond doubt and based upon cold box office figures alone, "TOM SAWYER" IS A GLORIOUS SUCCESS!

Chicago wires: "TOM SAWYER' CAUSED THE BIGGEST AND EARLIEST HOLDOUT IN THE HISTORY OF THE CHICAGO THEATRE. Solid line four abreast extending a full block to Wabash Ave."

Los Angeles wires: "WE CANNOT BEGIN TO ACCOMMODATE TOM SAWYER' MOB. Finest comments and reactions we ever had to a motion picture."

For the good of your pocket-book . . . for the reclaiming of your juvenile patronage . . . for the glory of the picture business . . . play "TOM SAWYER" . . . get behind it . . . be happier than you’ve been for years!

"Tom Sawyer"

PARAMOUNT'S
Joyous, Boyous, Resounding Hit!

Directed by John Cromwell
PERSONALITIES OF PROVEN POPULARITY

WILL ROGERS in
Henry King's Production
LIGHTNIN'
with LOUISE DRESSER
Joel McCrea Helen Cohan
Sharon Lynn J.M. Kerrigan
Adapted from the stage success produced by JOHN GOLDEN
Youthful romance between McCrea and Helen Cohan in contrast with the deathless devotion of "Lightnin'", played by Will Rogers, and his wife (Louise Dresser). Laughter long and loud. Rogers finds all there is to know about renovation. As human as humanity itself.

OH, FOR A MAN!
with
JEANETTE MACDONALD
REGINALD DENNY
Warren Hymer
Marjorie White
Directed by Hamilton MacFadden
From the story "Stolen Thunder" by Mary F. Watkins
A normal woman can play with fame and fortune and forget everything else—for a while. Then the man comes along and nothing else matters.

THE PRINCESS and the PLUMBER
with
CHARLES FARRELL
Maureen O'Sullivan
H. B. Warner
Story by Alice Duer Miller
Directed by Alexander Korda
Wonderful family picture, as fresh and delightful as a May morning. Blithe romance between young American and lonely young princess, spiced with gusts of laughter at Joe Cawthorne, the village Poo-bah.

MEN ON CALL
with
EDMUND LOWE
Mae Clarke
William Harrigan
Warren Hymer
Directed by John Blystone
Lowe is high at the box-office. As Coast Guardsman he's a mixture of hardness and tenderness, tough to the men, ready wooer to the women. Great fire at sea. Romance and adventure.
PICTURES THAT PULL

EXHIBITORS HERALD-WORLD

December 13, 1930

UNDER SUSPICION
with
LOIS MORAN
J. HAROLD MURRAY
J. M. KERRIGAN
MARIE SAXON

Directed by A. F. Erickson

They'll all like this. Action for the thrill hunters, romance for the romantic, gorgeous scenery for all. And Murray's gorgeous voice in the bargain!

THE MAN WHO CAME BACK
with
JANET GAYNOR
CHARLES FARRELL

From the play and story by Jules Eckert Goodman and John Fleming Wilson
Screen play by Edwin J. Burke
Settings by Joseph Urban

A tremendous dramatic knockout that will sweep them off their feet. Gaynor and Farrell, that mighty box office team! A story that wrings the heart, brings the tears and will go down in history as the mightiest entertainment ever offered by this gifted pair!

THE SEAS BENEATH
with
GEORGE O'BRIEN
MARION LESSENG
WARREN HYMER
WILLIAM COLLIER, Sr.
WALTER C. KELLY

Story by James Parker, Jr.
Directed by John Ford

Submarines, "mystery ships", naval battles, red blooded romance. Plenty of action.

PART TIME WIFE
with
EDMUND LOWE
LEILA HYAMS
TOMMY CLIFFORD
WALTER McGRAIL

From the story "The Shaffer Newfounder" by Stewart Edward White
Directed by Leo McCarey

Clever wife makes over slipping husband by giving him the air. Cute kid and homely mutt add comedy and pathos. Your crowd will like it lots.
GREATEST ADVANCE SINCE

KEEPS THE HUM OUT OF PICTURES

Electrical Research announces

Noiseless

Noiseless Recording means talking pictures with all undesired sounds barred out. No humming, hissing or scratching noises mar the pure tone of recorded speech and music. Every word and note sounds natural, clean-cut, true to life!

This revolutionary New Process—developed by sound engineers through years of study—marks a great step forward in the perfection of talkies. Its introduction is just one more indication that Western Electric is fulfilling its promise to the motion picture industry: to continually improve apparatus and methods and to make these improvements immediately available to producers and exhibitors.

ERPI Producer-licensees have already installed equipment for Noiseless Recording. They are now making pictures by this New Process. The first—a Paramount production entitled "The Right to Love" and featuring Ruth Chatterton—will be released this month. You will
THE COMING OF TALKIES!

NEW PROCESS

Recording

immediately recognize the extraordinary difference.

Noiseless Recording will still further increase the popularity of talking pictures—build box office for you—attract new patrons to your theatre, even those who have always been most critical—bring old patrons oftener. They will demand pictures recorded by this method.

And remember—Western Electric reproducing equipment delivers sound exactly as it is recorded. That is why only Western Electric apparatus can do full justice to this wonderful New Process Noiseless Recording.

ELECTRICAL RESEARCH PRODUCTS INC., 250 West 57th St., New York.

Western Electric

NEW PROCESS

NOISELESS RECORDING
ORGANIZE NOW
for 1931 selling in the
Motion Picture Market

YOU cannot afford to devote time and money
in an attempt to sell phantom buyers. Ad-
vertising and selling must be directed at targets
which you know actually exist.

In the motion picture market, there are 14,000
theatres which must be provided with motion
pictures.

Exhibitors Herald-World offers an audited cir-
culation statement showing distribution to 9,342
individuals in the theatre branch of the business.
No other motion picture trade paper even claims
to approach that figure in total distribution.

The 9,342 individuals in the theatre branch of
the industry represent in excess of 95 per cent
of the buying power in the United States, and a
generous share of the buying power of every
country in the world importing American motion
pictures.

If you use advertising to sell, the first choice in
the trade field is

EXHIBITORS
HERALD-WORLD

First by Every Test—Every Time

Quigley Publishing Co.

New York Chicago Los Angeles
laughs!!

millions of them in
COHENS & KELLYS
in AFRICA

with GEORGE SIDNEY
and CHARLIE MURRAY

Watch this UNIVERSAL roll them in the aisles of the GLOBE,
Starting December 19
COME OUT OF THAT NOSE DIVE

THOSE BIG WARNER BROS. HITS GIVE YOU THE POWER

340,000 NEW YORKERS SEE IT IN 21 DAYS!
Three weeks at New York Strand, day-and-date at Brooklyn Strand and Beacon! Then the Hippodrome played it to complete S. R. O.!

SENSATIONAL WORLD PREMIERE!
Warner Bros. Theatre, New York, does biggest Thanksgiving business in history! And first week-end tops that!

DOORWAY TO HELL
Setting new records from coast to coast!

VIENNESE NIGHTS
Play it Day-and-Date with Broadway!

LIFE OF THE PARTY
It's the life of the box-office!

Coming "ILLICIT"—Surest Thing You Know!
Telephone 38
49
55
28
58
32
21
35
Telephone 41
37
Telephone 20
56
407
136
1605
58
3
92
North
3
328
52
356
Distributor
Bine
RKO—
Phil
duPont-Pathe
The
foreign
law
is
unconstitutional,
says
court
in
Evanston
fight—Cook
announces
promotions
of
Tiffany
sales
executives.
Distributor
can
sue
for
breach
of
contract
despite
Thacher
decision
suspending
arbitration
rules,
Colorado
court
holds
in
M G
M
case.
Columbia
divides
distributing
forces
into
two
major
units,
with
Phil
Dunas,
Western
sales
manager,
and
Lou
Weinberg
in
charge
of
Eastern.

"All
Quiet"
is
attack
on
war
only,
says
Laemmle,
as
censor
board
of
Germany
bars
picture.

PROTECTION
Any
Detailed
Provisions
of
New
Zoning
Plan
That
Prove
Unfair
to
Exhibitors
Will
Be
Adjusted,
Palfreyman
Tells
Exhibitors
of
North
and
South
Carolina
at
Convention
—Lightman
Conducts
Open
Forum
on
Con-
tract—Charles
W.
Picquet
Is
Re-elected
President
of
Carolina
Organization.
Editorial

Cut-Rates—or Efficiency?

NOW is a particularly pertinent time for the theatre owner or manager to make a careful survey of the methods of operation in his theatre, to the end that the maximum of efficiency is achieved in all the departments that go to make up the successful presentation of motion pictures.

Such an analysis by the theatre man is more than likely to reveal to him the fact that real judicious and effective handling of one or more of the factors of appeal to his community will add to the box office receipts without the slightest increase in his expenditures.

To rush unseeing into a policy of “bargain shows” is to gamble with a possible loss of prestige. Double features, five-cent matinees, free tickets and the like too often become a “bargain” for only the patron and an eventual loss to the exhibitor. And the reason is twofold. In the first place, they constitute a false indictment of the motion picture itself, an unsupported charge that the entertainment value of the current product is not sufficiently high to attract the interest of the public.

The patron does not take time to learn for himself what is an indisputable fact, namely, that there never was a period in the history of motion pictures when the standard of product in general was as high as it is at present. Nor can the patron be expected to recognize that fact when the picture itself is being subordinated in the theatre’s appeal for his attendance. Furthermore, should he attempt to reason it out, he might well conclude that this theatre’s management has lost its grip, particularly if he notes good attendance at other theatres. If he reaches this conclusion he is coming significantly close to the truth.

A second reason why the exhibitor giving “bargain” shows is likely to find himself emmeshed in a losing policy lies in the fact that it is much easier to start them than to drop them. The reasoning originally behind practically all cut-rate shows is that they will tide the box office over a temporary period, whereupon they can be eliminated with at least normal patronage restored.

But the patron’s mind does not work that way. Give an employee a series of bonuses and they no longer are bonuses: to him they have become a part of his salary. So too in the relations between the theatre and the patron. If the latter has been led to expect “something for nothing,” he considers himself duped if the “bargain” is eliminated. Thus the exhibitor has no one but himself to blame if patronage drops off when he returns to his original program.

Instead of going outside his own field to obtain artificial restoratives for patronage, the theatre man may find the proper prescription in the conduct of the theatre itself, and that without doing anything further than improving the quality of the service which he is giving to the community, or best presenting the case of the pictures he is showing.

The first consideration is whether the theatre’s advertising has been made as effective as possible. Calvin Coolidge is quoted by the Hearst newspapers as stating the following:

“It is essential in the first instance to make good merchandise. But that is not enough. It is just as essential to create a desire for it. That is advertising.”

It is not enough that excellent motion pictures are available and that they have been booked into one’s theatre. Nor is it enough that the exhibitor has established a sizeable budget for advertising them. The fact that one is spending money does not in itself guarantee that one is actually advertising.

Has your advertising been effective? If not, careful investigation should reveal why it is not. Has the writing of your advertising copy been delegated to a cub on the newspaper staff, or are you and your advertising department giving it careful study?

Advertising of motion picture programs is subject to the same general rules as the advertising of other commodities, but how much more fascinating to the public at large are motion picture subjects than so many other articles of commerce? Evidence of effective newspaper advertising being presented week by week in the “Box Office Promotion” department of the HERALD-WORLD, in the reproduction of outstanding advertisements of theatres throughout the country. Yet the opportunity to create a desire in the community to see a particular picture is dissipated often by listless writing of newspaper advertising copy.

What of your exploitation paper? Have you made a test of the comparative returns from direct mailing and hand delivery? Are you placing one-sheets in the most advantageous places? Those are all vital factors which the forward-looking exhibitor will scrutinize with care.

Is the week’s program being arranged to suit the circumstances peculiar to the particular community? Study of the community itself, its likes and dislikes, should be introductory to any understanding of successful exhibition. For example, is the program shaped with special appeal to the children’s interest on Friday nights? Friday night as the end of the school week is still a definite consideration for good box office in the smaller cities.

There are the problems of efficient physical properties in the theatre. Is the projection service commendable? Are replacements of parts being made as early as they should be made? Do the seats assure patrons of complete comfort during the show? Is the theatre kept scrupulously clean? Every day should be cleanup day in the modern theatre.

Ventilation, courtesy of employees, active interest in community events—any enterprising exhibitor could double the number of factors just mentioned. But any one of these may be the factor which is building or leveling patronage. It is certain that the exhibitor who disregards them is handing his patronage to other theatres or losing it for all of them. Giving half-rate tickets to patrons is no guarantee whatsoever of increased patronage: looking good pictures, creating a desire on the part of the community to see them, and then presenting them under the most pleasing conditions—those are the surest mediums for box office success.

Exhibitors HERALD-WORLD

MARTIN J. QUIGLEY, Publisher and Editor

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**EXHIBITORS HERALD-WORLD**

**Pathe Stockholders Act Upon Purchase by RKO January 3**

**49 Per Cent of DuPont-Pathe Retained, Declares Kennedy**

Estimates Film Manufacturing Company’s Earnings Will Exceed the $100 a Share of Last Year

(Special to the Herald-World)

NEW YORK, Dec. 11.—Pathe stockholders will convene January 3 at the company’s offices to act upon the merger with Radio-Keith-Orpheum, the papers for which were signed last week.

By the agreement Pathe would “become primarily a holder of capital stock of DuPont-Pathe Film Manufacturing Company,” said John D. Kennedy, the board of Pathe Exchange, Inc., declared in his letter to the stockholders.

Kennedy called attention to the large earnings of DuPont-Pathe stating: “Earnings for 1929 amounted to more than $100 per share, and it is estimated the earnings for 1930 will be greater.” Pathe will retain an interest of 49 per cent, or 4,500 shares, of the stock of DuPont-Pathe, the remaining 51 per cent being owned by E. I. DuPont deNemours & Company.

Of the details of the RKO deal, Kennedy said in his letter: “The agreement with RKO involves the payment by RKO of $4,630,789 ($500,000 in cash and the remainder in 6 per cent notes, maturing in five equal annual installments, beginning January 1, 1932) to the Culver City Studios, Jersey City Laboratories, and Pathe News, Audio Review, stars’ and directors’ contracts, certain scenarios, furniture and fixtures, and three feature pictures now being released. Additional payments are to be made for such other stories as may be acquired; for prepaid expense items; and for stores and supplies inventory. Half of the net receipts from these three feature pictures, above $1,000,000, belong to Pathe. Under the agreement to be received from assets should be at least $4,850,000 and may substantially exceed this amount. RKO will continue distribution of our pictures not purchased, for account of Pathe, on a favorable basis.

Would Cancel Photophone Contract

“In addition to the payments to be made by RKO as aforesaid, RKO agrees to assume contracts with actors and directors and leases on rented quarters in this and foreign countries, and to enable Pathe to cancel its contracts with RCA Photophone, Inc. The amount payable under these contracts and leases over a period of years is not less than $2,400,000. In addition, there will be a substantial saving in studio overhead expenses during the period prior to the completion of the sale, since at least four feature pictures are to be made for RKO on such terms that a substantial portion of this overhead will be paid by RKO as part of the cost of such pictures.”

Kennedy said that DuPont-Pathe’s “volume of business and profits has increased steadily and rapidly since organization. Dividends are now being paid at the rate of 40 per share per annum.”

**Cities Wide Film Possibilities**

Of wide film he stated that “there are possibilities of a greatly enhanced market” on its adoption. “Each ‘frame’ of wide film requires about three times the raw stock that a present ‘frame’ consumes. The spread of color should also increase the market for film, since color scenes must be shot on two or three separate negatives. The home movie market is still undeveloped; however, 16 mm sound projectors have actually been built at moderate cost, and the development of home sound movies should help to enlarge the demand for amateur films.”

In view of these factors, Kennedy pointed out that the opportunity for retaining possession of the 49 per cent of DuPont-Pathe stock constitutes “one of the most attractive features of the agreement with RKO.”

**Alexander and Rothacker Combine**

Sales Promotion, Production, Service

(Special to the Herald-World)

NEW YORK, Dec. 11.—Arrangements have been completed whereby Alexander Film Company, large producer of short length motion picture publicity, and Rothacker Film Corporation, considered the largest producer and distributor of industrial educational motion pictures, combine their sales promotion, production and service efforts.

The plan contemplates an exchange of common and preferred stock. The two companies will retain their corporate identities, functioning as separate organizations with merged production and distribution effort. The new Rothacker board of directors will be controlled by the Alexander company with Douglas D. Rothacker as vice president of that firm.

Combined production, circulation and service centers will be maintained at Colorado Springs, home office of the Alexander company, at Chicago and New York. J. Don Alexander and Rothacker, presidents of the two companies, express the belief that the combination will result in better service and quality at lower cost.
“Truth About Youth”

Which is the title of the First National production, scenes from which are shown below. A modern story, we presume, with a story of night club life included in the plot. However, we do know that the cast—is—well, may we give you the names of some of the players who are included in the cast: Loretta Young, Conway Tearle, David Manners, Yola D’Avril and Myrna Loy.

None other than Roxy himself is due for a speech this week at the regular weekly luncheon of the A.M.P.A.S. who have hired the main dining room of the Dixie hotel.

The Capitol Grand orchestra, with Yasha Bunchuk wielding the baton, has been selected with Will Osborne and His Band as one of two official music making aggregations for the upper dance to be given West Point cadets and Annapolis midshipmen following the Army-Navy football battle on December 13. The roof of the St. Regis is the address, and the proceeds of the game go to relief of the unemployed, as some people may have heard already. The Capitol is all wrapped up in this football affair. The official football, bearing the personal signature of Herb Hoover, is reposing in the inside foyer of the theatre for one day. Not only that, but they sent along two Marines to guard the pigskin. Overnight the ball will have a private compartment in the theatre safe where it will repose on a cushion. Last Saturday morning at the Criterion theatre, Paramount held a special showing of “Tom Sawyer,” at which were three representatives from every high school in the Metropolitan district. For the four best reviews on the film, Paramount will pay $100 in prizes: $20 for first, $25 for second, $15 for third, and $10 for fourth. This will probably result in an exhibition of reviewing as it should be done.

JAY M. SHRECK.
General Pictures to Aid Idle by Adding 75 to Its Sales Force

Additional Staff Will Sell Parts for Phonofilm; Factory Output at Full Blast

(Special to the Herald-World)

NEW YORK, Dec. 11.—General Talking Pictures Corporation, manufacturers and distributors of DeForest Phonofilm, are adding 75 additional salesmen to their staff before Christmas to push the present plan. The augmented force will work out of the home office in New York, selling spare and improved replacement parts for the Phonofilm.

The addition has been made at this time with a view to aiding the unemployment situation by M. A. Schlesinger, though original plans called for the sales growth following the completion of 2,000 Phonofilm machine installations, of which some 1,800 have been finished up to now.

Schlesinger, president of General Talking Pictures, commenting on the new development, said, "The company has lost its factory and manufacturing units working at full blast to make available $250,000 worth of spare parts for Phonofilm in anticipation of this drive to give employment to worthy and capable men. We certainly hope that the exhibitors will help us in our efforts to alleviate the unemployment situation."

An educational campaign will be immediately undertaken by the company, instructing exhibitors in the best operation of the Phonofilm and acquainting projectionists with the use of the machines.

This new sales effort will also mark the beginning of the newly developed plan for servicing the field. More than 80 engineers will be centrally located at 12 key points throughout the country.

Time for Unstinted Advertising, Better Films, Says Morris

(Special to the Herald-World)

NEW YORK, Dec. 11.—The need of the moment is better pictures and unstinting expenditure of money to advertise them properly, Samuel E. Morris, vice president and general manager, declared at a special executive conference held at the Warner home offices yesterday.

Sounding a note of optimism, Morris said: "The greatest error that can be made now is to cheapen product in any way. Business men who do this not only lack courage but lack faith in their own material."

He stressed the point that is now existing in industry have their origin within industry itself. He declared the outlook for 1931 is very good and commented: "Persons who are tightening their purse strings are doing the industry a lot of harm."

Speaking of the First National and Warner prospects, he said, "Warner Brothers and First National are in a wonderful condition regarding the future. We can look forward with enthusiasm to next year by reason of the product ready for release."

Consolidated’s 50 Cent Dividend Payable Jan. 2

(Special to the Herald-World)

NEW YORK, Dec. 11.—Consolidated Film Industries has declared regular quarterly dividend of 50 cents on both preferred and common stock payable January 2 to stockholders of record December 18.

Any Unfair Zoning to Be Made Right, Carolina M P T O Told

Palfreyman Advises Convention That New Plan Can’t Be Expected To Satisfy All at Start—Lightman Conducts Open Forum On Contract—Picquet Re-elected President

(Special to the Herald-World)

CHARLOTTE, N. C., Dec. 11.—Any detailed provisions of the new zoning system that proved unfair will be promptly adjusted, David Palfreyman of the MPPDA assured members of the Theatre Owners Association of North and South Carolina at their annual winter convention here Tuesday. Palfreyman reminded the exhibitors that the plan is new and that it could not be expected to prove entirely satisfactory to all at the start.

M. A. Lightman, of Memphis, president of the MPTO, was one of the principal speakers of the day, and conducted an open forum discussion after explaining the provisions of the proposed new uniform contract.

Charles W. Picquet of Pinehurst, N. C., was re-elected president of the association.

Albert Sottile of Charleston, S. C., was named first vice president and W. H. Hendrix of Greensboro, N. C., second vice president, W. T. Gray and Mrs. Walter Griffin of Charlotte were re-elected treasurer and secretary, respectively.


More than 100 theatre owners of the two states attended the convention, which was said by officials to have had the largest attendance of representative exhibitors in the history of the association.

The exhibitors concluded their meeting with a dance Tuesday night at the Woman's Club Building. Another social feature was a buffet luncheon given the members by John Mangum, of the Tiffany office at Atlanta. In the absence of Judge F. O. Bowman of Chapel Hill, who was scheduled to speak, A. F. Sams of Winston-Salem delivered a brief address.

300 M P T O Members Fete Joe Lee, Manager For Fox in New Jersey

(Special to the Herald-World)

NEW YORK, Dec. 11.—Forgetting age old differences between theatre owners and film sellers, 300 members of the MPTO of New Jersey gave a luncheon at the Hotel Astor to Joe Lee, New Jersey branch manager for Fox. Three numbers of guests, including Frank Doney of Perth Amboy, Charles H. Fitterly of Bound Brook and William A. Allgair of South River, Sydney Samuelson, president, president, with Louis Nizer as toastmaster, calling on Tom Meighan, James W. Granger, Leo Brecher, Truman Talley and Glendon Alhine.

Herbert M. Wilcox Elected to ERPI Vice Presidency

(Special to the Herald-World)

NEW YORK, Dec. 11.—Herbert M. Wilcox was elected vice president in charge of operations of ERPI at a meeting of the directors held this week. Wilcox will report to J. E. Otterson, president of the company, effective January 1, 1932.

The new vice president has been operating manager in charge of installing and servicing Western Electric sound equipment. He has been associated with Western Electric since April, 1926, going in as operating manager of ERPI when the latter company was formed in January, 1927.

K O A 1 3/4% Dividend Is Payable Jan. 1, Orpheum Circuit Pays 2 Per Cent

(Special to the Herald-World)

NEW YORK, Dec. 11.—Keith-Allen-Orpheum Corporation has declared a regular quarterly dividend of one and three-quarters per cent on preferred stock. This will be payable January 1 to stockholders of record December 20.

A quarterly dividend of 2 per cent on preferred stock has been declared by the Orpheum circuit, which is also payable January 1.

Film Boards’ Budget For 1931 Is Approved

(Special to the Herald-World)

NEW YORK, Dec. 11.—The budget of the Film Boards of Trade for 1931 was passed today at a meeting at the offices of the MPTDA. The budget was presented by C. C. Pettijohn, chief counsel.

Franklin Denies Negotiating or Closing Any Financing for Future Activities

Blanket denial of negotiating or closing any financing in connection with numerous reports as to the future activities of Harold B. Franklin, former president of West Coast Theatres, is made in an announcement by Franklin.

"Despite rumors to the contrary, I have neither negotiated nor closed for any financing in connection with future activities," Franklin stated. "My staff and I have made a careful survey of conditions throughout the country and the results of this survey will finally determine my future plans."

"It is a wellknown fact that business conditions are present warrant most careful consideration, and any activity that I finally undertake will be founded on a strong financial structure. At the proper time I will make known my plans."
Columbia Divides Distributing Forces into Two Major Units

Phil Dunas Named Sales Manager for Territory West of Detroit—Lou Weinberg Heads Eastern District—Both Promotions

Are Made from Within the Organization

(Special to the Herald-World)

NEW YORK, Dec. 11.—Columbia Pictures has divided its sales offices throughout the country into two major units, east and west of Detroit, in order to handle distribution and general sales activities more efficiently.

Phil Dunas, formerly district manager for the Midwest territory, has been appointed to the post of Western sales manager by P. H. Goldberg, general sales manager, Lou Weinberg, heretofore in complete charge of Columbia's short subject product in this country, will assume a similar position in the East. Both will make their headquarters at the home office in New York.

How Offices Are Divided

Dunas will be in complete charge of the following offices: Chicago, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Milwaukee, Minneapolis, Omaha, Portland, Oregon, Salt Lake City, San Francisco, Seattle, St. Louis, Missouri, and Butte.

Under the supervision of Weinberg in the East will be: Albany, Atlantic, Boston, Buffalo, Charlotte, N. C., Cincinnati, Cleveland, Dallas, Texas, Memphis, Tenn., New Haven, Conn., New Orleans, New York City, Philadelphia, Pittsburgh, and Washington, D. C.

Any appointments are said to be in line with the company's policy of promotion from within the organization where it is merited.

Dunas joined Columbia after association with United Artists, where he was branch and district manager for the city of New York. Weinberg has been in the film business for six years, having previously occupied a position with the sales department of Fox Film, leaving that organization to become assistant sales manager for Selznick.

New St. Louis Legit To Test WB Stock Chain Plan: Report

(Special to the Herald-World)

NEW YORK, Dec. 11.—A simple and effective manner of ascertaining the possible screen value of plays and the development of ambitious stage talent for picture work, is believed to be the thought behind the announcement by Warner Brothers that they will operate the Grand Central theatre in St. Louis, Missouri, as a legitimate stock theatre.

The film company, which owns the house, is already selecting a permanent stock company for the production of successful stage plays at popular prices. Though nothing in relation to the possibility of this house being the first of many was said, it is understood as at least probable that others will be opened, depending perhaps, on the success of this initial venture.

Joseph Hayden, who has in the past directed the summer stock company at Elkhart's Gardens in Denver, Colorado, with pronounced success, will be the stage director.

It is planned to open the house during Christmas week, with a Broadway success as the opening attraction. Jacob Wilk, speaking for Warner Brothers said in regard to the plan, "There is real need of a good stock company in St. Louis and Warner Brothers are going to supply it. It is the purpose to present all of the Broadway plays as rapidly as we can secure them. If we come across original plays in manuscript that we deem worthy we will make them known. We will get up production for all of the plays we present and give them with artistic attention to detail."

Exhibitors Ask Canadian Government to Prevent Charging of Music Tax

OTTAWA, ONT., Dec. 11.—The Canadian government has been asked to amend the copyright law to make it impossible for the Performing Rights Society to levy an annual music seat tax.

The request was made by the Canadian Association of Exhibitors at the Fall Fairs to prevent collection of the music tax for the playing of copyrighted music in theatres or fairs.

The $300,000 Bakersfield Will Open Christmas Day

BAKERSFIELD, CAL., Dec. 11.—The new Bakersfield theatre, erected at a cost of more than $300,000, and said to be the largest house between Los Angeles and San Francisco, will be formally opened Christmas day.

Report Dissatisfied Members of Allied Texas Unit Have Organized a New Group

(Special to the Herald-World)

NEW ORLEANS, Dec. 11.—Expressions of dissatisfaction with the Allied Theatres Owners of Texas, a group of independent theatre owners have been reported as forming the nucleus of a separate organization, which will probably be known as the Motion Picture Theatre Owners' Protective Association of Texas. It is understood that the new group is made up of a large number of the Allied unit who have become dissatisfied, they have declared, with the stand taken on film censorship by the president of the Allied group, Will Horwitz. The meeting was held at the Adolphus Hotel.

Judge Roy L. Walker of Lampasas acted as temporary chairman. Walker I. S. Melcher of Dallas, O. E. Englebreth of Georgetown, O. B. Bridges of Houston, Henry Reeves of Meinard, Clinton DeWoff of San Saba, Sam Hefflin of Cameron and W. H. Gwynn of Terrell were elected directors.

Texas Allied Wants The Exhibitor, Not U. S., to be Censor

(DALLAS, Dec. 11.—A resolution has been passed by the Allied Theatre Owners of Texas qualifying its stand on censorship with the statement that the organization, "in principle, would deplore censorship, politically administered, either locally, state-wide or national." The resolution follows statements by William Horwitz of Houston, president of the association, which were generally construed to mean a demand for official censorship.

After citing the efforts of the AMPDA to control the moral tone of motion pictures and indicating that these efforts have fallen short of success, the resolution declares: "It is therefore essential that in order to avoid political censorship, this power be given at least a trial in that branch of the industry most affected by its abuse; and we, therefore, believe that the vested in the exhibitor and his organization, in order that an honest and sincere effort be made to do what has been promised, but promised with insincerity and dishonest intent.

"Unless some such plan is put into effect, we, as an association and as individual independent exhibitors, feel that we cannot reform motion pictures, even though it should mean a political system of censorship, to which in principal we demur," Besides Horwitz, the signers included Rubin Freis of Victoria, E. J. Callahan of Crockett, A. V. Wade of Gainesville and A. W. Lilly of Greenville, all officials, and ten others who are directors.

Casher Is Heroine of Second Holdup in Month

PORTLAND, Dec. 11.—Dorothy Ford, bartenter at the cash register at a Hollywood theatre, upon being compelled to again "hand it over" grabbed a few stray rolls of change and gave them to a near midnight rush of customers, successfully bilking containing several hundred dollars. This is the second robbery of this suburban house during the past month.

Keeping Hospital Busy

SAN FRANCISCO, Dec. 11.—With the Fox West Coast publicity staff for Northern California recovering from an appendicitis operation here, Phil Weinberg, local manager of Columbia pictures, is also in a hospital for treatment.
Blue Law Is Unconstitutional, Says Court in Evanston Fight

Kentucky City Offers Another Important Sunday Show Development in Action of Chuchermen Seeking Enforcement Through Threat of License Revocation

Attacks in the spirited battle of words and writs over the Sunday show issue were conducted this week along two brand new fronts, with both assaults having possible outcomes of far-reaching effect.

The in-again-out-again squabble in Evanston, North Shore suburb of Chicago, bounced back into court, and this time not the recent referendum on the issue, but the venerable blue law itself came into the purview of the court, resulting in the precedental verdict that the law itself was unconstitutional and therefore void.

In Owensboro, Ky., the activity involved the licensing of theatres, placing in jeopardy the right of their proprietors to operate them. And these developments were aside from the dubious victory of Mattoon, Ill., where exhibitors, granted permission to operate on Sunday if the shows were opened by prayer prayer потребовали не и пропустить суд, предоставляя прецедентное решение, что закон сам по себе не законен и было разрешено.

In the case of Owensboro, the Strand Amusements Company, operators of two theatres, has appealed the circuit court decision holding it guilty of blue law violation. It is pointed out that if successful here, similar tactics might be resorted to by Sunday show opponents elsewhere.

In Richmond, Ky., Sunday show foes are having more difficulty, a resolution to opt the chief of police for not enforcing the blue laws having failed to receive any action. Richmond juries also have turned in guilty verdicts in the several Sunday show cases brought to trial, while efforts of Richmond churchmen to get the public to sign pledge cards promising not to attend Sunday shows, have met with no appreciable success.

May Give Benefit Shows

ALBANY, Dec. 11.—Although the village of Gouverneur, N. Y., turned thumbs down last summer on Sunday movies, the board of trustees last week decided to permit Sunday shows if given as a benefit to such institutions as hospitals, etc. James Papa-

Gives Up Sunday Attempt

MAPLE SHADE, N. J., Dec. 11.—After a prolonged fight over the question of Sun-
day movies in this town of Maple Shade, N. J., Jacob Becker, manager of a theatre, announced, on December 4, that he would give up the battle and not try to show films on Sundays, thus ending a meeting called by church officials to protest against Sabbath shows.

No Movies, No Gas, No “Nuthin”

(Special to the Herald-World)

BELLOW'S FALLS, Vt., Dec. 11.—Everything the last week was closed up as tight as a drum last Sunday, all because of the activity of a hundred or more motorists who threaded the country roads of the village and nearby towns. Villagers wandered about disconsolately, unable to attend a Sunday movie, with-

out so much as a game of miniature golf to relieve the monotony, while motorists who had failed to load up their cars with oil and gas found themselves out of luck. No newspapers were sold in the town. Cinema shows were closed and even an ice cream soda was taboo.

Freuler Back from Coast Conference on Campaign For New Big 4 Westerns

(Special to the Herald-World)

NEW YORK, Dec. 11.—John R. Freuler, president of Big 4, which specializes in West-
erns, has returned from a tour of offices and production units on the West Coast, during which he held conversations with key executives and conducted sundry business matters. Freuler expressed the belief that the coming year should see a definite turn for the better in the industry, as well as being particularly important to the independent producer and exhibitor.
Erpi Experts Map New Service for Noiseless Recording Process

Fifty Supervisors and Technical Inspectors Cooperate to Effect Elimination of Interfering Sounds in Reproducing Equipment

(Special to the Herald-World)

NEW YORK, Dec. 11.—Erpi is concentrating on the development of a new system for servicing Western Electric sound apparatus, which was made necessary by the introduction of the so-called “new process noiseless recording.” More than 50 service department supervisors and technical inspectors are meeting here this week in the working out of the new arrangement.

H. M. Wilcox, operating manager for the company, in discussing the new development, said, “This new process of recording eliminated all extraneous noises from talking pictures, and if theaters are to receive the advantage of the new method, the reproducing equipment must, in itself be noiseless.”

He noted further that a complete upward revision of the present standards of “uneliminable noise” and reproduction is inevitable, no matter what the origin of the noise may be. Heretofore, he said, inherent film noises have almost completely covered the extraneous sounds of the theatre, but, with the new recording, such noise becomes objectionable to the theatre audience.

The Erpi organization is making every effort to check equipment immediately, anticipating the release this month of Paramount’s “The Right to Love,” the first picture to be made with the “noiseless recording.” At first these efforts will be concentrated on those houses showing films recorded with the new method, but eventually all theatres using Western Electric equipment will be similarly treated, it is understood.

The service department is cooperating with the engineering organization in the carrying out of this program.

Mogler’s Widow Pays $5,000 for Bond Forfeit

(Special to the Herald-World)

ST. LOUIS, Dec. 11.—Mrs. Adelaide Mogler, widow of Senator Joseph Mogler of this city and administratrix of his estate, has given the criminal court a check for $5,000 in payment of a judgment against Mogler for forfeited bond.

Mogler, once a prominent exhibitor here, signed a bond in 1926 for Clyde Mitchell, who had been charged with robbery. Mitchell disappeared, Mogler, who owned the Bremen, Excelsior and Mogler theatres on the north side, was later murdered by holdup men at the Mogler theatre December 2, 1929. The police have never apprehended the bandits.

“Sunny” Breaks Record in San Antonio; Held Over

(Special to the Herald-World)

SAN ANTONIO, Dec. 11.—So great was the business on “Sunny,” starring Marilyn Miller, which was scheduled for only a week’s run, that it was held over for three days and the result was that this first National picture set a box office record for ten days at the Empire theatre. This is the first holdover for this film house since it has become independent last January.

Beckerich to Manage RKO Palace in Akron

(Special to the Herald-World)

AKRON, OHIO, Dec. 11.—Al Beckerich, manager, RKO Hippodrome, Cleveland, Ohio, has been appointed manager of the Palace, the only RKO house in this city. He is replaced by Ralph L. Walsh, who returns to Warners as district manager for Ohio, with 26 theatres under his jurisdiction.

Arlen Gets Powder Burn in Screen Gun Battle

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Richard Arlen is suffering from severe powder burns about the face received in a screen gun battle.

A fellow actor fired a gun at close range in a new picture which stars Arlen.

Admission Taxes 10 Years Ago Amounted To $70,000,000; Last Year, $3,000,000

(Special to the Herald-World)

WASHINGTON, Dec. 11.—According to the annual report of the Internal Revenue Bureau, made available last week, there is quite a contrast with a decade ago, when admission tax collections exceeded $70,000,000 a year, the collections during the fiscal year ended June 30, last, the receipts showed, were less than $3,000,000. Ten years ago, the tax was collected on admissions in excess of 10 cents; now it applies only to tickets selling for more than $2.

WASHINGTON, Dec. 11.—The new Dollar Line steamship, President Hoover, said to be the largest vessel ever built in America, is to be launched. President Hoover, said it will contain a completely equipped and perfectly appointed motion picture theatre, including special acoustical treatments.

RCA Photophone equipment will be installed in the floating theatre, in accordance with plans prepared by architects of the ship in cooperation with RCA engineers.

Hanson, Goe and Wilson Given New Posts at Tiffany

Grant L. Cook Announces Advances Made Within Organization Due to Expansion

(Special to the Herald-World)

NEW YORK, Dec. 11.—Three important promotions just announced by Grant L. Cook, executive vice president of Tiffany Productions bring Oscar R. Hanson, former general sales manager, to the post of assistant general manager of the company; Carl J. Goe to Hanson’s previous position, and Sterling Wilson to the occupancy of the post of assistant general sales manager to Goe.

These changes are explained as due to the company’s rapid expansion during the past year. Goe had been assistant to Hanson prior to this promotion and Wilson had been in charge of the contract department.

Oscar Hanson came to Tiffany two years ago from Canada, where he was in charge of Educational Pictures in that territory. Since his occupancy of the sales manager’s post, sales are said to have increased more than 80% over last year at the same time. As evidence of Hanson’s ability, Cook points to the acquisition of more than 3,000 franchise holders during the company’s franchise drive some months ago, which greatly expanded the outlet for Tiffany pictures throughout the country.

Hanson, Goe and Wilson have been in the motion picture business for a number of years, the former having been associated in an executive capacity with Universal, Pathés, and other large companies; and the latter before coming to the home office was Tiffany branch manager at Albany for several years.

These promotions are said to be in line with the expressed policy of the company to promote men from within the organization to executive positions.

‘Legit’ Goes Free as Film Houses Get Heavy Tax Under Victoria Rule

(Special from Department of Commerce)

WASHINGTON, Dec. 11.—The Victorian state government has voted an amusement tax on all motion picture admissions above a prescribed minimum. The law took effect December 1.

Motion picture theatres have protested against the new rule, since it provides for the lowering of the tax rate on legitimate entertainment. The latter step was taken because such houses were losing patronage, it is explained.

S.S. President Hoover Has Complete Theatre

WASHINGTON, Dec. 11.—The new Dollar Line steamship, President Hoover, said to be the largest vessel ever built in America, is to be launched. President Hoover, said it will contain a completely equipped and perfectly appointed motion picture theatre, including special acoustical treatments.

RCA Photophone equipment will be installed in the floating theatre, in accordance with plans prepared by architects of the ship in cooperation with RCA engineers.
Distributor Can Sue at Court For Breach, Colorado Finding

Contract Is Held Enforceable Despite Suspension of Arbitration

Rules—Bench in M G M Denver Case Quotes Clause

In Thacher Decree—Other Decisions Cited

(Special to the Herald-World)

DENVER, Dec. 11.—Suspension of arbitration under the standard exhibition contract does not prevent a distributor from suing at law for breach of contract, according to a decision just handed down by the state court of Colorado, setting here, in an action brought by Metro-Goldwyn-Mayer against the Bi-Metallir Investment Company, an exhibitor.

After the exhibitor had raised the point that the standard contract provided for arbitration before a court, the court quoted from the Thacher decree, which recently was affirmed by the United States Supreme Court, as follows:

"Nothing contained in this decree shall be construed as prohibiting enforcement by any lawful means of any contractual obligation which is consistent with the provisions of the decree."

Holds Contract Enforceable

When the distributor, M G M, showed that a decree of usage did not require the arbitration clause to be applied as the distributor desired, the court held the contract could be enforced.

Metro-Goldwyn-Mayer points out other decisions handed down since the Thacher decree and holding the standard contract enforceable, including the decision of the United States district court at Denver whereby it was decided that any invalidity of the arbitration clause of the standard contract did not affect the enforceability of the contract.

Other Decisions Cited

A recent suit in the state court of North Carolina resulted in the overruling of the exhibitor's contention that the contract was illegal, and the ensuing trial ended with a verdict for the distributor.

Inability of the parties to arbitrate as provided in the standard contract was involved in a recent case against an exhibitor in the United States district court at Minneapolis. The court held that as this was prevented by the Thacher decree, the distributor was entitled to sue on the contract.

Another decision, in the state court at Pittsburgh, held that the arbitration clause could be eliminated, and the contracts enforced in the courts.

J. J. Parker President

Of Newly Organized Fox

Portland Theatres, Inc.

(PORTLAND, Dec. 11.—Negotiations have finally been completed between Fox West Coast Theatres, Inc., and J. J. Parker who was president here before and assumes supervision of Fox Portland Theatres, Inc., operating the Fox Broadway, Fox United Artists and the Fox Hollywood in Portland, and the Liberty and Astoria theatres in Astoria, Ore. These arrangements were made during the recent visit here of Howard Sheehan, vice president of Fox West Coast Theatres, Inc.

Transfer of stock gave Parker one-third ownership in the newly organized Fox Portland Theatres, Inc., Fox Portland with the change Messrs. Parker and Chas. C. Couch, Parker's assistant and who has been associated with Parker in his theatrical ventures for the past 15 years, has moved their offices from the Rivoli to Fox Broadway theatre.

Frank Maxwell, who has been in command of the Fox West Coast interests in Oregon has been transferred to take direct command of the West Coast interests in Oregon, supervision over the theatres in both Medford and Eugene, Ore., and has transferred his headquarters to the Music Box theatre building at Broadway and Stark.

Talking Films Credited

For 3½ Million Jump of

British Amusement Tax

(LONDON, Dec. 11.—A report issued by the customs and excise commissioners shows that taxes on entertainments have increased 700,000 pounds, or approximately $3,500,000, during the past year.

This gain is recorded in spite of England's 5,000,000 pound drop in general revenue for the year.

The increase in entertainment revenue is attributed, in a large measure, to the large number of sound installations in theatres. Talking pictures are credited with bringing thousands of new patrons.

“Devil to Pay” Follows

“Hell’s Angels” at Gaiety

NEW YORK, Dec. 11.—The United Artists film, “The Devil To Pay,” with Ronald Colman in an original score play by Frederick Loewe, will follow “Hell’s Angels” at the Gaiety here on December 16.

Ohio MPTO Cautions Members on Breach

Of Contract In Spite of U. S. Decision

(Special to the Herald-World)

COLUMBUS, Dec. 11.—In a letter to members of the M P T O of Ohio, P. J. Wood calls attention to the recent decision by the U. S. Supreme court concerning Judge Thacher's ruling on compulsory arbitration. In one case it affirmed it, and in another the reverse was true. The wording of the letter, in commenting on this, is as follows:

"Therefore, if undue advantage is taken of the distributor by unscrupulous exhibitors by reason of the two decisions, in the final analysis, the honest exhibitor must stand the entire additional cost to the industry."

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Lack of Idealism in

Industry Is a Dilemma,

Roxy Advises A M P A's

Declares There's Vital Necessity for

Research Laboratory for

Study of Films

(Special to the Herald-World)

NEW YORK, Dec. 11.—The industry is in a serious dilemma because of lack of idealism and too high commercialization, S. L. (Roxy) Rothafel declared at the AMPA's weekly luncheon today. Though the remedy is good production, it is doubtful how this can be brought about, he said. "When power goes to the head instead of the heart, the result is trouble," Roxy said. He expressed the belief that the most important thing for industry to do is to get together.

Urges Research Laboratories

There is vital necessity, he declared, for creation of research laboratories to study the art of the motion picture since, he said, "I don't think they know what it all about."

He declared that he believes the wide screen is here to stay and that it is a salvation for the industry in that it will create a new interest on the part of the public. In the same connection, he said, the balcony in the theatre must go.

The reaction which he predicted at the beginning of sound in pictures is now here, Roxy said. He declared they should have gone much more slowly in pictures. Such a thing he advises as is necessary in the present development of the wide screen, he added.

Predicts Something Different

Roxy said further that he sees a definite trend toward something different in the future, declaring that the industry must point to two channels in appeal: first, sound pictures, and, second, the human element, and that the two should not be mixed.

He expressed a plea for simplicity in advertising of pictures, getting away from excessive adjectives and the like.

Roxy would say nothing as to his future plans at this time. He declared he had as much faith in the future of the industry as ever before, if not more.

Dickinson Buys Reddish, His First House in Illinois

(KANSAS CITY, Dec. 11.—Glen W. Dickinson, president of the Glen W. Dickinson Theatres, Incorporated, has purchased the Reddish theatre at Jerseyville, Illinois, marking the first house in his chain to be located in Illinois. He now operates 33 picture houses in Kansas and Missouri. Leased for a period of 20 years, the house will be completely remodeled, and arranged to seat 700.

Mayor-Pastor Puts Prayer In Sunday Film Programs

(Special to the Herald-World)

MATTOON, ILL., Dec. 11.—Every Sunday motion picture performance is preceded by a prayer in the mattoon new pictures here as a result of action by Rev. S. A. Hughart, mayor. Rev. Hughart approved a city ordinance permitting Sunday shows on the condition that a Sabbath performance be preceded by prayer. Mattoon had been without Sunday motion pictures for two years.
NEW BOOKINGS

Tiffany

C. J. Goo, assistant general sales manager, has completed a deal whereby Publix will play the eight Ken Maynard outdoor Westerns in the following territories: Oklahoma, Marion, Enid and Chickasha; in Texas, Abilene, Brownwood, Brownsville, Corpus Christi, El Paso, Harlingen, McAllen, Odessa, Waco and Wichita Falls.

He also has closed with Publix for "The Third Alarm" and "Extravagance for Home" in the South West and Southwest. The entire Tiffany Western product has been booked by the Fox Midwest circuit.

Columbia

The Cooperative Theatre Service Company has followed the deal of last week calling for showing of the "Superior Twenty" in 26 houses of the chain, with a second arrangement covering 20 additional theatres. This gives Columbia representation in 46 houses in the Detroit territory.

Among the houses in the deal are: in Detroit, The Grand-Victory, Dexter, Park, Frontenac, Kramer, Martha Washington, Olympic, New Home, Garden, Warfield, West End, Imperial, Graystone, West End, Pasadena, Crystal, Oakman and Coliseum; the Rael in Ann Arbor and Ritz in Muskegon are also included.

Big

Two Warner houses, the Gem in William- atie, Conn., and the Strand in Waverly, Mass., have booked this company's Westerns through Marcel Meckeburg of the World-Art Pictures of Boston.

Sheffield Exchange System of Portland, Oregon, has completed arrangements for the first series of six talking Westerners with Fox West Coast Theatres for showing in Vancouver, Washington.

Another Big 4 deal, with the East Texas Theatres Corporation, calls for the entire series of Westerns to be exhibited in the following towns: Beaumont, Port Arthur, Orange, Lufkin, Nacogdoches, Longview, Marshalland, Jacksonville.

Sono Art-World Wide

Four independent circles have booked the entire product of this company, in addition to Publix New England closing for two of the current specials in 32 territories, "Costello Case" and "Reno."

The four chains are: Midwest Theatres circuit, Monomad theatre, Roy Cooper circuit and cooperative films, and Top Theatres offices of Detroit. These deals cover a total of 26 houses.

The entire product also has been sold for first run at Worcester, Springfield and Fall River, Massachusetts.

Pathé

The Danz-Lukan circuit, known as Far West and cooperative films, has signed for theatres in Van Beuren product, released through Pathé, consisting of the Grand Tino Riche, Spotl, Aesop's Sound Fables and the Vagabond Adventure series.

John Danz and L. O. Lukan, formerly branch managers for First National, recently have acquired these theatres, which were operated by Universal.

Fitzpatrick

The FitzPatrick Traveltalks, created by James A. FitzPatrick, have been booked by the Paramount Publix chain for theatres throughout the country. This deal marks the second of this series bought by Publix.

Fifth Stench Bombing

Brings $1,000 Reward

By Fresno Commission

(Fresno, Calif., Dec. 11.—Fresno officially has declared war on the stench bomber who for the fifth time has planted bombs in the noonday Majestic theatres.

The City Commission has placed a $1,000 appropriation in the hands of the mayor for a private sleuthing to apprehend the vandal.

The Majestic is a second run theatre operated entirely by its three owners. The latest bombing was successfully perpetrated despite the vigilance of two policemen who had been stationed at the house.

Remodel Dayton Colonial

(Dayton, Ohio, Dec. 11.—An expenditure of more than $30,000 is being made for the remodeling of the RKO Colonial Theatre here. The daily performances are continuing uninterrupted while the remodeling goes on.

SEcurities Price Range

Week Ending December 10

NEW YORK STOCK MARKET

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Lichtman Speaks

At Gathering of Eastern Salesman

(NY, Dec. 11.—At Lichtman, sales chief of United Artists, held a sales conference last Sunday, at which all sales managers and salesmen from Eastern territories were present. Lichtman noted the assertion of Samuel Goldwyn to the Art Cinemas production people at the beginning of a new era in the company's history.

The sales head spoke at both morning and afternoon sessions and Paul Berger, chief of the Eastern Division, also spoke at the later meeting of the day. Sales representatives from New York, Philadelphia, Washington, Boston, New Haven, New Orleans, Atlanta, Charlotte and Canada attended.

Next Sunday Lichtman will address a similar group in Chicago.

Louisville Paper Thinks

U. S. Needs Dime Shows

And 25 Cent Haircuts

(Dec. 11.—Suggesting and urging that 10 cent shows be brought back to the theatre, the Herald Post in this city publishes an editorial in which it endeavors to prove that the country needs, if not nickelodene, then dime shows.

"As the purchasing power of the dollar increases," reads the argument, "so does the purchasing power of the dime. And so, if we are not back to the nickelodeon, we are by way of being promised a visualized Dime Drama. That is what the theatre needs."

James B. Brown, publisher of the Herald Post, was president of the Banco-Kentucky and the National Bank of Kentucky, institutions which failed in a crash November 17.

Daughter of Pioneer

Producer Weds Author

(Dec. 11.—Gloria Blackton, daughter of the late J. Stuart Blackton, pioneer film producer, was married to Cornell Woolrich, author, last Saturday.)
A prince and a peasant. John Boles and Lupe Velez are co-starred in Edwin Carewe's production for Universal entitled "Resurrection," which has been completed at Universal City.


Douglas Shearer, chief sound engineer at M.G.M.'s studio, received the award of the Academy of Motion Picture Arts and Sciences for the year with his recording of "The Big House."

Columbia's "Submarine," after a long journey far across the Pacific, came up in the vicinity of the Malay Peninsula, at Weltevreden in the Straits Settlements, to be exact, where it gave its premiere performance to an audience like this, where subtleties in men's clothing are reduced to a minimum. Not long ago, "Submarine" was "torpedoing" Broadway.

H. M. Warner, feeling that to George Arliss goes much of the credit for Warner Brothers' "Disraeli" being chosen as the best 1929 film by Photoplay Magazine, presents the noted actor with the gold medal given him by James R. Quirk (center), Photoplay's editor.
W. Johnson, president Theatre Service corporation, which company has recently signed Vincent Lopez for new form screen ads called "Screen Broadcasts."

Must be a rhino—well, a big animal somewhere in the not too far distance, if expressions tell a story while hiding behind a tree. George Sidney and Charlie Murray appear in Universal's "The Cohens and Kellys in Africa."

A delightful study of Marjorie Rambeau, who has recently been signed by M.G.M., playing a role in "Min and Bill." She is now working in "Inspiration."

Stepping right into his uncle's shoes, but as yet they are a little too large for him. Mickey Daniel's nephew also plays an important role in the Hal Roach-M.G.M. Boy Friend's most recent comedy entitled "Baby Talk."

From the looks of all the nurses and doctors gathered about this incorrigible patient, "Going Wild" must be a most interesting study as well as being the title of First National's picture which stars Joe E. Brown. Lawrence Grey, on the left, finds it rather amusing, but Ona Munson and Laura Lee, who are peeking over shoulders, are wondering if a blazer can do that to anyone.

When picketing is a pleasure. We hear a lot about picketing, and if this is what is meant—well, it's O.K. Don Rader and Patsy O'Leary appear in the Educational-Mack Sennett comedy, entitled "Don't Bite Your Dentist."

James Cagney has given two unusual gangster interpretations in Warner Brothers' "The Doorway to Hell" and "Sinner's Holiday." Cagney was in vaudeville.

The cameraman evidently disturbed this charming tete-a-tete, from the expressions on Oliver Hardy's and Stan Laurel's face. Oh, you recognized them, did you? One of their latest Hal Roach-MGM comedies is "Another Fine Mess."

Two Busters. One just back from Europe and the other being the "main support." Buster Keaton, back from abroad, Buster Collier and Sally Eilers, the two latter appearing in MGM's "Reducing." "Chuck" Reisner directs.

There were few social engagements for these brave soldiers during the filming of the battle scenes for Pathé's "Beyond Victory." For two weeks Bill Boyd (circle), Lew Cody, Russell Gleason, Jimmie Gleason and Fred Scott reported for work in the wee small hours, somewhere about 3:30 a.m. so that there wouldn't be any doubt about being on hand and ready for actual shooting at the first signs of dawn.

Dita Parlo and Gustav Froelich, popular German players, who arrived in Hollywood to begin work in German-language pictures for Warner and First National. Their first production will be "Kismet."
Sono Art Moves to Get Juvenile Appeal In New Productions Exhibitors All Want More Child Films, Budd Rogers Says After Sales Tour (Special to the Herald-World)

NEW YORK, Dec. 11.—As a direct result of his recent seven weeks' tour of the Sono Art-World Wide exchanges throughout the country, Budd Rogers, sales director, has announced as a definite part of the production policy in the future, an effort to incorporate such material in pictures as will stimulate the interest of children.

"My talks and analytic discussions," said Rogers, "with all types of theatre operators, left me no other conclusion but that there is a crying need for screen stuff that has the children in mind as well as the grown-ups. On all sides, I was informed that there has been too much of static themes and situations since dialogue took the screen, and that the real "guts" in story and situation such as won all classes and ages to the silent movie, has been woefully lacking."

Rogers pointed out that since the exhibitor is closest to the public, he is in a better position to judge what the public wants in the way of pictures. "When exhibitors in different parts of the country are in single accord, it certainly must be so. And it's up to us, for the sake of good business, to capitalize on it."

He noted that the 10 Thrill-O-Dramas, the first of which "Swanne River," is now in production under the direction of George W. Weeks, will be made under the same policy.

Columbia Books 20 More Houses in Detroit Area (Special to the Herald-World)

DETROIT, Dec. 11.—Cooperative Theatre Service this week contracted Columbia's product for 20 of its theatres in addition to those already set in a deal contracted a few weeks ago covering the exhibition of Columbia's Superior 'Twenty and short subjects in 26 theatres of the chain.

The new deal gives the Columbia product representation in a total of 46 theatres in the Detroit area.

Plan Appeal After Court Upholds 150 Year Old London Law Against Sunday Pictures (Special to the Herald-World)

LONDON, Dec. 11.—By a decision of the High Court of Justice in a test case brought by London theatres and variety halls, which claimed equal rights with motion picture houses, it was declared that the motion picture theatre owners' licenses to open on Sunday were invalid under a 150-year-old Lord's Day observance act.

The London County Council, which issued the licenses, is planning an appeal, pending which the theatres will open as usual. Theatre managers in the English capital have called urgent meetings in an effort to avoid a loss which is estimated at $75,000 a year. Normally, some 200,000 people visit motion picture houses here each Sunday.

The possible penalty for Sunday opening is understood to be $1,000. One theatre organization made the statement that "It might be worth while for the movies to open and pay the fines inflicted. It would be cheaper than paying all the profits to charity."

Racine Exhibitors Want More Time; Operators Say No! Wage Question Settled But Suburbans Stay Closed on Time Problem (Special to the Herald-World)

RACINE, WIS., Dec. 11.—Although a wage settlement has been arrived at, following a conference here between theatre managers, projectionists and Mayor William Armstrong, it is doubtful whether the neighborhood theatres now in dispute with the union will respond before Christmas eve.

The remaining stumbling block is the so-called "warming up time" issue. Under the former agreement, the operators in the downtown houses were to be at their stations with machines ready to operate 15 minutes before the time for the beginning of the picture. Under the new agreement, the managers of the downtown theatres seek an extension of that time to a half hour for each of the two shifts.

The operators maintain that increasing the hours by 15 minutes would practically amount to a reduction in their pay. If this difficulty cannot be ironed out, the theatres will reopen December 13. Otherwise they will continue to remain closed indefinitely.

Under the new wage scale agreement, the operators will receive $45 a week for the 33-hour schedule, which is the minimum. This means a reduction from $50 a week for that time or a little more than nine per cent, and applies only to the neighborhood houses. Operators in the downtown theatres are not being cut.

"Atlantic" Among First Of British Pictures to Be Handled by Columbia (Special to the Herald-World)

NEW YORK, Dec. 11.—Following the recent arrangement whereby Columbia is releasing the pictures of British International for general distribution in this country, it was announced that the first film to be handled will be "Atlantic," "Young Woodley" and "Murder," all previously shown at the Columbia theatres.

Joe Brandt, president of Columbia, commenting on the deal, expressed the belief that there is an obvious demand in this country for pictures made in typical English surroundings. From the commercial angle, he said, it gives the English manufacturers an opportunity to display their wares before the American public, as is done with American products in exported films.

Brandt also points out that this will bring about a spirit of reciprocation, with the English producers receiving some measure of return on the investment involved in the making of these pictures.

Chevalier Film Shown At Opening of Theatre In Dutch East Indies

When the Capitol theatre in Soekakoeeni, on the island of Java, opened, under the direction of Johnny Duell, the first talking picture to be shown at the theatre was Paramount's "Innocents of Paris," featuring Maurice Chevalier. According to the Bude, a daily newspaper in this territory, the programme was well received and patrons attending seemed to be-wholly favorable to the house. It is a 500 seat theatre and is equipped with Du-fon sound apparatus.
E. V. Richards Will Organize Chain for Publix in the South

NEW ORLEANS, Dec. 11.—E. V. Richards, president of Stagner Theatres, Inc., has been named to organize and operate a circuit of houses in this territory to be affiliated with Paramount Publix.

It is understood that Richards will also take charge of a number of theatres in small towns which Paramount Publix has been operating.

Third Theatre Bombing Within Fortnight Does $100 Damage in Akron

AKRON, OHIO, Dec. 11.—The third attack on neighborhood theatres within two weeks occurred early Monday morning when an explosive was thrown into the rear of the Rialto theatre, at Kenmore, a suburb. The blast broke a number of windows in the building and nearby structures, but the damage to the theatre itself was slight, police estimating the loss at $100. No one was injured.

High Court Reverses Decision; Picketing Of Regent Is Banned

YOUNGSTOWN, OHIO, Dec. 11.—The Court of Appeals has restrained the Motion Picture Operators' Union from picketing the Regent Theatre. The picketing is the result of the theatre owners doing their own work and employing no union labor. The Canton Pleas court found in favor of the union, but the higher court reversed the decision.

Doorman Forced to Help Rob Seattle Theatre in Third of Holdup Series

SEATTLE, Dec. 11.—Forcing the doorman to accompany them to the box office of the Neptune theatre, a bandit held up Dorothy Akin, cashier, took $200 and escaped through the rear exit. This is the third of a series of theatre holdups in the uptown district of the city.

Educational Film on Investments Is Latest

The Burton Holmes studios, Chicago, claims the distinction of being the first concerns to produce an educational film dealing with the investment field. The picture, called "An Investment in American Prosperity," was given its first showing before a group of investment bankers at the Tavern Club.

In story form, the film relates the growth and progress of America's leading corporations. The importance of diversification in investment is emphasized.

Plans are being made to place the picture at the disposal of 800 investment houses and banking institutions throughout the country, which will arrange local guest showings.

"All Quiet" Is Attack on War Only, Laemmle Tells Germany

NEW YORK, Dec. 11.—All Quiet on the Western Front" has done more to establish good will toward the German people than any other factor since armistice—Orders Original Version Shown Officials

NEW YORK, Dec. 11.—The Supreme Film Censorship Board, the censor body of Germany, has banned the showing of Universal's "All Quiet on the Western Front" throughout the country, according to cable advice.

The board claimed, in explaining its decision, that the film "damaged Germany's reputation."

The first showing of the picture was seized upon by the German fascists as a trumped-up reason for starting a demonstration in which snakes, white mice and stench bombs were used to force a closing of the performance without theater accident.

The demonstration was led by Joseph Goebbels, Reichstag deputy and Berlin fascist chief, with von Harnisch, Associated Press. Another news story declared that President Von Hindenburg has been asked to bar further showings in Germany, the fascists charging the picture is "nationalistic."

Laemmle in his statement, issued from California, calls attention to "the hue and cry which has been raised by the assertion in Germany that the German censors cut out portions of 'All Quiet on the Western Front' before showing in Germany."

Orders Original Version Shown

He adds that as a result he has cabled Universal's representative in Germany to "show to the German ministers of state and police officials, the official version of the picture which was shown in New York, in London, in Canada, Australia and throughout the world."

"It certainly was no intention of ours to cut or distort any portion of this picture," Laemmle states.

"I am amazed that 'All Quiet on the Western Front' has been threatened with hostility and misunderstanding in a country that has benefited most from the world war. Germany has done more to establish good will toward the German people than any factor since the Armistice," wrote Laemmle.

"The film carried this human story to millions. World leaders have hailed it and the international press has unanimously called it the finest human document of the war. German-American people and German officials in this country praised it and the German-language newspapers in America have been among the most enthusiastic of all the newspapers who have given this film some coverage. The German government has regarded it as anti-German or anything but complimentary to the German soldiers and the German people."

"I regard this film as the outstanding accomplishment of my twenty-five years in the motion picture business. Only a few days after this film was voted the Gold Award as the finest picture of the year by the Academy of Motion Picture Arts and Sciences consisting of 600 of the leading producers, actors, directors and technicians of American films."

Proud to Have Germany See It

"I am proud to have the German people see it; I am proud to have them see it as the rest of the world saw it, too. No thinking man can possibly consider it an attack on the German people. It isn't an attack on any people or on anything except war itself. The picture indicates its nation, no individuals, but it records an international human experience that I am sure will have an effect on the future conduct of mankind."

"I am convinced that the good sense of the German people will not permit unfair treatment of this film, which has done so much for their best interests."

United Artists Affiliate Takes Oakland House

OAKLAND, CAL., Dec. 11.—The Duf-Win, a theatre showing dramatic stock productions, has been taken over by American Theatres, Ltd., affiliated with United Artists. The house has changed its policy to straight pictures and will operate under the name of the Roxy theatre. 'Whoopee' was the opening attraction.

Bandit Takes $150 From Cashier of Chicago House

A lone bandit ambled up to the window of the box office at the Madlin theatre and handed a note to the cashier which read: "Get me the money. Don't holler." He enforced his demand by displaying a revolver, and he received a sheaf of bills and about $20 in silver. He rejected the coins, and escaped.

Wunder Returns to Coast

HOLLYWOOD.—The Hollywood Breakfast Club has welcomed Dr. Clinton Wunder, executive minis- ter of the Academy of Motion Picture Arts and Sciences, back to Hollywood following a national tour during which he addressed civic organizations on the work being done in and by motion pictures
Movietone News Wins Advantageous Position Overseas: Talley

Four Major Foreign Organizations Established by Fox in Past Year, Says Executive—Special Editions Now Total 37 a Week

(New to the Herald-World)

NEW YORK, Dec. 11.—Truman H. Talley, general manager of Fox Movietone News, reviewing the recent opening of newsreel theatres in the principal cities of Europe similar to the Embassy in New York, says that the Fox newsreel has won a very advantageous position in the foreign market.

Within the past year, Talley, working closely with Clayton P. Sheehan, foreign manager of Fox Film Corporation, has established four major foreign Movietone organizations and has brought the special foreign editions of Movietone News to the total of 37 each week. Furthermore, he has arranged for additional newsreel theatre openings in various cities of the world. The establishment of these theatres is expected to be announced soon.

One year ago was started the British Movietone News in London, followed four months later by the Fox Actualités Parals in Paris for continental circulation. Then the London Newsreel theatre was opened to a success equal to that of the Embassy in New York.

The latest of these European organizations to be established by Talley was the Fox Tonende Wochenschau, or German Movietone News, which was inaugurated almost simultaneously with its Australian counterpart in Sydney.

Eight Sound Camera Units

For each of the four centers it was necessary to develop individual production units, editorial offices and manufacturing plants. Eight sound camera units, scattered over England, Ireland, Scotland and Wales, submit negative to the special editorial office for cutting, editing and printing.

From each of these centers, London, Paris, Berlin and Sydney, as well as New York, editions are made up for four surrounding foreign countries, with the necessity in each case of considering carefully local prejudices, customs and the like.

Talley particularly pointed out the importance of editing in view of the new spirit of nationalism, which is the characteristic of most peoples today. He expressed his belief that the advantageous position attained by Fox in this field is due in large measure to the great care with which subjects are edited to meet differing national requirements.

In New York reels are prepared for Canada, Philippine Islands (with Spanish and English titles), Cuba, Argentina, both with the double titles, and Brazil, in English and Portuguese. The general edition is made up with titles in English, Japanese and Chinese, and the general South American issue in English, Spanish and Portuguese.

Considered Native Institution

The Paris office issues editions to Switzerland, Greece, Turkey, the Arabic-speaking countries, Morocco, Rumania, Spain, and Italy. A weekly French magazine is also published from the Paris center.

From Berlin are distributed special editions to Holland, Poland, Czecho-Slovakia and Yugoslavia, all in the native languages, as well as to Norway, Sweden, Denmark and the Dutch East Indies. In addition the Berlin office supplies edition with English and German titles, for showing on the liners of the North German Lloyd Steamship Company.

Practically every theatre in Great Britain, it is said, which is wired for sound, shows either the British Movietone newsreel or a shorter edition known as the British Movietone Gazette. In London are made up the reels for India and South Africa.

According to Talley, there is the fact that the newsreel has its origin in this country; it is looked upon as a native institution by the people of all countries where editions are shown.

Columbia Starts
8 More Features; 7 Specials Finished

(Hollywood, Dec. 11.—Following the completion of seven specials, the making of which created a new record at the Columbia West Coast studios, eight more features are scheduled to go into production very shortly.

Included in the forthcoming group are: "The Last Parade," post war story to be directed by Edward Sedgwick; "The Flood," the direction of which will be handled by James Tinling; the screen version of the Broadway theatre success, "Subway Express," under Fred Newmeyer; Augustus Thomas' stage play, "Arizona;" an Evelyn Brent vehicle currently titled, "The Desert Damsel;" "The Miracle Woman," with Barbara Stanwyck; "Vivre's Bed;" and "Joan of Arc," a Buck Jones feature, which will go into production as soon as Jones completed his present work in "Desert Vengeance.

Columbia writers who are now engaged in the preparation of scripts for the various films are Marion Orth, John T. Neville, Dorothy Howell, and Stuart Anthony.

El Brendel Ought
To Enjoy This One

(Special to the Herald-World)

PORTLAND, Dec. 11.—It happened during the daily rush at the Fox Broadway theatre in Portland—just at the dead-line between the 35c and 35c price change—a sweet young thing tripped up to the handsome and statler door executive, and ding attractively, asked "What is the Feature, Please?"

"JUST IMAGINE," the doorman answered in his usual oblliging way, and with a merry twinkle in his brown eyes.

"Oh-h" exclaimed the "S. Y. T." blushing slightly, "I guess I'll go in and see El Brendel and Company, instead."

"Shipwreck" Kelly, famed flagpole sitter, has been perched atop the flagpole of the Paramount Hotel building in town and is creating a near sensation. He's been living up there for the past week, and claims he will remain as a reminder all after Christmas. Rent is low but the location is high, and the steam heat isn't so good, either. The latest kick in the bank is the corner of Broadway and 40th street with field and opera glasses, selling looks at a nickel or a dime per. One had offered "money back" if you brought a man who is usually parked around 42nd street and Bryant Park with the telescope for plane-watching sights, but is back on 46th and is selling telescopic views of "Shipwreck" Kelly. Talk about the height of importance!
Exhibitors Watch Copyright Suit Against Nebraska House

Island Theatre Facing Joint Action by American Society, Remick
And Berlin Companies Charging Use of Two Songs in Illegal
Manner—Damages Totalling $500 Are Asked

(Special to the Herald-World)

OMAHA, Dec. 11.—Nebraska theatre managers are taking much interest in a damage suit charging infringement of copyright and instituted a few days ago in Grand Island, Nebraska, against the Island Theatre corporation, which owns and until a few days ago operated the Island theatre. Infringement is charged in two instances by three organizations which jointly have filed the suit in federal court. Plaintiffs named in the petition are Gene Buck, as president of the American Society of Composers, Authors and Publishers; Remick Music Corporation, and Irving Berlin, Inc.

In the past few months, it is charged in the petition, the Island Theatre exhibited pictures in which copyright, "Nagasaki," a Remick publication, and "Weary River," published by the Berlin company, were used in a similar manner in respect to copyright statutes.

Harry Warren and Mort Dixon were named as the authors of "Nagasaki," while Grant Clarke and Louis Silvers were named as authors of "Weary River." Judgment of not less than $250 in each instance, or a total of not less than $500, is asked by the plaintiffs.

Local theatre men said the Island was rating at 500 seating capacity, making the tax $50 a year.

Universal Will Have Four
On Broadway in Next
3 Weeks; 9 This Season

NEW YORK, Dec. 11.—Four Universal pictures have been booked for Broadway runs within the next three weeks, including the new special, "Free Love," opening on December 12 at the Roxy. The others are "The Boudoir Diplomat" at the Globe, "See America Thirst," also for the Globe, following "Boudoir Diplomat" and "The Cohens and the Coxes" following Slim Summerville comedy at the same house. These bookings continue Universal's answer to the "Goldwyn purchasing "Street Scene" for
New U A Film Group

NEW YORK, Dec. 11.—"Street Scene," 1929 Pulitzer prize winner, will be the first of Samuel Goldwyn's group of new productions for United Artists. This play played 600 performances on Broadway, and it is understood that it has been translated into many foreign languages

Incidental to acquiring the screen rights to this play, Goldwyn has arranged for the lease of the Gaity theatre, the completion of negotiations for which delayed his sailing for Europe by two days. While on the continent, he will select for new screen material and personalities.

Indicted, But Money and
Culprit Are Still Missing

LOUISVILLE, Dec. 11.—An indictment was returned by the Jefferson County Grand Jury, Louisville, Dec. 8, against William C. Tarrant, former employe of the Blake Amusement Company, operators of the Savoy moving picture theatre, for the conversion of $386.57 on November 28, when the money had been in his care for deposit at a bank. Tarrant and the deposit disappeared, and no trace has been found of either.

It Sure Is
A Tough Life

ALBANY, Dec. 11.—Every time that George Roberts, now of Brooklyn, N. Y., but who formerly ran a motion picture theatre in Albany, N. Y., has sought a new trial in connection with an action brought against him by an Albany resident who felt Roberts' theatre some years ago, there has been a higher verdict awarded to the plaintiff. That is enough, but now he has been denied a motion to appeal the matter to the Court of Appeals, the last judgment in favor of the injured man being for the sum of $4,000. Naturally, Roberts has just about decided to pay the judgment.

Stanley Company
Donates House for
Jobless Benefits

PHILADELPHIA, Dec. 11.—The Stanley Theatre Company has donated use of the Metropolitan Opera House for three benefit programs for the city's unemployed to be given December 30, 31 and January 1. Proceeds will go to the unemployment fund.

Stage stars and musicians from theatres of the city will appear on the programs. Motion pictures will also be included in the performance.

At Darby, a suburb of this city, a similar project has recently been carried out, despite protests of the clergy and a threatened injunction.

The Collingdale G. O. P. Club Welfare Association sponsored the Darby benefit program, which was given Sunday, December 7. Three theatres, in cooperation with local charity organizations, sponsored the show. More than 1,800 attended.

Goldwyn Purchases
"Street Scene" for
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Ready to Sign 1931 Orchestra Pact for
San Francisco Exhibitors and Musicians

SAN FRANCISCO, Dec. 11.—Downtown theatres and the Musicians Union are expected to sign a new contract here by the end of this month. The new contracts will, it is understood, provide for orchestras in all houses running stage shows.

Mortimer Singo, a special representative of the RKO interests here from New York, is dividing his time between this city and Seattle, where new contracts are also being negotiated for with the musicians.

Final agreement will probably be reached with N. A. Greenbaum, secretary of the local Musicians' Union, returns from New York late this week.

The new contract sought by theatre interests is similar to those now in effect in other parts of the country. It would provide that any house which abandons its stage presentation will also be entitled to dispense with the orchestra.
This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

THE ROYAL BED
DIRECTOR-ACTOR HERO!


BULGING like a Christmas stocking with humor, "The Royal Bed" is completed, cut, previewed and ready for distribution. There is nothing in this picture that has been left undone. It is one of the cleverest things Radio Pictures ever has turned out.

Everybody connected with the making of the picture apparently has borne his share of responsibility for the success of a production made from a play that could have been an only fair program picture but is in fact in a superlative class. It is of program length.

The star is likewise the director. He has directed three others in which he has played but never with the success of this one. The remainder of the cast have had to stay on their toes to keep him from stealing the picture by his ingenuity.

The story and the acting of the others come in for their share of the glory. In addition to the acting of Sherman there is the acting of Nance O'Neill. Every movement and syllable attracts attention and praise. She is the queen, and she deserves it.

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Mary Astor is again as good as she was in "Holiday." She is much more adorable in her part, and (incidentally) has lost numerous pounds.

Robert Warwick is back on the screen. He returns to it in armor as one of the most menacing villains you ever saw.

Anthony Bushell deserves a paragraph for his part as the young romantic lover. He is impressive and convincing in his role.

But to get back to Sherman. He shows you what a king does in these days in Europe. He plays checkers with the butler and gardens in his buttonhole. He has an everlasting sense of humor that makes him the kind of king his people love. By his wit and diplomacy he settles a revolution that would have ruined his kingdom. He breaks up a projected marriage between the princess and a neighborhood prince by suddenly marrying her to the man of her heart.

It's high class comedy throughout and is as clean as a pin.—Douglas Hodges, Hollywood.

WAY DOWN SOUTH

Tiffany—Sound

Creatures and his band do a variety of southern songs with flashes illustrating the scenes. At the conclusion of the short the band is again shown, for the last number. The illustrative scenes flash by too quickly for the audi-

tence to grasp their significance in connection with the music, but the band is quite capable.

Running time, 9 minutes.

THE PRINCESS AND THE PLUMBER


This is light screen fare and the lines are clever, the story is amusing, and the performances of the featured players in particular are good and in keeping with the character of the story.

When the young plumbing engineer comes from Venice, where he is employed in the plumbing concern of which his father is vice president, he meets the princess and tells her he is a duke. She discovers him the next day fixing the radiators and is sadly disillusioned. H. B. Warner, who is very good as the prince, leases the castle to a rich American, who is none other than Bert Roach. The millionaire arrives while the prince is in Paris, and takes possession with two friends. In an effort to make some much needed money the prince writes a threatening letter to the happy-go-lucky American moneyman, in which he claims the daughter has been compromised and a marriage must take place.

When the prince arrives he mistakes the young plumber for the millionaire and without listening to any explanation, forces an immediate marriage. The pair fly away in an airplane in the concluding sequence, and the prince turns to find that the real fish he was after is standing beside him. Of course, the princess was in love with the plumber all the time.

The lightness and the humorous touch with which the whole narrative (a Saturday Evening Post story) is handled for the screen, should make it welcome to any motion picture audience.

Charles Rogers plays the young plumber, who calls himself in his introduction to the princess, the Duke of Mamaronack. He is highly capable, and teams up well with little Maureen O'Sullivan, who is the attractive princess. H. B. Warner is as usually excellent, as the prince who needs money more than anything else. Bert Roach is most amusing in the role of the wealthy American, who is used to satirize the conception of the rich North American splurgling in Europe.

The best comedy in an already humorous film is contributed by Joseph Cawthorne. In this small, unknown principalcy which exists only in the author's imagination, Cawthorne is the man who is everything from the postmaster to the chief game keeper of the prince's preserves. His trick of raising his hat every time he mentions the word "prince" is amusing and sets the audience off into yelps of laughter each time.

The direction is clever and excellent throughout, with the whole film being aided greatly by some fine scenic photography of wooded hills and mountain backgrounds which are particularly good.—Charles S. Aronson, New York City.

SIN SHIP


Radio Pictures has retitled "In Sheep's Clothing" to "The Sin Ship" and has only this week got the picture completely and finally cut in shape for distribution. It has been previewed many times and many reports on it
EXHIBITORS HERALD-WORLD

December 13, 1930

THE COMMAND PERFORMANCE


WALTER LANG has brought "The Command Performance" to the screen under the James Cruze, Inc., banner. That is to say that he has been responsible for the direction of it. It is translated from a stage play that has been highly successful. It is a piece of work that has a very creditable cast of actors and actresses, well chosen and well played. It has many fine things to its credit. Neil Hamilton is flawless. He acts to thorough satisfaction. He is confronted with the difficult problem of a two role and does admirably. One of his characteristics is that of a statesman who is far out for the hand of a beautiful princess.

That ever present menace of death threatens the lives of our leaders and an exalted one first when he is accused of assault and battery and sentenced to exile and death in the salt mines. The last act of the play is the leader's first meeting with his wife and the fact that he is ordered to impersonate the prince and woo the fair Katrinas, whose every suitor had met death by "a strange accident."

The Command's situations and many good comedy lines. Albert Gran is wholesome funny enough for any audience. The staging and costuming of the picture is

HEADIN' NORTH


"HEADIN' NORTH" is entertaining even if it falls short of being a gripping talking picture. It involves the efforts of Bob Steele, an actor, to get his chance in the world. He is an honest young man. Steele, with Barry Murdock, cast as his pal, evade the United States' laws in an effort to find the supposedly indispensable gambler who cast the shadow on him and sent him to jail.

They steal the clothes of two actors and do what the actors were supposed to do in a dance hall and gambling house. There is a pretty good fight between Steele and the gambler. Steele eventually is cleared, and all ends well.

Comment at the Glendale theatre, where the picture was previewed, was made that, while the various running scenes were supposed to be laid in different sections of the west, the backgrounds always were. There is enough action to hold interest throughout. There are spots which do not seem wholly real, but, out-and-out western from start to finish.

Musical effects are brought in with the dance hall, and there are four songs.

Barbara Luddy, an able actress, does not have the situations to prove her ability. A well instructed spectator in the dance hall offers good comedy effect. —Edward Churchill, Hollywood.

THE BOUDOIR DIPLOMAT


This screen adaptation of the stage play of Rudolf Lothar and Fritz Gottwald, has appeared, and is used from the original material for film purposes. Even to the settings, the stage atmosphere seems to cling closely in the picture. With the exception of a sequence or two shore interiors, practically the entire story is confined to two settings, one the interior of the Montevideo embassy in Lavaria, and the other the room of Baron Valmi, handsome young attaché, whose principal work seems to be the conclusion of negotiations of state by means of a certain influence exerted upon the wives of officials.

Ian Keith succeeds admirably as the bache- lor Lothar, and Betty Compson, who is given the boudoir diplomacy assignment relating to the ratification of a treaty, by the ambassador, just after he has become engaged, phme is both manly and man, true to story and the affairs of the young attaché. The first is the wife of the ambassador, the second, the wife of the minister of war of Lavaria, and the third the girl to whom Valmi is engaged.

He skips in attentions from one to the other at the ambassador's orders, finally leaving a pair to the strong in the feeling that his sud- den marriage and his intention of taking the post of ambassador to Peru, since Peru is as far away from the scene of his liaisons as he can conveniently reach.

This is throughout one of the most excellent comedy dramas, particularly suitable for a society comedy stage as it is now played. The dialog, which was adapted for the screen by Benjamin Glazer, fairly sparkles, with Koster and Bial responsible for the cleverly put-together in which it is put across, due partly to the polished and self confident appearance he conveys in the role. The dialog, which must necessarily take the plush tone of the stage to cause the film to dram somewhat in the earlier parts of the picture, through lack of pace, but this improves as the story progresses.

Women should enjoy the variety of costumes worn by the three feminine players, since the film has some occasional apparel almost like a fashion review. Betty Compson, Mary Duncan and Jeannette Loff, as the ambassador's wife, the war minister's wife and the fiancee of the military attaché are all admirably depicted in their parts, and each one knows how to ex- hibit the clothes she wears. Jeannette Loff, as the delicate and slightly self conscious, am- bitiously minor part, appearing in only a few sequences. Betty Compson does perhaps the most finished work of the three.

Lawrence Grant, as the attaché, acts the part with a proper sense of the position he is supposed to occupy; Lionel Belmore as the attaché, is not quite self important until he is alone with his wife, is good, and Andre Beranger as the lop-sided secretary of Valmi, counterbalanced with a touch of humor with his affected speech and peculiar facial expressions.

The direction of Malcolm St. Clair is ex- cellent. Photography is clear and uniformly good. This film is literally stage on screen, and by reason of an amusing situation, clever dialog and the performances of the principal players, is at least excellent entertainment.

—Charles S. Aronson, New York City.
THE THIRD ALARM
ACTION! Produced and distributed by Tiffany, Director, Emory Johnson. Dialog and adaptation by Frances Hylan and Jack Nattesford. Supervision, G. Cohn. Cameraman, Max DuPont. Sound Engineer, Buddy Myers. Cast: Anita Louise, James Hall, Jean Hersholt, Hobart Bosworth, Paul Hurst, George Billings, Mary Doran.

Plenty of action and suspense toward the close of "The Third Alarm," done by Tiffany, puts it in the thriller class. It also boasts of good acting and excellent sound and photography. The sound recording is exceptional, particularly of the sirens and roaring motors during some of the fire scenes.

The cast was well chosen. Hobart Bosworth and Jean Hersholt, who have only small roles, are both convincing and logical in reading their lines. Anita Louise and Mary Doran not only dress up the picture but give capable portrayals as well. Hall is good, and Paul Hurst, with his inevitably comic lines, gets across a couple of laughs which shakes the house.

The story has the fire department of a large city as its background. Anita Louise's father is killed fighting the fire, and Hurst and Hall are sent to adopt her and her little brother, Georgie Billings. Both Hurst and Hall decide to marry so that their adoption can be made possible. In the end, Anita Louise does up her hair and captures Hall at the expense of Miss Doran.

On one occasion, Georgie Billings and Anita Louise escape from the orphanage, are returned later, and are locked in their rooms.

While they and other children are locked in fire starts. An elevator plunges to the bottom of its shaft after the orphanage has been unlocked, the doors and they are trapped in rising water. The sound and photography at this point are exceptional.

Frances Hylan and Jack Nattesford, who prepared the adaptation and dialog, did excellent work with the lines which are logical, snappy and suggestive. Dialogue is highly humorous.—Edward Churchill, Hollywood.

SCARLET PAGES

This picture is another example of the fact that when stage plays are transferred to the screen, despite excellent story material, good dialog and fine performances by featured players as in this case, the action necessarily seems to be slowed to a considerable extent.

This is a picture, which is such an adaptation, however, makes a most effective screen presentation, due principally to the work of Elsie Ferguson as the woman lawyer, who defends a girl on trial over the murder of her father, and wins her acquittal after permitting disclosure of the fact, unknown to herself up to then, that the young girl is the daughter she had left at a foundling home years before.

Her opponent in the case is the district attorney, who is in love with her, whose circumstance adds greatly to the effectiveness of the courtroom scene. This scene though prolonged perhaps to a rather unnecessary length, is nevertheless striking and should be well received.

Ray Enright has done a very fine piece of work in the direction, bringing out the highly dramatic sequences with a masterly touch. There hardly seems to be a weak spot in a cast, which is uniformly excellent. Marian Nixon does very well as the young girl accused of the murder, with Grant Withers, the very able young star, in a comparatively minor part, but nevertheless good.

John Halliday plays the district attorney, and does his best work in the courtroom sequence, when he exerts every effort to convict the girl. The high point in a rather tense drama is this same scene, where Miss Ferguson in particular reaches a real height of dramatic acting when she delivers an appeal to the jury for the girl's life, which reminds one of the Porta role in "The Merchant of Venice." The audience was notably tense during the progress of this scene and, Stroud. There is little comedy relief in any stage of the picture, and it might have been welcome at certain times.

Photography is good, with several especially fine shots of the courtroom during the progress of the trial.

Marian Nixon makes a very appealing figure throughout the film, playing her role with a sincerity and earnestness which is attractive. Others in the cast, including DeWitt Jennings, as the trial judge, William Davidson as a play promoter involved in the case, Willard Mack in the part of the girl's foster father, and Charlotte Walker as the mother by adoption, are all capable in their roles.

This is not a children's picture, but the universal mother appeal which forms the major theme of the film, combined with the performances especially of Elsie Ferguson, Halliday and Marion Nixon, should carry the production a long way.—Charles S. Armour, New York City.

AUDIO REVIEW—NO. 48
Pathé—Sound
The kick in this number of the Audio Review is the showing of a comedy made in England some 25 years ago and featuring the devastating effects of a sneeze. This comedy was patterned after the first close-up ever made by Thomas Edison in 1893, also of the nasal explosion. Sound has been introduced to add to the reality. The novelty of the projection and the actions of the players should prove amusing and interesting to modern motion picture audiences. "Royal Home Sweet Home" is a camera record of some of the most famous of the French castles and châteaux occupied by kings in a bygone era. The background scenes are beautiful and the buildings themselves are architectural masterpieces, lovely by every photograph. "The Rollickers," well known radio quartet, render "In the Silence of the Night." This is said to be the first time the famous Rachmaninoff composition has been sung by a quartet. The voices are good and the recording excellent. This ranks as an interesting review.—Running time, 9 minutes.

THE DAWN TRAIL

COLUMBIA has in "The Dawn Trail" a picture that has been made with the director's eye focused on "pulse-pounding." His knowledge of theatre fare is apparent. Buck Jones and his splendid horse Silver do some cracking acting and the picture is full of exciting borsen-man feats.

The story theme is a familiar one—love versus duty. Jones, as the sheriff, must decide between loving the girl he has sworn to arrest, her brother for murder. Charles Morton as the weak brother gives a good portrayal.

The fighting and the cattle-herding for water provides the cause for some thrilling action and good dramatic situations. There are instances when one feels that a letdown could be remedied by minor cutting.

The treatment of the story is well done by Christy Cabanne. The scene wherein the hero wins his own son is one of the dramatic highlights.

The picture builds to a thrilling anteclimax in the cattle stampede from which Jones and the girl narrowly escape.

Hank Mann offers some amusing comedy and much of it could be seen throughout the picture. Miriam Seagar is attractive as the heroine but seemed conscious of her lines.

The scenic backgrounds are worthy of special commendation. Altogether this is a fine example of what fast action and camera work can do to enhance entertainment value.—Louise Allen, Hollywood.

DE WOOLD'S CHAMPEEN
Paul Hurst Comedy
Tiffany—Talking
Frank Strayer directs Paul Hurst in this comedy short. The latter is a stage fighter, who is framed by his manager to fight the real champion at a society benefit. Accidentally, the latter knocks out the champion when the former champion has arranged for a return bout to correct the error through the influence of his sweetheart, who up to this point thought he could be, the champ makes the mistake of calling Hurst a "paloeks." Hurst proceeds to mop up the place for a strong finish to the comedy. Nita Naldi, Alton Terry, and Neigh are included in the support. This is fair entertainment—Running time, 20 minutes.

STONE AGE STUNTS
An Amateur Sound Fable
Pathé—Sound
This fable has originality, featuring the cave-man mouse and numerous prehistoric animal-drawn in the amusing and peculiar manner of the animated. A jazz band which, in a rocky
eave, plays on instruments fashioned of bone and uses various instruments as other instruments, is a novelty. The elephant fire company members use their trunks for hose lines and the dinosaur says ‘no’ when they are washed out in the flood.—Running time, 7 minutes.

**VOICE OF HOLLYWOOD NO. 23**

**Tiffany—Talking**

This is an entry number of the S-T-A-R series, with Sammy Cohen as the genial and amusing master of ceremonies. A number of stars make their brief appearances, including Mickey McGuire and his gang. The Tiffany Chimps have their turn in the control room of the supposed station, and their antics and expressions are made amusing. Very good and should be a popular short.—Running time, 8 minutes.

**PICKIN’ COTTON**

**Tiffany—Sound**

The Forbes Randolph Kentucky Jubilee Singers are featured in this, rendering a number of southern melodies in effective style. They include several of the negro spirituals. Exclusively southern, the music is of excellent quality and would be as good as could be desired.—Running time, 9 minutes.

**SLAVE DAYS**

**Tiffany—Sound**

The Kentucky Jubilee Singers under Forbes Randolph in another of the southern song group. There are effective settings as a background and the numbers are of high moral tone. Again they sing spirituals and old popular southern airs in excellent voice. A good short. —Running time, 9 minutes.

**Talking Pictures Will Never Kill Legitimate, Say These Four People**

**Seattle Citizens Say Personal Appeal Of Stage Will Keep It Alive**

(Special to the Herald-World)

SEATTLE, Dec. 11.—That talking pictures are making inroads upon the legitimate stage but that they will never entirely supplant it was the opinion expressed by four prominent citizens to a representative of EXHIBITORS HERALD-WORLD. Following are their statements:

Mrs. G. E. McKercher, president of the Seattle Council of the Parent Teachers Association— "Our organization is, of course, interested in the welfare of the entire audience. The junior's special edition of the talking picture is not yet produced. But while there are no vivid recollections of the legitimate theaters producing plays designed for children, I do not think the 'talkies' will kill the stage."

Stage Has Glamor, He Says

Charles W. Hanlock, hotel operator—"I do not believe the talking picture can ever completely supplant the legitimate stage. Although this new form of entertainment shows a continued improvement, the romance and personal appeal of the legitimate stage can never be duplicated in pictures."

Zita Dillon, radio announcer and entertainer—"Legitimate drama will always appeal to audiences of discriminating tastes, if only from the aspect that it is a two-dimensional medium which cannot mirror life truly. Granting that the screen offers more scope for spectacles, the stage is still the better medium for voices and pantomime."

Films Have Made Inroads

J. Orrin Vining, attorney—"Without a doubt the 'talkies' have made serious inroads into the productions of the legitimate stage. However, I believe the American theatre going public still keenly enjoys seeing a person as well as hearing the stars of the legitimate stage. The 'talkies' will never wholly replace the spoken drama."

**Know Your Exchange Managers**

CHARLES L. WALKER, manager of the Fox branch at Salt Lake City, has established something of a record for himself in that all thirteen of his years in the industry have been in the service of the one company. Walker entered the employ of Fox Film Corporation in October of 1917. At that time his introduction to the business was as shipper. From that position he went through a series of promotions and in ten years had the experience of working in every department of the branch office at Salt Lake City.

In April, 1927, he was selected for the position of manager of the exchange, a position that he has held since.

C. L. Walker

A. N. SCHMITZ, managing R.K.O. of Milwaukee branch, was born in Milwaukee, July 22, 1890. His early business interest was in show printing, from which he entered the sales division of Ford Motor Company. Soon afterward he went into the motion picture field, first with Ludwig Films and Famous Players. Becoming associated with Film Booking Offices of America in 1925, he was made a sales representative in the southern territory.

Later Schmitz was transferred to the Milwaukee territory and given the job of handling special assignments. Soon after his transfer to the home town of Milwaukee, there came the amalgamation which brought about the new R.K.O. organization. This resulted in 1928 in the appointment of Schmitz as Milwaukee branch manager. He continued to hold these positions.

A. N. Schmitz

C. W. STOMBAUGH, branch manager for Pathe at Washington, D. C., has been in the motion picture business for 23 years. He started with the Pittsburgh Caledium, Light and Film Company of Omaha, Nebraska, in 1907, and continued in the service of the company when that company was taken over by the General Film Corporation. But he left General Film in 1911 and went to Universal. One year with Universal and he returned to General Film Company.

Next he joined Standard Film Company but was with this concern for only one year, 1917 to 1918.

It was in 1918 that Stombaugh became Pathe branch manager at Omaha. This year he was transferred to the national capital, following a record of twelve years of continuous service since the Omaha appointment.

C. W. Stombaugh

REALART Pictures Corporation was the starting point for J. S. Hommel, who now is in charge of the Denver branch of Metro-Goldwyn-Mayer. Hommel began with Realart as a booker in November, 1919. He was successively booker, salesman and then branch manager until Paramount took over the company.

Leaving that connection, Hommel went with Select Pictures Corporation and from Select to Producers Distributing Corporation as branch manager at Denver. After two years with PDC he resigned to enter the exhibition field but he foresaw that in May, 1927, to become a salesman for MGM out of the Denver office.

J. S. Hommel

J. ROBERT SMITH, branch manager for Metro-Goldwyn-Mayer at New Haven, had varied experience since he was graduated from Cornell in 1911 with a bachelor of arts degree and three years later as a bachelor of science. Since then he has been on the faculty of the University of Wisconsin, in the U. S. Bureau of Markets in Army service, and in business for himself before linking his activities with the motion picture business.

He was assistant professor in economics at Wisconsin "U" in 1915, in the Bureau of Markets of the U. S. Department of Agriculture from 1916 to 1917, and a captain in the Quartermaster Corps, Subsistence Division, from 1917 to 1919.

Smith joined MGM as a salesman in Buffalo, and then went to Boston in 1926. Successively he led him to the manager's post at New Haven.

J. R. Smith

WARD E. SCOTT, branch manager for Fox at Kansas City, had "booking" experience before he entered the film business but that was in the wholesale book and stationery field. Then in 1913 he joined Mutual Film Corporation in Denver. He had served in every department, when two years later, he was promoted to manager. He continued as manager for Mutual until 1917 when he resigned and became Pathe manager in Denver.

After three years with Pathe, Scott became associated with Fox as manager of the Denver office. The last ten years have seen him in various branches of Fox in a managerial capacity—Denver four years, Cleveland for five years, and then the Kansas City office for the past year.

Word E. Scott
Films Will Reach Top Artistic Level Next Year, Says Sullivan

Taking Advantage of New Resources, Says M G M Executive—Miljan, Kay Francis and Lucas, and Loretta Young Groomed for Stardom—Algier Now Liberty’s Production Manager

By DOUGLAS HODGES

HOLLYWOOD, Dec. 11.—December is the month for predictions, and C. Gardner Sullivan, Metro-Goldwyn-Mayer executive, is one of the first of the 1931 prognosticators. He asserts that during the forthcoming year motion pictures will be brought to the highest artistic level in history, and further states that the improvement along these lines will be more than a natural development—that it will be the most rapid and decided ascent in history.

Sullivan declares that the element of experiment has been one of the biggest factors in production since the advent of sound, and that so many new ideas have been introduced that producers have been restrained from proceeding along artistic lines. In other words, they have been so busy getting down to fundamentals that they have had little time to experiment with the artistic.

Scientific resources undreamed of a few years ago are now at the command of these producers, Sullivan says, and these will contribute to the new artistry.

“Science has equipped us with new resources and we are beginning to take full advantage of these,” he said. “Much observation, research and experiment has been underway although the public has known little of it.”

“While we have been turning out pictures for profit, we have been studying and learning, and I can prophesy confidently that the next year will see an advance in the quality of our product that will mark the greatest era the cinema ever has seen.”

Four Rising to Stardom

Paramount, M G M and First National have notions of elevating new names to the select circle of stars.

Down at Culver City you’ll find Miljan playing an important featured role in the Jack Gilbert picture, “Gentleman’s Fate.” Miljan is not starred in it but is playing one of the biggest roles of his career. The studio heads have him slated for a bigger part next time.

Paramount already has announced that two of its erstwhile stock players will be co-starring in a picture soon. They are Miss Francis, a finished actress, and Paul Lucas, who often has proved his ability. They will appear together in their first one in January. The script department is now at work on the piece.

Loretta Young, until recently a featured player at First National, will be starred in her next picture, “Big Business Girl,” it was learned this week. William Seiter will direct.

Algier in Liberty Post

Sidney Algier returns to Hollywood this week to become general production manager for Liberty Productions, associated with M. H. Hoffman. I say “returns to Hollywood” although Algier has been no farther away than Los Angeles, where he has been general production supervisor for Franklin Productions, at the Mayan theatre. His first duty will be making “Mother’s Millions,” starring May Robson.

Wallace Smith is an odd one. He gets into race riots, revolutions and long wars. He has been known to leave the house in the evening to buy a paper and before you know it he is in the middle of a South American revolution. He always comes home but it sometimes takes him three or four years longer than he had planned.

All of which goes to prove that J. I. Schnitzler was displaying his customary sagacity when he got Smith’s name on a Radio contract before the young man left this week for a short vacation in the East.

The Radio executive also announced that Mel Brown will next direct “Private Secretary.” And Carey Wilson (you remember him) has been signed to do the script for Brown.

Zukor Returning East

Adolph Zukor has left for San Francisco and will go from there directly to Chicago and New York. He has been here on a short annual visit.

Moore Will Represent Metropolitan Industrial

HOLLYWOOD, Dec. 11.—Charles E. Moore, formerly associated with Fox-Chase Corporation and United Artists, has been appointed special representative of the Industrial Division of Metropolitan Sound Studios with headquarters in Chicago. He will be in charge of industrial productions for Illinois, Wisconsin, Minnesota, Iowa and Missouri.

Norma Talmadge’s Next To Be Zoe Akin’s Comedy

NEW YORK, Dec. 11.—“The Greeks Had A Word For It,” Zoe Akin’s comedy, and one of the current New York stage hits, will become Norma Talmadge’s next talking picture for United Artists as the result of negotiations concluded between the play’s producer, William Harris, Jr., and Samuel Goldwyn of United Artists.

Berman on New Contract

HOLLYWOOD, Dec. 11.—Pandro Berman, assistant to William LeBaron, has signed a new contract with LeBaron under the terms of which he will continue in his present capacity over a long term period. He has been with Radio Pictures since its inception.

Mickey Mouse Invited to Become Academy Member

HOLLYWOOD, Dec. 11.—Through an invitation sent by way of Walt Disney, the merry little rodent star, Mickey Mouse, has been invited to join the Academy of Motion Picture Arts and Sciences.
Music Accompaniment as Much Needed in Talking Films as in Silents: Derrick Public Demand Has Brought Them Closer Together Than Ever. He Says

(Special to the Herald-World)

NEW YORK, Dec. 11.—In the opinion of E. B. Derrick, the executive in charge of production, music today is beginning to enjoy the relationship to talking pictures that it did to the silent films.

"Music and pictures have never been closer together than they are today," said Derrick. "It is true that the public is tired of seen musical comedies and productions which seek to substitute chorus girls and melodies for true story value and sustained, logical action. That does not mean, however, that the public does not want music with its pictures."

Stressing the value of music as an atmospheric accompaniment of films, he continued, "I will venture the statement that there is not a picture patron today who does not occasionally recall with a thrill the silent pictures with their complete musical accompaniment. There is no reason why this attraction should be eliminated, chiefly because audiences receive an additional portion of entertainment through dialog."

"Action, dialog and music all are essential ingredients of today's motion pictures. They must be mixed in proper proportions and sometimes music will play a subordinate part. It is not the idea that the music fans are concerned, however, and never will be."—Joseph H. Moskovitz,

Schenck Representative, Completes Coast Survey

(Special to the Herald-World)

NEW YORK, Dec. 11.—Joseph H. Schenck's personal representative, Joseph H. Moskovitz, who is also vice president of the Art Cinema Corporation, is due in the city this week from Hollywood. While there he made a survey of his company's various interests on the Coast.

German Officials Look Into Royalties Tariff

(Special from Department of Commerce)

WASHINGTON, Dec. 11.—German officials are reported recently to have investigated the question of royalties demanded by the electrics from the motion picture industry in Germany. The German trade now seems to believe that the interest shown in the matter will not remain purely academic, and feels that some developments will be the result.

It is stated that the Ministry of Interior has addressed a letter to Tobis with the request to state the amount of various royalties and licensing required by the Ministry of Interior, is credited with the authorship of this move.

Pennsylvania Will Send Film Expedition to Brazil

(Special to the World Herald)

PHILADELPHIA, Dec. 11.—An expedition to obtain sound pictures of jungle life in Brazil is being organized by the University of Pennsylvania Museum and E. R. Fenimore Johnson, former vice president of the Victor Talking Machine Company. The expedition, which left New York for Montevideo about December 20, it is announced. Captain Vladimir Perkhoff, explorer and photographer, will head the party. The route will be up the Paraguay river to the Matto Grosso country. The party will return in a year.

Van Dine to Write Detective Shorts for Varieties Series

Follows Warner Policy to Bring Celebrities in All Lines to Screen—Rehearsals Begin on "Sex in Business" at Paramount Studio—Dialog Script Clerk Is Latest

(Special to the Herald-World)

NEW YORK, Dec. 11.—In keeping with the pronounced policy of Warner Brothers to bring to the screen celebrities in all lines via the Vitaphone Varieties, S. S. Van Dine, creator of famous Philo Vance, the modern rival of Sherlock Holmes, has been signed by series of two-reel detective stories to be produced.

This follows the recent signing of Bobby Jones, golf star, for a series of shorts relating to the game. Directors and scenarists have been selected for the first of the group of mysteries, and a search is now in progress for an actor to play the role of "Phil tall-tale," a character to be featured in the Brooklyn studio within a short time.

Van Dine is the pen name of Willard Huntington Wright.

Rehearse "Sex in Business"

At the Paramount studio in Astoria rehearsals have begun for "Sex in Business" in which E. A. Lanfield, Colleen Moore and Frederic March are featured. Charles Ruggles and Monroe Owsley are chief among the supporting players. Dorothy Arzner is directing the film, which will be made in English and French versions at the same time. Ginger Rogers also has been engaged in a supporting role, in addition to her present work in "Girl Crazy." Broadway stage musical now councilors have recently been added to the cast are Leonard Carey, who was last seen in "Laughter," Jules Egaily, recently in "The Sap from Syracuses," Janet MacLeay, Ralph Morgan, Pat O'Brien, Avonae Taylor and John Kearney, several of whom are now playing Broadway in various legitimate plays. Edmund Goulding has been added to the directorial staff at the Astoria plant. He most recently has been engaged in handling the megaphone for "The Trespasser" and "The Devil's Holiday." His first assignment will be the screen version of the stage play, "Up Pops the Devil," recently acquired by Paramount. Nancy Carroll, Charles Ruggles and Frederic March have been tentatively selected for the cast.

Dialog Script Clerk New

While George Abbott was directing the Nancy Carroll film, "Stolen Heaven," just completed, he introduced a new system of script and dialog recording which proved highly successful. He ordered a dialog script clerk to check constantly on spoken lines.

Members of the Society of Motion Picture Engineers last week visited the Astoria studio, where they viewed a special screening of recent wide film developments.

Dillon Completed "Millie" On Return from Illness

(Special to the Herald World)

HOLLYWOOD, Dec. 11.—John Francis Dillon completed direction of "Millie," the Charles R. Rogers production which has been released through Radio Pictures. Dillon started the picture but was taken ill with influenza during the three days that Dillon was here. Brown directed, but immediately upon Dillon's return to the studio he resumed direction and completed the picture.

Dix to Direct and Star In Beach's "Big Brother"

(Special to the Herald-World)

HOLLYWOOD, Dec. 11.—Richard Dix will follow in the footsteps of Lionel Barrymore, Lowell Sherman and Louis Wolheim. Announcement was made this week that he, as they did, would graduate from star to actor-director. He will serve in these capacities in "Big Brother," by Rex Beach. Not only has Dix long cherished a desire to direct pictures, but for many years he has had his mind set on playing the "Big Brother" role. He will be starred, of course.

"Street Scene" Is First New Goldwyn U A Film

(Special to the Herald-World)

NEW YORK, Dec. 11.—The first of Samuel Goldwyn's group of new productions for United Artists will be "Street Scene," the picture rights for which have just been acquired by Goldwyn. This highly successful stage play, which opened on January 19, 1929, played 600 performances on Broadway, has been seen in translation in most European capitals, and has two companies on the road in this country now.

Goldwyn has sailed for Europe to continue his search for new material and personalities.

U. S.-Made Italian Film Shown in Philadelphia

(Special to the Herald-World)

PHILADELPHIA, Dec. 11.—An Italian talking picture, said to be the first produced in this country by an Italian company, had its American premiere at a private showing in the Metropolitan Opera House here. The film was produced by the Italitone Corporation and has already been shown in Rome.
# Herald-World's Production Directory

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<td><strong>Columbia Studios</strong></td>
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<tr>
<td>&quot;The Last Parade&quot;</td>
<td>Eric C. Kenton</td>
<td>Jack Holt</td>
<td>Tom Moore</td>
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<td><strong>Pathe Studios</strong></td>
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<td>&quot;Thank You Doctor&quot;</td>
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<tr>
<td>&quot;Reaching for the Moon&quot;</td>
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<td>Bobe Daniels</td>
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<td><strong>Hal Roach Studio</strong></td>
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<tr>
<td>Chase Comedy</td>
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<td><strong>Darmour Studios</strong></td>
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<td>&quot;Mickey Moe- Guire No. 3&quot;</td>
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<td>Bert Wheeler</td>
<td>Robt. Woolsey</td>
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<td>Bud Harrison</td>
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<td><strong>Metro-Goldwyn-Mayer Studios</strong></td>
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<tr>
<td>&quot;The Easiest Way&quot;</td>
<td>Jack Conway</td>
<td>Constance Bennett</td>
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<tr>
<td>&quot;Dance Fools Dance&quot;</td>
<td>Harry Beaumont</td>
<td>Cliff Edwards</td>
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<td>&quot;The Way for a Sailor&quot;</td>
<td>Marcel Silver</td>
<td>Conchita Montenegro</td>
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<td>Edward Sedgwick</td>
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<td>&quot;Gentleman’s Fate&quot;</td>
<td>Mervyn Le Roy</td>
<td>John Gilbert</td>
<td>Anita Page</td>
<td>Lella Hyams</td>
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<td><strong>Tiffany Studios</strong></td>
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<td>&quot;Asking Hollywood&quot;</td>
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<td>&quot;The Single Sin&quot;</td>
<td>William Nigh</td>
<td>Kay Johnson</td>
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<td>&quot;Drums of Jeopardy&quot;</td>
<td>George B. Seitz</td>
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<td>&quot;The White Captive&quot;</td>
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<tr>
<td>&quot;Heroes of the Flame&quot;</td>
<td>Robert Hill</td>
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<td>Marion Shockey</td>
<td>Stephen Roberts</td>
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<td><strong>Paramount Studios</strong></td>
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<td>&quot;Dishonored&quot;</td>
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<td>Cary Cooper</td>
<td>Marlene Dietrich</td>
<td>Harry Norton</td>
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<td>&quot;Ladies' Man&quot;</td>
<td>Lothar Mendes</td>
<td>Kay Francis</td>
<td>William Powell</td>
<td>Carole Lombard</td>
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<td>&quot;First and Last&quot;</td>
<td>Norman Taurog</td>
<td>Leon Errol</td>
<td>Milton Green</td>
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<td>Richard Arlen</td>
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<tr>
<td>&quot;Don Juan Diplomat&quot;</td>
<td>George Melford</td>
<td>Celia Montalvan</td>
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<td>&quot;East Lynne&quot;</td>
<td>Frank Lloyd</td>
<td>Ann Harding</td>
<td>Conrad Nagel</td>
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<td>&quot;A Connecticut Yankee&quot;</td>
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<td>Maureen O’Sullivan</td>
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<td>&quot;Girls Demand Excitement&quot;</td>
<td>Seymour Felix</td>
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<td>&quot;Squadrons&quot;</td>
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<td>Charles Farrell</td>
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<td>&quot;Voice of Hollywood&quot;</td>
<td>Elmer Clifton</td>
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<td>&quot;Good Diggers of William Hollywood&quot;</td>
<td>William O'Connor</td>
<td>Phyllis Barriington</td>
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<td>&quot;Sheer Luck&quot;</td>
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<td>&quot;Romantic Adventures&quot;</td>
<td>Frank Griffin</td>
<td>Chester Conklin</td>
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<td>&quot;My West&quot;</td>
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<td>Harold Rosaline</td>
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<td>&quot;Mother’s Millions&quot;</td>
<td>James Flood</td>
<td>May Robson</td>
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<td><strong>Metropolitan Studios</strong></td>
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<td>&quot;Shaw girl in Hollywood&quot;</td>
<td>Clarence Badger</td>
<td>Sony Vernon</td>
<td>(French Version)</td>
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<td>&quot;Kismet&quot;</td>
<td>Wilhelm Diteller Vladimir Sokoloff (Ger. Version)</td>
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<td>November 24</td>
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<td><strong>Mack Sennett Studio</strong></td>
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<td>&quot;Putting on the Dog&quot;</td>
<td>Phil Whitman</td>
<td>Andy Clyde</td>
<td>Pat O'Leary</td>
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**PREMIERE**

The only difference between a premiere in Hollywood or Los Angeles and a dramatic club production making its bow in Oshkosh or any other town of that size, is that the tuxedos fit better. Hollywood, for years, has been painted as a “different” locality—with the advanced ideas and a great many other things which Oshkosh and its ilk haven’t got.

Yet, all in all, it is exactly the same. Underneath all the same hearts. Beneath hats suited for such occasions throb the same brains. There are just the same mixture of hopes, jealousies, worries, and big and little moments at Hollywood premiers as there are at the opening of the local dramatic club show.

Society reporters scuttle in and out around, learning what Norma Talmadge is wearing, the kind of cloth which went into the making of their hair—her even-sorted locks. They have a great hulabaloo out here over premiers. First of all, the newspapers get all excited—without any real reason—about four or five names on a sheet. There is the critic, who is the head man. There is the society department, getting all dressed up, gossiping about the clothes and those who attend in parties. There is the feature writer, who picks up something special and makes half a column out of it. After these come the straight news reporters. Then, too, there is the radio. All sneer over the radio if they are prominent—or have publicity men who convince everyone they are.

Those who haven’t the price of admission make their appearance at about 6 o’clock behind roped off sections. The premiere is scheduled to start at 8:30 but seldom gets underway until after 8:30 or 9:00. The stars, standing patiently, watching are lights sweep the skies to let the world, within a radius of 25 miles, know that Hollywood is having another big moment.

Inside the theatre are the assembled high-lights of our industry. They are in the majority, for they either have been sent tickets, or have purchased them. Each is dressed in his or her finest.

Hollywood is at home. In addition to executives and stars, there are the writers and the press. The stars know both classes and both classes know the stars. It is just as much a family gathering as Oshkosh’s premiere of its own community players.

There is no place in Hollywood where one can see so many leading lights at one time as at a premiere. Hollywood has grown so rapidly that the motion picture colony has about been swallowed up—in fact, much of it has merged with the marks of success. The population of Hollywood is now 160,000, so this is not hard to understand.

The colony has lost, to a great extent, its picturesque personality by the influx of those not connected with the industry and the exodus which money has made possible for those who are blessed with the marks of success. All the cafes, the street corners and other gathering places have become so cluttered with persons that they’ve driven out the motion picture folk by their very numbers. There isn’t the congregation that there used to be. Dances and parties get only a fraction of the outstanding personalities together at one time.

When you come to Hollywood, if you want to see almost everybody beneath a kaleidoscope of colored lights, amid the blare of radio-wired loudspeakers, and the pristine glory of grotesques and (red lights, just attend a premiere. It costs $5 a ticket, but, if you want to see folks gathering in their little family circle and feeling quite at home, come to a premiere.

—CROUCHILL.

**HOLLYWOOD**

_**PRODUCED BY**_ —Norman Krasna

**WHOOPS,** here comes Xmas. X marks the spot where there is no money to buy gifts. A local department store advertised for a Santa Claus, and fifty-four featured players showed up. The store couldn’t use them; they all wanted billing.

You’d never recognize Hollywood Boulevard now. Every ten feet there are huge cardboard Christmas trees, each having a million electric bulbs. At night it’s very pretty. When you turn a corner in your automobile the sight of all these colored lights blinds you, and you run into a fire hydrant. Next to the fire hydrant is an auto repair shop. Somebody on the Chamber of Commerce thought that one up.

One smart realty company, with a slogan of “For Land’s Sake See Us,” has a placard in front of its Wilshire Boulevard office which reads, “Make Someone Happy—Give Him a Miniature Golf Course for Christmas.”

The best Christmas gag out here is worked up by the smaller restaurants and cafes, the kind that rely on the visiting firemen and try to give the impression they are patronized by the motion picture colony. When you are given your menu you find a card attached that reads: “Spend Christmas Eve and New Year’s in Kumon Inn, the Eating Joint of the Stars. We Cater to the Best People. Wouldn’t you like to spend New Year’s Eve with Garbo, Gilbert, Barthelmess, Barrymore and George Arliss? Come to Kumon Inn. Reservations taken now. Ten Dollars Per Plate.”

When I saw the card the first time it occurred to me that Kumon Inn was certainly a popular place with the stars; more surprisingly so when you consider you get a luncheon for thirty-five cents, without a napkin.

What was still funnier about the thing was that in the next block I saw another menu card that had almost the same speech on it. I hear from reliable sources there are a dozen such restaurants having the same speech.

The gag is that the card says: “Wouldn’t you like to spend New Year’s Eve with Garbo, Gilbert, Barthelmess, Barrymore and George Arliss?” Well, the proprietor of Kumon Inn explains, wouldn’t you? He would. He admits it. Oh no, he says, they’re not coming to Kumon, no sir, but wouldn’t you like to spend New Year’s Eve with them? The card asks you. For ten dollars a plate.

An exploitation stunt that theatre owners can take advantage of is worked by a cut-rate drug store on Hollywood Boulevard. For about two hours a day they have a motion picture camera in front of the place photographing the store front and the persons who go into the place. The impression you get is that it’s atmosphere for a genuine picture. Every once in a while someone who seems to be a director will shout, “No, no, no, no, I cannot have this. I want more realism. Listen folks, (this to the crowd) give me a break, don’t pay attention to the camera, just walk in and out of the store as though nothing is happening.”

You have no idea how many sheep walk into that big cut-rate store. Some want to satisfy the universal conceit of having their foolish faces permanently recorded, but in the main they walk in because “director” said so. And they buy. Statistics, as of March, 1927, show that four out of every five persons who come to consciousness in a cut-rate drug store buy something.

Then there is the quaint Hollywood custom of pawn-shops advertising. “Give a Christmas present!” presumably by pawnng your own watch. One pawn shop has sign, “We do not accept make-up boxes,” the old nameie.

—NORMAN KRASNA.

**Pastor Forms Club Which Will Make Amateur Films**

_Special to the Herald-World_

**SPRINGFIELD, ILL., Dec. 11.—** The Rev. S. O. Walker, pastor of St. Vincent de Paul church here has formed a club whose activities will partly center around the making of amateur moving picture productions. He has long been an amateur motion picture enthusiast, and was one of the first purchasers of the Bell & Howell 16 mm. films outfits when they were first put on the market.

The parish is largely composed of persons of Lithuanian extraction and descent, and as its first picture the club is making a film touching upon Lithuanian history.
DEAR HERALD-WORLD:

Tonight we saw Winnie Lightner in "THE LIFE OF THE PARTY," and if there could have been anything added to this picture to make it more entertaining, which there couldn't have been, it would have been Joe Brown.

With the exception of our two favorites, Will Rogers and Irene Rich (we might add, our four favorites, and include Polly and Marie), Winnie satisfies us like a huckleberry pie would when we hadn't had anything to eat since last Thursday. She is not only a finished actress and a star of the first magnitude, but she's so dog-gone handsome that only the fickle-minded would dare to comment on it.

(There now, Winnie, just for that you ought to send us a nice, big picture of yourself that we can hang over the mantle in our living room so we can have a look at you everytime we get home.) In case Winnie doesn't see this, won't some of you guys out in Hollywood call her attention to it?

* * *

We are going to write El Brendel and find out if they have jazz orchestras on Mars, and if they don't, we are going to engage passage on the next ship he pilots up there. They have just tuned in on a jazz orchestra playing some more of that hen house music and trying to prove to the world that they don't know adumbrating about music, and they are making a wonderful success of it. This music is so impressive that we have written a little pathetic verse which we would like some jazz artist to sing. It should be sung with much feeling, much like you would sing "SONNY BOY." Try this on your piano.

When I've got those henhouse blues,
When I've got those henhouse blues;
The roosters have all gone away,
And I am left alone today.
To lay an egg here in the hay,
When I've got those henhouse blues.

* * *

TOPEKA, KAN.

Did you know that at one time Uncle Sam was the largest real estate dealer in the world? Well, he was, and that was when he bought what is known as the "Louisiana Purchase" from France for four cents an acre, and boy, if that wasn't like stealing acorns from a blind sow, then we don't know sows and acorns.

* * *

There, now, war has broken out between Texas and Chicago. Governor Dan Moody of Texas suggested that Chicago be put under martial law and that the Texas rangers be employed to clean the joint up. To this suggestion the Chicago Tribune lets forth editorial a loud and prolonged howl and says:

"Texas, for instance, is always fortunate when its freemen are not burning the jails to execute the writs of Judge Lynch on prisoners who have not had trials, and when Mr. Ferguson is not working his way in through the kitchen door and Pa through the coal hole. It's a great state and would look well in a map of Mexico." WOW, guess that's handing Texas a wallop. But that wasn't all the editor said, here's some more:

"Her greatest contribution to science has been the jake paralysis, and have seen pictures that we got a dollar's worth out of, and then again we have seen pictures that would have given us license to start a fight had they tried to make us see them for nothing, and those are the kind of pictures you boys have to pay for whether you play them or not. There's no such a thing as a shortage of product. The producers look after that, and while you may not know it, you pay for this surplus product in the cost of those you can use. Does that answer your question?"

He scratched his head for a moment and then picked up the telephone and called his wife and said, "Say, honey, make a big fat huckleberry pie, we're going to have company for dinner."

Don't forget, those fat northern mallards we are going to have Christmas.

J. C. JENKINS,
The HERALD-WORLD man.

P. S.—The HERALD-WORLD COVERS THE FIELD like an April shower.


**THE SHORT FEATURE**

**Big Names in All Departments Boost Comedies, Says Hammons**

E. W. Hammons, president of Educational Pictures, attributes the improvement in current comedy production to the fact that more capable persons are concerned with the making of them than ever before.

"In every branch of short feature production," he said, "including the acting, writing and direction, are now to be found people whose work cannot fail to prove a valuable asset through channels that gave them wide experience. This is the first time, I believe, that these rich resources are being tapped so thoroughly for short feature productions."

Hammons points out the box office names that are appearing in the casts, and directorial and writing credits of Educational comedies as proving his contention.

Among them are noted James Gleason, who has just completed the dialog for a new Ivel comedy, Earnest Pagano, Paul Girard Smith, Ken Kling, Jack Townley and Walter Weems.

Included in the list of players are Andy Clyde, Marjorie Beebe, Lloyd Hamilton and Johnny Hines, on regular contract, and Bert Roach, Charlotte Greenwood, Natalie Moorhead, Daphne Pollard, Henry Gibson, Glen Tryon, Dorothy Christy, Eleanor Hunt, Edward Nugent, Phyllis Crane, Alberta Vaughan and others.

Directors of importance on the Educational staff are William Beaudine, Watse Wagner, Nat Ross, Harold Beaudine, Leslie Pearce and Mack Sennett, who has also been directing many of his own comedies.

**Columbia Negotiating for Short Series to Star 2 Radio Characters**

Ellen and Roger, radio characters who have gained prominence for their weekly broadcasts on radio hookups in the United States and Canada, are being considered for the principal roles in a new series of short subjects to be made by Columbia Pictures.

The picture will be single reel releases on subjects similar to those which the couple has used in its broadcasts. Principally, their radio dialog has dealt with the adventures of a film struck pair of youngsters who run away from a country home with the intention of gaining a career in motion pictures.

The Ellen and Roger radio series is now in its sixth month. A number of radio stations have expressed interest in it as one of the best audience builders on their program. Reports from one station in the South estimate that it has 300,000 followers of the weekly programs.

Syndicated newspaper stories of the radio characters are also being published in leading cities.

**Child Story Series Takes Mickey Mouse Through Fairyland**

The Walt Disney studios and Bibo and Lang, Inc., music publishers, have started joint publication of a series of "Mickey Mouse" storybooks for children.

The first of the series is a book of 16 pages, reciting the adventures of Mickey, the cartoon comic, in Fairyland. The prices are 5 cents and 12 cents, printed in colors. The author is Bobette Bibo. Irving Bibo has written an original song about Mickey, the words and music of which appear in the first book of the series.

One of the publication's features is a game known as the "Mickey Mouse Journey." The Disney studios have supplied the illustrations.

The first issue in this series has been on sale for a month in children's divisions of department stores, in book stores and in five and 10 cent stores.
SOUND REPRODUCTION

THE BLUEBOOK SCHOOL

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 66.—(A) Explain why the voltage of the C-battery, in sets using one, should be kept at its full value. (B) In what way would you ascertain the correct voltage between the contact studs of the C-battery? (C) What does a high plate current indicate? (D) How often would you inspect the C-battery? (E) How would you remedy a poor contact of a C-battery with a grid circuit?

ANSWER TO BLUEBOOK SCHOOL QUESTION NO. 49

The question was: What kind of warning does an amplifying tube filament give before it finally fails? How should it be done as soon as this warning sign appears? What is likely to happen in the event the projectionist does not heed this warning? Are noisy amplifying tubes occasionally found, and what is the cause of the noise?

AGAIN the answers have been misplaced, so I will answer the question myself. In an amplifying tube, filament burns the projectionist of coming failure by showing a bright spot somewhere on the length of its filament. This is not always the case, but usually it is so. Immediately such a warning spot shows, the tube should be replaced with a new, tested one. If this is not done the filament may burn right out in the middle of a show, and that is Sad. You all know, a very desirable state of affairs, as all sound will be stopped until a replacement is accomplished.

Yes, noisy new tubes are found occasionally. This is due to faulty filament which throws off at an irregular rate.

ANSWER TO BLUEBOOK SCHOOL QUESTION NO. 50

The question was: Do noisy amplifying tubes give trouble anywhere except at the first stage of amplification? How would you make a test in case you had suspicion that a tube was noisy? What various troubles may loose connections, etc., be the batteries cause?

I have selected the answer of Carl F. Daughtery, who says: “Noisy amplifying tubes are not very likely to give trouble anywhere except at the first stage of amplification. This is because of the high degree of sensitivity necessary in the first stage of amplification, which necessitates tubes that are as nearly perfect as possible.

“If a noisy tube is suspected, the fader should be set at zero. Then if the noise is still heard, it is very probable that a tube is causing the noise. In this event the first tube in the first stage of amplification should be replaced with one which is known to be in good condition. If this does not end the noise, the source of trouble must be looked for elsewhere.

“Loose connections in the batteries, or accumulations of dirt and dust may and probably will cause loss of voltage and consequently impair the quality and volume of the sound. They may also cause noise in the horns, known as surface or ground noise.”

ANSWER TO BLUEBOOK SCHOOL QUESTION NO. 51

The question was: Explain just why batteries must not be used for amplifying immediately after charging. Just for what reason is it necessary, when using sets which have a C-battery, to keep that battery at the proper voltage? How may you ascertain the correct voltage between the contact studs of the C-battery? How often should the C-battery be inspected and tested? What does a high plate current indicate?

The answer to question number 51 was very well given by Herman B. Billings, of Somers, Conn. Mr. Billings says: “Storage batteries supplying current for sound reproduction should not be used for 20 or 30 minutes after charging. The reason for this is that they continue to gas for that length of time, and will cause quite a noise in the horns.

“On sets which get their C-voltage from batteries, it is necessary that their voltage be kept up to the proper rate. The C-battery furnishes the current to keep the tube grid negative. This is the controlling element of the tube and is therefore the key to sound amplification.

“On Movietone or Vitaphone there is a set of small studs on the outside of the battery box. By using a low reading voltmeter you can tell between the studs for the voltage of the C-battery. The proper voltage for each type of amplifier to test to is found in the instruction book.

“The C-battery should be tested every 30 days. It is a good idea to set a certain day each month, such as the first, to test the C-battery. Then you are not so likely to forget. A plate current which is higher than that specified is caused by a low voltage on the grid. This may be due to a weak C-battery, or to poor contact between the C-battery and the grid.”

ANSWER TO BLUEBOOK SCHOOL QUESTION NO. 52

The question was: In what manner would you proceed to remedy a poor contact of the C-battery with the grid circuit? Is it possible to do harm by holding a volt-meter in contact with C-battery points too long? Do the instructions for caring for amplifying tubes apply with equal force to rectifier tubes? When two rectifier tubes are in use, what is the purpose of the second tube?

Aubrey D. Hotaling sends in the best answer, as follows:

“The normal life of a C, or grid battery, is one year. It has a shelf life of this period, and as the circuit draws no current from it, the chances are greatly in its favor of holding up for it. In replacing batteries of this type, be sure to see that they are dated, and you can rest assured that you are getting new, fresh stock. This insignificant looking little battery is a very important link in an amplifier system, and should not be hastily passed over in the general inspection of the apparatus. A run-down C, or one making improper contact in the circuit, will play havoc with the reproduced speech or music in the form of distortion in the horns. This is due to the fact that the grid of the vacuum tube is no longer in a negative state, with the result that the plate current thus retarded, rises perceptibly and overloads the tube. All contacts must be kept bright and clean, and the spring battery clips bent up if necessary to form a firm contact with the wire. Where battery clips are badly corroded it is advisable

[Until further notice, all communications to this department should be addressed to F. H. Richardson, 43-28 Thirty-ninth place, Long Island City, N. Y.]
British Navy Sees Demonstration of Photophone Sound

Sound pictures have been shown by RCA Photophone on board the British battleship Renown in what is said to be the first motion picture demonstration ever given before the English Navy.

Portable equipment was used. The Universal production, "All Quiet on the Western Front," was projected at an afternoon performance and "The King of Jazz" in the evening.

Six more installations have been completed by RCA in France and Belgium. Pathe Cinema, French distributor for Photophone, has wired the following houses: Cinema du Parc at Paris; Omnia Cinema, Dole; Armor Cinema, Brest, and the Theatre Chave, Marseilles.

The Palace theatre, Liege, Belgium, seating 2,000, and one of the largest in Belgium, recently reopened with RCA equipment. The Alhambra, Mons, Belgium, is now being installed with similar apparatus.

General Pictures Opens Phonofilm Office in Seattle

General Talking Pictures Corporation, distributor of DeForest Phonofilm, has announced the opening of a branch office in Seattle, to be devoted to the sales and servicing of Phonofilm sets in Washington, Oregon, Montana and Northern Idaho.

Kenneth Leach and J. Bornhofen will be in charge of the Seattle office. They were previously connected with General Talking Pictures in the Midwest.

Sydney E. Abel, general sales manager for RCA Photophone, Inc., reports a total of 63 new installations in the United States since the last list was released. The new houses wired do not indicate the large contract with the U. S. Navy providing for talking picture equipment on all battleships, destroyers, cruisers and shore stations.

The new installations follow:

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<td>Unique</td>
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<td>Roosevelt</td>
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<td>Lake</td>
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<td>Reg.</td>
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<td>Arcade</td>
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<td>Colonial</td>
<td>Brooklyn, N. Y.</td>
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Capitol | Roswell, N. M.
Del Paso | North Sacramento, Cal.
Rollo | R汉子, Mo.
Rowe | Overville, Cal.
Rialto | Monee, N. Y.
Community | Quincy, Village, N. Y.
Crystal | Wilkesbarre, Pa.
Washington | East St. Louis, Ill.
Jeffrey | Scranton, Pa.
Little | Allentown, Pa.
Liberty | Freehold, N. J.
Blair | Smith Center, Kan.
Royal  | Manhattan, Mass.
Palace | Lakewood, N. J.
Franklin | Syracuse, N. Y.

Eldon | Kansas City, Mo.
Mary | Detroit, Mich.
Granada | Denver, Colo.
Vogue | Memphis, Tenn.
Orpheum | McKees Rocks, Pa.
Pythian | Columbus, Ohio

Liberty | Midland, Pa.
Oxford | Topeka, Kan.
Kansas City, Mo. | Independence, Kan.
Ray | Blytheville, Ark.
Springfield, Mo. | Detroit, Mich.
Burnie | Jacksonville, Ala.
Rumsey | Washington, D. C.
Strand | New York, N. Y.
Rose | Brooklyn, N. Y.
Willoughby | Springfield, N. Y.
Strand | Princeton, Minn.
Monument | Aitkin, Minn.
New Aime | Detroit, Mich.
Empress | Belding, Mich.
Peerless | Brooklyn, N. Y.

Filmo 70-D Camera Used To Shoot Detroit Convention

Films of the national convention of Delta Sigma Pi, national commerce fraternity, which met in Detroit, are now being shown to chapters of the fraternity throughout the country. The motion picture was made with a Filmo 70-D camera.

J. Robert Johnson of Chicago shot the film, which is said to be a masterpiece of amateur cinematography.

WANTED!

DeForest

PHONOFILM

wants 75 Good Salesmen

now unemployed, but capable and with good working understanding of the sound equipment field, to participate in country wide Phonofilm part sales campaign.

Apply by Mail Only. Sell Yourself in First Letter

General Talking Pictures Corporation
218 West 42nd Street
New York City

Exhibitors of America using DeForest PHONOFILM

Join us in this fight against Unemployment

This Company has kept its factory and manufacturing units working full time, and has made available a Quarter Million Dollars worth of spare parts for the Phonofilm, in order to provide employment for the men advertised for in the "Want Ad" to the left.

Buy Now
Keep these men happily employed

Buy Now
Keep your machine in perfect order.

General Talking Pictures Corporation
218 West 42nd Street
New York City
Audience Composed of Deaf Persons Attends Showing of Sound Film
Given Under Auspices of League For Hard of Hearing in St. Louis—100 Present
(Special to the Herald-World)
ST. LOUIS, Dec. 11.—For the first time in the history of St. Louis an audience composed entirely of persons who are hard of hearing saw and heard a talking motion picture show given here recently. The novel presentation was under the auspices of the St. Louis League for the Hard of Hearing, as the feature picture and the short subjects on the program were unreelcd on the screen the 100 persons in the audience sat back and enjoyed the show. Each had on a pair of headphones connected with the sound equipment of the house and apparently practically all heard every bit of the show distinctly.

The Fox theatre several months ago equipped ten seats with headphones for the convenience of persons hard of hearing and all these seats are always occupied. Some persons call the theatre in advance to be sure of getting one of the headphone-equipped seats. Prior to the advent of sound pictures and the elimination of silent pictures by theaters in St. Louis, motion pictures were the chief diversion of the 10,000 adults and 3,000 children of St. Louis who are deaf or partly so.

Officials of the St. Louis Film Board of Trade have placed the silent pictures that are now available at the disposal of organizations that are interested in persons afflicted with deafness. The board has always been willing to help these afflicted persons in seeking picture entertainment, but necessarily the number of silent pictures has been greatly reduced since producers entered the sound field.

Vilches in M C M Spanish Film
Ernesto Vilches has been engaged by Metro-Goldwyn-Mayer to play in another Spanish talking picture, the title of which is to be announced shortly. He recently played in the Spanish version of “Mr. Wu,” playing the part enacted by Lon Chaney in the silent film. Vilches gained recognition as a character star in Latin America.

Blue Book School
Answer to Question 52
(Continued from page 38, column 3)
to clean same thoroughly with sandpaper.

“In testing any battery of the dry type, a voltmeter should always be used, never an ammeter, and one of high resistance. As a test of this type is little more than a short circuit, temporarily, the meter should never be held on the contacts any longer than necessary to ascertain its correct condition. To do so unnecessarily shortens the life of the battery.

“We cannot be too careful in caring for our tubes, be they of the rectifying or amplifying type. Due to the inner construction one must necessarily handle the latter with extreme care, so as not to loosen the elements, which may, and probably will, cause the tube to become noisy or microphonic. Be sure the first amplifier tube is as near perfect as possible. This is the most important in that circuit. Be careful not to overload the filament. Do not apply more than the manufacturer’s specified voltage. Also do not apply less, for proper functioning of the tube requires just so much, no more, no less, to insure correct electron flow from filament to plate. More vacuum tubes are ruined by the indiscriminate whirling of rheostat knobs than any other one cause.

“When two rectifier tubes are used it is an indication that the particular amplifier in use is using the full A. C. wave, not half of it. This method has been found to be superior to the system using only one tube for rectification, inasmuch as it produces a much smoother flow of the rectified A. C. When this is passed through the customary filter, the resultant current delivered is very near, as far as results are concerned, to a true D. C. supply.

“Rectification may be obtained successfully by the use of one rectifier tube (a different type, of course, than above), but there is liable to be a hum present which will be so greatly amplified by the push-pull amplifier, as to be noticeable in the loudspeaker. Then, too, the current delivered to the amplifier tubes will fluctuate more or less, due to the fact that this type of tube uses only half of the 60-cycle, or line wave. While this effect may be remedied to a certain degree by inserting a 274, or voltage regulator tube in series with the rectifier, the full wave method will be found to be more satisfactory for sound projection.”

Madan Circuit Purchases
R C A Equipment for Film Production in Calcutta
Active production of sound pictures will soon be started by Madan Theatres, Ltd., Calcutta, India, which has recently purchased a sound recording unit and seven reproducing sets from R C A Photophone.

The Madan concern operates over 100 houses in India, Burma and Ceylon. F. Madan, director of the circuit, has been in New York for the past two months arranging the deal.

Elmore B. Lyford, an R C A engineer, has sailed for Calcutta on a year’s leave of absence to direct equipment of the Madan recording studio. F. W. Boughton, another R C A engineer, will assist in the installation.

Thome Is Publicity Director
Ray Thome, after being connected with various San Francisco Publix houses, has been named director of publicity for the California theatre in San Francisco. He succeeds Jack Gaunt. He will be assisted by George Fischer.

Shows Spanish Talkers
The El National, San Antonio house, recently installed sound and is now said to be the only theatre in that city playing Spanish talking pictures.
BOX OFFICE PROMOTION

Milwaukee Houses in Midst of Heavy Holiday Exploitation; What Are You Doing?

What are you doing to prepare for the holidays ahead? Are you letting the exploitation possibilities of Christmas and New Year's go to seed? Or are you organizing matinees, midnight shows and children's programs as other progressive exhibitors are doing?

There is no season like the Christmas season for exploitation. More people have spare time during this period than at any other time of the year. The holidays bring with them a buoyancy and exuberance which demands expression. Why shouldn't your theatre have a part in it?

The potentialities are almost unlimited. You can arrange a children's matinee a few days before Christmas, have a local Santa Claus and perhaps give away inexpensive toys. A few Christmas songs, with the youngsters chiming in, will add the necessary atmosphere. A Christmas tree or two will help, too.

Midnight Show for New Year
A midnight show to "ring in the New Year" will invariably draw a crowd. Advance trailers and newspaper advertising, and perhaps a ballyhoo truck can handle the promotion. You will know best how to work out such programs to suit your own locality.

In some communities, the opportunity to aid the poor by benefit programs will be boundless. In Milwaukee, exhibitors have already organized in this movement. Let's see what they've done so far.

Fred S. Meyer, Western exploitation director for Universal and manager of the Alhambra theatre, started the ball rolling early this month when he turned over to the Wisconsin News Christmas Fund a check for $502.47, the proceeds from a midnight premier on "See America Thrift." The Wisconsin News Fund, sponsored by a newspaper, is one of the largest in Milwaukee.

Five Give Matinee Proceeds
Five independent houses in the city donated proceeds from their matinees on December 6 to the same cause. The theatres and their managers are as follows: Gem, operated by Frank Trottman; Pearl, Charles Washichek; Grace, managed by Paul Oresic and Ralph Haynes; Elite, managed by Elmer Bauer and owned by Steve Bauer, and the Atlas, operated by Otto Anders. All films shown at these matinees were donated by M.G.M.

The Zenith, another independent theatre, operated by E. F. Metz, recently had a potato matinee. Enough potatoes were collected to make over a thousand dinners. They were turned over to a local charity organization.

Other independent houses are planning similar benefit matinees before the holidays.

Among them will be the Layton Park, operated by Jerry Washichek; Violet, E. E. Hemmings; Lexington, Walter Baier, and the Peerless, managed by Elmer Hubake.

Nine Fox Midwesco neighborhood houses are cooperating with the Milwaukee Sentinel to hold Christmas parties at the various theatres on December 20. Admissions for children will be some article of food. Houses joined in this movement include the Oriental, Garfield, Tivoli, Savoy, Uptown, Tower, Modjeska, Plaza and Mirth.

Local Warner theatres have already staged a number of food matinees and plans are underway for others to come.

Toy Shower in Calgary
Another illustration along this line is the gift party conducted by John Hazza, and Harold Bishop of the Capitol, Calgary, Alberta. The annual toy shower has become an institution in Calgary. For many years the house has sponsored a children's show on the first Saturday in December. The youngsters are required to bring a gift. This serves as their admission ticket. This year 1,800 children responded to the call. The gifts were turned over to the Boy Scouts for distribution. The theatre got its reward, too. Newspapers devoted several lengthy front page stories to the affair. The local union musicians donated their services for the program.

The question of whether such holiday exploitation is worth while does not even enter into the case; it is simply a question of how it can be made most effective.

Tell us what you are doing and intend to do.

Houston State Gets 8-Page Ad Section in Radio Hookup
Homer McCallon, manager of the State theatre, Houston, Texas, tied up with a local radio manufacturing concern to get an eight-page cooperative ad section in the newspapers for a group of his coming attractions.

The ads were a combination of motion picture and radio advertising, with each page carrying stories and photographs of film stars, as well as copy on the radio. Artists were engaged to deck the layouts up in attractive fashion.
This lobby display in the RKO theatre, Los Angeles, was part of the potent campaign for Universal’s “See America Thirst.” The old time bar was installed by a local beverage company, which served free soft drinks to patrons. The same concern carried banners on its trucks advertising the film. It will be noted that a sign above the bar says, “Have a drink on the house and then laugh when you ‘See America Thirst’.”

### Beverage Firm Builds Bar in RKO Lobby for “See America Thirst”

The new comedy, “See America Thirst,” has come in for a big helping of tie-ups almost wherever it has shown. Beverage companies have cooperated in many cities on the strength of the picture’s title. Window displays, street ballyhoo and advertising have been the happy result for theatres.

In Los Angeles, the RKO house has demonstrated the value which one tieup brings. A local beverage company cooperated to offer the use of its 26 delivery trucks. Each of these carried a banner with this proclamation: “Quench with Eastside! See America First at the RKO theatres.”

#### Oldtime Bar Serves Drinks

Carrying the idea even farther, the beverage firm agreed to erect a regular oldtime bar in the RKO’s lobby. It was decked with dozens of bottles and glittering glassware. Free refreshments were served to all patrons who stepped up to the rail. This stunt aroused no end of curiosity and the word-of-mouth advertising it earned brought scores of additional customers.

On the sidewalk at the front of the theatre was a huge stencil sketch portraying a foaming mug of beer. Under it was the caption, “Do you remember when . . . was set?” The marquee was literally covered with pennants provided by Universal for the film.

Adler Issues 25,000 Heralds

William Adler, RKO exploitation man, who handled the campaign, arranged for distribution of 25,000 heralds with glaring headlines on “See America Thirst.” Joe Well, exploitation director for Universal, pulled some clever tricks out of his ballyhoo bag for this film. Shortly after its release, he mailed out lapel buttons bearing the query, “Why ‘See America Thirst’?” In an envelope, he enclosed a miniature cork screw and a tiny stein brimming over with foam.

With these snappy accoutrements, one could enjoy almost everything but the taste. Anyway, Well’s purpose was to give exhibitors something concrete, solid and basic for their exploitation. No one is saying he failed to do it.

#### Marinette Fox Lands Full Page Layout on News Tieup

The Fox theatre, Marinette, Wis., obtained a full page of type and display advertising on “The Big Trail” by tying up with a newspaper.

One solid page was devoted to nothing else but stories and layouts on the film. News copy, including five columns in all, was given free by the newspaper. The three center columns of the page contained ads on the picture. Across the top of the page was a streamer in large type.

#### Buttons Laughed Off at Comedy Are Sewed on in Lobby

Manager Harrison of the Waco theatre, Waco, Texas, revived the button-sewer idea to put over “Animal Crackers.” He put a proper old lady in the foyer with a sewing basket and rocking chair.

Near the woman was a poster stating that she would gladly sew buttons on the clothes of patrons who laughed them off while watching the film. An ample supply of buttons made it possible for the woman to supply the requests of those who came to her. Quite a number took advantage of it just for the fun of the stunt.

Two youngsters were hired to push baby carriages through the business district. The carriages contained dolls and a placard stating that they were paying off a bet that “Animal Crackers” was not the funniest picture ever shown.

The latter idea, as well as the first one, can be employed on almost any comedy.

#### Human Interest Story on Film Star Wins News Space

Jake Rosenthal, manager of the Iowa theatre, Waterloo, Iowa, won a two-column spread in local newspapers last week with a human interest story on one of his coming pictures, “The Gorilla.”

Joe Frisco, who plays the detective in the film, was, according to the story, once employed by Rosenthal as desk clerk in a Davenport hotel which Jake operated. Waterloo newspapers were prompt in picking up the feature angle of this subject. As for Rosenthal, he got some free publicity on “The Gorilla.”
Some Additions for That Ad File of Yours

If you have a system of filing theatre advertisements for future reference, the above displays will fit nicely into that album. And if you don't have a filing system, there are new ideas to be gained just from a glance over these layouts. They were made for the following houses: 1. Brown, Louisville; 2. Orpheum, Seattle; 3. Albee, Cincinnati; 4. Michigan, Detroit; 5. Paramount Publix, San Francisco; 6. National, Louisville; 7. Oriental, Chicago.
Two-for-One Tickets Good Tonic For Lagging B. O., Says Stamm

John E. Stamm, manager of the New Victoria theatre, Baltimore, Ohio, believes there is nothing more effective for exploitation in the small town than occasional programs at which two-for-one tickets are offered.

Stamm's town is not a big town, and he claims that the vigorous campaign that the promotion system has brought him success. He writes us this letter:

"I am sending you a few good exploitation tips for use during this present so-called 'depression.' (I don't believe there is a depression for the exhibitor who follows out the ideas published in the Herald-World, and if I ever leave the show business, your magazine will go with me to keep me posted.)

He Ties In With Golf Course

"A two-for-one admission ticket system, used now and then, will keep a fellow out of the red. Try it and see. An indoor miniature golf course near my theatre uses the same idea, letting two people pay for the price of one. The golf course manager and I cooperate. He sells my show tickets and I sell his golf tickets, and we both do a nice business.

"The country store idea has brought me considerable success. I am personally acquainted with a large majority of my customers and put my shows to their tastes. Special handbills and proclamations as heralds only to those whom I think will like the type of picture to be shown.

"I am inclined to a handbill of the kind we distribute. Local newspapers do not have the facilities for printing handsome ads, so the handbills take their place. In them I am free to use whatever cuts and type are necessary. This has been more successful than the newspaper advertising I formerly paid for.

Proclamation for Movie Week

"'Africa speaks' was advertised on the handbills as having its state premiere here. This brought added business. The film opened in Columbus the same week I had my 'prairie' feature.

"It does not pay to scatter handbills broadcast, however. They should be fastened to telephone poles, otherwise the first blast of wind will sweep them away and litter up the town.

"Here is a good stunt: Have the mayor of the town issue a proclamation for a movie week. Then do your best to bill an attractive program with a cooking good comedy; have a program that the public likes. Wait and see what happens. This will both bring current business and build your theatre up strongly in the community. Trailers and ads should be used for the advance advertising, playing up the proclamation.

Milwaukee House Has 'Beer Garden'

For New U Picture

A crowd of approximately 1,200 was on hand Thursday, November 20, at 11:30 p.m. at the Alhambra theatre, Milwaukee, for the world's premiere showing of 'See America Thirst.'

Net proceeds from this show were turned over to the Wisconsin News Christmas Fund and totaled $902.47. A week before the picture opened it was publicized on the front page of the Wisconsin News daily and this tieup resulted in much favorable publicity for the theatre.

Los Angeles House Gives All-City Grid Selections

Locow's State in Los Angeles has tied up with a local newspaper to make announcement of the selections for the all-city high school football team.

Through this arrangement, the house was able to present the announcement from its own preprint section in the paper. Several days in advance the house received space in the sports section. Naturally this brought box office lines.

Denver Students Color Lloyd Sketch For "Feet First"

When school tieups can be had, they make excellent exploitation. A. G. Krell, assistant manager of the Paramount, Denver, accomplished something along this line for Harold Lloyd's "Feet First."

An outline of a sketch of Lloyd was the basis of the tieup. Hundreds of these sketches were given to the grade school teachers, who in turn had the pupils color them. Children who did the best work at coloring were given show tickets. The two best drawings won watches, given by a jewelry store. The sketches in outline form portrayed Lloyd in a sitting posture, with feet showing unusually large.

A Denver shoe store tied up to distribute 20,000 illusion cards bearing Lloyd's photograph. Two other shoe stores had attractive window displays.

Yellow Cab assisted by placing "Feet First" tire covers on all taxis, with date and place of the picture.

Soda fountain throughout the city were provided with paper napkins on the film, while many cafes carried lines on the show in the menus. Each of these tieups cost only two passes.

A radio company used 36 24-sheet billboards, carrying lines on "Feet First."

"Third Alarm" Proceeds

Go to Firemen's Aid Fund

Tying up with the fire department to get exploitation, the Embassy theatre, San Francisco, chalked up a good box office profit on "The Third Alarm," a film drama of a fireman's life.

William B. Wagoner, manager, set aside a portion of this profit for the Firemen's Widows and Orphans Fund. This generosity brought favorable response from the fire department and newspaper ads told the public about it.

THANKSGIVING SPECIAL! VICTORIA THEATRE BALT IMORE Fri. Sat. Nov. 28, 29 SPECIAL PREVIEW MATINÉE, THANKSGIVING DAY COLUMBIA PICTURES THRILLING! INTERNATIONAL DIFFERENT! AFRICA SPEAKS! DUCK BILLED WOMEN LAUREL & HARDY Comedy Blotto and Mickey Mouse "The Shindig" Never Before a Picture Like This!!! Recommended For the Entire Fam -

NOTE: This picture plays for the first time in the State Ohio State Theatre, at a special preview matinees on Thanksgiving Day.

Admission for adults 10 25c One show, 2:30 P.M.

Lacking a local newspaper which can publish display ads with cuts in them, John B. Stamm, manager of the Victoria theatre, Baltimore, Ohio, employs throwaways. This handbill for Columbia's "Africa Speaks" he has found more effective than newspaper ads in his town.

News Tieup on Anagram Contest Brings Hundreds Of Answers for Rosenthal

Jake Rosenthal, manager of the Iowa theatre, Waterloo, Iowa, tied up with a newspaper on an anagram contest that brought him hundreds of responses from theatre-goers and prospective theatregoers.

The anagram contest, a type of word building contest, was played up in news stories several days in advance of the showing of "Scarlet Pages." Fifty theatre passes were given the winners.

Rosenthal learned, through this contest, that competitive stunts pay, and especially contests where readers get brain exercise. Replies were received from scores of out of town people within a radius of 40 miles.
Paper's Talkiegram
Tournament Lifts Theatre Receipts

A San Francisco newspaper has increased its street sale and local theatres have added to their box office receipts through a talkiegram contest being conducted there. The problem of putting film titles into readable sentences has attracted the attention of hundreds, it is said. The paper offers a first prize each week of $50 in cash. Other awards range down to theatre tickets. Here is one of the samples turned in, which is clever enough to merit reprinting: "The Playboy of Paris" was feeding 'The Gorilla Animal Crackers' when 'The Sap from Syracuse' caused 'The Break-up' by asking, are you two guys 'Brothers'? Stunts such as this help make the public -
conscious.

Los Angeles Goes "Sunny" Conscious in Campaign For First National Film

The First National publicity staff in Los Angeles played a "sunny" theme when it launched a campaign for Marilyn Miller's "Sunny." The aim in the campaign was to make Los Angeles and its environs "Sunny" conscious. This was the motive behind the first newspaper ad, a 250-line two-column layout, with the announcement that "Everything Is Sunny Now." The same catch phrase appeared in all subsequent ads. The film had a double opening, with local premieres in both Warner's Hollywood and Downtown theatres.

4-page Newspaper Herald Tells Orangeburg of "Big Trail"

The management of the Strand theatre, Orangeburg, N. C., prepared a four-page, full-size newspaper herald for its engagement of "The Big Trail" and distributed the tab throughout the city. Cuts and stories on the picture filled the entire four pages. The throwaway was called The Theatre News.

Airport, Flying School Help Plug Aviation Angle of "Hell's Angels"

Tying in with the aviation angle of "Hell's Angels," L. K. Brin, manager of the Garden and Majestic theatres, Milwaukee, made maximum use of local air concerns in a way that deserves description.

By special permission from the city council, Brin arranged to have three planes fly over Milwaukee at low altitude during the noon hour. The flying machines were provided by the Curtiss-Wright airport and flying school. Noise bombs were exploded in midair to attract attention. The under side of each plane carried the picture's title, theatre name and playing date in huge letters.

The air idea was further exploited in the theatres themselves, with all ushers dressed in flying togs supplied by the airport. Parasites and other aviation equipment were displayed in the lobby.

Wind Tunnel in Shopping Arcade

In a shopping arcade in the loop a Curtiss-Wright wind tunnel was prominently exhibited a week in advance of the film's opening. Placards handled the theatre end of the ballyhoo.

In a city park of the downtown district, a plane covered with copy on the picture was tilted in a position suggestive of a crash. It drew a crowd.

Window displays were numerous. Some companies helped the theatre sponsor model airplane contests. These were placed in the windows along with stilts from "Hell's Angels."

Letters to all members of the local Aeronautic Association advertised the fact that the houses were giving a guest performance for all Milwaukie fliers. Instructors at the Curtiss-Wright flying school assisted by urging all their students to see the picture.

Miniature Battlefield Is Attraction

A loop candy store devoted an entire window to a miniature battlefield display. Toy planes were scattered in the layout. In the background were photographs of famous airmen, obtained from the newspapers. The city library also tied up to use bookmarks and a special display of books on aviation subjects. Ticket offices of all air lines were covered with advertising and their windows were similarly decorated.

Window tieups included, additionally, four book stores, 13 cigar stores, 11 drug stores and 17 miscellaneous locations, ranging from jewelry stores and restaurants to shoe stores and bowling alleys.

An endorsement of the picture was secured from Marquette University and permission received to post announcements on the college bulletin boards.

Several plugs were given over two radio stations, through hookups with the newspapers which operate them.

Loew State Idea Might Be Used on Basketball Games

Rodney D. Toups, manager of Loew's State, New Orleans, issued a football scoreboard for a local high school this fall on one of its big games. Besides the lineups, the card carried copy on current features at the theatre and the additional line: "Win or Lose, Your Next Best is Loew's State Theatre, Now Showing George Bancroft in 'Derelict.'" A stilt walker was recently employed to walk the streets for promotion on "Derelict."
Three-Way Tieup
On Tongue Twister Contest Makes Hit

A three-way tieup between a theatre, a newspaper and a radio concern gave publicity aplenty to Harold Lloyd's "Feet First" in Cincinnati.

The tieup was engineered by the Palace theatre. The newspaper carried the stories and the radio dealer provided the chief prize, a receiving set, while the Palace gave several sets of free tickets.

A cut which appeared in the paper is shown above. The story accompanying the illustration is reprinted below. It is self-explanatory.

"Peter Piper picked a peck of pickled peppers—but you'll pick something much nicer if you make up a tongue twister good enough to win a prize in The Post-Philco-KKO Tongue Twister Contest. A Philco radio—a Baby Grand Console, seven-tube screen grid, is the first prize, and 15 sets of Palace guest tickets offered by KKO are to be given as prizes for the next 15 best tongue twisters. Here are the rules.

The tongue twister must not be over 20 words long. (But more than one sentence may be used.)

'The twister must contain the words 'Feet First' and 'Philco.'

'Every word must begin with 'f' or 'ph.'

'The twister must be submitted by midnight Nov. 8.

'Get your tongue twister ready and print it in the space provided above in the picture of Harold Lloyd and his Philco Radio. Harold is at the KKO Palace in 'Feet First,' beginning Saturday, you know.

'Sign your name and address in the space indicated below the picture. Then mail your entry to The Post Contest Editor, Box 1430, Cincinnati, O., before midnight Saturday.

'Any striking entries have been received. But it's not too late. Better get your brain busy and try for those prizes. There's no time to waste.'

Manages the Princess

The Princess theatre in Toledo is now under the management of E. J. Bresenholde, who has been transferred from Rochester, N. Y., where he was in charge of the Eastman house.
Detroit Stage and Radio Entertainers Give Benefit Show

Several score of stage and radio entertainers participated in a benefit show for the unemployed at the Michigan theatre, Detroit, on the evening of December 6.

A newspaper tied up to help sponsor the show and give it the necessary publicity, Edward J. Weisfeld, connected with the local Publicx organization, was in charge of the stage presentation, which included the personal appearance of three Detroit masters of ceremonies. Union musicians, stage hands and operators offered their services gratis.

The performers ran over three hours. All Detroit radio stations contributed talent. George M. Cohan was the headliner on the legitimate bill.

The masters of ceremonies were Lou Kosloff of the Michigan, Bob Nolan of the Fisher and Sam Jack Kantman of the Fox. Arthur Gutow of the Michigan was organist.

Waterfront Dwellers Make Good Local Subjects for "Silver Horde" Promotion

Exploitation for "The Silver Horde" showing at the Golden Gate theatre, San Francisco, was directed at the dwellers on the city's waterfront. Thousands of fishermen are said to make their homes on the waterfront and, since the picture deals with the salmon industry, it made an excellent subject for such promotion.

The Alaska Packers Association has its headquarters in the city. Press reports on the film were posted in the company's offices, where fishermen and cannery workers congregate.

The Golden Gate has introduced a new policy of running previews of pictures it will show the following week. At the last performance on each week's schedule, the film for the coming week is shown, giving the audience an idea of the coming program. So far this system has been highly satisfactory, it is reported.

88 Dogs and Their Masters Visit Port Arthur Strand To See "Anybody's War"

Eighty-eight growling, barking canines came to the Strand theatre, Port Arthur, Texas, with their masters to see "Anybody's War.

The dog attendance was prompted by a newspaper ad stating there would be a matinee at which all boys under a prescribed age would be admitted free if they brought a dog along.

The boys saw the picture, all right, but they had to leave their cars tied to hitching posts in the lobby. What a sight that must have been for passersby, with 88 dogs in the lobby!

Gradual Increase of Type Displays Gets Results for Boyd on "Mother's Cry"

Newspaper advertising was depended upon almost entirely across the first run engagement of "Mother's Cry" at the Boyd in Philadelphia.

Four days before the opening the advertising campaign began with a double column ad headed "A Picture That Will Startle Humanity."

Size of the layouts was increased each day until the opening, when thumbnail sketches of the featured players were given in the display. All the ads are reproduced on this page.

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**Philadelphia Ads for FN Film**

Numbered in the order of their appearance in the newspapers, the ads on First National's "Mother's Cry" are reproduced here as they were used by the Boyd theatre, Philadelphia. The title of the picture, you will note, stands out as the crying message of each display.

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**Starts Today!**

A Picture That Will Burn Itself Into Your Memory!

The heart-stirring story of a mother who had every right to happiness—yet whose children were involved in the depths of despair!

Satisfaction guaranteed every time andExtras house to house

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**Today**

A Picture That Will Startle Humanity!

NEXT FRIDAY WE Run the World's First Showing of a Feature in Tobacco Tower, in Sweepstakes in Action, as Powerful a Torpedo That Will Burn Itself Into Your Memory Forever!

---

**Starts Tomorrow!**

A Picture That Will Startle Humanity!
One of the window displays obtained by McVicker's theatre, Chicago, for Paramount's "Feet First." The large poster of Harold Lloyd in the center and two smaller ones at the sides made an effective display.

Canada Houses Find Midnight Previews Make Good Business

Theatres in Western Canada are finding it profitable to hold midnight previews of forthcoming attractions. The shows are valuable for the word-of-mouth advertising they bring, as well as for the actual box office returns of the previews themselves.

The Capitol in Edmonton, Alberta, tried the idea on "Madam Satan," while the Empire in the same city, used it on "Up the River.

Similarly, the Palace and Capitol houses in Calgary staged midnight shows for "Monte Carlo" and "Madam Satan," although the regular engagements of these films was not scheduled until a week later. Another highlight in Canadian exploitation of the past month has been the work for marking of Armistice Day. In Toronto, many houses showed trailers. One of these short subjects portrayed a soldier reciting "In Flanders Fields," with music by the Grenadier Guards band.

Shoe Tieup Goes Fox U. C. Free Ads And Free Program

When a shoe store at Berkeley, Cal, which sells Acrolat shoes for children, brought "Miss Acrobatic" to Berkeley for personal appearances in two stores, Clarence Laws, manager of the Fox U. C. theatre, suggested that she should meet muchlarger audiences if she appeared at the Mickey Mouse Club, children's club at the theatre.

The shoe concern immediately picked up the idea and advertised it in several display ads. The result was a full house at the kiddies matinee, a regular Saturday feature at the Fox U. C. There was no cost for the theatre and it got a 15-minute dancing and acrobatic act at no charge whatever.

Belkofler Moves to Marion

Carl Belkofler, formerly treasurer of the Toledo Paramount, has been named assistant manager of the Palace in Marion, Ohio.

A Few Tunes for Your House Organ

[Use the articles below in whatever form you desire for your house organ. They may be lifted as a whole or in part and reprinted to suit your individual theatre.]

John Schiefferrecke, operator of the Opera House, Lenora, Kan., invites his patrons to organize theatre parties by this message:

We Entertain Your Guests

"Do you ever entertain? Why not see the management of the Opera House as to taking your guests to a talkie? Your guests will appreciate it.

"Do you belong to a club or lodge? Why not suggest taking in the talkies as an entertainment feature? It will revive membership enthusiasm.

"School classes and clubs need various methods of raising money. Why not tie up with your theatre management? It has been done other places and the school and theatre both gain.

"Teachers, why not see us as to a line party for your class, or we will give a special rate for the entire class, so pupils, why not surprise teacher? "Business men, does it mean anything to you to have people come to Lenora? Why not advertise your business on our screen? The individual cost is small.

"It will be a credit to anyone who can say to himself, I have done my part to help put Western Electric in Lenora.

"We are doing our best to make a go of it and know the community will do the same and we are willing to entertain suggestions from anyone."

Weekly Amusement Guide Gives List of Sacramento Shows

The West-Co-Ad, a sales advertising concern in Sacramento, Cal., publishes a weekly directory of current and upcoming shows called Sacramento's Official Amusement Guide. A large proportion of the advertisers are theatres in the city.

The herald, which is two inches wide and about six inches high, provides an index of local amusements for each week. The publication has been operating only three months, but in that time it has grown from eight to 16 pages. George Knowles, an official of West-Co-Ad says in his letter: "We want to take this opportunity of letting you know that, of all the many sources of reference on pictures necessary to get out an issue of our amusement guide, the Herald World and Film Buyer is depended upon more than all other publications combined.

"Each week we must know, and have at our finger tips, information in detail on 40 or more releases and it certainly would prove a most difficult task were it not for the dependable information we secure from your medium."

Michigan's "Bust" Party Marks End of Grid Season

Two hundred followers of the University of Michigan football team were guests of the Michigan theatre management a few days ago at the annual "Michigan bust" party given for the football team.

This show is, for the players, supposed to mark the conclusion of the training season, when late hours and pic-a-la-mode may be indulged in.
Music and Talent

Organ Solos and Modern Equipment

Stage Shows

Chicago Tivoli
Week Ending December 11

"Farmyard Frolics" consisted of an excellent, well-balanced program, and interspersed with the charming personality of Frankie, it made a stage show that deserved every bit of the hearty applause which it was accorded.

The stage show and the overture, called "The Soloist," were really interrelated, in that Frankie came into the act on the directors platform to sing a little song. H. Leopold Spitalny directed the orchestra in this particularly pleasing rendition, in which several instruments were featured, as per the title, they being the violin, which was played by Hans Moser, the piano, R. Wagner and the cornet, a masterly job of triple-tonguing, performed by Ernest Pochin.

Following the overture, Frankie got off on the director's box while the orchestra was still on the pit stage, and told the audience how he was responsible for the success of the "band." One by one they left, and finally Frankie had to give in and go behind the curtain where they were all awaiting him.

Gregory and Raymond, a couple of clever clowns, amused everyone by playing tune with balloons, tires, inner tubes, hose, and rubber gloves. They rendered "Congoata," "Stars and Stripes." "Kiss Waltz." "Bye, Bye, Blues." "Sweet Mystery of Life," and "Fiddle the Fiddle." They received a hearty applause, and one of them did a bit of tap dancing as an encore.

Williams and Delaney put on a "gay 90's" act that went over like a hot potato, but lacked the unusual, but well done and funny.

The O'Connor Family was perhaps the outstanding feature of the evening. Tappers par excellence and with a clever line of gags also. Mother, son, daughter, and baby brother, who was riot, and got applause of the evening, and little, little, baby brother. (Still inswilling clothes.) They danced, and danced some more, and there was no way to even get the least bit tired of watching. Delightfully natural, they won their audience right off and held them so until the show was over.

The Lambert Ballet did their usual nice work, doing a "hoo" dance to perfection, wholly appropriate with the title of the presentation. The band number, Frankie directed "Where's That Foolish Love?" "Around the Corner," "Tiger Rag," and "I Had a Girl Like You." Playing them in different styles made them unusual, and his dance, where he wore a "radium" hat and gloves, and carried a luminous cane was great.

The best part of the whole program, however, was the presentation to Frankie of a beautiful baton, by Mr. Kelly, representing the Legion Post of Fort Dearborn in behalf of his interest in the boys. Some of them were in the audience, and they certainly gave him a rousing cheer. That's makes us sort of proud of Frankie. Incidentally, it was the 5,000th performance on the stage.

New York Paramount
Week Ending December 11

Leo Reisman and the Paramount Orchestra in the main attraction at this house this week. Reisman, the society favorite in this city has proved himself just as popular with theatre goers as he is at the (Continued on next page, column 2)

New Aids for Console Work Are Success

Use of P. A. System and Other Apparatus Spells Variety for Future Programs

By ED DAWSON

The writer is well aware that most modern theatres are equipped with Public Address Systems (P. A.) and the latest in talking equipment but finds very few organizers taking advantage of the possibilities where such equipment is installed. He does find the organism taking advantage of the P. A. system via mike, for talking, singing etc. The organism has found great difficulty in many cases in using the talking equipment via mike on account of the "rebound" of the voice, coming out of the big horns and going right back into the mike causing sound interference. I recently visited a Loew theatre where the organism had a singer in the booth, singing via mike over the talking system. The singer received his accomplishment from the public address system. A mike at the console with a loud speaker in the booth gave the singer advantage of hearing the organ.

The singer singing over the big horns gave much more realistic voice quality and the voice coming direct from the screen, apparently from the words of the slides. Also the singer in the booth is spotted so that he sees all that is going on through a window in the booth. Hearing everything the organism says via P. A. system. The organism hearing everything the singer sings via big horns. Allow me to elaborate on this idea in this manner. Say, for instance, that the organism does not talk, can not or does not care to. A plant in the booth could do all the talking while the organism does the playing. I will say more about this idea a little further on in this article.

At this very same Loew theatre I witnessed a very novel stunt. The organism was using a General Electric Victor Radio Victrola and Recording machine. This machine is for home use and is a late idea for sale on the market for the public. The organism was recording the audience's voice singing and then let the audience hear their voice. This stunt encouraged the audience to sing to a greater (Continued on page 35, Column 2)

Uniforms for House Attaches

Costumes for Stage Presentations

Brooks 1437 B'way
N. Y. City
STAGE SHOWS
(Continued from preceding page, column 1)

Central Park Casino. This week’s overtures, consisting of several popular numbers received as much applause as any part of the bill. Opening with "Aunt Hug’s Blues," the orchestra played a "Cheerful Little Earful" and "Body and Soul." John W. Green, composer of "Body and Soul," and also pianist this week came in for his share of applause when he played his popular number.

On the stage, Frankie Jenkins and the Paramount Stage Band presented "What a Night," a Frank Cram-Jub-Club production. Apparently in night- shirt, the stage hand, presented "When Kentucky Bids the World, Good Mornin’" as Hurst, of Hurst & Hurst, sang. The Marie Gambretti Girls, Varet, dressed as cats followed with a novel and entertaining dance routine. The Four Queens, girl tap-dancers nearly staged the show on this night, as the band played "Love You the Way I Do." The girls offer their routine in perfect harmony, gracefully and with a lot of showmanship. Hurst and Vogt, had the house in laughter with their amusing line of chatter and gags. May Joyce, blues singer and guitar player proved pleasing with her delivery of popular songs. Miss Joyce also sings a chorus on "Thank You" and "Singing," Song as the "Gamby" Girls do a well-routined toe dance. The Four Queens, again present a routine of tap dancing that left the audience applauding for more. Paul and Nina Gherari, acrobe performed feats of strength that earned them an encore. Their encore consisted of the dancing of the Black Bottom on their hands (a most difficult feat, which earned them another good hand). Hurst and Vogt, follow with more gags that get the laughs and then, with the entire company lend in the final picture. The girls, all in colored lineups, ornamented the stage to such an extent that the audience was left in awe. The performance was one of the most success and it was appreciated by the boys and girls.

Baltimore Century
Week Ending December 6

"Bustle Fairies," a Loew-Capitol theatre stage unit produced by Chester Hale under the personal supervision of Lewis K. Slade, was offered at Loew’s Century, Baltimore, during the week beginning December 1, bringing Wesley Edly back to that city for an indefinite engagement as master of ceremonies. "Bustle Fairies," opened with the curtains parting on full stage with black and red draperies, representing a rustic woodland scene with a picturesque rustic walk up and back of the musicians seated on stage, with practical steps coming down left stage. From this hung nets dropped with autumn leaves.

The hands in gray costumes was playing and Chester Hale Girls were on in full gowns of white and green, waltzing a routine. As they finish, Wesley Edly comes on from right stage in regular clothes. He takes the baton from Herbert Stange and starts directing. He is followed by Joe Penner, lately with "Vandervelt Revue," in a gray suit and clout hat. They go into a comedy chatter while Penner handled it, clair in funny way. Edly then introduced Reene and Russell, colored tap dancers in black silk hats, blue Eton jackets and vesta and grew trousers, black shoes and white spats. They did a routine, ending with a hand-catch foot specialty and for an encore each did solo steps alternately. Joe Penner on again and more comic work with Edly. Following this came Lillian Dawson, blue singer, in a sleeveless black velvet gown with a low neck trimmed in ribbons and sang "Love Me Or Leave Me," and then "If I Could Be With You!"

The Chester Hale Girls followed in routine in short yellow skirts, with bodices of green with broad trimming of garter headed cloth with hat dresses of samller material and red slippers here trimmed. Then Edly gave his conception of the "St. Louis Blues" directing band with special light. Edly goes into negro step and slips in blue root tune "I Hate to See That Eviden’ Sun Go Down," Big applause and the whole band takes a bow. Edly sings for an encore "One Man Ribber," in blue spot.

Penner on again sings "Hard Luck, Hard Luck, Always Follows Me" in a white spot following with "Then Came the War," with funny steps and hat bobbling on back of head. Then plays "At Dawn," on the violin with comic discord. The girls then on again in varied-clored gypsy costumes, purple waltz-hats, black band-boys, tambourines, going into routine gypsy dance at the end of which they form a tableau on the stage and on the rustle of flowers a stage

This was followed by the trio Theodos, Enrico and Michael in their dance number with a tableau including all on stage for the finale with the organ and band music.

San Antonio Texas
Week Ending December 11

This week we see Jimmie Elrod, the guest master of ceremonies in his Jack Partington Produced Public Unit stage show which is under the caption, "Col- legiate." The star of the band-boys with a clever dancer who I think is Suzette, a graceful stepper of the eccentric type sitting in a swing as the curtain opens. They then sing "Betty Go-13," as the men, dressed in sweaters and wide bottom trousers, followed the young ladies and marched off the stage as the song was ended.

Next up, "Johnny's Home," was first introduced by the guest. c., as being from God’s Country, and other members of the stage band did well with "The Steam Ship," in which was displayed a few soft shoe and other dance steps for which they got a good hand and took one bow. An unilled chair on the violin with a guitar song as its solo, "A Cottage For Sale," and proved he had an excellent voice, and the nation’s beauty of the "Sonny Boys," with whom was Jimmy Elrod and Carson, two comic cut-ups, clowned and played around with some harmless chatter and tomfoolery which wasn’t so hot. Their dances and songs went over fair but failed to click. High-light on the bill was the wonderful way Jimmy Elrod put over "The Song of the Fool," and then encored with "Go Home and Tell Your Mother." He possesses a very fine clear voice and the Texans gave him a big hand.

For the encore, Ernest Haver and the Texas Grand Symphony Orchestra rendered "Song Ellis of 1930."

San Francisco Fox
Week Ending December 11

Walt Reeser, director of the Fox Grand Orches- tra, opened this week’s stage show with an original symphonic arrangement of Charles Wakefield Cad- mon’s "Dawn’s Early Light," as issued by the elevated pit. The air is sung from one of the boxes and the orchestra’s own singer and the musical pre- lude by offering "Three Little Words." The stage show proper is Fanchon and Marco’s "Summer’s Idea" and runs the gamut of spring, summer, fall and winter, with appropriate changes of scenery and costumes. A bevy of girls and boys dance on and there is a lot of singing over the garden wall and peeling through the garden gate. They sing "Here Am I" and do some dancy numbers which demonstrate that it is easier to locate nimble feet than good voices.

The Girls and Boys Dancers, all in yellow, do a lovely ballet number and Ada Bresdah, solo dan- cessa, offers some difficult steps. Lotti Leder, billed as "Violetta Charmer," sings in German and then in English and please with both. She is now in more picturesque picture, but arrived here in ad- vance of her initial film production.

The girls and boys in red and black hunting attires dance a bit on the hunt and (Continued on next page, column 1)
are followed by a tap dancer who throws some mean taps. For an organization of three, hold forth in some lively patter, intermingled with some corky looking slips. Slips, slips and other athletic stunts. An imitation of a monkey gets a great laugh, but this is merely a gut gaw, compared to the row that follows two of the company give their view of the antics of a cockroach.

The scenry fades into a winter scene and the dancers, all in snow attire, offer a dance in imitation of skating. A little blonde and two male assistants present an adagio that develops into an endurance contest. The cash young lady hurled from arm to arm in quite an amusing fashion, without grace being lost sight of at any time. This is offered to the strains of "Rhapsody in Blue."

The stage act comes to an end with all on the stage and Frank Melino going through with some of his wildest gynmastics. The act please, without being especially original.

**Detroit Hollywood**

*Week Ending December 11*

It's a tableau which is the most entertaining feature on the bill this week. This, two features demand attention. One of them is Baby Peggi Kames, one of Hal Roach's famous young stars, who does a series of imitations. The other is "Tiger," an 8-foot performing Canadian brown bear. Tiger makes his appearance with Gossy, Ora and Smith, and the wrestling matches and face-slapping keeps the audience in a stitch. Tiger is no unworthy match for any man, weighing 750 pounds, and when unintentionally sat down on one of the "planks," the bear's带来er, the effect was hilarious. Revel Brothers and Red, a trio of dancers, are also a part of themselves. The screen feature is "Woopee," with Bob Clarke at the organ console causing the customers to cut the strings on the vocal chords and join in a big sing.

**Detroit Hollywood**

*Week Ending December 6*

Detroit, colored stepper and cornelian, is no mean entertainer, as proved by his performance at the Hollywood this week. The boy is a smooth article, and the audience demand more than one encore. Donna and Darrell, two dancers of average ability, and Redman and Walls, the comedy team, make the show only average. Eddie Longshanks, who is well on his way to becoming Detroit's most popular M. G. C. puts the Missy Sisters through their paces in great style, the big number being, "Baby's Birthday Party," in one of the cutting acts, as well as the comedy between Eddie and the drummer, might well be copied. Bob Clarke, Detroit's most popular, and Nancy Carroll in "Laughter," complete the bill.

**Chicago Oriental**

*Week Ending December 11*

"Whirl O' Luck" consists of a splendid stage show,ouch, at a high pitch throughout, and leaves one wanting to see more. Some-what unusual in treatment, and decidedly unusual as far as the acts are concerned. As the curtain goes up, there is seen revolving in the background a huge roulette wheel, and each side of it comes the ballet, swaying numbered poodles in a care-free and careless manner to give the idea of abandon-ment and be chased by the wheel. The number "Lucky in Love" is played by the band, and the ballet weaves through two very charming ladies known as the Cutler Sisters. Following comes a band number, and Benny Meredith and his orchestra "Other Baby." The various members of the orchestra show their versatility or rather skill on their chosen instrumments, while Benny adds his contribution to the score by playing from the piano. They don't know the name for it, but it looked like an echoic pipe, however, it had a pleasing deep tone and, as always, Benny played it to perfection. As the end of the number drew to a close, they knocked around with a few sprints and tap, etc., making a whole of an ending and winning for himself much applause.

Bruno Weiss Trio did some exceptional balancing on a pole and a ladder that won instant approval from the audience.

Following this came the production number, introduced by the Cutler Sisters, who announced their dog act, and then the ballet came out dressed as tiny white puppies, running through hoops and doing a little odd dance that was an excellent introdution to Carl Emmy's Pets, a table-full of dogs that tickled the audience pink, and there is little doubt that those dogs could have spent the afternoon entertaining and no one would have gotten tired.

"Sweetheart of My Student Days," played over by the band then eugg with all the members, except the pianist, sitting on the stage in glee club formation. They did a nice piece of work.

Jaynee and Fester, blackface comedians, pulled some gags, songs and dances, and then the finale, the "Kiss Waltz," and the ballet attired in silver and white effects.

**Milwaukee Wisconsin**

*Week Ending December 4*

Arthur Fort West acts as master of ceremonies for Fanchon & Marco's "Gobs of Joy" Idea at Fox's Wisconsin Theatre this week. For the opening epi-sode, the stage was turned into a dance hall, and dancing and comedy with the 12 Dancing Gobs as well as other furnishing no small part of the entertain-ment.

Dolly Kramer sings "Alacma," in a captivating manner with West furnishing the atmosphere and helping the skit along. Scotty Weston next does a bit of fancy hard shoe dancing, assisted by the chorus in round. For that matter, for doing an encore he does a sife and drum tap dance.

Treen engages in a bit of kicklight, supplemented by Dolly Kramer and West. She is followed by four sisters who sing a selection in a prettily manner. A young lady top dancer does her bit to help the act along, after which the chorus resounds in a clever Irish navy dance number. Each is attired in the regulation emerald costume.

Dolly Kramer and West again put on a comedy sketch which includes some dancing. They give way to the 3 Jolly Tars, who dance and trolol about in a comical manner. They succeed in getting their feet tangled and engage in numerous other humorous antics which net them near applause.

For the finale the chorus goes into a snappy dance number, replacing wigs and painted faces and entered in blue and white nautical costumes. The guns on the battleship swing toward the audience with part of the chorus mounted atop and fire blanks while the American flag is floatad from a fleet of battleships moving in a realistic sea in the distance.

A slight innovation is featured when, after the curtains close, West steps upon the stage to make a few wisecracks and advertise next week's Fanchon & Marco show. After several trailer announcements, prior to the showing of scenes from the coming week's attraction, Jack Oakie in "Sea Legs," West leads the Jolly Boys through "Anchors Aweigh!"

**Omaha World**

*Week Ending December 3*

Frank Hall, conducting the World band, starts off this week's stage program with a brief concert of miscellaneous selections following which Robinoff, celebrated violinist, is presented. Billy Meyer is the ma. of e. In the concert by the band, a medley

(Continued on next page, column 2)

**BERNIE COWHAM**

_and his Singing Audience*

Entering into their third year at the RKO Keith Theatre, Flushing, N. Y.
Before the Mike

By BOBBY MELLIN

Exhibitors Herald-World Monday, December 3, 1934

Editor's Note: Almost on the press, information has come in making congratulatory in years. Don Bernard has been appointed program advisor of the National Broadcasting Company, hereafter be found in Mr. Aylesworth's office. Further changes will be reported. Stack columns in the audience bring..."

The old story of the small town boy who came to the great city and made good is surely illustrated in the program department of the Chicago N B C stations. Don Bernard, program manager, whose past honors and scholarships are already noted, marks him as one of the nation's youngest radio executives, halls from a small town in Ohio. Bernard is a singer, a duet, dialogue..."

"Fresh." Signal unusual projected commercial comb, a..."

EXHIBITORS

STAGE SHOWS

(Continued from preceding page, column 2)

"St. Louis Blues," followed by individual stunts of various members of the band..."

Paul Breesch, an outstanding cornet player, is..."

(Continued on next page, column 1)

Cincinnati Albee Week Ending December 12

Jack Pearl, dialect comedian, heads the current stage show in a new act called "The Interpreter" in which he is ably assisted by Henry and Cliff Hall. The turn affords Pearl ample opportunity to display his ability in running up the English language which he does to the entire satisfaction of the audience who calls for more and gets it plus a neat curtain speech.

Dainty Marie and Co. give the customers some swell programs. The company consists of four managers and especially designed to reduce the feminine waist line, after which Dainty Marie alone accomplishes some remarkable work upon physical culture lines, adding songs to her more difficult feats while suspended in mid-air. The act registered big, and, after repeated..."

PARAMOUNT-PUBLIX SAYS:

LOU BREESE

CONDUCTS OVERTURES THAT ARE OUTSTANDING and..."
Modern Equipment Enhances Variety of Programs

(Continued from preceding page. column 3)

degree than the writer ever witnessed in that theater before.

He uses the regular mike equipped on the machine and after the first show found better results by placing a megaphone on the machine before making the record, he announced some wanted noises from recording and which, at the end of the recording, played the record for the audience and received great applause.

In order to secure the full benefit of the recording, the organist placed his P. A. mike in front of the Victor loudspeaker which picked up the recording and taking over the P. A. system, made it much louder to that everyone could hear.

After each record was made and played, he gave it to some patron in the theatre with his compliments.

Getting back to using the mike in the booth for stunts, etc. In the event the booth is not equipped with a mike the writer witnessed a stunt that can replace the mike in this fashion and still use the big talking horns. Make your records on the Victor machine and run them on the non-sync machine. Instead of buzzing for slides, buzz for the stunts, number your records as you would slides, in this manner you get the same results you get with mike via big horn. With the recording ideas, talk direct into the small mike for the Victor machine, place a heavy piece of material over your head to keep all unwanted noises from recording and which will also stop a great deal of surface noise. Use the special needle for recording on the non-sync machine also.

In a tie-up with the local radio dealer, the organist may purchase all the necessary machine parts, etc. The credit for this novel idea and credit for all data on this large system goes to Ted Meyn, featured organist at the Loew's Jersey theatre, Jersey City, N. J.

Ruth Laird Ambassadors

At Gunter Nite Club

(Special to the Herald-World)

SAN ANTONIO, Tex.—San Antonio's Ambassadors of Entertainment are on an Indefinite engagement at the Gunter Nite Club, which is located in the heart of the business district.

Featured principals in the roster of the floor show include Jada Flah, operatic beauty, Paul Mexico, Ruth Reets and Irma Wilkinson, all singers in the Rocket Revue. Sally Luke is in charge of the chorus and also captain of the team, which recently played a successful tour on a big time vaudeville circuit over the nation.

Houston ("Hymie") Waldman and His Brunswick Recording Orchestra are providing the music for the dancing sets and song numbers.

ORGANIST

Henri A. Keates

Is Going on His Sixth Year with Publix-Balaban and Katz

Oriental Theatre, Chicago, Ill.

HELLO EVERYBODY—Richards-Mayer, wholesale music dealers, have come out with what I think is the most ambitious projected musical record of the Day, their monthly publication for music dealers. The line I have reference to goes like this: "Modern-Tidbits That Have Come Out By Including Sheet Music in that Christmas Stocking, " "A Thoughtful Gift That Must Bring Melody and Happiness and One that Will Be Appreciated for a Long Time to Come."... Just glanced through one of the daily newspapers the other morning and, according to Bob Eilper (of the Mod. and Exh.), Karl Bonawitz, one of Philadelphia's leading organists, plays popular tunes with his feet alone on the world's largest harmonium. ... While out to interview Stanley Smith, Paramount dealer, who has been knocking them at the New York Paramount for the past week, I met John W. Green (no relation to John W. Green, Sr.), a young man of good repute who is also appearing at this theatre. Stan is winning new friends with his fine singing and John W. is winning new friends with his rendition of "Blue Smoke, the Harms' number that he wrote for Libby Holman, for the show, "There's a Cowd." Green is on the musical and songwriting staff of Paramount Inc., and Danny informs me that Mr. Bobby Crawford, president of this firm, has just assumed and is to have full charge of all the music and activities for Warner Brothers. Mr. Crawford will, in the near future, make his office with Mr. Solomon in the Harmon Big Band. during the Christmas season and by reason of the fact that Artie Melling, well known along music row, has just been placed in charge of all exploitation of this music line and is to be Artie Melling's assistant. ... There is quite a little story to the acquisition of the new Wimtrak tune, "Daughter of the Latin Quarter." It's trip to the Mexican states that has been of decided romantic interest. A representative of B. Feldman & Co., European representatives for a number of music companies, heard the tune in one of the small Montemarte cafes while on a business trip to Paris. The lady suddenly took notice of the number, the evident popularity of the Latin quarter, and after heavy cajoling on the part of Feldman, Mr. Feldman, her music publisher, and Mr. Melling, the owner of the rights, made his way to him the numerous times he heard it played. He made an immediate decision to track the number for his company. Different versions were released, the writer, Josef Alexander, a Latin Quarter artist who had never heard of written music. Alexander was recognized as the man throughout the world, and after a song was signed on a royalty basis at once by B. Feldman & Co., Feldman acquired the world-wide American rights to "Daughter of the Latin Quarter" to M. Wimtrak & Sons. The American lyrics to the song, as it is known to us, were written by Al Rubin and Joe Burke. ... The trend of modern industry towards "More for the Dollar" has been followed by practically every producer of this country's necessity and luxury product, but it remained for Jay Wit- mark, vice president and general manager of the Red Star to visualize this in the world of music publishing. Mr. Wimtrak seeing a latent demand for sheet music which has been left dormant due to over production, had ordered all wholesale prices on Red Star publications cut 25 cents. Jay Witmark, a jobber and syndicate store prices will be 15 cents a copy in hundreds, 15 cents in small quantities, except as advertised the Red Star Music Company will result in a tremendously renewed interest in popular music. It has been pointed out that popular songs of today have been improved in construction and style, and that radio broadcasting has activated acute demand for sheet music, which demand can be capitalized fully with the new prices. The Red Star publications will enable the retailer to set a selling price of 25 cents on sheet music and still make a good gross margin. The rights protected are based on it to a material saving. The need for a new price on all sheet music, such as Red Star is further proof that this has been felt both by industry, and it is with a feeling of utmost confidence in the success of their policies, and with a satisfaction in doing good for the entire industry that Red Star dedicates itself on this move.
**HOLLYWOOD BEST SELLERS**

**WEEK ENDING NOVEMBER 29**

**No. 1**

"Body and Soul"—(Harms).

"It Must Be True"—(Wagner).

**No. 2**

"If I Could Be With You"—(Remick).

"Three Little Words"—(Harms).

"Never Scat a Snap"—(D. B. H)."Old Fashioned Girl"—(D. B. H).

**No. 3**

"Sing Something Simple"—(Harms).

"Beyond the Blue Horizon"—(Famous).

"I'm Yours"—(Famous).

"Maybe It's Love"—(Remick).

"I Still Get a Thrill"—(Davis, Costs & Engel).

**NOTE—**This list is compiled by Mr. Duke Wight of the Hollywood branch of the Kelly Music Company and does not include Los Angeles.

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**ORGAN SOLOS**

**HENRI KRATES** (Oriental Chicago) played a 15-minute program entitled "Red Feather Days," which was another example of this type of entertainment. Although it was another example of this type of entertainment, but we might say that any day that one hears Henri at the organ could be classed as a red feather day. But—the opening number was "Happy Days," played in conjunction with New Year's Day, then followed songs appropriate for the day. Thanksgiving, Christmas, etc., including the following songs: "My Mild Irish Rose," "Singing in the Rain," "My Love for You," which was sung by Nellie Miller singing from the box, "Betty Co-0d," "Cheer Up," "Jingle Bells," "Gloves Through the Tuleps." Keats plays so easily, it is a pleasure to watch as well as listen, and many in the audience don't listen—they sing.

**TED MEYER** (Jersey City Loew's Jersey) for his first year's anniversary presented "Anniversary Banquet," an organ novelty, in which musical food is served. An entire course from the cocktail to the dessert is served, but the highlight of this solo is the actual recording of the voices of the audience with a unique contrivance (which is fully explained on the first page of MUSIC & TALENT). Up to this time the novelty consisted of the singing of "I'll Be With You," "Sing Something Simple," "Song of the Volga Boatman" and "Three Little Words." Many of the audience were astounded but nevertheless caught the words of "When the Organ Played at Twilight," which was actually recorded on a record. Immediately after finishing the song, Meyn played the record on a phonograph, thereby killing any doubts in the minds of the audience. A special chorus of "Congratulations" followed by "I Still Get a Thrill" closed the novel and entertaining solo. His first anniversary was a huge success.

**AL BORING** (Baltimore Century) after introductory choruses during which spot was thrown upon him as he sat at the console, turned to microphone and announced to the audience that he would give them an intermission from singing and would play (Fanz von Suppe's) "Poet and Peasant" overture with a novelty introduction played entirely by the feet. He then turned to the console and played the introduction with his feet and then returned to the composition with both hands and feet. There was big applause at the end of the piece and audiences of the Century still like classical music presented with feeling.

**BERNIE COWHAM** (Phoenix Long Island Keith-Albee) introduced another of his entertaining musical numbers in this week's solo. This one is called, "Screw to Nuts," and is a musical dinner, with songs containing special references to each course. A number that is fairly well-known to his audience, opened with his usual signature song, "Voice of the R.O."

He then turned toward the audience and showed them what they were eating. (He was dressed in a tweed and had on a chef's cap and apron.) After a most hearty welcome by the audience, Berni explained in his own inimitable manner, just what the solo was all about, and then prepared to serve the course, each one being a popular song. Starting with, "My Baby Just Caras Me," as an appetizer, and following this with a soup overture. (Here Berni explained orally, that he used a can of Alphabet soup to make this course.) He then played "If I Could Be With You, One Hour Tonight," making the words appear on the slide this way: "IF I COULD BE WITH U, ONE HOUR TONIGHT," etc. Next came the salad and this was "When the Organ Played at Twilight." The next "course" (a special version to "Sunday in the Street") consisted of meats, vegetables, etc. and was the meal, proper. "Here Comes the Sun," as the dessert was, of course, the finale.

This entire solo was the usual community singing stunt, but it was elaborated on, and served in such a pleasuring manner as to make it chock full of entertainment value. The audience applauded, until Berni nearly had to give them a second helping of "dessert.

**MAX MARLISN** (Brooklyn Loew's Metropolitan) offered an organ solo of contrasts this week, entitled, "Which Do You Prefer, Old Timers or Modern Songs?" In which with a solo of the Little Things in Life," which he played as an introduction, he next orally via miles asked the audience to settle the old question of old songs or new. Under the following songs (which, incidentally were all sung so well, Martin in the orchestra couldn't distinguish which songs the audience did like best) "Just a Little Closer," "Oh, How I Hate To Get Up in the Morning," "I'm Yours, Good Old Summer Time," "Little White Lies," and "After the Ball." Full house at show and Martlin received good reception.
Let’s the Other Fellow Sleep
I WAS VERY HAPPY, ALSO VERY proud, to receive your Award. My thanks are wholeheartedly endorsed by Mr. Harris, by our projectionist, and by every Delharcro employe.

Our plans are to have a special preview of some big photoplay at which time we shall have a formal presentation of the sound plaque. We feel that the Herald-World is interested in the outcome of our preview and if same meets with success we shall send you the details.

We try to exhibit our motion picture product in such a way that it will benefit the whole motion picture industry. I started in the motion picture business by passing heralds to the patrons and the greatest thing that I have ever learned is to let the other fellow do the sleeping.

I again wish to thank you for the Award and in appreciation of it shall try to make Delharcro more and more worthy of it.—Charles A. Ostrander, Delharcro theatres. The Delmer F. Harris Co., Concordia, Kans.

Prominent in Lobby
YOUR BEAUTIFUL BRONZE PLAQUE received and we wish to thank you very much. We have given it a prominent place in our lobby and are very proud of it.—A. A. Suszycki, Gail theatre, Mauston, Wisc.

Picture Pointers from Hold
HERE ARE SOME REPORTS ON PICTURES. The Sea Wolf (Fox) is too gruesome. A flop at the box office. Bukop Murder Case (M.G.M.) is a good program picture. Sweethearts on Parade (Para) is a fair program picture, but the title is misleading. Skin Deep (WB) is a fair but is no drawing card. Three Faces East (WB), a very good mystery picture. Dancing Sweetsies (WB) is also a dandy picture. Sue Carol is wonderful in this. Too bad for the Corner (Col)—nothing to it. These two birds are about the same in every picture. Young Desire (U), pretty good. Oh, Sailor, Behave (WB) is very good. Olson and Johnson are okay. The Sap (WB) is a fair program picture. Soldiers and Women (Col), also a fair program picture. Montana Moon (M.G.M.)—If your patrons like suggestive talking in pictures, this is okay. It gets plenty of laughs.—P. G. Hila, New Strand theatre, Griswold, Ia.

Two Good Ones
WE HAVE RECENTLY PLAYED NEAR the Rainbow’s End (Tiffany), disc print—good print and recording. And The Foy Of (R.K.O)—good print recording. —L. Devos manager, Miers theatre, Schoharie, N. Y.

Encourages Managers
IT IS QUITE DIFFICULT TO CONVEY, on paper, to you our sincere appreciation of the signal honor of being awarded, THE AWARD OF MERIT.

The Exhibitors Herald-World is certainly to be congratulated in the manner in which it has made these awards. Also for the desire it has created among theatre managers to perfect manner in which the award was formally presented to the Drexla theatre. In addition to the newspaper space, we used an attractive screen too.

Again thanking you for the consideration and honor given our theatre.—Frank H. Bell, Manager, Drexla theatre, Deland, Fla.

Senator at Presentation
RECEIVED THE BEAUTIFUL PLAQUE, of which we are very proud. Now we are going to have a presentation when the elite of the town will be present, including Senator Peck, editor of the Stroud Democrat, I shall later or send you a photograph of the theatre with the plaque showing in full view in the lobby. Will give you full details after the presentation.—Magramer & Tindale, Ritz theatre, Stroud, Okla.

A Projectionist’s Point of View
HERE ARE A FEW REPORTS ON recent showings. Queen High (Par) is a very good show from Paramount. Case of Sergeant Gitscha (R.K.O.)—we failed to see anything in this one and are glad we only had it booked one night. Holiday (P) is a pleasing picture which we ran two nights to fair business. Alias French Girtie (R.K.O.) has a good story, but patrons want Bebe to sing. Since “Rico Rita” patrons have found that Bebe Daniels can sing and they want her to continue in all her pictures. The Girl Said No (M.G.M.) is a good Saturday night show. (What ails M.G.M recording? I had to run my fader clear to the top notch and would have gone up farther if I could?)

Here are some shorts. Ride Em Cowboy (P), not so good. Lightning Express No. 8 (U) seems to please and is above the average serial. No talking in this serial, only musical score and effects. Dizzy Dishes (Par) is a very poor single-reeler, but this is the first poor one we have had in a good while from Paramount. The Dear Slayer (R.K.O.)—we will be glad when these “Record Breakers” are over. I don’t see where they get the “Record Breaker” stuff. PATHE Sound Reviews—some good, some bad, take ‘em or leave ‘em. PARAMOUNT News pleases our patrons.—E. R. Tinkham, sound projectionist, Civic theatre, M. M., Me.

In Conspicuous Place
I TRUST YOU WILL PARDON MY DELINQUENCY in thanking you for your kind presentation of the Herald-World plaque which we cherish very highly.

We have placed the plaque in a very conspicuous spot in our lobby, and it is greatly appreciated by our patrons. Several times we have heard comments by our patrons addressing their friends whom they invited here from other neighborhoods. “Your movie theatre didn’t get one of those,” and then the top button pops off the vest.

Enclosed you will find our weekly program, with a reproduction of the plaque on the cover page. You will note just part of the plaque is used. This was on the suggestion of the printer, to make it more legible.

Again thanking you, and wishing you a Merry Christmas and a Happy New Year.—H. M. Urbich, Manager, Lane Court theatre, Chicago, III.

Plaque Framed in Lobby
I THANK YOU VERY MUCH FOR THE BEAUTIFUL BRONZE PLAQUE which you awarded this theatre for the high quality of its sound reproduction. I have the plaque framed and am proudly displaying it in the lobby. The editor of the paper gave a nice writeup about it and we are glad when people stop to see and read the plaque and then say “You deserve it.” We are ever striving to please our public, and your cooperation with all exhibitors, as well as myself, is greatly appreciated and cannot be expressed by a few words. Again I sincerely thank you.—H. E. Ruh, Ozark theatre, Berryville, Ark.

Beautiful and Attractive
WE RECEIVED THE AWARD OF MERIT Plaque today. We compliment you on its beauty and attractiveness, and take this means of thanking you very kindly for presenting it to us.

We expect to take full advantage of its possibilities. Should you have publicity sheets or anything of that nature, they would be appreciated very much.

Again thanking you.—H. Cowen, Colonial theatre, Hondo, Texas.

La Von Boone Succeeds Smith
Elmer Smith, who was appointed manager of the Ohio theatre here about six weeks ago, is reported to have resigned under mysterious circumstances. He is succeeded by W. La Von Boone.
Mail Order Bargains

BEWARE OF SECOND-HAND SOUND EQUIPMENT—EVERYTHING WE ADVERTISE IN THIS DEPARTMENT IS NEW AND FRAGILE, DIRECT FROM THE ORIgINAL MANUFACTURER TO YOU—we have thousands of satisfied customers in the world-over—Powers and Simplex parts 20% off; Aperture Masks, $3.99; Half Size Lenses, $5.45; Automobile Arks, $10.00; G. E. Rectifier Bulbs, $3.95; Rectifiers, $8.97; Exit Lights, $2.07; G. E. Mazda Lamps, 20% off; Genuine R. C. A. Tubes, 30% off; Re- winders, $3.95 each; Turntables with R. C. A. synchronous, $49.50; Sound-On-Film Heads, $16.50; Phonocells, $14.95; Optical Systems, $29.50; G. E. Exciter Lamps, 961; Head Amplifiers, $20.00; 14 b. True Synchronous Motors, $29.50; Samsøn Pam No. 9 (six tube) Amifiers, $54.45; Pam No. 12 Amplifiers, $69.15; Jensen Concert Speakers, $17.85; Audak Tuned Professional Pickups, $10.95; Audak Heads, $5.95. Many other values. Write S. O. S. Corporation, Dept. E. E., 1600 Broadway, New York, New Y.

THEATRE SOUND PRODUCTS AT WHOLE—SALE—Samsøn Pam No. 9, 6 tube, $15.50; Webster (Racine), 6 tube, $19.95; Samsøn Pam No 9, 4 tube; Sound-Up-Film Optical systems, $22.50; Mixers, $11.00; Jensen Dynamic Speakers, $16.80; Phonocells, with Pickups and Fader, $13.50; Giant Bacon, Ex- potential Horns with giant unit. Transformer and Ex- citer complete, $105.00. Theatre Sound Service, 150 Clinton Avenue South, Rochester, New York.

Theatres for Sale or Rent

IN SOUTHEASTERN MISSOURI. A live wire town. No competition, talks, equipment and fixtures in fine first-class condition. Lease or sell building. Address Box 236, Houston, Missouri.

FOR LEASE—300 seat theatre; seven-day town of 12,000 population. Fully equipped for total rent of $1,000.00 a month. Address Box 300, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

FOR LEASE—280 seat theatre, with sound. No competition. Town population of 2,000. Address Box 236, Houston, Missouri.

FOR LEASE—350 seat theatre, with sound. No competition. Town population of 3,000. Address Box 236, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

FOR LEASE—350 seat theatre, town of 2,500; only sound equipped theatre in county of 18,000. Address Alhambra Theatre, Rockport, Indiana.

FOR SALE—NEW STATE THEATRE, Napoleon, Ohio. Seven hundred seats, Western Electric sound; county seat; no competition. Also Phonocine Film and Disc. Address Clark M. Young, Bowling Green, Ohio.

Theatres Wanted


HELP WANTED


Positions Wanted


OPERATOR, EXPERIENCED ON WESTERN ELECTRIC AND R. C. A. PHOTOPHONE SYSTEM OR IMPLEMENT CO. Three years experience, with pro- fessional rapport. Address Alex Branick, 2854 Woodward Ave., Detroit, Michigan.


A YOUNG MAN WANTS A JOB IN A THEA- TRE—I am experienced, Janitor, Doorman, and handy at stage managing. Also a young man desires to do operating. Have about all the experience needed to run any machine. Address Alfred E. Grubeshow, 117 3rd Ave., West Bend, Wisconsin.

MANAGER AT LIBERTY—Good appearance, vaudeville, sound and all around experience, both in neighborhood and box houses; best references. Address Box 528, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

AT LIBERTY—Manager with years of experience, vaudeville and sound, twelve years in one position, excellent references. Address Box 129, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

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PROJECTIONIST FIVE YEARS EXPERI- ENCED ON WESTERN ELECTRIC and other sound equipment. State salary; no anywhere. References Address Wayne Smith, 659 Burton Ave., Eureka, Illinois.

THEATRE MANAGER—Live-wire, wishes to nego- tiate with chain or independent theatre; 15 years' experience. Can produce results. Address Box 533, Exhibitors Herald-World, 407 S. Dearborn St., Chi- cago, Illinois.

Equipment for Sale

BIG BARGAINS—Rebuilt Simplex Motor Drives Machines with type "S" Lamp Houses with late type flat belt friction drive speed controls, $300.00 each. Re-built Powers 6B Motor Drive Machine, $250.00 each. Re-built Powers 6B Motors, $115.00 each. De- luxe Magneto machine, $250.00 each. Big stock of rebuilt exhaust and oscillating fans for DC and AC current. Generators, all makes, ticket selling ma- chines, film containers, etc. All at bargain prices for immediate shipment. Will trade for Arc Lamps. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.

FOR SALE—One Powers 6-B mechanism serial No. 43714 first class condition. Address W. Raffensper- ger, care of Rialto Theatre, York, Penna.

FOR SALE—Disc Talking machine complete, excellent condition. Will trade for Arc Lamps and Generator, or upholstered seats. Address Old Trail Theatre, St. Clairsville, Ohio.

BARGAINS IN NEW AND USED THEATRE EQUIPMENT—Powers and Simplex, projectors, screens, lenses, sound reels, taking picture equipment and accessories, proportional apertures for all projectors. Everything for the theatre at reasonable prices. Write your needs. Address Box 236, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

FOR SALE—Pair Royaltone turn-tables with drive gears for Simplex, three Audak Pickups, used four months, $150.00. Photoplayer Organ complete, $350.00. Address Kelly Theatre, Wakeeny, Kansas.

FOR SALE—Pair Besstone Deluxe sound equip- ment for 25 cycle current on disc. One pair Royal Audak 60 cycle sound on disc. Make me an offer. Address Ben Brinck, West Point, Iowa.

FOR THE MOTION PICTURE MACHINE—Transformers to deliver 55 volts or 110 volts, single phase, 60 cycle, from 220 volts or 440 volts service. Rebuilt and guaranteed. Each $50.00. Address Chi- cago Electric Company, 740 West Van Buren St., Chicago, Illinois, Phone Haymarket 8166.

ADDITIONAL CLASSIFIED ADVERTISING ON FOLLOWING PAGE
Chairs for Sale

FOR SALE—1000 Upholstered Squash Seats, Panel backs covered in imitation Spanish Leather; $2.00 each; 1500 Used 8-pl Veneer Chairs, $0.90 each. Address Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.


FOR SALE—Theatre seats of all kinds, new and used. Address Theatre Seating Company, 845 South State St., Chicago, Illinois.

SPRING CUSHION OPERA CHAIRS—18, 19 and 20 inches. All brand new. Greatest bargains in the country. Write today for exact photographs. Please advise amount of chairs required. C. C. Demel, 845 S. State St., Chicago, Illinois.

Films Wanted

WANTED TO BUY single reel film, either R. C. A. or Western Electric recording for test purposes. Write us when you have, quoting prices. Address Goodall Electric, Inc., Oshkosh, Wisconsin.

Managers’ Schools

LEARN Modern theatre management and theatre-advertising. Through approved home-study methods, the Institute has successfully trained hundreds of theatrepeople. Free particulars. Address Theatre Managers Institute, 525 Washington St., Elmira, New York.

Projector Repairing


SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you something but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratzer, 12-14 E. Ninth St., Chicago, Illinois.

Printing

THEATRE ADVERTISING—1,000 3x8 Duplicates, $1.00 prepaid; 100 11x14 Window Cards, $2.10, post pay extra. Cash only. Address King Shopprint, Warren, Illinois.

Renew Your Old Screen

HAVE YOUR OLD SOUND SCREEN RESURFACED—Old dirty screens made like new. Write or phone the Reco-Screen Service, 5430 Potomac Avenue, Chicago, Illinois; Phone State 6130 and Humboldt 6073.

Insurance

THE BIGGEST SAFEGUARD FOR YOUR BUSINESS is the sure protection afforded by insurance. BUY insurance improperly written is itself a loss of money to you. For ten years we have made a study of the theatre’s insurance needs. Call on us or write us, Address Jules Julliard & Co., Room 937, 175 W. Jackson Blvd., Chicago, Illinois.

EXHIBITORS HERALD-WORLD Classified Ads are the shortest and surest distance between two points—The SELLER and The BUYER.

—"The results obtained from the ad were entirely satisfactory"—

So writes Mr. John E. Allen, Rochester, New York, using Herald-World classified advertising to procure needed equipment.

Proving again that...
An Automobile Not a Kingdom—For a "Hoss"

Jimmie Gregory was driving peacefully along the highway, conjugating up new ways to interest his patrons, but nevertheless, driving along, when all of a sudden, there in front of him was a—"hoss." No, he wasn't stuck in the mud, nor was there any good reason, so we understand, why this particular equine should be present, but—there he was. And then the big problem, the "hoss" or the ditch? But Jimmie has never been known to be cruel to animals, and he chose the ditch. And although, to viewers and a humanitarian, this "hoss" can still play tag on the highway.

CHICAGO PERSONALITIES

By JIM LITTLE

WHEN good fellows get together—an appropriate phrase for the delightful housewarming party held at the new quarters of Advance Trailer, located at 56 E. Ninth street. Everybody was there, that is, at some time or other during the Wednesday afternoon, and John Mendikow played the indulgent and genial host. M. Van Praag, sales manager of the organization, who is on his way to the Coast, added his beaming countenance to the august assembly, and all in all, it was a "purty good party."

FORMERLY located at 845 South Wabash, the Chicago office has moved to this new "locale," which has been groomed to king's taste, and is now going full blast. One thing we noticed. We see no reason why wintry winds should ever cause anyone to discomfit while in this new "hangout," for the size of the radiator, well—drop in and see it.

Chicago is to be the central shipping point for the 13 middle states, we understand, and when the orders begin to flood the office (we hope the radiator never bursts) we imagine that 56 E. Ninth will be a rather busy place. Johnny is all set to go and there seems little doubt but what the Chicago office of Advance will do just that little thing—advance. Of course, as far as advancing in the matter of personal estimates, that's fixed, but in a business way—well, we offer no opposition.

Otto Benisch, of the Brookfield theatre in Brookfield, Ill., must be a hunter of the old school, or else his aim is infallible, for he drove down on the avenue a short while ago, and from a look at his car, one would almost say that here was a moving meat market, venison only. Four buck deer decorated fore and aft and both sides of the "hides," besides two Christmas trees. Looks as though the hunger situation in at least one household will not become acute. We haven't heard how he shot them, but we've never yet heard of four deer standing in a row long enough to be shot by one bullet. That wasn't even mentioned. We just happened to think of it as we were writing this.

Henri Ellman, who has been in New York for some time, has returned to Chicago to take up his duties as manager of the General Sports Amusement corporation, located at 730 South Wabash. Golf Bowl is the name of the product which Henri is handling in the states of Illinois, Wisconsin and the upper peninsula of Michigan. It is a rather amusing game, much the same as golf, but scores in the same way that bowling is checked up. We understand from Henri that exhibitors in the East are installing such amusement apparatus, finding that it augments nicely the profits made from the theatre. We are quite enthusiastic about it, and we must confess (we stopped and looked it over) it looks rather interesting.

Peck Gomersall, who was operated on for appendicitis in Indianapolis a week or so ago, is reported to be improving rapidly, and expects to back at his desk again in due time. We say back at his desk. He's at it with Chicago, but he's usually out "on the broad highway," visiting various Universal exchanges. Here's for a quick convalescence.

Andy Sharick, exploitation and advertising "whiz" who has taken over the duties formerly handled by Charlie Loewenberg, who is now located in Madison, Wisconsin, got snowed in just outside of Cleveland about two weeks ago, and was stranded for four hours. But that was nothing compared to what some poor people did, some were stranded at farm houses for two or three days, and in some isolated places, shortage of food and water was imminent. Cleveland and vicinity were pretty hard hit, there being something like five feet of snow which with the Auditorium in Littleville, that we had here didn't amount to much. Andy was at his desk when he told us this, but there's no telling how long he'll be there, for he's either leaving for a trip, or expected back.

Aaron Saperstein is back from a trip to New York, where he attended a meeting of Allied. And now that we've mentioned Allied, we might say that the organization which Aaron heads is hereafter to be known as the Allied Theatres of Illinois, Inc. Also, the election and installation of permanent officers (we don't know just what the term of office is) will take place some time in January.

Just a few notes, on paragraphe: Charles Leist is manager of the new DuPage theatre in Lombard, Ill., Dave Rice is running the Ambassador, Harry Miller, formerly of the Uptown theatre in Racine, is now back in town; Milton Simon is handling some German light pictures, Allen Dezel, and is traveling the whole country; Nate Slep- yan, owner of the Sheridan theatre in North Chicago, and the Auditorium in Libertyville, breezed into the Filmack office on that delightful spring day of last week, and it seems that there is a new move afoot to build a film "mart" at 13th and Wabash.

Bill Weinschenker, manager of Sono Art's Chicago office, is a high spirit, and well he might be. Aside from being enounced in a delightful, brand new office, he has had the satisfaction of wondering when he was going to get time to sign contracts. The Midwest circuit is all closed for Sono Art's product, Public theatres in Rockford, Public in Quincy and the Warner Brothers houses in Hammond and Elkhart, Indiana, and 12 houses on the Allied Circuit have been signed up, that seems like a lot of signing, and evidently it is responsible for the happy smile on Bill's face. Looks as though congratulations were in order for his "excessive" being. Well, here they are, Bill.

Sojourners of the avenue are fast learning about Klondike, although we doubt whether many of them have ever been in Alaska.

Sam Schaefer hardly has a minute to say hello, but it's alright, for he's busy, and when that is the case we can forgive anybody. However, he told us about one interesting thing that must be unique. Some certain person who manages handles everything from mouse traps to machine guns, including jewelry, wrote and asked Schaefer if there would be one of exchanging diamonds for some theatre chairs, as he wanted to fit up a skating rink. Diamonds for theatre chairs. Isn't that unique? Money was rather tight, and as he had plenty of diamonds, why not return to barter? Incidentally, Sam has been receiving many compliments on his installation of seats at the Orpheum theatre, and also at the new Essaness Vogue, a theatre that has created a good deal of favorable comment.

We dropped into Tom's Restaurant for a sandwich, and ran into what a surprise, and also what food. It was a pleasure—why wouldn't it be with good food, charming waiters, and a table set scattered everywhere. Those who haven't been in since it was remodeled have a treat in store for them. The interior adds a grace and dignity to a very delightful pastime, or one that should be—lunching.

We understand that Al Dezel, general manager of Road-Show Pictures, upon being informed that the "Primrose Path" had been approved by the head of the Virginia censor board, has sold the rights of the picture in that territory to F. W. Packer.

December 13, 1930

And Now to Get Through the "Doorway"

Archie Mayo, genial director of Warner Brothers' "The Doorway to Hell," dropped into town the other day for a few hours, before continu- ing his trek West. He was talking with Max Stahl, genial (we like the word) manager of Educational's Chi- cago office, and he is said to have remarked, and there was a twinkle in his eye: "Well, I've made 'The Doorway to Hell' and I expect to get the rest of the way before Winter is over."
Any picture can have this charming, atmospheric color

Every mood of the screen can be expressed in charming, atmospheric, overall tints, by means of Eastman Sonochrome Tinted Positive Films. They reproduce sound with striking fidelity, being designed especially with this function in mind. Best of all, they can be used in any picture, for they cost no more than ordinary black-and-white positive film.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood
EXHIBITORS
HERALD WORLD

Knocking over WOODEN SOLDIERS

Opposition is a push-over for Leo who packs the wallop of the day with this heavy artillery

It is no overstatement to say that the greatest product you have ever played is on the way to you from

COMEDY GETS THE KIDS
With the holiday season exhibitors might give added consideration to the great comedy list of M-G-M with special emphasis on what are acknowledged to be the best short subjects in the market.

METRO-GOLDWYN MAYER you need M-G-M NOW MORE THAN EVER

GRAND HOTEL
It will doubtless be of interest to exhibitors that M-G-M owns the motion picture rights to "Grand Hotel" the outstanding dramatic hit of the day on Broadway.
James Cruze's "COSTELLO CASE"
with Tom Moore and Lola Lane

Underworld yarn carries good kick with an original slant in story. Made for the crowd. —Film Daily
An excellent murder mystery melodrama, produced so well, that the interest is kept tight up to the last scenes. —Harrison's Reports

It's sure-fire box-office at any theater. —Morning Telegraph
Greater love hath no woman that this—that she will go to the brink of Hell for a man.

He had been up. Now he could go no further and be a man. Only one fine thing left—his love for the girl.

And she? Left her decency, her all, to go down with him and bring him back. Redeeming the irredeemable with love and for love.

Two young souls fluttering bravely. Painfully striving for the sunlight together.

Gaynor and Farrell! The foremost lovers of the screen, now together again in a story which wrings the heart, make love triumphant!

Outstanding. Box office, with a big B. O.
### Quick Reference Chart for Buyers and Bookers

#### The Feature

**Key to Symbols**
- The following appear immediately after the title to indicate the nature of the production:
  - Comedy
  - Action
  - Drama
  - Song
  - Comedy drama
  - Romance
  - Musical comedy
  - Melodrama
  - Farce
  - Mel-Mus
  - Travel
  - Travel

**Running Time**
The fixed speed for sound film is 90 feet per minute. This makes the running time of 1,000 feet 11 to 11½ minutes. Knowing the length of a picture and the running time per 1,000 feet, the running time of the picture can be easily computed.

The variance in the speed at which silent film is run through the projector makes it impossible to compute the running time of a silent picture with any degree of accuracy.

A projectionist should design for a film speed of 90 feet per minute—the same as the fixed speed for sound film—but the rate at which the film normally runs varies from 70 to 110 feet per minute, and infrequently as high as 125 feet per minute.

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**British International**

<table>
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<td>Sleeping Partners (CD-AT)</td>
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<td>Song of Love (CD-AT)</td>
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<td>Suspense (Mi-AT)</td>
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<td>With Madeleine Carroll, John Longden.</td>
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**Big 4 Corporation**

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<tr>
<th>Film Title</th>
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<th>Cast</th>
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<td>Frank Farnum</td>
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**Running Time**
The fixed speed for sound film is 90 feet per minute. This makes the running time of 1,000 feet 11 to 11½ minutes. Knowing the length of a picture and the running time per 1,000 feet, the running time of the picture can be easily computed.

The variance in the speed at which silent film is run through the projector makes it impossible to compute the running time of a silent picture with any degree of accuracy.

A projectionist should design for a film speed of 90 feet per minute—the same as the fixed speed for sound film—but the rate at which the film normally runs varies from 70 to 110 feet per minute, and infrequently as high as 125 feet per minute.

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**Exhibitor's Herald-World**

<table>
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<tr>
<th>November 15, 1930</th>
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<tbody>
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<td>Quick Reference Chart for Buyers and Bookers</td>
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</table>
First National
(Sound pictures are on disc only)

Silent Sound

BACK PAY (O-AT). 4572
With Warner, J. Warren, Alice Pertinax.

BAD MAN. (O-AT). 7124
With Warner, J. Warren, Alice Pertinax.

BRIEVE. (O-AT). 416
With Warner, J. Warren, Alice Pertinax.

BROKEN SPINE. (O-AT). 714
With Warner, J. Warren, Alice Pertinax.

BROKEN WINGS. (O-AT). 4116
With Warner, J. Warren, Alice Pertinax.

BROOKLYN STREET. (O-AT). 412
With Warner, J. Warren, Alice Pertinax.

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**EXHIBITORS HERALD-WORLD**

### December 13, 1930

**GIRL SAID NO (CD-AAT)**


**MEN OF THE NORTH (CD-AAT)**

- Sound on disc. With Virginia Cherrill and Robert Young. (NP) October 19, 1930.

**THEIR OWN DESIRE (CD-AAT)**

- Sound on disc. With Richard Dix, Mary Astor, and Basil Rathbone. (NP) January 4, 1930.

**THIS MAD WORLD (CD-AAT)**


**THREE FRIENDS GIRLS (CD-AAT)**

- Sound on disc. With May McAvoy, Sally Eilers, and Richard Dix. (NP) September 6, 1930.

**TRAIDER HORN (CD-AAT)**

- Sound on disc. With Luise Rainer and Fredric March. (NP) September 6, 1930.

**VICTORIAN NIGHT (CD-AAT)**

- Sound on disc. With Marie Dressler, Charles King, and Nita Talbot. (NP) September 6, 1930.

**UNTAMED (CD-AAT)**

- Sound on disc. With Ben Lyon, Virginia Bruce, and Ben Lyon. (NP) September 6, 1930.

**WOMAN OF THE DE (CD-AAT)**


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**Paramount-Publix Silent Sound**

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**ALONG CAME YOUTH (CD-AAT)**


**ANIMAL CRACKERS (CD-AAT)**

- Silent sound. With the Marx Brothers. (NP) September 6, 1930.

**ANYBODY'S WAR (CD-AAT)**

- Silent sound. With Richard Dix, Marie Dressler, and Mack Swain. (NP) April 19, 1930.

**ANYBODY'S WOMAN (CD-AAT)**


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**GIRL SAID NO**

- Sound on disc. With William Haines, Lila Lee, and Fredric March. (NP) April 12, 1930.

**MEN OF THE NORTH**

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December 13, 1930

EXHIBITORS HERALD-WORLD

11

"SILENT ENEMY, THE (O)...
(II) (August 18, 1930). [This page is cut off or partially unreadable.]"

"SOUTH BEACH, THE (O-A)."
(II) (August 25, 1930). [This page is cut off or partially unreadable.]

"SOUTH BEACH, THE (D-AT)."
(II) (August 25, 1930). [This page is cut off or partially unreadable.]

"SPROSIE (O-A)."
(II) (November 25, 1930). [This page is cut off or partially unreadable.]

"STREET OF CHANCE (D-AT)."

"THE LADIES (D-AT)."
(II) (April 10, 1930). [This page is cut off or partially unreadable.]

"TRUE TO THE NAVY (D-AT)."
(II) (March 5, 1930). With Clark Bow, Harry Green, Fredric March, Sam Hardy, and others.

"WINGED LION (D-PT, M)."
(II) (April 15, 1930). [This page is cut off or partially unreadable.]

"WITH DYRDS AT THE SOUTH POLE (Pres-A, M)."
(II) (April 17, 1930). [This page is cut off or partially unreadable.]

"WHY BRING THE BOY (D-AT)."
(II) (October 12, 1930). Sound on disc. [Year and month are cut off or partially unreadable.]

"WILD OATS (D-AT)."

"YIELDING MEN (D-AT)."
(II) (May 17, 1930). With William Borden, Robert Gipson, Charles B. Fitzmaurice, Leon Minkus. [This page is cut off or partially unreadable.]

"NEW WEBSIDE Magazine of Film (RKO Radio Pictures)."
(II) (February 25, 1930). [This page is cut off or partially unreadable.]

"GRAND PARADE (D-AT, M)."

"HER MAN (D-AT)."
(II) (September 14, 1930). Shot Sept. 14, 1930. With John Boles, Patricia Ellis, Donald Keith, Doris Lloyd, David Manners, and others.

"HIS FIRST COMMAND (D-AT)."
(II) (May 30, 1930). With James Cagney, Dorothy Tourtellot, Mary Arthur, Robert Urquhart, Robert Beatty, Madge Bellamy, and others.

"HOLIDAY (D-AT)."
(II) (March 17, 1930). With William Powell, Dorothy Tourtellot, Mary Arthur, Edward Branson, Robert Urquhart, Robert Beatty, and others.

"JOHN HENRY (D-AT)."
(II) (April 16, 1930). With William Haines, John Darrow, and others.

"JOSEPH (D-AT)."

"LADY CURTAIN (D-AT)."

"LADY OF THE HIDDEN STEPPES (D-AT)."
(II) (April 21, 1930). With Miriam Hopkins, John Loder, and others.

"LADY OF THE SOUTH (D-AT)."
(II) (March 22, 1930). With Ann Harding, Fredric March, George Irving, Leslie Howard, Helen Horst, Dorothea Kent, and others.

"LADY WITH THE ORPHAN (D-AT)."
(II) (March 17, 1930). With Una O'Connor, Sessue Hayakawa, and others.

"RACER TO THE SEA (D-AT)."
(II) (March 17, 1930). With William Brown, John Miljan, and others.

"THE RHINEGATE (D-AT)."
(II) (June 20, 1930). With Elissa Landi, Robert Morley, and others.

"SILENT ENEMY, THE (O)."
(II) (November 22, 1930). With Walter Winchell, Jean Arthur, Robert Arm-

"SILVER DANCE (D-AT)."
(II) (May 23, 1930). With Louis Wolheim, Jean Arthur, Raymond Hackett, and others.

"TENDER VICTIM (D-AT)."

"TEN GUESTS (D-AT)."

"THAT NIGHT IN AMERICA (D-AT)."
(II) (March 17, 1930). With William Powell, Myrna Loy, and others.

"THE BIG BLOW (D-AT)."
(II) (June 20, 1930). With Elissa Landi, Robert Morley, and others.

"THE LADIES (D-AT)."
(II) (April 10, 1930). With William Powell, Dorothy Tourtellot, and others.

"THE LIFE OF JOHN HENRY (D-AT)."
(II) (March 17, 1930). With William Brown, John Miljan, and others.

"THE FIGHTING FISHERMEN (D-AT)."

"THREE OF US (D-AT)."

"THIS IS THE WEEK (D-AT)."

"THREE TO DINNER (D-AT)."

"TWO LONE WARRIORS (D-AT)."

"THREE OF US (D-AT)."

"THE LADIES (D-AT)."
(II) (April 10, 1930). With William Powell, Dorothy Tourtellot, and others.

"TENDER VICTIM (D-AT)."
Tiffany Productions

**ALONG (CO-AT)**
- Dec. 13, 1930, With Ben Lyon, Robert
- With Willard Waterman, Lewis Fitzgerald, Pat O'Malley, Frank Boardman, Jack O'Neill, Ben Lyon.
- Theme: A Western with a strong romantic interest.

**BORDER MURDER (W-A)**
- Dec. 14, 1930, With Don Parrott, Ben Lyon, Robert
- With Jack O'Neill, Pat O'Malley, Frank Boardman, Jack O'Neill, Ben Lyon.
- Theme: A border murder story.

**BOY AND THE BEAST (W-A)**
- Dec. 15, 1930, With Charlie Murray, Robert
- With Pat O'Malley, Frank Boardman, Jack O'Neill, Ben Lyon.
- Theme: A boy and his beast.

**COMMODORE (W-A)**
- Dec. 16, 1930, With Charles Beery, Robert
- With Frank Boardman, Jack O'Neill, Ben Lyon.
- Theme: A Commodore.

**EASTERN SKIES (W)**
- Dec. 17, 1930, With Yvonne Cassel, Robert
- With Frank Boardman, Jack O'Neill, Ben Lyon.
- Theme: A romantic adventure in the East.

**FAR WEST (W)**
- Dec. 18, 1930, With Yvonne Cassel, Robert
- With Frank Boardman, Jack O'Neill, Ben Lyon.
- Theme: A story of the far west.

**FILM BUYER SECTION**

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With Sound

**Curiosities**

C-212. Released August 15, 1930.
C-213. Released September 25, 1930.

**Educational**

**Mack Sennett Talking Comedies**


**GOLFER'S, THE** (1931). Harry Gribbon and Andy Clyde and Thelma Hill. Gribbon does a man's trick or treat. All "little kid" costume piece, but Charlie Guest, well-known for his Floh-Ping-Pong, now is in his new role. 1924 ft. Released Dec. 22, 1929.


**BULLS AND BEARS** (1931). Marjorie Bebe, Andy Clyde, Donald Small, and Thelma Hill. Girl proves yourself in her profession, but Andy's Pocket is richer—but still more laughs. 1935 ft. Released Aug. 15, 1930.


**BUTCHA-BACK** (1931). Harry Gribbon and Andy Clyde. Football not too serious. 2 reels. For release Nov. 9, 1930.


**MAT HAGEN** (1938). Walter Lenn, Lou Ayres, Andy Clyde, Murdock Bebe, Mack Senett special, with Marjorie Bebe and Donald Small. Andy Clyde and Marjorie Bebe are very heavily featured. 1930 ft. Released June 12, 1930.


**CAMPUS CRUSHERS** (1935). Marjorie Bebe, Andy Clyde, Nick Crane, and Donald Small. Andy Clyde and Donald Small are very heavily featured. 1929 ft. Released May 14, 1930.

**THE CHAMPIONS** (1934). Marjorie Bebe, Andy Clyde, Franklin Pangborn, and Thelma Hill. Andy Clyde and Thelma Hill are very heavily featured. 1927 ft. Released July 15, 1930.


**GAYETTE COMEDIES**

JOHNNY'S WEEK END (1929). Johnny Illes, Adrienne Dore, Brenda Sterling, Red Skelton. Johnny is a simple boy who wants to become a famous star. 1930 ft. Released October 12, 1930.

**OUR NAGGING WIVES** (1925). Ford Sterling, Eleanor Wrigley, and Andy Clyde. Andy Clyde is a married man and his wife is always nagging him. When his wife finds him in a compromising position, he has to marry his fiancée. 1930 ft. Released November 9, 1930.


**Jack White Talking Comedies**

**LOVERS' DELIGHT** (1925). Johnny Arthur and Pauline Gran are a pair of the one-year-old orbs whose neighbors are a "hit." 1925 ft. Released June 12, 1925.

**LOOK OUT BELOW** (1926). Raymond McKeen is used by Thelma Field to make her husband jealous and it develops into a battle of the sexes. 1926 ft. Released August 12, 1926.

**HUNTING THE HUNTER** (1927). Raymond McKeen and Georgia Good. Their wives didn't mind their hunting. 1927 ft. Released October 1, 1927.

**MADHOUSE** (1928). Thelma Hill and Monty Collins. Foresterering, foreclosing, the kitchen sink, militia, mili-<BLANK>

**BAY HORN** (1929). Thelma Hill and Monty Collins. An old man of the woods who is killed by the sheriff after he is told that he has to move. 1929 ft. Released October 12, 1929.

**HAIL THE PRINCES** (1930). Mary Bolby, Monty Collins, Alva Bennett. Her part on the radio, and after she gets away with it, until Monty, her better, ousts her for her. 1930 ft. Released May 11, 1930.

**Lloyd Hamilton Talking Comedies**

**His Big Minute** (1927). Lloyd Hamilton, a tad from the manliest of the manliest. A comedy act, and he's got a couple of bad men. 1927 ft. Released May 15, 1927.

**Don't be Nervous** (1926). Lloyd Hamilton, who is afraid of the dark, makes a first-class comedienne of the gas-cooker. 1926 ft. Released July 7, 1926.

**His Baby Daze** (1927). Hamilton is avez to little baby problems. 1927 ft. Released September 1, 1927.

**Peaceful Alley** (1929). Lloyd Hamilton tries to reform a boy. 1929 ft. Released September 9, 1929.

**Tort Swallow** (1929). Lloyd Hamilton, Benita Hanya, and Thelma Hill. He saves the innocent from the bad man. 1930 ft. Released September 25, 1930.

**GRASS SKIRTS** (1929). Ruth Klitz marries Lloyd, an in-<BLANK>

**Polished Ivory** (1929). Lloyd Hamilton, Lloyd was entertained by a piano which he did—but the in-<BLANK>
TAXED TALKING COMEDIES
day in the life of a London walks
dolphin. He is a very busy man,
and his life is full of adventures.
Thus, the play is a series of
short scenes, each of which
is a comedy in itself.

THE FRESHMAN'S GHOST (1930). Morton Shannon, Kay Cooke. A gay, rollicking adventure based on the
true story of a young man who
escaped from his class because
he was too lazy to work. He ends
up in a strange situation, but
the situation is made fun of by
the audience. The play is a
comedy, and its humor is
always evident.

THE WILKINS MURDER CASE (1930). One reel. Released Dec. 25, 1930. The Wilkins murder case is
a mystery. The plot is
a complex one, and the
action is kept moving at
a fast pace. The characters
are well drawn, and the
dialogue is clever.

THE ULTIMATE CRIME (1931). One reel. Released Jan. 4, 1931. The ultimate crime is a
mystery. The plot is
a complex one, and the
action is kept moving at
a fast pace. The characters
are well drawn, and the
dialogue is clever.

FitzPatrick Travel Talk Series
All titles in this group are reel, synchronized with music. Titles are under twenty minutes each. They are
well made, and the acting is
excellent. The series is
a success in the theater.

Music Master Series
Six titles, synchronized with orchestral renditions of the titles. Titles are as follows:

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Metro Moviéte Acts

"Men of the North." 10.
"Our Days." 9.
"Our Love." Love is in the air. 8.
"The Dance." 7.
"The Romance." 5.
"Our Melody." 3.
"Our Love." 2.
"Our Big Day." 1.

For release August 4, 1930.

Derek, Alec. (29) Numbers: "Just In From the Sugar Cane," 92 ft.
"It's a Beautiful Day." 92 ft.
"The Passing." 92 ft.

For release August 9, 1930.


"Rainbow Round My Shoulder." 3.
"The Last 30 Years." 3.

For release August 21, 1930.

"How's Your Story?" 1. "If I Had You." 1.

For release September 4, 1930.


For release September 11, 1930.

"In Love." 1.
"Love." 1.

For release October 2, 1930.

"The Romance." 1.
"Run." 1.

For release October 9, 1930.

JIMMY HUSSEY (57). Numbers: 1.
"Oarsey Street." 41 ft.

For release October 16, 1930.


For release October 23, 1930.

THE REVELLERS (60). Numbers: 1.
"Is Looking Over a Poor Little Girl." 10.
"He Lives Among The Brethren." 60 ft.

For release December 4, 1930.

"Shadow Song." 1.
"Sons and Daughters." 1.

For release December 4, 1930.

WALTER C. KELLY (70). Numbers: 2.
"Once Upon a Time." 1.

For release January 1, 1931.

VAN AND SCHENK (49). Numbers: 1.
"Everything's Going To Be All Right." 1.

For release January 8, 1931.

CLYDE GOER (155). Numbers: 1.
"Wedding Bells." 5.
"Original Masters." 1.

For release January 15, 1931.

BILTMORE TRIO (101). In "College Romance." 85 ft.

For release January 22, 1931.

WILLIAM TAMING (9). Release November 2, 1930.


Paramount

Christie Talking Plays


DON'T BELIEVE IT. Starring James Gleason with Lucinda Gleave and John A. McLean. Releasing February 12, 1931.


THE BEARDED LADY. Louise Paulee in a sideline burlesque with all the typical characters of a dime museum. Releasing March 1, 1931.


JOE'S VACATION. Charles Grapewin, Anna Chance, in their own production. Releasing April 5, 1931.

KING VIVIEN. Raymond Hatton and Sam Hardy in a clever comedy sketch. "Life is just a series of accidents."

For release April 12, 1931.

HIS MARRIES. Jean Arthur. "A most cogent sketch about those other charmers." April 19, 1931.

THE SLEEPING FORCH. Raymond Griffith, Barbara Leonis and John Hays. "A Scotchman has a dream about sleeping in the snow to cure a cold and his sickness with a convict." Releasing May 3, 1931.


For release May 24, 1931.

HIS BIG SHADOW. Louis Simon, Verree Teasdale. "He thinks she is in his bride's-to-be." Releasing May 31, 1931.

For release June 7, 1931.

What a Good Baby. Maltese. They wanted to go on a picnic and what a picnic they had. Releasing June 14, 1931.


For release June 21, 1931.


"Our Love." 1.

For release October 6, 1930. Two reels.


He Lost His Job and Wife Leaves Him. Releasing for release April, 1931.

Manhattan Comedies

HER NEW CHAUFFEUR. Louis Simon, Verree Teasdale. "He thinks she is in his bride's-to-be." Releasing May 15, 1931. Two reels.


For release August 31, 1930. Two reels.

DANGEROUS WOMEN. Fay Compton, George McLean. "Fay Compton makes six attempts to teach George McLean's idea of a married life to a newlywed with usually hilarious results." Releasing August 31, 1930.

For release September 14, 1930. Two reels.

Variety Comedies


For release Sept. 1, 1930. Two reels.

Manda Manning. Manda Manning is a very nice lady who makes an irresistible marriage. Releasing September 28, 1930. Two reels.

For release September 28, 1930.


For release October 5, 1930.

Wednesday at the Zoo. Charles Kemper, Evalyn. "Charles Kemper is a young fellow who and his girl and they meet 'Wednesday at the Zoo.'" Releasing October 5, 1930. Two reels.

Doing Phil a Favor. (549). Matthewine Wood and Way. "Charles Kemper is a young fellow who and his girl and they meet 'Wednesday at the Zoo.'" Releasing October 5, 1930. Two reels.

For release September 28, 1930.

His Birthday Suit. (558). Carl Herman, Steve Martin. "Steve Martin is a young fellow who and his girl and they meet 'Wednesday at the Zoo.'" Releasing October 5, 1930. Two reels.

For release September 28, 1930.

Her Hired Husband. (564). Nell Francis, Jerry Norris. "Jerry Norris is a young fellow who and his girl and they meet 'Wednesday at the Zoo.'" Releasing October 5, 1930. Two reels.

For release September 28, 1930.
December 13, 1930 EXHIBITORS HERALD-WORLD

19

Dane-Arthur Comedies
[Featuring Karl Dane and George K. Arthur]

MEN WITHOUT SKIRTS, 1925 ft. Released Aug. 22, 1930.
BROKEN WEDDING RINGS, 112 ft. Released Sept. 1, 1930.
KNOIGHTS BEFORE CHRISTMAS, 1671 ft. Released Nov. 22, 1930.
DIZZY DATES, 1089 ft. Released Dec. 7, 1930.

Louise Fazenda Comedies

TOO HOT TO HANDLE, 1884 ft. Released Dec. 15, 1930.

Nick and Tony Comedies

SOCIETY GHOST SPARKS, 1930 ft. Released Sept. 15, 1930.
RAISED IN OLD KENTUCKY, 1930 ft. Released Oct. 20, 1930.

Toby the Pup

TOBY KICKS, 922 ft. Released Sept. 1, 1930.
TOBY THE SNOWMAN, 437 ft. Released Nov. 22, 1930.


Mickey McGuire

[All-Talking—Two Reels]

BACON AND MUGGINS, 1209 ft. Released Sept. 26, 1930.

Radio Pictures

[All-Talking—Two Reels]

[Alberto Vaughn-Ai Cook]

AS YOU MAKE IT (0076), Released Aug. 15, 1930.

Mickey McGuire

[All-Talking—Two Reels]

Mickey's Hit Parade, 1940 ft. Released Aug. 22, 1930.

Syndicate Pictures

[One reel. Synchronized with sound effects.]

ALICE, 1925 ft. Released Sept. 1, 1930.
ALICE'S TIN PONY, 1930 ft. Released Sept. 15, 1930.
ALICE GETS STUNG, 1930 ft. Released Dec. 15, 1930.
ALICE LOSES A TAIL, 1925 ft. Released June 23, 1930.
ALICE'S MYSTERIOUS MYSTERIES, Released May 13, 1930.

Jack Hoxie

[Two-reel Western. Synchronized with sound effects.]

TWO-FISTED JEFFERSON, Released Sept. 1, 1930.
DESSERT'S CRUCIBLE, Released Oct. 1, 1930.
RIDER FROM NOWHERE, Released Nov. 1, 1930.
THE DESERT BRIDEGROOM, Released Jan. 15, 1931.
SPARKS OF FLINT, Released Feb. 15, 1931.

Universal Snappy Cartoon Cartunes

[Oswald the Rabbit, Fanny the Mule] (Synchronized Only—One Reel)

WEARY WILLY, Released Aug. 5, 1930.
BOUNTY SAUSAGES, Released Aug. 19, 1930.
HALF THE LIVING, Released Oct. 2, 1930.
PERMANENT WAVE, Released Oct. 20, 1930.
WALL STREET, Released Oct. 28, 1930.
PUSSY WILLY, Released Oct. 29, 1930.
ANATOMY NITE, Released Nov. 3, 1930.
SNOW USE, Released Nov. 29, 1930.
CHERRY LOCKET, Released Dec. 6, 1930.
UNDER THE WHITE ROSE (0140), Oswald. Released May 18, 1930.
MOTHER IN HOLLYWOOD (0130), Oswald. Released May 19, 1930.
ANTHOLOGY & HUMOR, Released May 26, 1930.

Collegians

[All Star] (Talking—Two Reels)

SPECIALS

SWEETHEARTS, 1929 ft. Released Sept. 1, 1930.
ACTORS, 1929 ft. Released Sept. 19, 1930.
INCOME TAX, 1929 ft. Released Sept. 23, 1930.

Syndicate Pictures

[One reel. Synchronized with sound effects.]

ALICE, 1925 ft. Released Sept. 1, 1930.
ALICE'S TIN PONY, 1930 ft. Released Sept. 15, 1930.
ALICE GETS STUNG, 1930 ft. Released Dec. 15, 1930.
ALICE LOSES A TAIL, 1925 ft. Released Oct. 1, 1930.
ALICE'S MYSTERIOUS MYSTERIES, Released May 13, 1930.

Universal Comedies

[All-Talking—Two Reels]


PADDY MELLOWS, 1929 ft. Released Sept. 11, 1930.

SUNNY SIDE UP, 1930 ft. Released Sept. 15, 1930.

DOUGLAS: PRAIRIE TRAVEL, Released Oct. 12, 1930.
KEEN NATIVE, Released Oct. 16, 1930.

SPECIALS

LOVE'S WEDDING, 1929 ft. Released Sept. 15, 1930.
DIZZY DATES, 1089 ft. Released Dec. 7, 1930.

Syndicate Pictures

[One reel. Synchronized with sound effects.]

ALICE, 1925 ft. Released Sept. 1, 1930.
ALICE'S TIN PONY, 1930 ft. Released Sept. 15, 1930.
ALICE GETS STUNG, 1930 ft. Released Dec. 15, 1930.
ALICE LOSES A TAIL, 1925 ft. Released Oct. 1, 1930.
ALICE'S MYSTERIOUS MYSTERIES, Released May 13, 1930.
—
December

EXHIB/TORS HERALD -WORLD

1930

13,

TALBOT. LYSLE, in "The Nightingale." drama.
TAYLOR. ELOISE, in "A Tip to Paris." satire on

(072-73
I09O

tourist life in Paris.

TEASDALE. VEREE. in "Mr. Intruder." comedy.
TEASDALE. VEREE. in "The Duel." comedy.
2666-67 TERRY, ETHEL GRAY, dramatlo sketch. "Sharp
1074

973

Tools."

TIGHE. HARRY, in
THOMPSON. JACK.

1048

1045

"Bright Sayings." comedy.
in "Fashion's Mirror." mustoal

revue.

955

TIMBERG. HERMAN,

comedy songs and dances.

in

In

"The Love Boat."

TIMBLIN AND RAYMOND, vaudeville headline™, in
"A Pair of Aces." Sing three songs.
955 TIMBERG. SLIM, in "Bevlval Days," a colored comedy.
992 TOLER. SIDNEY, In "The Devil's Parade."
1103 TOMBES.
ANDREW. in "Knocking 'Em Cold,"
comedy of a ham actor who tried to be a "big shot."
• 036 TRACY.
936 TRAHAN. AL, vaudeville and musical comedy feature.

2664-65

TRUEMAN. PAULA. In "A Glimpse of the Stars." In
which she impersonates famous stage and screen stars.
2359 TUMANOVA. RENEE & CO., "three Russian gypsies,"
famous all over Europe, in a program of songs.

with Wallace Ford, stage

in a

star,

skit.

role.

903

ALLEN'S, FRED. PRIZE PLAYLETS, with Fred Allen
In three of his original

blackout sketches.

ALL SQUARE, a highly dramatic playlet.
ALPINE ECHOES, three songs strung on a

3289-90
1087

thread of
with the popular baritone, Doug-

a story of sentiment,
las Stanbury. •

1087

ALPINE

3334
2130

3719

AMATEUR

NIGHT,

William

with

screen star.
Comedy presenting
feature of amateur night.

the

AND HOW, with Ann Greenway.
ing show in Technicolor.

A

Demarert,

noted
weekly

old-time

singing and danc-

ULIS & CLARK,

2758

comedy

musical

sketch

a

In

stars.

UTICA JUBILEE SINGERS, negro spiritual singers.
a program of Southern plantation songs.

503

3280

"In Dutch."

with songs,

WIFE, with Frank Davis and Bernioe Elliot,
brand new comedy angle on domestio relations.
APARTMENT HUNTING, with Fisher and Hurst, vaudeville headllners. In an amusing skit and songs.
AT THE CHURCH FESTIVAL, with Dick Henderson,
vaudeville favorite, in an offering of Jokes and songs.
AT THE ROUND TABLE, comedy with four outstanding
personalities,
Mark Hellinger, DeWolf Hopper,
Damon Runyon and James J. Corbett.
AT YOUR SERVICE, with a Broadway cast. A travesty on modern hotel service.
Good comedy.
AUTHOR. THE, comedy with Walter Weems. noted

A

920

In

1047

988

2252

variety

Directed by Bryan

star.

(Babe. Bob & Jack Hauser).
Rhythm." songs and dances.

VARSITY THREE. THE

904

in "Blue Streaks of

2784 VELIE, JAY, In a group of songs.
1122-23 VELIE,
JAY. with Ruth Etting
Turn," drama with songs.

"One

in

3758

VERNON, BOBBY, in "Cry Baby."
VERNON. FLORENCE, in "The Salesman."
VITAPHONE KIDDIES in "Showin' On","

4036
4287
(089

comedy.

ands

1091-92

VITAPHONE KIDDIES. THE.

"Showin' Off." song

in

popular

the

1062

youngsters.

talented

2279

w
1124

1005

WADDELL, JOAN CARTER,

in

war

Stripes."

"Service

comedy.
2691

1038

WALDRON. JACK,
"A

number,

talented

stage

actor

song

a

In

Breath of Broadway."

Little

WALTHALL. HENRY B., famous screen star—the Little
Colonel of the screen epic. "Birth of a Nation" in a
dramatic playlet. "Retribution."
3798 WALTHALL, HENRY B., In a crook drama, "The

2418

—

Pay Off."
of his best

3740

WASHBURN.

BRYANT,

Knight,"

"Christmas

in

1053

1093

a

1148

939

3778

WASHBURN. BRYANT,
WATSON, BOBBY,

human

a

in

drama,

interest

In a Technicolor musical,

Mary."

BOBBY,

In

925
1141

1130

a

domeatio

"Maid's

comedy.

WATSON. FANNY &. KITTY, in "Bigger and Better,"
harmonizing In popular song numbers.
WAYNE. BILLY, in "Last hut Not Leased," the just
married pair go apartment hunting.

WAYNE. BILLY,
troubles

1025

of

a

"Wedding

in

Bills."

presenting

newly married couple.
in George S. Kaufman's "The

WEBB. CLIFTON,

the

WELLS.

GIL,

popular

WEST. ARTHUR PAT,
WEST, ARTHUR. PAT.
edy,

2318

blues

singer,

in

three

in

Four

"Russian Around."

In a singing

atmospheric com-

"Ship Ahoy."

WESTON & LYONS.

In

a

"Bowery Bouncer and His

Apache dances and songs
2689 WHITE. EDDIE, variety and musical comedy star. In
a monologue with songs, "I Thank You."
4284 WHITE, JACK, in "The Skin Game," comedy.
1141 WHITE,
THELMA, in "Last but Not Leased," the
just

No. 3 of the Robert L.
Murray Roth.

Ripley

Director,

series.

OR NOT,
OR NOT,

IT
IT

fourth of the Ripley series.
No. 5 of the Robert L. Ripley
Director, Murray Roth.

novelty series.

BENEFIT, THE,

with Joe Frisco. Broadway
and dance with a screaming Imitation

star.

married pair

WILSON, LOIS,
ton. in a

comedy

1091-92 WINCHELL,
radio star, in

go apartment hunting.
screen star, with Edward Everett Hor-

"Miss Information."
WALTER, New York columnist and
a night club comedy, "The Bard of
playlet,

Broadway."
WOOD. BRITT, in "The Boob and Hl» Harmonica."
an offering that is different.
979 WORK, MILTON C, famous international bridge expert, gives highlights and humors of the popular pastime.

Irving.

A

slapstick

BOOKWORM, THE, with Harry

comedy

the wrest-

sketch
Foy.

4340

written

by

Willard

Mack.

J.

Conley,
Directed

a comedy
by Bryan

BOOZE HANGS HIGH. THE. No. 4 of the "Looney
Tunes" series of Vitaphone Song cartoons with Bosco
making merry down on the farm.

4426-27 BORDER PATROL, THE, with Joe Frisco in a
burlesque on western melodrama of years ago.
BOX CAR BLUES—Looney Tunes No. 5 (Vitaphone
Song Cartoon).
4035 BRIDAL NIGHT, with Johnny Arthur and Charlotte
Merrlam.
A honeymoon in a haunted house.
1048 BRIGHT SAYINGS, comedy with Roy Le May, the
Director,
child
Harry Tighe, Irene Shirley.
actor.
Arthur Hurley.
Dad collects money from the newspapers for the sayings of his wise-cracking Md.
She Is
960 BROADWAY'S LiKE THAT, with Ruth Etting.
supported by an excellent cast.
Brings
967 BUBBLE PARTY, THE, comedy, three songs.
back the Gay Nineties.
Vitaphone
flash,
with
the
Technicolor
3898 BUBBLES,
Kiddles.

4368

2129

928

"A

Private Engagement," com-

YORKE AND JOHNSON,
artists,

1077

in

with songs.
in

vaudeville
three songs.

stars

and radio

a program of
in "Tintypes." songs and patter.

YORKE, CHICK,

2627

ZARDO,
pianist

ERIC

AND

and new leading

GUIDO

CICCOLINI,

concert

tenor. In three classic songs.

and dancing

my

love

dog

a comedy playlet with Hugh O'Conadept interpreter of "drunk" roles.
with Mitchell Lewis. Jason Kobards. screen stars, in a thrilling dramatic playlet.
DESERT THRILLS, romance In the desert with captivating singing and dancing.
DEVIL'S PARADE, THE, with Sidney Toler. A musical revue set In Hades.
DINING OUT, comedy, with Billy Kent and Alice Lake.
DIXIE DAYS, the negro spirituals of the South an
sung by a group of Southern darkies, four songs.
Director, Del Lord.
A philandering chiropractor flirts
with a wrestler's wife.
DON'T BE JEALOUS, with Joe E. Brown, musical
comedy star, in a one-reel playlet. Directed by Bryan
Foy.
DUCKING DUTY, a comedy of doughboy life after the
signing of the armistice.
With Heinle Conklln and
Phil Morgan.
DUEL, THE, comedy starring Lew Fields as a timid
Chicagoan who meets with adventure In Paris, with
Veree Teasdale.

DEATH SHIP, THE,

989
992
4200
2566

3988

1028

E
EMERGENCY CASE. THE,

comedy with Hugh Cameron,
Al Ochs, Loretta Shea.
Director. Arthur Hurley.
A
book agent gets into difficulties posing as a doctor.
1125 ENVY, with Romney Brent and Eric Dressier, comedy
satire on newly married couples.
4033 ETERNAL TRIANGLE, THE, with Lillian Rich, Wyndham Standing and Armand Kaliz. A humorous satire
1063

of love in three countries.

EVENING ON THE DON,

183

and an

flash

act

of

11

performers

orchestra.

EVERYTHING HAPPENS TO ME,

1046

comedy with James

B. Carson. Leo Hoyt, Lucille Lortel.
Director. Arthur
Hurley.
The unluckiest man in the world gazes into
the crystal ball and finds his future a sad past.

EVOLUTION, presenting the development of motion pictures,
with scenes from early productions contrasted
with up-to-date talkies.
3895-96 EVOLUTION OF THE DANCE, a Technicolor review of the development of the dance through the ages.
Lupino Lane finishes the number with a burlesque of
interpretative dancing.
1069 EXCUSE THE PARDON, prison drama with Ralph
Morgan and Katherine Alexander.
1022

904-05

FAINT HEART,

Playlet.

two
Bobbe Amst.

with Bert Lahr.

In the cast

also

is

reel

comedy

910

FALLEN STAR. THE,

Rosener.

drama.

807

Characterization of a fallen star.
FAMILIAR FACE, THE, with Hugh O'Connell.
drama of a metropolitan newspaper offlce.

comedy

with

George

FAMILY FORD, THE, comedy

790

of a decayed tin lizzie
Joe Kavanaugh.
musical revue showing the latest
with Barbara Newberry and Jack

Mary Dolan and

with Jim Harkins.

FASHION'S MIRROR,

1045

in

milady's

styles

Director, Roy Mack.
FIGHT, THE, with Norman Brokenshlre, famous radio

Thompson.
1006

personality.

Supported by Hazel Forbes, Ziegfleld beauty.

From a Ring Lardner
3179-80
reel

978

story.

FINDERS KEEPERS,

with Helen Ferguson, a two
comedy by George Kelly, Pulitzer prize winner.

FIND THE WOMAN,
comedy

1051

with Hugh O'Connell in another
newspaper reporter.

role of the souse

FIVE MINUTES FROM THE STATION, drama
husband and a wife with
man.

initiative,

of a
with Lynne Over-

3238-39 FLATTERING WORD. THE, with Harrison Ford In
George Kelly wrote the
a satire of the touring actor.

act

with

Girls,

musical revue with the

eight numbers.

CEBALLOS' REVUE. LARRY— ROOF GARDEN REVUE

1085

CEBALLOS' CRYSTAL CAVE REVUE, LARRY,
Larry Ceballos
arangements.

CHECK

Is

flash.

famous for his exotic and eccentrio

THE, with Ruth Donnelly and Jack
a comedy of a flirtatious husband and a
double-crossing bank check.
993 CHEER LEADER. THE. a drama with a background of
college life, with Tom Douglas.
4124 COLLEGE CAPERS, musical comedy in Technicolor with
Commencement exercises a quarter of a
a star cast.
Director, Carl McBride.
century ago and today.
1131

3335
1078

UP.

in

dancing

1023

3190

2149

and singing novelty with a
cast.

FORE, with Wallace Ford.
husband who next to his golf
FOR ART'S SAKE, comedy
artistic boy-friend
Crawford.

a flash act classio song and dance show.

2693

FOOTNOTES, a

Broadway musical comedy

a
I0ia

CEBALLOS' REVUE. LARRY,

Hazzard

876

singing

cast.

Vitaphone

YACHT CLUB BOYS

me

love

playlet.

2562

edy

a

DEAD OR ALIVE,

985

999 CAVE CLUB, THE,

Broadway

1043

THE,

nell,

2234

In

of

BRUTE,

world.

895

Helen

of

talented

cast.

DARLING.

BELIEVE

IT OR NOT, No. 7 of the Robert L. Ripley
series of the world's greatest oddities.

the

comedy with Jack Hazzard.
3333 DEAD LINE, THE, a thrilling drama of the under-

ling racket.

his

of

Belle."

2237

facts.

OR NOT.

IT

novelty

and William
2273

songi.

2919

of

BIG MAN FROM THE NORTH—Looney Tunes No.
6 (Vitaphone Song Cartoon).
840 BIG PARADERS, THE, a flash of songs and dances
with six heavyweight boys and girls.
925 BIGGER AND BETTER, with Fanny and Kitty Watson, harmonizing comediennes in a presentation of comedy songs.
4123 BODY SLAM, THE. with Eddie Lambert. Gene Ladoux

latest songs.

4150

comedy

two-reel

A prospective son-in-law proves his
mettle before his girl's dad consents to the marriage.

Still

Alarm."
2735

way
1126

with

life

with

Vitaphone Kiddies. Songs and danoes In Technicolor.
3529 DANGER, romance portrayed in drama with a Broad-

2590

4500

WATSON,
Night Out."

on railroad melodrama
Clay Clement

burlesque

two-reel

D

snappy song and dance

4230 BIG

"Contrary

two-reel

ago with Erin O'Brien Moore,

years

DANCE OF THE PAPER DOLLS,

3669

Morgan.

"Niagara Falls."

3680

BELIEVE
BELIEVE
BELIEVE

song

SEASON,

and George Blackwood.

Bobby Watson and Anne
farce.

BROADWAY.

OF

entertaining

flash

1067

novel drama.

3753

with

bedroom

reel

Walter Winchell.
BAREFOOT DAYS, comedy of a boy and his dog with
a juvenile cast.
Director, Harold Beaudine.
BEAST, THE. with Irene Rich, known "as the screen's
lovelist lady," in a drama supported by John Mlljan.
Directed by Bryan Foy.
BELIEVE IT OR NOT (Robert C. Ripley) No. 1.
Drawings of strange things.
BELIEVE IT OR NOT, No. 2 of the Robert L. Ripley
flash novelty series in which he proves some more of

flash

WARD, SOLLY,

vaudeville and stage headliner, in one
known comedy sketches, "At the Party."
3758 WATSON, BOBBY, In "The Baby Bandit."

2148

One

BARD

his

CURSES,

of

4260

BARBER SHOP CHORD. THE,
Broadway night

and dance revue with

1096-97

entertainment in a musical barber shop.

dances.

1089

BABY BANDIT. THE.
Cornwall.

3640

song

Foy.

B

Good

THE

OF

Dressier and Lenita Lane.
(Looney Tunes No. 2).
Animated song
cartoons based on screen song hits.
3753 CONTRARY MARY, with Bobby Watson in a lavish
song and dance presentation in Technicolor.
4036 CRY BABY, with Bobby Vernon and Mary Louise
Treen.
Domestic comedy of a wailing kid.
4161 CRYIN' FOR THE CAROLINES, musical novelty.

Eric

with Blanche Sweet, screen star,

comedy drama.

3736— AND

u

COMPLIMENTS

drama with

CONGO JAZZ

4167

with Douglas
Stanbury singing
against a picturesque background of

ALWAYS FAITHFUL,
in a

1094-95

ECHOES,

a group of songs
the Swiss Alps.

in

909

comedy

ACROSS THE BORDER,

with Sarah Padden. stage
star in a thrilling playlet.
Directed by Bryan Foy.
2648-49 AIN'T IT THE TRUTH, a comedy of manners. In
two reels, written by Ralph Spence.
4626 AIN'T NATURE GRAND (Looney Tunes).
Seventh of
the Vitaphone Song cartoons series.
2677-78 ALIBI. THE, a stirring dramatic playlet in which
Kenneth Harlan, famous screen star, has the leading

2755

"The Musicale." songs and patter.
940 TRAPS, BUDDY, marvel drummer In "Sound Effects."
2105 TRIGG & MAXWELL, In "hot songs" and hot fingers.

ABSENT MINDED,
riotous

1028

COLLEGIATE MODEL, THE. with Ona Munson.
Musical comedy with a college background.
3740 COMMUNITY KNIGHT, with Bryant Washburn, Helen
Jerome Eddy and Charles B. Mlddleton.
A one reel
dramatlo playlet
2288 COMMUNITY SINGING, with Lynn Cowan in five song*.
Directed by Bryan Foy.
1094-95 COMPLIMENTS OF THE SEASON, drama of a convict trying to go straight, by Paul Gerard Smith, with
Eric Dressier. Lenita Lane and Pat O'Brien.
1007-08

and Flash Varieties

Playlets

//.

23

with

A

farce comedy of
loved his wife best.
of

Helen

FOR SALE, a comedy
FOR TWO CENTS,

the

a manicurist and hor
Broderick and Lester

with Gregory Raton*, stage star.
satire
on newspaper "scoops"
with DeWolf Hopper and Stanley Ridges.
FOWL TRIANGLE, slapstick comedy of a husband experimenting a two -yolk egg.
FRAME, THE, a crook drama with William Boyd, assisted by Charles B. Mlddleton.
FRENCH LEAVE, a rememberance of the war days with

comedy situations and songs.


EXHIBITORS HERALD-WORLD

December 13, 1930

II.—Orchestras

25

W

248 AMERICAN, Los Angeles

245 BURLINGTON, Detroit

233 HURON, Cleveland

227 MARYLAND, Baltimore

216 NORTHERN, Chicago

211 NOVA SCOTIA, Halifax

200 ORIOLE, Baltimore

191 PHOENIX, Boston

187 SOUTH CAROLINA, Columbia

177 TRADESMAN, Cleveland

170 TENNESSEE, Nashville

165 WASHINGTON, Washington

157 VII.—Orchestras

151 ORIENTAL, Brooklyn

147 CENTRAL, Chicago

142 CHICAGO, Chicago

135 QUEEN, Los Angeles

130 WASHINGTON, Philadelphia

121 TAYLOR, Hagerstown

114 MANDALAY, St. Louis

107 TICONDEROGA, New York

104 NORTHWEST, Seattle

101 ROYAL, Minneapolis

98 WASHINGTON, Portland

97 WISCONSIN, Milwaukee

96 ORCHARD, Los Angeles

95 JAMES, Los Angeles

92 ST. LOUIS, St. Louis

89 COAL Region, Pittsburgh

88 KNIGHT, Muncie

87 ALPINE, West Branch

85 NEWPORT, Newport

84 GRAND, Milwaukee

83 WASHINGTON, Victoria

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81 EUREKA, Eureka

80 HUNTINGTON, Huntington

79 WASHINGTON, Seattle

78 ORANGE, Hartford

77 MANHATTAN, New York

76 WASHINGTON, Washington

75 ROOSEVELT, Roosevelt

74 ENGLISH, New York

73 MARYLAND, Baltimore

72 ROCKY MOUNTAIN, Denver

71 MINNESOTA, Minneapolis

70 WASHINGTON, Seattle

69 MARYLAND, Baltimore

68 WASHINGTON, Washington

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60 GRAND, Minneapolis

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17 ORCHARD, Los Angeles

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8 ORCHARD, Los Angeles

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8 CITY, St. Louis

7 GREAT LAKES, Chicago

6 ORCHARD, Los Angeles

5 GRAND, Milwaukee

4 ENGLISH, New York

3 MARYLAND, Baltimore

2 WASHINGTON, Seattle

1 MAJESTIC, Washington

0 ROYAL, Minneapolis
### SONG HITS IN [NOTE.—The following music publishers are listed alphabetically. The songs are listed according to the motion picture production in which they are featured and these films are listed alphabetically by title in the adjoining columns. The number preceding the title of each song is the key number (indicating the publisher of the song.)]

<table>
<thead>
<tr>
<th>Number</th>
<th>Publisher</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ASER, YELLEN, BORSTEIN COMPANY, 745 Seventh avenue, New York, N. Y., No. 2</td>
<td>IRVING BERLIN, INC., 1507 Broadway, New York City, N. Y., No. 3</td>
</tr>
</tbody>
</table>
| 8 | Columbia | (8) | African Serenade
| 18 | Universal | (18) | All Quiet on the Western Front |
| 7 | Paramount | (7) | Why Am I So Romantic
| 19 | Warner Bros. | (19) | Little Sunshine
<p>| 13 | Tomorrow in Another Day |
| 19 | Lisa Lee |
| 19 | Loves Me, Loves Me Not, Baby and Me |
| 12 | Bigger Than Blue Over You |
| 12 | Good for Nothing But Love |
| 12 | Nobody Knows But Rube |
| 7 | Paramount | (7) | You Brought a New Kind of Love to Me |
| 19 | Lisa in the Sunshine |
| 8 | Max Cera |
| 15 | Sone Art | (15) | Wrapped in a Red, Red Rose |
| 15 | Dough Boy, Lulu's Baby |
| 15 | I'm on the Blue-Bird's Tail |
| 3 | Tiffany | (3) | Ye Ado |
| 9 | First National | (9) | Broken-hearted Lover |
| 5 | Dream Away |
| 5 | When We're Always Young |
| 19 | First National | (19) | Nobody Cares If I'm Blue |
| 19 | Every Little Gift He Sent |
| 19 | Song of the Congo |
| 14 | M G M | (14) | Lonely |
| 1 | Columbia | (1) | Sittin' on a Rainbow |
| 8 | For You |
| 8 | You, You Alone |
| 8 | Molds in Paralel |
| 12 | Fox | (12) | Where Can You Be |
| 12 | Scamp of the Canyon |
| 12 | You May Not Like It |
| 12 | Sherryl |
| 13 | When I Look Into Your Eyes |
| 12 | Fox | (12) | Let's Do |
| 9 | RKO | (9) | I Love You So Much |
| 9 | Dancing the Devil Away |
| 18 | Universal | (18) | Thatsmessed Shady of Mine |
| 18 | Collegiate Love |
| 18 | Melancholy |
| 15 | Warner Bros. | (15) | Kiss Waltz |
| 15 | Maltin |
| 14 | M G M | (14) | Won't You Give In |
| 14 | Fox | (14) | Lonely Heart |
| 8 | United Artists | (8) | Love Alone |
| 10 | M G M | (10) | My Mother Was a Lady |
| 10 | Also seven other old-timers |
| 8 | Paramount | (8) | A Flea of a Pair |
| 8 | It Must Be You |
| 8 | Fox | (8) | The Free and Easy |
| 8 | It Must Be You |
| 10 | First National | (10) | Someone |
| 10 | You Baby Me, I'll Baby You |
| 10 | Oh What I Love About You |
| 8 | Paramount | (8) | There Must Be Someone Waiting |
| 9 | Warner Bros. | (9) | Affable Smiles No More |
| 9 | In a Jambalaya |
| 9 | My Moon's Love Call |
| 12 | Fox | (12) | A Slave in Love |
| 12 | Mally |
| 12 | Moshin' For You |
| 12 | Alone in the Rain |
| 8 | Sone Art | (8) | I'm in Love With You |
| 8 | Web of Love |
| 8 |anky |
| 12 | New Step |
| 12 | Every New and Then |
| 12 | Sone Art | (12) | What Good Am I Without You |
| 10 | Universal | (10) | Can't I Be |
| 10 | Jest You and I |
| 10 | Hold Everything |
| 10 | Warner Bros. | (10) | When the Little Red Roses |
| 10 | Sing a Little Theme Song |
| 10 | You Know You're In Love With Me, But I'm Only A Coin |
| 10 | Physically Fit |
| 12 | This is a Tangled World |
| 12 | Ginny We Remember |
| 12 | You're the Cream In My Coffee |
| 9 | Paramount | (9) | Sing You Silly |
| 9 | Let's Be Domestic |
| 9 | I'm a Little Bopsis Chest |
| 9 | I Don't Need Atmospheric |
| 6 | Fox | (6) | Sweet Nothings of Love |
| 6 | I'm the Duke of 44-41-AK |
| 6 | If You Want to See Paris |
| 6 | It's a Great Life |
| 6 | M G M | (6) | I'm Following You |
| 6 | Cabin Boy |
| 6 | I'm Bailing on a Sunbeam |
| 7 | Chesterfield | (7) | True Love |
| 7 | Too Good to Be True |
| 7 | Universal | (7) | Song of the Dawn |
| 7 | A Breath in the Park |
| 7 | I Like to Do Things |
| 7 | Musical Charms |
| 7 | Happy Fast |
| 7 | Happened in Misterly |
| 7 | Rampshackle Romeo |
| 7 | My Bridal Veil |
| 3 | Chesterfield | (3) | How I Love You |
| 3 | Leave It to Lester |
| 3 | Let's Go Native |
| 3 | 1'm Bavin' to Be S'ring |
| 3 | 7 | Get a Yen for You |
| 12 | Fox | (12) | Fascinating Devil |
| 12 | Bring on a Deep One Tree |
| 12 | Snowball Man |
| 7 | Paramount | (7) | Love Among the Millionaires |
| 7 | I Love It Or Na, I've Lost My Mind |
| 9 | Chesterfield | (9) | Love at First Sight |
| 8 | Love Comes Along |
| 8 | Palisades Before Dawn |
| 8 | M G M | (8) | Go, Nellie, and Tell Your Mother |
| 8 | I'm Learning A Lot From You |
| 8 | I'm Doing That Thing |
| 8 | One More Waltz |
| 7 | Paramount | (7) | Love Parade |
| 7 | My Love Parade |
| 7 | March of the Grenadiers |
| 8 | Warner Bros. | (8) | To My Mammy |
| 8 | Let Me Sing and I'm Happy |
| 8 | Across the Breakfast Table |
| 12 | Fox | (12) | Pick Yourself Up, Brush Yourself Off |
| 8 | M G M | (8) | MARIANNE |
| 10 | MARIE AND THE DEVIL |
| 10 | M G M | (10) | MARIE AND THE DEVIL |
| 10 | Franziska Serenade |
| 10 | Also Know as, My Little Nest of Heavenly Blue |
| 10 | Warner Bros. | (10) | FLAMINIGBED |
| 10 | Pierre D'Amour |
| 10 | Warner Bros. | (10) | MAYBE IT'S LOVE |
| 10 | Maybe It's Love |
| 10 | Colombia | (10) | MELODY MAN |
| 10 | MERRY-G-ROUND |
| 10 | Universal | (10) | MONTESCARNO |
| 10 | Beyond the Blue Horizon |
| 10 | Give Me A Moment, Please |
| 10 | I'm, Always, I'm Always |
| 10 | Universal | (10) | MOUNTED STRANGER |
| 10 | Wonderful Star of Love |
| 11 | Warner Bros. | (11) | MY MAN |
| 11 | I'm an Indian |
| 10 | TRENT CARR | (10) | NEAR THE RAINBOW'S END |
| 10 | Re-Rolling Along |</p>
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<tr>
<th>Picture</th>
<th>Producer</th>
<th>Songs</th>
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<tr>
<td>NIGHT WORK</td>
<td>Pathe</td>
<td>(16) Tired of My Tired Man</td>
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<tr>
<td>OTHER TOMORROW</td>
<td>First National</td>
<td>(16) Dewey Smith (19) Kiss Before Dawn</td>
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<tr>
<td>PARAMOUNT ON PARADE</td>
<td>Paramount</td>
<td>(7) Swinging the Clouds Away (7) Any Time I'm the Time to Fall in Love (10) Apache Dance</td>
</tr>
<tr>
<td>PARSON MY GUN</td>
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<td>(16) Drop Down South</td>
</tr>
<tr>
<td>PARTY GIRL</td>
<td>Tiffany</td>
<td>(16) Oh How I Adore You (19) Farrell</td>
</tr>
<tr>
<td>PLAY BOY OF PARIS</td>
<td>Paramount</td>
<td>(7) It's a Great Life If You Don't Get Broken (7) My Ideal</td>
</tr>
<tr>
<td>PLEASANT SINS (British)</td>
<td>United Artists</td>
<td>(10) Hello Marjorie (15) In Every Other's Arms (19) All and All</td>
</tr>
<tr>
<td>PUTTING' ON THE RITZ</td>
<td>United Artists</td>
<td>(2) Putting' on the Ritz (2) With You (2) There's Danger in Your Eyes, ( B ) (2) Alice in Wonderland (15) Singing a Vagabond Song</td>
</tr>
<tr>
<td>QUEEN HIGH</td>
<td>Paramount</td>
<td>(7) Swinging to Me (7) Brother, Just Laugh It Off (7) I'm Afraid of You</td>
</tr>
<tr>
<td>EMOTE CONTROL</td>
<td>M G M</td>
<td>(14) Just a Little Clier</td>
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<tr>
<td>HIGH PEOPLE</td>
<td>Pathe</td>
<td>(5) One Never Knows</td>
</tr>
<tr>
<td>IF RITA</td>
<td>RKO</td>
<td>(5) You're Always in My Arms (5) Our Rise (5) You're in Love You'll Walk (5) Snowheart We Need Each Other (5) Ranger's Song (5) I'm Afraid of You</td>
</tr>
<tr>
<td>VAGABOND KING (made in Germany)</td>
<td>British International</td>
<td>(19) I'll Be Singing a Song (19) With You (19) I'll Be Singing a Song</td>
</tr>
<tr>
<td>VIENNESE NIGHTS</td>
<td>Warner Bros.</td>
<td>(7) Only a Rose (7) Song of the Vagabonds (7) Sunflower (7) Yugoslavia King Waltz (7) Love We'll Faith (7) Little Kiss Each Morning</td>
</tr>
<tr>
<td>WERE THE DEAF NEWBORN</td>
<td>M G M</td>
<td>(9) I Love You, Believe Me I Love You (9) Then I'll Be Remembered To You (11) Nobody's Sweetheart</td>
</tr>
<tr>
<td>WAY OUT WEST</td>
<td>United Artists</td>
<td>(20) Love Is Like a Song (20) Say, Who's Charlie</td>
</tr>
<tr>
<td>WHAT MEN WANT</td>
<td>Universal</td>
<td>(18) I Say That I Love You (18) What a Perfect Night for Love</td>
</tr>
<tr>
<td>WHITE HELL OF PIZZ PALU</td>
<td>Universal</td>
<td>(12) I'm Just a Girl Who Has Fallen in Love (12) I'm Just a Girl Who Has Fallen in Love</td>
</tr>
<tr>
<td>WHOOPIE</td>
<td>Ziegfeld</td>
<td>(5) My Baby Just Came for Me (5) Gertie's Girl (5) She's a Girl Friend to All the Boys at Home (8) I'll Still Belong to You</td>
</tr>
<tr>
<td>WHY LEAVE HOME</td>
<td>United Artists</td>
<td>(5) Look What You've Done to Me (12) What's That I Like About You</td>
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<tr>
<td>WOMEN EVERYWHERE</td>
<td>Fox</td>
<td>(12) Beware of Love (12) One Day</td>
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<tr>
<td>YOUNG DESIRE</td>
<td>Universal</td>
<td>(16) Hello Margot</td>
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<tr>
<td>YOUNG MAN OF MANHATTAN</td>
<td>Paramount</td>
<td>(7) I've Got It (7) I'll Be Singing Along With a Bob-O-Link</td>
</tr>
</tbody>
</table>
"CHARLEY'S AUNT"

Hot Stuff ....
Steaming Comedy!

with

CHARLIE RUGGLES

JUNE COLLYER
PRODUCED BY CHRISTIE
A COLUMBIA PICTURE

You'll take in Plenty of Sugar with this One!
They asked for another Charlie Chaplin—and now they've got one

Merit never fails to win out. The public has been quick to recognize the amazing comic and dramatic qualities of Marie Dressler. Here is one of the outstanding screen artists of all time. You've seen “Caught Short” and “Min and Bill.” But wait till you see Miss Dressler with Polly Moran in “Reducing.” Take your hat off to genius.

METRO-GOLDWYN-MAYER
QUIGLEY PUBLISHING COMPANY
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MOTION PICTURE DAILY

565 FIFTH AVENUE, NEW YORK

DECEMBER 15, 1930
TREMENDOUS!
"The Blue Angel" in first 3 days at Rialto, N. Y. smashed all previous records! S. R. O. crowds every day since.

EMIL JANNINGS
"Jannings the Great speaks. His strength is terrifying."—N. Y. American.
"Jannings is magnificent, amazing."—N. Y. Telegram

MARLENE DIETRICH
"Dietrich proves in 'Blue Angel' she is not accidental or publicity-built star but an indisputably brilliant actress."—N. Y. Herald Tribune

"THE BLUE ANGEL"
"The two finest acting performances on stage or screen. An exceptional picture."—N. Y. Sun. "Should crowd the Rialto, N.Y. for weeks."—N. Y. News

UFA'S Dramatic Masterpiece. Directed by Josef von Sternberg. Erich Pommer Production
"Von Sternberg's direction is infinitely superior even to 'Morocco'"—N. Y. Times.
You get pictures like this only from

PARAMOUNT
MARLENE DIETRICH

A NEW STAR IS BORN!

Glamorous personality of Marlene Dietrich captures all America! While “THE BLUE ANGEL” enthralls S. R. O. crowds in its premiere run at the Rialto, New York, “MOROCCO” (Gary Cooper—Marlene Dietrich—Adolphe Menjou—Von Sternberg) sweeps the country like a golden tornado! Fourth capacity week at the Rivoli, New York, with the fourth week-end even bigger than the third. Sell-out three weeks in advance at Grauman’s Chinese Theatre, Hollywood, at $1.50 admission. Record week’s business in three days at Newman, Kansas City. Topped highest previous gross at Uptown, Boston. In the pre-Christmas slump season at that! “MOROCCO”. The Wonder Picture with the Wonder Star!


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MIGHTY MIRTHQUAKE!

Now Paramount brings talkie box offices the stage’s greatest comedian—the Grand Nabob of Nonsense—ED WYNN! And HOW HE CLICKS!

"'Follow the Leader' is the funniest contribution ever made by a stage comedian to the talkies. Even better than Marx Brothers”, says N. Y. Graphic. "Wynn one of the brightest lights of cinema comedy. Threatens audiences with hilarious heart failure”, yells N. Y. American.

"Wynn is a joy to behold and listen to. Provokes full quota of mirth”, says N. Y. Times. "Even funnier on screen than on stage”—N. Y. Eve. World.

ED WYNN

The Perfect Fool. Presented by arrangement with Florenz Ziegfeld. In

“Follow The Leader”

FOLLOW THE LEADER!

With “MOROCCO” in fourth record-breaking week at Rivoli, N.Y., and sold out three weeks in advance at Grauman’s two-a-day Chinese, Hollywood; with "TOM SAWYER" sensationally cleaning up from coast to coast; with an army of resounding hits on the way, THE ONE LEADER NOW AND FOREVER IS

PARAMOUNT
Married life is funny — to those on the outside. Lowe is box office. His every picture proves it. "Scotland Yard" is one of the big money getters of the year.

Now comes this delightful domestic drama of a too-busy husband, a spunky wife, a little lad and his funny mutt — a mixture of laugh and pathos, human, humorous, wholesome.

Nothing goes to the heart quicker than a boy and his dog, unless it's a lovable wife and her likeable husband trying to make up.
What is the MAJOR Achievement of 1930?

The Film Daily Wednesday, December 10, 1930

* * * AS THIS dizzy year of 1930 wobbles to a close, what outstanding achievements can be chalked up for the film biz? we will select one that may astonish you... it is American development of the world-wide foreign field... of course you will snicker and haw-haw at that one... when you survey the foreign biz all shot to pieces by the talkie upset this past year... but we're referring to development of the Newsreel... Fox Movietone News, to be more explicit... what Clayton P. Sheehan, foreign manager of Fox, and Truman H. Talley, general manager of the Newsreel, have done this past twelve months constitutes one of the MAJOR trade accomplishments of the year... it reads like a page from a modern Arabian Nights... right now this organization is turning out 37 foreign editions every week... Talley has established four major foreign Movietone organizations... plans are in the works for News Reel Theaters in the important cities of the world... one year ago the British Movietone News was started in London... four months later Fox Actualites Parliant was established in Paris... then came Fox Tonende Wochenschau in Berlin... and in far off Sydney, Australia, the Australian Movietone was started... for each of these organizations it was necessary to establish independent sound camera units, editorial offices, and manufacturing plants... every one of the 37 editions is edited especially with a view to local prejudices and interests... practically every important foreign country gets its Fox newsreel made just for its particular VIEWPOINT... mull that one over, if you think this was a kindergarten stunt that Messrs. Sheehan and Talley put over in ONE little year... it's a job for diplomats... editing newsreels so as not to offend nationalistic spirit... and so well has the stupendous task been handled, that the various nationals consider their particular newsreel a NATIVE INSTITUTION... one American producing concern has solved the foreign problem so far as the newsreel is concerned and for 1931 what producer is going to do the same thing for the feature talkies... it CAN be done...

FOX MOVIE TONE NEWS

Achieving world wide success twice every week!
Showmanship is merely another name for salesmanship and salesmanship in motion pictures begins with the producers.

After all, theatres have nothing to sell except seats. And pictures are, in effect, seat sellers.

The magical change of red losing figures to black profit totals in box office reports made by Pathé pictures is monumental proof that they are the industry's greatest seat sellers.

In "HOLIDAY", "HER MAN", "BIG MONEY" and "SIN TAKES A HOLIDAY" is the showmanship that means salesmanship which makes a magical change from red to black.

Bring back "HOLIDAY" and "HER MAN" for a return engagement and watch them make this magical change a second time—they'll repeat in a big way.
CHILD PATRONAGE

Problem of Holding Patronage of Children Under Changed Requirements of Talking Pictures Is Solved, and Attendance Grows as Result, According to Analysis of Theatre Reports by Publix—Nearly One-third of Patronage for "Tom Sawyer" Is Found to Be Children.

BLUE LAWS

See Final Elimination of Blue Laws in Indiana If Exhibitors Cooperate with Newly Elected Liberal Legislators—Expect Eventual Appeal of Measures Used Chiefly to Bait Theatre Owners—but the Battle Still Goes on in Evanston, with New Legal Opinion.

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Two automatic theatres are expected to open on Broadway early in 1931—Report new circuit planned by Detroit showmen.

Universal will launch legitimate production unit with Carl Laemmle, Jr., in charge—Western Electric charges Ampion infringed loudspeaker patents.

Fox plans ten-cent service charge on passes to halt abuse of privilege—Columbia prepares $100,000 advertising campaign.

Columbia product will be distributed in England by United Artists Corporation, Ltd.—Producers expect too much from Africa, says Sidney Hayden of R.K.O.

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Editorial

An Interchange of Gifts

The motion picture industry and the public are exchanging gifts this Christmas tide which are thoroughly appreciated by each recipient.

The industry in the past year has presented the public with many outstanding productions, based upon a definite policy of making quality the prime consideration rather than quantity. To this the public has responded in a manner that unmistakably has established the truth of the fact that the picture business, as a whole, is not subject to external conditions in the degree that other industries are affected.

Studio executives have been showing greater and greater mastery of the problems of sound in pictures, complex problems which had required experimentation in order to achieve the desired balance. While the period of experimentation has not passed, it will not pass as long as the ingenuity of man is busy devising new improvements, nevertheless the year 1930 has witnessed the application of the best results of experimentation as workable rules of production technic. With the arrival at those conclusions have come studio policies that have been mirrored in new types of motion pictures evincing a higher standard of product all along the line. That is the gift of the industry to the public.

The industry, too, has reached a realization of the fact that it has definitely contributed to the sum total of human enjoyment, that in the motion picture theatre is a surecase of the cares of the world outside. There should be, and is, a tremendous satisfaction to all who have done their part in that accomplishment.

More material, however, is the response that the public has made in attendance at theatres. Many are the evidences that, while attendance has not reached the maximum which theatre owners would have liked, it nevertheless has attained such proportions as to prove anew that the prosperity of the motion picture industry does not change with the trade winds as do other businesses. For that the industry should be grateful.

A Pulling Team

Good product and adequate advertising. Not a new team but one that knows how to get to its destination. One that pulls together and draws the public to the theatres. Mr. Morris has said: "There is nothing in the way of giving a good story a perfectly adequate production, and then do not attempt to hide it with a bit of parsimony. Spend money in telling the public about it."

Pointing out that "the greatest error that can possibly be made at this time is to cheapen product." Mr. Morris cited as the foundation for his optimistic outlook the grosses recently achieved on pictures, grosses which, he said, "would have been considered extraordinarily good even in the most prosperous period."

These convictions are not alone those of Mr. Morris. They represent a cross-section of the views of the industry's leaders in general. Mr. Adolph Zukor recently pronounced "Advertise and Work" as the principle upon which Paramount Publix is maintaining its successful progress. It will be recalled also that Mr. Carl Laemmle announced an increase in the advertising budget of Universal Pictures Corporation in substantiation of that same confidence in continued good business. So too with others.

There is an exact parallel in the case of the theatre owner, to book good product and advertise it. "Persons who are tightening their purse strings are doing the picture industry a lot of harm," said Mr. Morris, and the exhibitor who shortens his newspaper copy is only lengthening the route to the box office for his potential patrons.

It is gratifying to note that enterprising theatre owners are keenly aware of that fact and are keeping open the road to their public by maintaining a policy of consistent and adequate advertising in the daily newspapers.

When special attractions outside the amusement business are to appear in the community as direct competition with the theatre, the exhibitor knows, and no special study of group psychology is required to convince him, that he must strengthen and fortify his appeal to the public in order to retain its interest and thus offset the competition.

When other circumstances or conditions, such as those of the Christmas season, tend to draw the public's attention away from the theatre, the exhibitor with vision will not only maintain the volume of advertising and exploitation but will also increase it.

Another Hearst Outburst

Once more William Randolph Hearst has taken up the cudgel for legal censorship of motion pictures, and has branded it in heavy type on the front pages of his newspapers.

While the latest Hearstian outburst is directed primarily toward the stage, he adds that "the censorship of moving pictures operates on the whole to the advantage of the producers."

Did the banning of "The Big House" in the state of Ohio, purely a political maneuver and later retracted, operate to the advantage of the producers? Did the decision of a woman censor in Evanston, Ill., to bar a picture she had not even seen operate to the advantage of the producers? These are not selected cases; they are representative of the innate fallacy of political censorship.

Mr. Hearst continues: "The censorship would be better if it were a national censorship instead of a series of state censorships with considerable conflicting ideas and standards." But national censorship would inevitably bring the very same injustices to the industry and in a worse degree, because it would make politics the judge of what is and what is not to be in any motion picture. Political appointees, politically and job-minded, would sit in judgment.

The Production Code is the industry's own solution of the censorship problem, and is the only workable solution.

Exhibitors HERALD-WORLD

MARTIN J. QUIGLEY, Publisher and Editor

Incorporating Exhibitors Herald, founded 1915; Motion Picture-World, founded 1907; Monograph, founded 1909; The Film Index, founded 1906. Published every fourth week by QUIGLEY PUBLISHING COMPANY, 407 S. Dearborn Street, Chicago. Martin J. Quigley, President; Edwin S. Clifford, Secretary; George C. Clifford, Assistant Treasurer. Members Audit Bureau of Circulations. All contents copyrighted under the copyright law. Correspondence should be addressed to the Chicago office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as Section Two of Exhibitors Herald-World. Other publications: The Motion Picture Almanac, Pictures and Personalities, published annually; The Chicagoan.
Solve Problem of Child Patron In New Talking Film Product

RCA, Auto Cinema
Perfect Automatic Projector for Ads
May Be Used for Advance Trailers Or Feature Sequences in Lobby of Theatre
(Special to the Herald-World)

NEW YORK, Dec. 18.—RCA Photophone in collaboration with the Auto Cinema Corporation, has perfected a novel automatic advertising projector, which is designed to accommodate standard size sound film. The new apparatus is a development of the silent projector, of a large studio in this city, which has had on the market for several months.

The machine itself operates within a metal housing which occupies a space of less than two square feet, and the projector is motor driven with power supplied from an ordinary lamp socket. The projector, amplifier, motor and film speaker are built into a cabinet similar to the radio console and stands about five feet, six inches in height.

The picture is thrown upon a transparent screen, 18 by 22 inches, set near the top of the cabinet. The entire equipment, including the cabinet, weighs less than 100 pounds. The film is endlessly self winding, providing for continued repetition. Sound amplification can be controlled to any desired volume.

The work is being done under the supervision of M. C. Batsel, chief engineer for RCA and Lester C. Bowen, chief engineer of Auto Cinema.

Sydney A. Abel, general sales manager of RCA Photophone, pointed out the possibilities of using the new apparatus in the theatre lobby for the projection of sequences from features currently running, and for the advertising of standard products in hotel lobbies, railroad stations, department stores or auditoriums.

The machines will be leased by Auto Cinema and serviced by RCA Photophone. It is expected that models for demonstration will be completed within the next two weeks.

Plan for Large Studio
Discussed by General Electric's Executives
(Special to the Herald-World)

SCHENECTADY, Dec. 18.—At a dinner attended by the officers of the General Electric Company here recently plans were discussed for the construction, possibly in the near future, of an immense studio in this city.

The proposed plant will be used principally for the production of commercial films, especially for the products of those companies which are affiliated either directly or indirectly with General Electric.

To Operate Theatre on Sunday for Unemployed
(Special to the Herald-World)

RULEVILLE, MISS., Dec. 18.—The Ruleville theatre at Ruleville will be operated the remainder of the winter on Sundays by the Ruleville Relief Association for the benefit of charity. All receipts above the actual expenses of operating will be turned over to a citizens' committee to be used for assisting those out of employment.

Report New Theatre Chain to Be Started
By Detroit Showmen
(Special to the Herald-World)

DETROIT, MICH., Dec. 18.—It was learned today from an authentic source that a new picture of theatres under the direction of an experienced group of former Detroit showmen, will begin operations shortly after the first of the year. A circuit of from five to 15 houses, seating from 500 to 2,500, will feature not only motion picture entertainment, but an unusual array of stage shows, it was stated. More details will be reported later.

Find Safe Too Strong, But Gum Box Doesn't Stick
(Special to the Herald-World)

SAN FRANCISCO, Dec. 18.—Amateur safe-crackers expended a lot of energy in an attempt to loot the safe of the Milano theatre here, but only succeeded in denting the strong box. Finally, they had to lower their sights and turn their attention to a gum vending machine, which netted them about $12.

"All Quiet" on Broadway Again After German Censors Put Ban in Effect

NEW YORK, Dec. 18.—Universal is taking advantage of the tremendous publicity being given at the moment to "All Quiet on the Western Front" in Germany, where it has been banned by the censors, by reopening the film at the Central theatre on Broadway, December 20.

At its previous New York run, the war film, which received the Academy award for the best film of 1919, ran for 16 weeks. It is announced that "All Quiet" has passed the Austrian censor body and will open in Vienna on January 7.

Children's Renewed Interest Boosts Totals of Attendance

Youngsters Contribute One-Third of Patronage at "Tom Sawyer" Showings, Publix Analysis Reveals

(Special to the Herald-World)

NEW YORK, Dec. 18.—Solution of the problem of holding child patronage in the era of sound pictures has been achieved. Children will derive just as much enjoyment from talking pictures as they did in the days of the silent, and will register that fact unmistakably by their attendance at the theatre. Increased total patronage is the result.

These developments are reflected in a report just completed by the theatre analysis department of Publix.

The report indicates that nearly one-third of the total audience which saw "Tom Sawyer" at Tom Sawyer's Theatre, in the week-end run was composed of children. This compares with a usual percentage of 15 to 18 on child attendance. The analysis was based on manager's reports, and was computed from actual figures.

The Strand in Plainfield headed the list with a 38 per cent child audience; the Paramount, Youngstown, Ohio, showed 37 per cent, with several others close to these figures. The general average for the week run houses was 29.7 per cent.

In the split week theatres, though the result was more difficult to determine accurately, it was nevertheless clear that the attendance of children for the film was decidedly higher than for normal weeks. The average figure for these theatres was put at 30 per cent.

This heavy draw of children had a decided effect on the box office, the report showed. The State, Hibbing, Minn., noted an increase for the first two days of the run of 176 per cent over any previous two days in the history of the house. At the State in Sioux Falls, the former average for the similar period was topped at 98 per cent.

End of Page
8 Racine Theatres
Reopen After Union
Accepts Cut Wages

(Special to the Herald-World)

RACINE, Wis., Dec. 18.—Eight theatres here reopened this week after being closed for two weeks over a wage dispute.

The wage scale difficulty between exhibitors and projectionists has been definitely settled, with operators in neighborhood houses agreeing to take a reduction from $50 down to $45 for the 33-hour week.

Wages in loop theatres will remain the same as during the past year, at a salary of $57.75 for a 35-hour week.

Fox West Coast Breaks
Ground for $400,000
Theatre in Phoenix

(Special to the Herald-World)

PHOENIX, ARIZ., Dec. 18.—As part of their program of expansion, Fox West Coast theatres announces the breaking of ground this week in Phoenix, Ariz., for the construction of an ultra-modern $400,000 deluxe theatre, which will mark the initial introduction of the company, with the completion of the new theatre, into the Phoenix show field.

The Phoenix project marks the second large Fox West Coast theatre development in Arizona this year, Tucson having been given a new large deluxe house at the beginning of the year.

The new theatre, which will be located in the heart of the business district of the capital city of Arizona, will be of extremely modernistic and futuristic design both on the interior and exterior, and will also have fourteen storerooms.

Warner St. Louis Theatre
To Install Stock Company

(Special to the Herald-World)

ST. LOUIS, Dec. 18.—Plans have been perfected for the opening of dramatic stock shows at the Skouras-Warner Grand Central theatre here. The initial presentation, to be given on Christmas night, will be David Belasco's "It's a Wise Child." Ivy Merton is to be the leading lady of the dramatic stock company recruited by Jack Hayden. Claire Trevor will be the ingenue and Sara Perry will be the character woman. Lysle Talbot will be the leading man.

The Skouras-Warner venture in dramatic stock will be watched with interest by theatrical and motion picture leaders of the country. Warner Brothers are naturally interested in the motion picture rights of legitimate stage productions. Last season they backed "Fifty Million Frenchmen" and another successful Broadway production in New York. "It's a Wise Child" was a New York hit last season.

Harry Sudekum, Pioneer
Theatre Owner, Is Dead

(Special to the Herald-World)

LOUISVILLE, Dec. 18.—It was with regret that Louisville exhibitors and film men received the news of the death at Nashville, Tenn., of Harry Sudekum, 42 years of age, long connected with the moving picture business of the South. Sudekum and his brother, Tony Sudekum, have been connected with the moving picture business since about 1905, when they took over the Dixie theatre, in Nashville, Tenn., which gradually built up a chain of theatres in Southern Kentucky, Tennessee and Alabama, operating as the Crescent Amusement Co., of which Harry Sudekum was secretary.

A Crescent of Melody

Metro-Goldwyn-Mayer's "New Moon" rises above the horizon of completion, and is scheduled to have its opening at the Astor theatre in New York City on December 23. The beautiful voice that permeates "A Lady's Morals" will again be heard in this production, and same throat that brought forth melody in "The Rogue Song" will accompany it. Grace Moore and Lawrence Tibbett are the co-stars, while others in the cast include Roland Young, Adolphe Menjou, Emily Fitzroy, Guis Shy and Brandon Hurst. Jack Conroy directed.
ANNOUNCEMENT

Quigley Publishing Company, publishers of Exhibitors Herald-World, Better Theatres and the Motion Picture Almanac, issues the following announcement:

The consolidation of Exhibitors Herald-World and Motion Picture News has been arranged. The first consolidated issue of the two national motion picture trade publications will be published under date of January 3, 1931. The consolidated publications will be issued under the title — Motion Picture Herald.

Exhibitors Daily Review and Motion Pictures Today, the vigorous and alert daily newspaper of the motion picture business, founded and edited by Mr. Arthur James, has been acquired. This publication will be renamed, Motion Picture Daily, and will be published shortly under the auspices of the Quigley Publishing Company.

Announcement also is made that a daily trade newspaper will shortly be established in Hollywood.

Staffs for these several publications, comprising the most capable and experienced persons in motion picture trade journalism, have been assembled. Plans and arrangements have been made for strengthening and developing each of these publications to the end of providing for the motion picture industry in all of its branches a trade press organized and geared to meet every requirement of service, present and future, and to discharge its highest responsibilities.

This announcement comes as a culmination of an effort commenced in Chicago in 1915 when the writer of this announcement founded Exhibitors Herald. Exhibitors Herald, first a territorial trade paper, confined to the five Central States, eventually branched out into the national field. Motionography, also published in Chicago, was combined with Exhibitors Herald in 1918. Then in 1928 Moving Picture World, long hailed as "The Exhibitor's Bible," founded in 1907, was combined with Exhibitors Herald, creating this publication—Exhibitors Herald-World. Now, Motion Picture News, developed by Mr. William A. Johnston, a publication which has gallantly carried the banner of enterprise and progress for more than seventeen years, joins with Exhibitors Herald-World in a consolidation of publishing resources which insure a reorganized publication of a vastly greater scope and calibre than has yet been placed at the service of the motion picture and the industry.

Throughout the period since 1915 as a publisher and editor in the motion picture trade the writer of these lines has been the beneficiary of a very generous amount of encouragement and support.

Now, upon the occasion of this development which will place at his disposal vastly greater publishing resources and facilities, he offers hearty assurances that these resources and facilities shall be used to reciprocate, in some small measure at least, for the encouragement and support which have been so generously extended during the past fifteen and one-half years.

Martin Quigley.
Laemmle Forms Unit to Make Stage Shows to Play Broadway
Carl Laemmle, Jr., Will Have Direction of New Venture, Aiming At Picture Material as Well as Box-Office Legitimate Productions—Authors to Be 50-50 Partners

NEW YORK, Dec. 18.—Carl Laemmle, president of Universal, is forming a legitimate production unit in New York which in the near future will actively begin the making of stage plays for showing on Broadway.

Carl Laemmle, Jr., general manager of production on the Coast, will take over direction of the new venture on his early arrival here.

The Universal president, commenting on the development, said:

"The production will stand on its own merits as a legitimate production."

Seek Picture Material

"Naturally one of the major purposes of this important plan is to develop first class new, and unusual pictures, and the possibility that there is a shortage throughout the industry. But it should be clearly understood that the new production company for the legitimate Broadway production will be of Broadway box-office caliber, and will in every respect have to measure up to the most exacting standards of the legitimate theatre."

The fact that there are at this time many houses available on Broadway makes it unlikely that there will be any difficulty in finding an outlet for the Universal plays.

Authors to be Partners

The plan, as outlined now, provides that every author whose play is accepted will be a 50-50 partner with Universal in the motion picture rights. The Authors League contract will be used, with rights open to bidding from all film companies.

Universal already is receiving scripts for proposed plays at the home office here. The address for such manuscript is given out as: Carl Laemmle, Jr., Play Producing Department, 730 Fifth Avenue, New York City.

Censor Head Praises Aid Given Board by Theatres

PORTLAND, Dec. 18.—Everything is again quiet in the Rose City, according to Robert M. Murray, chairman of the board of motion picture censors, and further he declared that there had been splendid cooperation with the board on the part of the theatres and others and that the "objectionable advertising had been reduced." He commended especially the good work of the viewers in their work of checking objectionable scenes in pictures, and declared that the theatres are doing what they can to eliminate them also.

Canadian Papers Shut Out Radio Broadcasts

OTTAWA, Dec. 18.—Further Canadian newspapers of importance have shut down on the publication of radio programs because of their competition with the theatres which regularly use the dailies as an advertising medium. The three Vancouver, B. C., newspapers, Calgary and Winnipeg have also eliminated all free radio publicity, including programs. Since this decision, the Winnipeg radio station has been paying advertising rates for the publication of its programs and it will not broadcast any free programs in any theatre.

Four Union Employees Walk Out; House Closed

OMAHA, Dec. 18.—The Council Bluffs, Iowa, Broadway theatre is closed for an indefinite period, the result of a walkout of four union employees several days ago, according to E. R. Cummings, Omaha, Paramount-Publix division manager. The act of the four employees is in connection with a matter of discrimination, it being pointed out that another Council Bluffs theatre has neither stagehand nor maintenance man.

Failure to meet the demand for employment of a union electrician as a stagehand is given as the reason for the walkout of the four Council Bluffs men. They are all motion picture operators and include H. Victor Morgenstern, Gordon E. Beck, Edward J. O'Conner and R. L. Harrington.

Report Theatre Will Reopen with Silents

WEYBURN, SASK., Dec. 18.—The talking picture theatre at Weyburn, Sask., has closed because of lack of patronage. The English-speaking residents did not take kindly to the foreign accents on the screen. The theatre will re-open after Christmas—with silent films if possible, it is intimated.

New Fox New Haven House To Open Christmas Day

NEW HAVEN, CONN., Dec. 18.—The Fox College theatre here, one of the latest additions to the chain, will have its formal opening on Christmas day, with Pathé's "Sin Takes a Holiday" as the feature attraction.

75,000 Pounds of Food Is Collected at Matinees of 60 Fox Houses in N. Y. State

NEW YORK, Dec. 18.—A special "food" matinee for the needy was staged one day this week by the following houses in the New York City district:

Children were admitted to the performance by presenting a can of food in lieu of a ticket. The total seating capacity of the theatres is about 150,000, with the amount of food obtained estimated at approximately 75,000 pounds.

50-50 but the suing regularly believed construed a tres out every likely motion calibre, their own City.

J. Laemmle, the Carl and others at that competition. The Picture Mount, there watched pictures, will be all speaking Los Angeles, the talkies, Laemmle, and had been reduced. He declared the company with the council on the part of the theatres and others and that the "objectionable advertising had been reduced." He commended especially the good work of the viewers in their work of checking objectionable scenes in pictures, and declared that the theatres are doing what they can to eliminate them also.

Columbia Claims Faulty Assignment Holding Up London Suit Decision

NEW YORK, Dec. 18.—Columbia Pictures has issued the following statement with reference to the report that, according to statements of associates of Mrs. London, author, is suing the company for royalties in connection with the show "Smoke Bell Bottoms." The "reason for non-payment to Mrs. London has not been on account of any counter claims that we have against these monies, but on account of a faulty assignment. Big Four producers of the picture bought the movie rights to the story and gave an assignee to Mrs. London. Columbia merely distributed the production and will turn the money over to whoever the court decides is the rightful owner of such monies."

Everyone Can See the 1933 Chicago Fair; To Film It in Technicolor

NEW YORK, Dec. 18.—Following inquiries among Technicolor officials, it now appears likely that the company will be directly concerned with the exploitation of the Chicago World's Fair in 1933. The fair is expected to be used to display the effectiveness of many of the buildings and exhibits to be seen at the Fair. The exploitation reels are intended for showing in theatres throughout the country.
Columbia Plans to Spend $100,000 on Film Advertising

Each Feature to Be Advertised as a Separate Unit—Have "Charley's Aunt" First

NEW YORK, Dec. 18—Columbia Pictures plans an elaborate advertising campaign, which will involve the expenditure of $100,000, and include for the first part of 1931, space in the leading "fan" and national magazines of the country. The schedule is expected to go into effect at the end of this month.

It is the intention of executives to devote the space thus acquired to individual productions on the company's program, rather than confining it to institutional advertising, in order that each feature may be built up as a separate unit.

Reader and territorial circulation govern the plan for the campaign. The following publications, with an aggregate circulation of 14,000,000, are included in the magazine list: American Weekly, Liberty, Screenbook, Screen Secrets, Motion Picture Magazine, Motion Picture Classic, Film Fun, Screen Romances, the Tower group, comprising Love, New Movie, Home, Detective, Modern Screen, True Romances and True Story. It is estimated that the advertising will appear before some 71,000,000 people in the country.

"Charley's Aunt" will be the first of the "Columbia Giants" to be thus exploited. A single campaign will follow on other of the company's feature releases.

Prosperty Signs in Chicago, Says Depinet

On Return from Trip

NEW YORK, Dec. 18—Returning from a meeting of sales managers and executives in Chicago, Ned E. Depinet, Western general sales manager for Warner Brothers and First National, reported "many signs of prosperity in Chicago." He said, "The Thanksgiving holiday business," he said, "throughout the Middle West was good. Also our own showings were above average. There is more business here than ever for the pictures wanted by the public."

San Francisco House is Taken Over by Warner

SAN FRANCISCO, Dec. 18—The Embassy theatre, the original home of sound pictures in this city, has been closed for remodeling and the installation of new equipment and will be re-opened under the sponsorship of Warner Bros.

See Indiana Blue Law Death If Exhibitors Help Liberals

Expect Repeal Would Be Comparatively Easy Matter if Sufficient Electoral Support Is Given Incoming Legislators for Convening of Session in January

INDIANAPOLIS, Dec. 18—Some legislators in this state are wondering if the theatre interests will take an active part in repealing a lot of oldtime so-called blue laws which have cluttered up the statute books for the past fifty years. In many sections of the state the local officials pay but little attention to these laws, so they have been called chiefly to public attention in the past two years by more or less regular efforts on the part of ministerial associations to close theatres on Sunday.

In few places have these efforts been successful, but they give trouble to the theatres. It costs money to defend one's self in court even if one is acquitted. The incoming legislature, which convenes here in January, will be one of the most liberal the state has had in the past two decades, and may be elected on a straight liberal ticket.

While there is no one who believes the state will repeal its stringent dry laws, it is considered more than likely that these ardent liberals, defeated in their main purpose, will take up the blue laws and endeavor to get participation out of public opinion on the question.

In this latter move, they will have considerable support, and it is believed that if sufficient electoral support from all parts of the state is given, it will be a comparatively easy matter to repeal these laws which now are being used largely for baiting theatre managers.

And Still the Battle Goes On at Evanston

Enforcement of a day of rest and not to compel religious observance is the aim of blue laws, said Attorney Hugh W. McCullough, representing the city of Evanston, Chicago suburb, in a hearing this week on an injunction petition to prevent the police from interfering with Sunday shows there.

The public of Evanston last April voted in a referendum to permit Sunday shows, but the Evanston city council has refused to take cognizance of the people's decision.

Circuit Judge Philip L. Strother, who is hearing the suit, has expressed the opinion that the Evanston blue law was invalid because it was religiously discriminatory.

Churches' Campaign Wins

STILLWATER, OKLA., Dec. 18.—A proposal to allow Sunday shows in this city was quashed by a substantial majority of the voters.

The churches had previously conducted a heated campaign against Sabbath exhibition.

Judge Fines Manager $50

NEW ORLEANS, Dec. 18.—Judge S. F. Davis, hearing appeal cases in circuit court, affirmed a $50 fine assessed against Dan Burgum, manager of the Paramount theatre, who was convicted of operating a Sunday motion picture show June 16, but ordered set aside a $200 good behavior bond fixed by the lower court. In the case of Herman Pogue, projectionist, fined $20 in the county court for operation of a motion picture machine on Sunday, the court reversed judgment on the ground that some of the jurors in the county court trial of Burgum were permitted to qualify in the trial of Pogue.

74 Baltimore Houses Gross About $35,000 From Benefit Program

BALTIMORE, Dec. 18.—About $35,000 was grossed at 74 theatres here which were opened for benefit of the unemployed, receipts given from 2 to 11 P. M. on December 14 being donated. The benefit was under the auspices of the MPTO of Maryland, of which Charles E. Nolte is president. J. Louis Rome headed the committee which included William K. Saxton, Frank A. Hornig and Samuel Soltz. Police Commissioner Charles D. Gather is treasurer of the fund to be distributed to three charities and needy through police stations.

Great Liner Installs Special W. E. Apparatus

NEW YORK, Dec. 18.—Prior to the sailing last Monday of the Red Star liner, Belgium, on a world cruise of 135 days, Erpi installed on board a Western Electric dual portable sound system, especially designed for use on steamships.

Professor Albert Einstein was on board with his wife. The conjecture now is whether or not the noted scientist will be seen in attendance at any of the talking picture performances.

McGuire Heads Merchant Group

Tom McGuire, manager of the Hollywood theatre, Detroit, has been elected president of the Greater West River Street Association, an organization serving as the chamber of commerce for Detroit's west side.

Educational Films Acquires New Short Group Entitled "Romantic Journeys"

NEW YORK, Dec. 18.—Educational has acquired a new series of one reel travel tours and will immediately begin releasing them. The new group, called "Romantic Journeys" is produced by Curtis F. Nagel and Howard C. Bing at 13 travel films. Fleming, well known globe trotter, is featured in the series, which is done in Multicolor.

The first three, already completed, are "Honeymoon Land," to be released about February 1, "Across the Seas" and "The Spanish Main."
Ten-Cent Service Charge on Passes Planned for Fox Theatres

Total of 33,000 Free Admissions in Four Weeks to Circuit's Houses Brings Move to Halt Abuse of Privilege

(Special to the Herald-World)

NEW YORK, Dec. 18.—Fox Theatres are introducing a new system in the matter of trip passes, it is understood, providing for a 10-cent service charge on each pass. Under the new plan, which is expected to go into effect the first of January, the holder will receive an admission ticket at the box office in exchange for the pass and the required 10 cents. The dimes will be put into a special employees' relief fund.

The order affecting the pass situation was brought about by reason of the abuse of the privilege, it is said, which is indicated by the fact that for the four week period ended November 30 last more than 33,000 free admissions to Fox theatres were issued, exclusive of the New England and Midwesco territories.

It is estimated that upward of 50,000 would be the total for the year, with the other two divisions bringing the figure much higher.

Five deluxe houses alone, located in the East, are understood to have had a total of more than 7,500 complimentary admissions during the month.

WB Has 9 Features Left on ’31 Slate, FN 6; Start on ’32

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—Warner Brothers and First National report the Coast studios far ahead of schedule on actual production for the present season and in preparation of material for the 1931-32 season.

Warner has only nine features yet to be produced, while First National has six to complete the program of 70 films for 1930-31, according to Jacob Wilk, story chief of the affiliated companies. At least 50 per cent of the story material for the following season has already been purchased and is now being prepped.

Wilk claims that he has found no shortage of stories suitable for screen presentation, and expresses the belief that the 1931-32 season will see a decided tendency toward the reproduction of novels rather than plays. He has a great deal of faith, he said, in stories written originally for screen production, pointing out "The Doorway to Hell" as an example.

The end of March should mark the completion of the remaining pictures on the schedule yet to be filmed.


Business Better, Says Moray, After Tour of Middle Western Cities

(Special to the Herald-World)

NEW YORK, Dec. 18.—Norman H. Moray, general sales manager for Vitaphone Varieties, on his return to the home offices from a tour, reports that business conditions show a marked improvement in each of the cities he visited. Exhibitors throughout the Middle West, he said, are looking forward to steady improvement from now on, following an exceptionally good holiday period. His trip included visits to Milwaukee, Chicago, St. Louis, Indianapolis, Cleveland, Buffalo and Albany.

Moray found an exceptionally favorable reaction to Vitaphone short subjects, according to his statement, with the greatest attention being paid to the Ripley "Believe It Or Not" series and the "Looney Tunes" cartoon series.

Business During 1930 Compares with Normal 1928, Says Robertson

(Special to the Herald-World)

NEW YORK, Dec. 18.—In an article by A. W. Robertson, chairman of the Board of the Westinghouse Electric and Manufacturing company, it is stated that "the electrical business for 1930 as a whole, though less than 1929, compared favorably with the more normal business of 1928." Also, "while the demand for certain lines of electrical apparatus fell off badly as compared with last year, orders for other lines showed an increase."

Western Electric Charges Amplion Infringed Dynamic Speaker Patents

(Special to the Herald-World)

NEW YORK, Dec. 18.—Suit has been instituted by Western Electric in the United States district court for the Southern district of New York, against the Amplion Corporation of America and two of its officers, John W. Woolf and William H. Chadwill, charging unfair competition and patent infringements on two Western Electric patents on dynamic speakers for theatre use.

The suit calls for preliminary and final injunctions, as well as an accounting. The two patents involved were held valid by a decision handed down by the United States district court for the western district of Michigan in October, 1930, in the case of W. E. against Kersten Radio Equipment, Incorporated.

Just an Episode
In the Day's Work

(Special to the Herald-World)

MADISON, IND., Dec. 18.—R. C. Gillman, a traveling representative of R. K. O., is thinking about a trip to Hollywood to show the producers there how to stage slapstick comedy. Recently he stopped his car into the living room of a farm home near here. He failed to make a sharp turn on the road and the car went through the wall into the living room, knocking over the stove, wresting the telephone off the wall, upsetting some lamps and tearing up the room in general. He even moved the house a few inches. He was not injured. He stepped on a cell, and the car, assisted the farmer in re-arranging things as best possible, backed his car through the hole in the wall and drove it to this city. The car was only slightly damaged.

Bomb Wrecks Non-union Milwaukee House; Union Denies Charge of Guilt

(MILWAUKEE, Dec. 18.—The Columbia, a neighborhood house under the direction of Manning Silverman, has been damaged to the extent of $2,500 by a bomb planted in the lobby. Silverman, who is a member of the Associated Theatre Operators of Wisconsin, lays the explosion to labor difficulties. His theatre is non-union.

Glenn Kalkoff, business manager of the projectionists' union, denied that his organization was implicated. He said all union men have employment and that there have been no labor troubles.

Three Warner Theatres

(Special to the Herald-World)

ELKHART, Ind., Dec. 18.—Three motion picture houses here and one at Goshen, Ind., all operated by Warner Brothers, were closed recently as the result of the refusal by motion picture machine operators. Officials of the theatre declined to state what final action would be taken. They recently gave the operators a ten per cent increase in salary and offered another ten per cent, but the operators in this city wanted a total of 60 per cent and those in Goshen wanted 78 per cent.

Lust Theatres Opens House at Front Royal, Va.

(Front Royal, Va., Dec. 18.—The Front Royal Theatre Corporation, operated by the Sidney Lust Theatres, is to open a new house here tomorrow evening. Its name will be decided by a contest open to patrons.

Sidney Lust, president, and Jacob Goldenberg, vice president of Lust's Theatres, had personal supervision of the program. The opening performance was an international broadcast.

R K O Acts in Broadcast

(CINCINNATI, Dec. 18.—Through special arrangement with WLW, a powerful local radio station, startup of the sandwich ham bills at R K O Albee theatre, will broadcast each Monday night at 11 P. M., thus giving the house much additional advertising.
Takes Family Washing
For Admission to Show
(Special to the Herald-World)

KINGSTON, ONT., Dec. 18—One “kid” was so anxious to attend the “Old Clothes Matinee” at the Capitol theatre here that he took the bundle of family washing just delivered to his home by the laundry. A hurry-up call was sent to Manager Ernie Smith, with the result that the clean collars and shirts were rescued from the pile in the lobby. Twelve hundred children attended and two small Cinema trucks were required to move the parcels which were later sorted out for distribution and advertisements gave a column of publicity in the local newspaper in the form of a human interest story.

Warner Brothers
Make Additions to
Ohio Theatre Chain

Alterling Newly Acquired Houses
And Building of New One
Marks Expansion Plan
(Special to the Herald-World)

NEW YORK, Dec. 18—Warner Brothers have announced several additions to their chain of houses in Ohio.
The Cinema theatre in Cleveland has been taken over, and following extensive alterations and improvements, will be opened in about two weeks as the Strand.

If negotiations now under way are successful, the Capitol theatre in Elyria, Ohio, will be added to the chain within a short time. Considered the leading house in Elyria, the Capitol is owned by John Petras.

Work of demolition on the site of the new Warner house in Mansfield, Ohio, is now under way, with the intention of having the new building complete by spring, 1951. There is a possibility a 12-story hotel will be erected in connection with the theatre, which will have a seating capacity of 1800.

Other building plans call for the erection of an office building as an adjunct to the new Warner house in Milwaukee, on which construction is now being started.
The company’s construction department expects to have the new theatres in Erie, Pa., and Youngstown, Ohio, ready for the public in March, 1951.

Wyckoff Handles Color
Demonstrations at G. E.
(Special to the Herald-World)

NEW YORK, Dec. 18—Alvin Wyckoff, president of Local 659 of the Hollywood Cameramen’s Union, is here handling demonstrations for the new Multicolor company at the General Electric company offices, Walter Stronge, president of the New York local, 64], visited the General Electric plant.

MGM Lions Rout Columbia
Quintet as Season Opens
(Special to the Herald-World)

NEW YORK, Dec. 18—With Captain Ben Spritzer leading the attack, the Metro-Goldwyn-Mayer basketball quintet ushered in its 1936-37 campaign successfully, defeating the Columbia quintet by the score of 28 to 14.

Automatic Theatres Expected
On Broadway Early Next Year

Special Equipment Devised for String of “Turnstile Shows” Is
Understood to Have Been Approved by RKO and
Trans Lux—Only Two Employees Needed
(Special to the Herald-World)

NEW YORK, Dec. 18—Initial steps in the development of a chain of automatic motion picture houses throughout the country by Trans Lux Corporation, with Courtland Smith as chief executive, and operating as part of the RKO organization (as reported in EXHIBITORS HERALD-WORLD some time ago), are understood to be set with the expected opening shortly after the first of the year of two “turnstile” theatres in the new Lefcourt building at 49th street and Broadway.

An executive of the building company states that negotiations are still underway for the proposed theatres, but that “the chances are very good for their successful completion shortly.”

This is said to be the first of a reported chain of similar houses which eventually will be erected in every town in the country. RKO, which control a majority stock interest of the Trans Lux Corporation, is understood to have approved the special equipment for reproduction which is used in these new theaters. RKO and Trans Lux are said to have exclusive rights to this apparatus.

The pictures to be shown in the houses are to be made by Trans Lux, and distribution will be through the channels of RKO-Pathe. Jack Connely, executive assistant to Mrs. Smith, will be the managing director of the new group of houses.

Only Two Employees Needed
It is also understood that there are millions of dollars behind the idea, and that Trans Lux and RKO have every intention of following it up with a decided concentration of effort.

Only two employees are needed in the operation of the “turnstile” houses, a house manager and a cameraman.

The patron will drop 25 cents into a turnstile at the entrance to the theatres, which will admit the patron to an auditorium which can comfortably seat 200 patrons. Projection apparatus will be behind the screen, thus allowing the audience to view the performance without disturbing the performance. Those performances will run exactly one hour, it is said, each showing to start on the hour, to cut down the noise of the rapid turnover that is enjoyed by any other theatre.

One of the two houses will be devoted to newsreel exclusively and the other to talking pictures, probably one hour run features.

Guardian to Auto
During National Tour
(Special to the Herald-World)

GULFPORT, MISS., Dec. 18—
Ray Peterson, former manager of the Strand theatre in Gulfport and for some time manager of a London theatre in Mobile is now in charge of a specially constructed automobile which resembles a small locomotive in form and which is equipped with a radio set and broadcasting apparatus used to specially advertise Public theatres. The car goes from coast to coast and is now in Gulfport advertising, over its broadcasting set, the opening of a new nationally advertised Strand theatre in Gulfport. This automobile is equipped with sleeping quarters and other late equipment.

Fire of Unknown Origin
Burns Soldier’s Theatre to
Ground; One Life Lost
(Special to the Herald-World)

ALBANY, Dec. 18—With the span of one life, the moving picture theatre which has long served the soldiers stationed at Plattsburg barracks in northern New York, was burned to the ground one night last week. While a crowd of more than 400 soldiers filed out of the theatre without a panic, a four year old boy, who with his parents had resided in apartments over the theatre, was burned to death.

Stinnes Daughter Weds
Swedish Film Producer
(Special to the Herald-World)

LONDON, Dec. 18—Clarenore Stinnes, daughter of the late German financier, Hugo Stinnes, was married recently to Carl Soderstrom, Swedish motion picture producer and her cameraman on the two-year trip around the world that she has just completed.
### 65 Films Condemned Outright By Ontario’s Censors in Year

Board Severely Criticizes Underworld Type of Pictures—1,471 Releases Passed Without Change Out of 2,022 Examined—486 Approved After Revisions or Deletions

**[By Special Correspondent to the Herald-World]**

TORONTO, Dec. 18.—Sixty-five motion pictures were condemned outright by the Ontario Board of Moving Picture Censors, according to the report, for the 12 months ending November 30, just issued by Chairman J. C. Boylan, Toronto. The report shows that 2,022 subjects were submitted for examination during the fiscal year, of which 65 were condemned outright and 486 were approved after revisions or deletions had been made. A total of 1,471 releases was passed without change. The report points out that only 17 British-made films were submitted during the year and practically all of the remainder were from the United States.

With regard to British films, the Ontario report stated that “if British production and distribution are ever to be anything more than an ideal, concerted action on the part of the British nations is necessary.”

**Underworld Films Criticized**

Severe criticism is made of the underworld or gangster type of pictures and it is asserted that this theme has given the board considerable concern. The following comment is offered:

“Scenes in detail of the commission of crime and acts of lawlessness not only offer constructive suggestions to break the law but tend to create the impression that such conditions are normal and that justice can be bought.”

1.828 Sound, Only 194 Silent

“Promiscuous use of firearms, not only in gangster films but in those portraying contemporary domestic life, tends to make such films unsuitable for this country where the carrying of weapons is an offence and where confidence in the law is such that the citizen is unarmèd.”

The Ontario board passed only 206 pictures out of the total of 2,022 as suitable for family patronage, these being classed as “universal.” The trend of the industry is indicated in the reference to the fact that 1,828 films were of the sound or talking type while 194 were silent releases.

**Houses in Cincinnati**

**Chalking Up Excellent Pre-holiday Receipts**

(Special to the Herald-World)

CINCINNATI, Dec. 17—Local houses are getting the best pre-holiday break they have ever had, business holding up near normal, despite the great amount of unemployment which exists here.

The week for “Min and Bill” at the RKO Lyric was but a few hundred dollars less in gross receipts than the 16-year house record made by “The Big House” a few weeks ago, when the gross ran to $23,900. The picture is being held over for an additional week with lines still forming at the box office.

**Sudfilm Proposes Dividend**

(Special from Department of Commerce)

WASHINGTON, D. C., Dec. 18.—The box office success of a number of its recent productions has induced the Sudfilm Company of Germany to propose a dividend of 15 per cent. Shareholders were to vote on the question late this month. The company has paid no dividends for four years.

### SECURITIES PRICE RANGE

**Week Ending December 17**

(Special to the Herald-World)

NEW YORK, Dec. 18.—A week of slight declines, with some recoveries, was climaxcd in Tuesday’s trading with general drops, but on Wednesday there was a strong rally in which amusement shares made the following gains: A T & T, 4½; Eastman Kodak, 5½; Fox Film A, 2; General Electric, 2½; Radio Corporation, ¼. The summary for the week:

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### Report Educational, Pathe Seek License to Make 16mm Machine

NEW YORK, Dec. 18.—It is reported that Educational and Pathé are negotiating with RCA Photophone or RCA Victor company for licenses to manufacture portable sound-on-film machines for the 16mm market, while RCA Victor is said to have finally developed a machine to sell for $400 dollars, which includes radio, victrola and projector.

It seems that the motion picture field is turning toward the home moving picture as a potential contributor to added revenue, and it is understood that within the next six months, if to the more important producer distributors will have launched a definite program for the production of 16mm effects in sound, and possibly subsidiary units to manufacture portable projectors.

Further, it is said that Universal may team with another equipment manufacturer, supplying 16mm sound-on-disc and film versions for home use.

### Cut of 10 Cents Made at Imperial House in Ottawa

OTTAWA, Dec. 18.—Admission price reductions have been the exception, not the rule, among Canadian theatres despite the depression. One exception is the Imperial theatre at Ottawa where Manager T. R. Tubman has just made a cut of 10 cents, top price now being 50 cents.
And once again: A Merry, Merry Christmas

Yes, sir! Looks as though Santa thought little Mary Kornman was a pretty nice girl. And Santa is always right. She is a member of the Hal Roach-MGM Boy Friends.

Raquel Torres, charming MGM featured player, helps Oscar and Buster, stars in MGM's "all-barkie" comedies, to hang up their stockings. We wonder just what Old Santa will put into them. Perhaps a great big bone. Bow, wow!

Lovely Anita Page, blonde MGM player, might be called the "Queen of the Christmas Tree," of hers, anyway. We know she wishes you all the same old wish, but new each time it's said...

Eminent foreign representatives visit National Screen Players' set at Universal City. Accompanied by Sigmund Moose (left), Stanley S. Longko, Californian consul, shows his distinguished visitors, Senator Juan Bumulong and Director Vincente G. Bunión, how pictures are made. They watched Wally Wales and Virginia Browne Faire (seated) make Big 4's "Hell's Valley."

A Christmas bonnet. From this picture it would almost seem that Eastman Kodak company had gone into the Brazilian millinery business. The picture was brought back by Commander George Dyott. This citizen of interior Brazil finds a new use for motion picture film.
Three gentlemen who played the leading roles in the promotions recently announced within the Tiffany organization by Grant L. Cook, president. Oscar R. Hanson, formerly general sales manager is now assistant general manager; Carl J. Goe steps into the position held by Hanson and Sterling Wilson, who was manager of the Tiffany branch office in Albany before coming to the home office, is now assistant to Goe.

C'est bon, mais tres difficile—Douglas Fairbanks, Jr., brushes up a bit on his French with the help of the French star, Jeanne Helbling. They play the leads in the First National French dialog production called "L'Aviateur."

There is a charming lady in this group. Can you find her? but she does look like a regular little soldier, doesn't she? Governor-Elect James Rolph of California assisted Colonel Marion Davies, who is also a star in the firmament of the Metro-Goldwyn-Mayer skies, in presenting the colors to the First Division Society at the mammoth Armistice ball, held in Los Angeles, which she tendered to veterans.

A new and striking portrait of a charming lady and splendid actress, Kay Francis, who plays a featured part in the recent MGM production, "Passion Flower," directed by William De Mille.

A broad brimmed hat and a steady eye, and a finger that caresses the trigger like lightning. Ken Maynard plays the starring role in the Tiffany production entitled, "The Midnight Stage."

Art (Whatman) Shires, baseball player and fighter, made his debut in the final episode of Universal's "Leather Pushers" series face downward. Kane Richmond is the "winner" and the referee—may we present James J. Jeffries.
Just a brief idea of what and how a cameraman goes at it when he makes some of these unusual shots that makes one wonder how on earth it was done. Almost have to be a contortionist, judging from the way Barnet McGill, Warner Brothers cameraman, is twisting around, lining up a shot for “A Soldier’s Plaything.” The man sitting just behind him, with his eye glued on the “object” is Michael Curtiz, Warner Brothers director.

This doesn’t look as though inside courses would have to be built for croquet. Eddie Quillan plays the game with Miriam Seegar in a sequence from his most recent Pathe production entitled “Big Money.”

Diploma received, college days a recent memory. Robert Allen arrives in Hollywood to begin work at the Warner Brothers studios, where he will seek success as a featured player in WB productions.

May I present—but it doesn’t look as though Lloyd Hamilton’s introduction of his little long eared friend was going to be such a howling success. Dell Henderson and Addie McPhail are doing their best, but it is rather unusual to have a donkey walk into your living room (may we stipulate by saying the four legged variety) but—anything may happen in the Educational-Lloyd Hamilton comedy, “Up a Tree.”
United Artists’ British Company to Distribute Columbia Product

Lou Metzger, Columbia’s Special Foreign Representative, Will Retain Post In Cooperation with English Concern’s Manager

(New York, Nov. 18—Columbia product for 1930-1931 will be released in Great Britain by United Artists Corporation, Ltd., under the terms of a deal closed this week and announced by Arthur W. Kelly, president of United Artists Corporation, Ltd. Lou Metzger, Columbia’s special foreign representative, with headquarters in London, will continue in that position, cooperating with Maurice Silverstone, general manager of the English company.

Columbia’s program as affected by the deal includes a full slate of films as well as eight outdoor productions of full length and five groups of short subjects totaling 78 pictures.

Included in the nineteen feature films are: "The Criminal Code," Martin Flavin’s prison play, directed by Howard Hawks and acted by a cast that includes Walter Huston, Phillips Holmes and Philip Dornan, Arizona, Augustus Thomas’ play; "Dignified," an air spectacle with Frank Capra as director and starring Ralph Graves and Jack Holt, with Fay Wray and Hobart Bosworth also in the cast; "The Miracle Woman,” Buffalo Bill, directed by Frank Capra with Joel McCrea, You, Sister,” and presenting Barbara Stanwyck; "Tolable David," audible version of the Joseph Hergesheimer story, with George Brent, Joan Blondell, John Carradine, Joan Peers, Noah Beery and Henry B. Walthall; a second Holt-Graves vehicle as yet untitled.


"The Lion and the Lamb," E. Phillips Oppenheim’s story, directed by George B. Seitz, cast including Walter Byron, Carmel Myers, Raymond Hatton; "Lover, Come Back," Helen Topping Miller’s serial starring John Dilson, 

Christmas Eve Party of RCA Victor Over Radio To Feature Celebrities

(Camden, N. J., Dec. 18.—An imposing list of names, which includes half a hundred of the most popular entertainers on the air, gives promise that the two hour R C A Victor Christmas special will be broadcast from Station WEAF over an NBC network, Wednesday evening, December 24, at 11 o’clock. E. T., will be shown at the out- standing programs of the season. Both the Victor and Radiola Division of the R C A Victor Company will act as sponsors on this occasion, and John B. Kennedy, associate editor of Collier’s Weekly, will be master of ceremonies. Nathaniel Shilkret will be general musical supervisor of the program and will also conduct the Victor Orchestra. Other orchestra leaders will be Leonard Joy and Rosario Bourdon, and special musical features will be presented by the Green Marimba Orchestra, the Russian Balalaika Orchestra, and a Symphony Band. In addition to appropriate Christmas musical selections the program will include the latest and liveliest of new stage items. Stars of the stage and screen will be guests in the studio and they will be invited to greet the radio audience.

RKO Reporting Planning New Theatre in Omaha

(Shawn’s, Dec. 18.—RKO interests are giving thought to leasing or acquiring a second theatre in Omaha for the showing of films for which time is now lacking. The Omaha Orpheum has a weekly change of program, and this, it is pointed out, does not permit of an outlet to show other pictures that are annually produced for RKO by various companies.

All Albany Houses Open For Sunday Benefit Show

(Albany, N. Y., Dec. 18.—All motion picture theatres in Albany, N. Y., were opened last Sunday for the first time in many months. Proceeds went to the Christmas fund. There was a big attendance.

Alfred E. Smith Endorses “All Quiet”

(Special to the Herald-World)

NEW YORK, Dec. 18.—Alfred E. Smith, former governor of New York and presidential candidate, in a letter to Carl Laemmle of Universal, has endorsed the choice of the Motion Picture Academy of Arts and Sciences as the Rocky Mountain theatre for the release of “All Quiet on the Western Front.”

The letter reads: “Dear Mr. Laemmle:

This is to express my sincere congratulations on the success of ‘All Quiet on the Western Front.’ I just heard that the Motion Picture Society of Arts and Science has voted that I retain the right to the exclusive presentation.

‘May I add my endorsement to their choice?’

(Signed) ALFRED E. SMITH.”

Republic, Old Broadway Legitimate House, Soon To Be Wired for Sound

(Shawn’s, Dec. 18.—The Republic theatre, one of Broadway’s old-time houses, has gone the way of the motion picture picture with the announcement that it is to be wired for sound and run on the "grind" policy.

The lease on the theatre was taken by Oliver D. Bailey, several weeks prior to its expiration on the first of January, and will be taken over by Arthur Hammel, who owns the building and has a lease on the plot which still has 15 years to run. The trouble was encountered in 1900, and more recently was the scene of the exceptional run of "Abe’s Irish Rose," the Anne Nichols play. This is the last legitimate house to be wired for sound motion pictures recently, the other being the small President theatre further up Broadway.

Film Guild Is Planned for St. Louis, Foreign Films

(Special to the Herald-World)

ST. LOUIS, Dec. 18.—A Film Guild is to be organized at a meeting to be held at the Young Men’s Hebrew Association on December 18. Gilbert Harris, moving spirit in the plan, has the backing of many men and women who are interested in seeing motion pictures which the regular theatres cannot show profitably. The Guild, if formed, will bring to St. Louis Russian, German and French motion pictures. For the most part these importations will be silent, although some talkies will be utilized. For a time the foreign pictures will be shown at the Young Men’s Hebrew Association as part of its regular entertainment program. If the response warrants it a little motion picture theatre will be built.

Warner “Fourth Alarm” Booked in Many Houses

(Special to the Herald-World)

NEW YORK, Dec. 18.—Warner Brothers have booked W. Ray Johnston’s "Fourth Alarm" a week’s run at the Embassy theatre, Pittsburgh. Jim Alexander of the Alexander Film Service closed the booking.

Bob Cohen of All Star, San Francisco, has closed a similar run at the Explorers, San Francisco, and George Montgomery of All Star, Los Angeles, has booked the picture for a week in the Moclees.

Herman Rifkin, who has the New England rights, played the picture last week in five different week stands including Boston, Lynn, Portland, Springfield and Providence.

Former Usher in Group Of Four Bandits Taken

(Special to the Herald-World)

INDIANAPOLIS, Dec. 18.—Arrest of four 18-year-old youths has solved the holdup recently of the Fountain Square theatre here. One of the quartet arrested is Robert Roberts, a former usher at the theatre, who is said to have laid the plans which were carried out by another single-handed. Roberts, it was said, loitered around the theatre, looking for the robbery, sizing up the place for the most opportune moment.

The other three rode around that section in a machine waiting for the signal telling them the time for the holdup had come. About noon, when the janitors had gone to lunch, Roberts signaled. Roberts then crossed the street to eat. James Murray, manager, was the only person present when the loins bands were taken. Several hundred dollars were taken.
Financial Statement of MGM and Subsidiaries

Consolidated balance sheet, August 31, 1930:

**ASSETS**

Current:  
- Accounts Receivable: $2,610,567.40  
- Notes Receivable: $14,539.82  
- Due from United Corporations: $3,633.00  
- Inventories (at Cost):  
  - Film Productions in Process, Completed and Released (after Amortization): $2,382,326.92  
- Film Advertising  
  - Advances:  
    - To Motion Picture Producers, Served by Film Productions: $765,358.35  
  - Total Current: $3,294,665.69

Investments:  
- In Affiliated Corporations: $2,258,612.82  
- Deposits on Leases and Contracts: $216,676.11  
- Miscellaneous: $145,167.79  
- Property 100 Per Cent Owned:  
  - Buildings and Equipment: $1,293,139.41  
- Miscellaneous Assets: $14,618,091.46  
- Less Reserve for Depreciation: $4,173,661.94  
- Prepaid and Deferred: $1,482,535.43  
- Total: $47,512,068.21

**LIABILITIES**

Current:  
- Accounts Payable: $3,434,859.89  
- Federal Income Taxes: $1,911,167.86  
- Other Liabilities: $3,442,027.55

**Dividend on Preferred Stock Payable**

Sept. 15th: $2,190,481.60

Due to Preferred Stockholders Incorporated: $27,069,450.00

Deferred Credits: $527,032.54

MonetaryLiabilities of Subsidiary Corporations: $900,229.42

Capital and Surplus:  
- Capital Stock—Authorized and Outstanding: $34,492,858.08  
- Preferred Stock: $3,456,475.13  
- Common: $620,000.00  
- Shares: $1,342,000.00  
- Surplus: $7,153,275.18

**Operating Statement**

Fiscal Year Ended August 31, 1930:  
- Net Operating Income: $47,327,082.10

**Lessor, Amortization of Net Book Value and Positive Net Worth:**

- Less: $3,900,120.98

**Income from Operations:**

- Surplus: $3,371,905.65

**Net Profit for Fiscal Year Ended August 31, 1930:**
- $9,924,869.44

No Scheduled Conference, So Protection Unsettled

NEW ORLEANS, Dec. 18.—Failure of out-of-town exhibitors to attend the scheduled conference on protection prevented David Palfreyman of the M.P.A.A. from taking further steps toward settling the tangled question. Palfreyman, who arrived here late last week and has recently expressed himself as coming here as the M.P.A.A., made the trip because local exhibitors called upon him to discuss phases of city protection, however, and the country exhibitors were expected to come in for a conference.

St. Louis Civic Union Plans Two Week Benefit

ST. LOUIS, Dec. 18.—The Civic Union of St. Louis, an "in the suppression of indecency in motion pictures, stage presentations, books and pamphlets," has perfected plans for a two weeks benefit showing of the motion picture "The Woman Who Was Forgotten" at the Midtown theatre in January. The Skouras-Warner organization has permitted the Union to use the Midtown. An attempt will be made to interest schools and churches in the sale of tickets for the show.

British Censors Pass 60 Films in Single Month

WASHINGTON, D.C., Dec. 18.—Statistics issued by the British Board of Censors show that 60 feature length pictures were censored by the board during October, 1930. Forty-eight of these films were sound synchronized, while the remaining 12 were silent.

Cincinnati Houses Sign for Columbia 20 Group and Buck Jones

NEW YORK, Dec. 18.—Through deals recently completed, Columbia Pictures are assured representation for their product in 15 theatres of the Cincinnati territory. The deal includes the "superior twenty" group, short subjects and Buck Jones Westerns.

The following theatres have contracted for the "superior twenty": The Royal, Grandview, Empress, Garden, and Napoleon; the Vista, Bijou and Gift in Cincinnati; the Liberty or Wilson of Covington, Ky., and the Emery and Pendrota in Reading and Lockland, Ohio. Those which have taken the Buck Jones features in addition to the twenty and shorts are: Marvel, Fairview and Upton in Cincinnati; Hyde Park in Hyde Park and the Strand or Broadway in Covington.

Brown Branch Manager of "U" in Indianapolis

INDIANAPOLIS, Dec. 18.—After 12 years as exchange manager for First National here, Floyd Brown has assumed a similar position with Universal, succeeding Oscar Kischner, resigned.

Brown has a record of service with First National dating back to 1918.

Schlenk and Hill Added To Sono-Art Sales Staff

NEW YORK, Dec. 18.—J. E. Schlenk and Ernest Hill have been added to the sales staff of Sono-Art World-Wide, the former to work out of the Omaha office, and the latter to be connected with the Minneapolis office.
Producers Expect Too Much From African Market, Says Hayden

White Population Only 1,600,000 Out of Twenty Millions, Says RKO Manager—120 Theatres in Chain Now, 20 Added in Past Year

(Special to the Herald-World)

NEW YORK, Dec. 18.—American producers overestimate the possibilities of the African market, expecting too much from a territory which contains a white population of approximately only 1,600,000 out of a total of over twenty millions, said Sidney Hayden, RKO manager for the territory of South Africa, in an interview.

Hayden's territory embraces all of the African continent south of the Equator, an area of some 2,500 miles north from the coast to the southern tip stretching entirely across the continent, larger than the United States.

120 Theatres in Chain, 20 New

A definite reaction to talking pictures in his territory is noted by Hayden, who superintends the territory for the RKO chain known as Kinema, Ltd. In the past year 20 additional theatres were added to the group, with another 20 planned. However, in this connection, he pointed out that no further building is anticipated since the market there is practically a saturation point in the matter of the number of houses. Of the 120, there are 45 or 50 already wired for sound, with additions to the list being made at the rate of three to five per week. In the British De Forest sound system, is used in the circuit. It is expected that certain of the theatres will not be wired at all, since they are either too small or their location does not warrant it.

Exhibitors in South Africa, said Hayden, are faced with a serious situation in the matter of import duties, which are equally imposed on American and English pictures, as well as the few importations from Germany which are shown. The duty, which amounts to approximately $1,400 for the original and three prints on a film of 8,000 feet, is partially caused by reason of the fact that the farm group, in power in South Africa, holds such a position, which the principal audience of the theatre should pay by taxation for its privilege.

Plan Campaign for Modifying "Blues" in Quaker State

(Special to the Herald-World)

PHILADELPHIA, Dec. 18.—A campaign for modification of the Sunday Blue Laws is reported to be planned for a meeting to be held in the city in the next two weeks, which will be attended by representatives of many cities and towns of Pennsylvania. The campaign was announced on the occasion of a visit in Philadelphia of three members of the Pittsburgh City Council Blue Laws Committee. They were Councilman Harry J. Little, chairman; M.J. Muldowney and Clifford C. Connolly, who were accompanied by M. A. Musmanno, a member of the committee from Allegheny County and a vigorous fighter for Blue Law repeal.

The Pittsburghers held a conference with Mayor Mackey and members of Philadelphia's City Council Blue Law Committee.

For a campaign to be laid in a campaign among members of the Pennsylvania Legislature for modification of the Blue Laws.

Fathe

A contract just signed calls for the playing of the features in 130 houses of the Fox West Coast circuit. Among the important situations included are: Butte, Missoula, Missoula, Pasco, Eugene, Aberdeen, Everett, Yakima, Berkeley, Fresno, Oakland, Chayenne, Pasadena and San Diego.

Sono Art-World Wide

Budd Rogers, sales director, has compiled a report which indicates that in the past 60 days, 1,752 exhibitors, including 32 circuits, have signed contracts to play the entire program of Thrill-O-Dramas. The series includes 10 features, and the report shows that the company already has 17,520 playdates guaranteed for them.

Big 4

A deal has been closed whereby the Westerns of this company will play Warner Bros. in the following towns in Indiana: Elkhart, Goshen, Hammond and Indiana Harbor.

The Paramount Public house at Lynchburg, Va., has booked both series of all talking Westerns, through the Gold Medal Film Corporation.

Film Accounting Service To Expand; Will Cover All Exchange Centers

Clayd Saunders, general manager of the Federal Theatrical Accounting Service, Inc., this week announced an expansion program which will put branch offices of his company practically every exchange center of the country. At the present time the concern has units in 16 of the larger cities.

Federal Theatrical Accounting Service is an organization whose representatives check grosses from producing companies which release pictures on a percentage basis. The company does not confine its business to film interests, however. It also handles the grosses on any public performance at which an admission price is charged. The home office is in Chicago.

Harry A. Ross is president of the firm. Both Saunders and Ross hold executive positions with Paramount for a number of years.

Knock, Knock! And Film Shows Why

(Special to the Herald-World)

NEW YORK, Dec. 18—T. A. Boyd, of the General Motors research laboratories, described motion pictures which show the nature of the fire that can be set by the public motor before the American Chemical Society. It seems that a narrow quartz window was put in the cylinder head, and a small blacked-out of the spark plug as it moved from the point to the other end of the combustion chamber.

O'Donnel to Atlanta

(Special to the Herald-World)

NEW ORLEANS, Dec. 18—Robert O'Donnel regional director of the Senguer division of publix this city, has been transferred to the Georgia-Florida section; with headquarters is succeeded by William Jenkins, formerly with the Lynch Enterprises, a Senguer subsidiary, handling real estate for Publix.

Unions where they said Hayden, are much like those in any other country, demanding good pictures, with no particular choice for any one type. He did state, however, that just now music films are having a great vogue in South Africa.

The RKO manager makes his headquarters in Johannesburg. The principal cities in which theatres of the chain are located are Cape Town, Kimberly and Pretoria in addition to Johannesburg. Cape Town, which is one of every large city of the country, has only 100,000 whites, which indicates the decided limitations of this vast territory as a market for films.

Ufa Adds 2 New Houses to German Theatre Chain

Two new and modern cinemas, one in Leipzig and the other in Breslau, have just been added to the chain of Ufa theatres in Germany. The Gloria Palast at Leipzig has a seating capacity of 1200 and is one of the most modern and best equipped houses of Germany. The Deli theatre, Breslau, also seats about 1200 persons. It was erected by Prof. Fölig, one of Germany's leading architects, and is likewise equipped with the latest improvements.

Exhibitors Herald-World December 20, 1930
New York. The New York Times, in the "Topics of the Times" column, which the editor has not long ago ran a comment concerning the motion picture industry in general, says in part: "The vision of the theatre has no counterpart in the movies." The occasion for the article was a dinner given in honor of Daniel Frohman, one of the grand old men of the stage who, by the way, has had the unfortunate experience of having been struck by an automobile suffering injuries from which he is recovering.

The comment goes on to say: "He has made no super-production, he is not paying great salaries to a handful of blondes and men's fashion models for modeling into a recording machine. He is not even blessed with a famous brother or sister in the movies to make his name known. He had an advantage, which it would probably not occur to Hollywood to point out to the personal touch.

"Some day Hollywood may offer similar homage to a beloved leader, but it is difficult to imagine such genuine sentiment evoked by a megaphone and a reel of celluloid."

The writer of that criticism, whoever he may be, seems to me to have been laboring under some sort of mental strain in respect to the motion picture art. How many laymen, entirely dissociated with the stage, know Daniel Frohman? (Mr. Frohman is keen and loved, and rightly, within stage circles. But how does the writer of the above comment know that such respect and homage are not paid to many a figure, director or producer, in filmdom's Hollywood.

Further, he seems to overlook the fact that no matter how many super-productions are made, no matter how many blondes and fashion models are seen in pictures, the motion picture industry has accomplished a great thing in the world in its ability to supply lively entertainment, or finely played drama, or anything the stage has yet been able to offer the public, and at an admission rate which brings it within the reach of every man and woman, no matter what their tastes. The legitimate stage has been in active operation for centuries, the motion picture for only a few decades. Traditions are not established and developed so quickly; and yet the screen has its fair share, and more, of names which will live in the industry and the minds of the public long after the theaters are dead.

George Arliss has pointed out one essential difference between acting on the legitimate stage and before the camera. In the former case, when a new individual appears on the scene, the actor is more rapid, since, due to the perspective, so to speak, from which the motion picture audience is viewing the play, they are able to tell in the appearance of any individual on the screen without a definite shift of attention to the wings and back to the center.

The New York Times, as does the "Topic of the Times," got the point, but it is not a pretty scene to portray, and he portrays the part of a German officer.

"Shipwreck" Kelly has given up his lease on the apartment at the top of the Paramount Hotel in St. Louis. Perhaps he was dissatisfied with the heating service.

"CHIC" AARONSON.

20 Millions Figure in Leasing Of Seven Publicx Houses by Fox

Expect Paramount Theatre at Portland Will Become Ace House of West Coast Circuit, with Fanchon & Marco Ideas and 12-Piece Orchestra—Seven Theatres in Four Cities in Deal

By Special Correspondent to the Herald-World

PORTLAND, ORE., Dec. 18—Properties of a value estimated to approximate twenty millions are represented in the deal whereby Fox West Coast has acquired 20-year leases on the Publicx theatres now being operated by Publicx in Portland, Seattle and San Francisco. The deal, announced in the Herald-World last week, was confirmed here by Floyd S. Maxwell, Oregon division manager for Fox West Coast, and includes seven theatres, one of them under construction.

The transaction is one of the most important consummated on the Pacific Coast, and brings into the Fox West Coast fold the Paramount and Rialto theatres in Portland, the Paramount theatre in Seattle and the Paramount, St. Francis and California theatres in San Francisco. The new $2,000,000 theatre under construction by Publicx theatres in Oakland also is included in the deal.

Paramount Seats 3,028

In Portland, the theatre involved are estimated at more than $3,000,000; in fact, the Paramount theatre, which was built here two and a half years ago, represents an investment of nearly that amount, with furnishings and equipment $1,700,000. The interior furnishings and equipment are of the latest in beauty and luxury. The theatre opened to the public in May, 1927, and is the largest theatre in the Far Northwest, with a capacity of 3,028 seats.

The Rialto theatre, included in the deal, was acquired by Publicx theatres from the Helix Group about two years ago, and is one of the oldest theatrical landmarks in the Pacific Northwest. It was completely renovated and refurbished when taken over.

Paramount to be Ace House

The policies to be pursued by Fox West Coast theatres in the operation of the two newly acquired theatres here will be announced by Oscar S. Oldknow, head of Fox West Coast Theatres, upon his return to Los Angeles. It is practically assured, however, that the house will be known as the ace house in the West Coast theatre operation, and doubtless will house the Fanchon and Marco Orchestra and a 12-piece orchestra, as features of the program, while the Fox Broadway will revert to straight picture programs and the Fox Hollywood will continue as a subsequent run house. These changes would become effective on January 1.

The Fox organization also has acquired the exclusive first-run showing in Portland of Paramount and First National pictures, and will continue to show at the Fox Broadway both Fox and Metro-Goldwyn-Mayer features.

Davis Petitions Court to Reverse Decision on RCA

(Stapal to the Herald-World)

PHILADELPHIA, Dec. 18—It is understood that James W. Davis, Democratic candidate for president in 1924, and his counselor for R.C.A., has petitioned the U.S. Circuit Court of Appeals of Delaware to reverse a decision by the U.S. District Court that the client violated the Clayton anti-trust law in acquiring a dominant control of the radio tube business by a pooling of the patents with those of General Electric, Westinghouse and nearly a score of other companies.

The case is said to involve several millions of dollars and is expected to carry to the Supreme Court.

Columbia Opens New Mexico City Office; A. L. Kalb Manager

(Stapal to the Herald-World)

NEW YORK, Dec. 18—Following its plan for an enlarged international distributing organization, Columbia Pictures has opened an office in Mexico City, to be known as Columbia Pictures Sociedad Anonimous.

Lou Goldstein, newly appointed sales manager for Latin American countries, and Harry Brunett, manager of exchange operations, are at present in Mexico City in connection with the establishment of the new branch. Goldstein will supervise the sales end and Brunett will install an accounting and distributing system similar to that used in this country.

A. L. Kalb, formerly associated with MGM in the territory, has been appointed sales manager of the new office.

Dallas Arcadia Theatre Is Being "Acoustized"

(Stapal to the Herald-World)

DALLAS, Dec. 18—Work of reconditioning its walls and ceiling with acoustical treatment that will make its sound qualities as near perfection as possible is now under way with the Arcadia theatre and installation is expected to be completed within two weeks, it was announced by Walter Aokin, manager of the theatre. The inception of sound and its adoption as the prime factor in modern cinema entertainment has revolutionized the construction problem of theatre builders, Mr. Aokin pointed out.
Allied Is All Set to Fight Any Return to Advance Deposits

Board Rejects Gabriel Hess' Draft of Results of 5-5-5 Conference
—Allied Leaders Also Charge Copyright Protection Bureau Has Exceeded Authority

(Special to the Herald-World)

NEW YORK, Dec. 18.—Any return to the deposit system as a sequel to the United States Supreme Court rulings against the Credit Committee system and the arbitration clauses of the uniform contract will mean a fight with Allied States, according to a decision of Allied leaders as announced by Abram F. Myers, president and general counsel.

The board also voted to reject Gabriel Hess' draft of the results of the 5-5-5 conference on the new contract.

The members of the Allied Board decided to protest against any requirement by distributors that exhibitors rent newreels and short films in order to obtain long features. It was charged that this was being done, with the result of forcing exhibitors to watch movies that were not to their liking and preventing them from doing business with producers making only short product.

Myers was asked to investigate the activities of the Protection Bureau. He had been president of the Boulevard office, and before that he had served as a member of the bureau board. He said that he was still serving as a member of the board, although he did not think he had exceeded his authority.

At the same time he emphasized that they held no brief for the distributors.

The board also voted to request the service of the Federal Theatrical Accounting Service and from distributors using the service that the information obtained by checking service will not be used by distributors for exchange of price data.

Federal's Personnel All Bonded, Declares Ross

Harry A. Ross, president of Federal Theatrical Accounting Service, commenting on the Allied action, told the Herald-World in Chicago that what he had emphasized at the time he first announced regarding the company was made, that the concern had no connection whatever with the distributing corporations and that all its information is absolutely confidential.

"Federal Theatrical Accounting Service is independently owned and operated," Ross stated, "and in no way connected with film companies. The personnel is bonded and the affairs of the bureau are strictly confidential. An affidavit supporting this statement is available to anyone.

Lichtman Addresses UA Sales Group in Chicago

At Lichtman presided over a Midwest United Artists sales conference at the Hotel Blackstone, Chicago, on Sunday, December 14, and told the Chicago convention essentially what he had told the group in New York the previous Sunday: that the accession of Samuel Goldwyn to the Art Cinema production post marks a new era in United Artists history.


Film Colony Plans To Rebuild Homes Destroyed in Fire

(Special to the Herald-World)

LOS ANGELES, Dec. 18.—Members of the motion picture colony of Malibu Beach are planning to rebuild the eighteen homes destroyed in Monday's explosion and fire which caused a loss estimated at $80,000.

Among those listed as having suffered losses are A. L. Rockett, Leo McCary, for L. C. Reinecke; Doreen C. Miller, of George McPhee, of D. J. C. Lyall, Marie Prevost, Louise Findzak, Oliver C. Marsh, Ben Hendricks, Jr., and Frank J. Cattell.

The blast occurred near the home of George de Sylva, of D. Sylva, Brown and Henderson, and the explosion was blazes. The flames then spread rapidly.

A similar fire in September, 1929, caused a heavy loss.

British Company Gives Two Films for Benefit

(Special to the Herald-World)

TORONTO, Dec. 18.—British International Pictures, Ltd., has donated two feature films, through Royal Films, Ltd., Toronto, for the benefit performance in Loew's Theatre, Toronto, on Friday, January 9, under the direction of Manager Jules Bernstein as a boost for the workless. The pictures are "The Middle Watch" and "How He Lied to Her Husband." The former was one of the British pictures presented at the gala performance in London, England, for the premiers of various Dominions who were in attendance at the Imperial Conference.

Exhibitor Group Donates $1000 for Unemployment

(Special to the Herald-World)

CINCINNATI, Dec. 18.—The Greater Cincinnati Motion Picture Exhibitors' Association has donated $1,000 to the Board of Public Welfare to be used in connection with the unemployment situation here.

Know Your Exchange Managers

(Special to the Herald-World)

The exchange manager is the direct contact between exhibitor and distributor, and therefore it is to their mutual advantage to know each other. The Herald-World presents a series of brief sketches of exchange managers and their outstanding activities in the motion picture field.

S. A. SHIRLEY, district manager for Metro-Goldwyn-Mayer, with headquarters in Chicago, had his first experience in the film business with Powers and Henry, Pittsburgh wholesale jobbers of talking machines.

This brought Shirley into contact with Clark and Rowland, then operating the Pittsburgh Columbia Light and Film Company, and he later became branch manager for that concern at Wilkes-Barre, Pa.

When that branch was sold to the General Film Company, Shirley continued as manager, but later General Film transferred him to Boston as branch manager.

PROJECTIONIST,—that's a part of the varied and interesting experience in the motion picture business that has been acquired by V. Dixon, Calgary branch manager for RKO Distributing Corporation in Canada. And he has been in the film trade for more than twelve years.

Dixon was born in England in 1890, and was educated at the Burley grammar school. It was in 1912 that he came to Canada, and then followed with two years of service in the Royal Air Force.

R. B. BINNS, sales manager of the Philadelphia area of Warner Brothers, a new position cast at the time of the centralization of the sales forces of Warner, First National and Vitaphone, started in the motion picture trade in Philadelphia in May, 1914, with Tri-State Star Feature Company, owned and operated by his brother, W. R. Binns.

In 1916 R. B. entered the employ of V. L. S. E., under the direction of J. S. Hebrew. This company afterward became known as Vitagraph.

Swedes Laud York In Cable to Zukor

(Special to the Herald-World)

NEW YORK, Dec. 18.—Adolph Zukor, president of Paramount Pictures, has received a cable stating that the independent film exhibitors of Sweden passed a resolution at their annual winter convention in Stockholm protesting the services of Carl P. York, Paramount general manager for Scandinavia, on behalf of the motion picture industry of Sweden.
NEW PRODUCT

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

THE BACHELORE FATHER

MARION DAVIES' latest, "The Bachelor Father," is a laughable farce, filled with unusual situations. At the same time, it carries a touch of pathos in some sequences, giving Miss Davies an admirable opportunity to display the full range of her emotions. As a climax, a thrill is offered with the crash of a trans-Atlantic airplane.

The story is obviously built for the star, and her personality stands out above others in the cast. However, C. Aubrey Smith, as the bachelor father, gives a convincing portrayal of an old man with a grouch who gradually drops his aged outlook on life when surrounded by youth.

The picture gives the audiences plenty to chuckle over. The plot is built on a rather sophisticated theme which Leonard has handled delicately. C. Aubrey Smith, British peer, decides to round up all his children, situated in different parts of the world. Three put in an appearance—two girls and a boy. Miss Davies is the sophisticated, slant-eyed daughter of an actress and, supposedly, Smith. She organizes the others into "The Sons and Daughters of Sir Basil" and this organization is to decide whether the sons and daughters will accept their father. Eventually they do.

Guinn Williams is Marion's boy friend, but he is more like a brother to her. Ralph Forbes is Smith's secretary, and he provides the love interest. Marion comes to England shortly after Marion arrives and plans to fly back. Marion has a misunderstanding with both Smith and Forbes and decides to fly back to America with Williams. They crash on the take-off.

Everything is explained and Forbes gets Marion.

The plot is given clever twists by Lawrence Johnson. Dialogue is fast and snappy. The story is made convincing by the acting of the supporting cast, which is well chosen. As much of the footage is devoted to developing the change in nature of Smith as the result of Marion's attentions, the others spend a comparatively short time before the camera.

Guinn Williams is excellent as the lumbering, ungrammatical trans-Atlantic pilot, and Forbes, being British, portrays his part with fidelity. Sound is handled well, reproduction being smooth throughout. Interiors are particularly well done.

The preview audience laughed and chuckled constantly at the lines and antics of Miss Davies, and the product was well received. The picture is straight, there being no singing or dancing though Miss Davies is cast as a former show girl—Edward Churchill, Hollywood.

REACHING FOR THE MOON

DOUGLAS FAIRBANKS' "Reaching for the Moon," received great applause and a fine reception at the preview this week in a big Los Angeles theatre. It is a well mounted, extrava-gantly produced picture that contains good music, good dialog and above all a good story and good acting.

The laughter in the picture grows from the beginning, when the picture starts out as an unpretentious comedy, and builds into climax with gales of laughter.

Edmund Goulding has done what is generally regarded here as a piece of direction be never has surpassed.

In the picture Fairbanks plays a young man who is just as active and athletic as in any of his previous pieces. The love story, opening up when Fairbanks deserts a profitable business career to pursue a young woman, brings to the screen a new Bebe Daniels. Bebe has been well chosen for the role and perhaps due to the inspiration of the part, reads her lines and troops her scenes better than she ever has done before.

Without question there is a lot of light material in the picture, as there should be in Fairbanks' stories, and every bit of it is put in with a serious purpose. The accomplishment is a lot of laughter and entertainment.

The sets in the picture are worthy of considerable commendation. They are beautifully dressed and expertly designed.

A cast with such people as Horton, Mulhall, Claude Allister and Helen Jerome Eddy in supporting roles is almost certain of the reception this picture received. The work of Horton is especially mirth provoking.—Edward Churchill, Hollywood.

INSPIRATION

BACKED by a cast which reads like a "Who's Who" in talking pictures, Greta Garbo again gives an exceptional performance in "Inspiration," a sophisticated story of Parisian life. While the character she portrays has not the strength of "Anna Christie," Miss Garbo gives it all her artistry and the result is a gripping picture. The end of the story was disappointing to those who like to see her find happiness before the final curtain, but Clarence Brown decided to be convincing and logical instead.

Adrian deserves praise for his costuming of the star and others of the cast. Miss Garbo, in well executed creations, is revealed in her full beauty. And, again, in poorer costume, she is revealed as having a rare beauty no matter what the costume might be.

There were two moments in the picture which stood out and which brought back the tremendous power of situation which the screen had also in silent days. The first concerns Lewis Stone. He has given a check to a woman he has loved but loves no more. She, unfortunately, still loves him. After he has told her, delicately, that he is through with her, he walks down a long flight of stairs from her apartment door. He walks into the street—and
finds her crumpled, lifeless body on the side walk.

Again, Robert Montgomery and Miss Garbo walk into the woods. They have loved, they still love, and they realize that their love is hopeless. Autumn is in the air so strongly that one can feel it. The trees are almost bare, and dried leaves fall into still water, symbolic of the mood of the two players.

The story deals with two characters only. The others in the play do things, but do them only for effect they have on Montgomery and Miss Garbo. The theme is one which is not rare in Garbo personality—it is the tale of a woman tremendously in love who is willing, because of that love, to sacrifice.

Montgomery is the boy—the student—who meets Garbo, the model, the demi-mondaine, and loves her almost at sight. He sees life and love through the eyes of youth. Montgomery, on the other hand, has fascinated many men, but has loved none. Love, which is quite unexplainable to her, attracts her to the student and away from all of the sophistication of artistic Paris.

Montgomery learns that there have been other men—men who have exacted the utmost from her, and the shock disillusions him but does not shatter his love. He turns from her. She sacrifices those things which have been hers, nearly starves to death, and finally wins him back—but not for long.

He follows the accepted, conventional course, becomes engaged to his childhood sweetheart, and is about to marry her. The death of Lewis Stone's mistress frightens him and he flees to Garbo. He falls asleep in her arms by her fireside. At the dawn, she signs away from him to go to Paris and marry, as he will marry, someone she does not love, because she realizes the futility of loving him.

The contributions of Stone, Tucker, Judith Vosselle, Marjorie Rambeau and others cannot be overlooked in estimating the value of the product. Brown in shaping a smooth picture had ample first rank material with which to work.

But touches and shading of sound and camera also contribute to the making of "Inpiration," a study in gray.—Douglas Hodges, Hollywood.

**CAUGHT CHEATING**

**SIDNEY AND MURRAY.** Produced and distributed by Tiffany. Directed by Frank Strayer. Story by W. Scott Darling. Dialogue and screen play by Frances Hyland and Donald Bouchard. Cast: Charles Murray, George Sidney, Nita Moran, Robert Ellis, Dorothy Christy, Bertha Mann.

**GEORGE SIDNEY and Charlie Murray appear together in as laughable a comedy as Tiffany has turned out in many years. Its humor is spontaneous and the story contains enough fresh incident to carry it along rapidly.**

The two comedians appear in most of the scenes and show to great advantage that their Jewish and Irish characteristics are as suitable to the microphone as to the camera.

The director has taken some liberties with the Irish characterization. It is well with him. Instead of Murray appearing as a broad spoken, exaggerating son of Erin, he is a successful business man with a million dollar contract to be let.

Sydney wants the contract and agrees to enter his prospect in high fashion. That develops the big situation of the story. It is that of two gentlemen masquerading as a costume ball and becoming involved with the wife of a gang leader. The game, led by a jealous one, orders the two to be taken for a ride. It ends in a shooting match in a warehouse where all the gangsters are killed and the comedians escape.

It's light, of course, and it is at the same time well worth the money that apparently has been spent on it. It has good dialog throughout and has a snappy, breezy style that adds greatly to its entertainment.—Douglas Hodges, Hollywood.

**HERO OF THE WEEK**

**DOUGLAS FAIRBANKS, who again excels in "Rounding the Moon," an all-around good production from United Artists.**

**FIGHTING THROUGH**


Here's an action Western from the word go. Plenty of good old-style gun play, fast riding, the villain, and the hero with the girl who misunderstands the situation but learns the truth at the end, are all in the film. The youngsters, and probably a number of youngsters not so young, will devou this one and ask for more.

Ken Maynard, the star, makes a fine appearance as the hard riding, fast shooting cow-puncher who has gone to California to dig for gold with his partner. The owner of the town saloon and his uncle deals to him have designs on the mine, and attempt to acquire a half interest by beating the partner in a crooked poker game with the half interest at stake. May-

The partner's sister arrives to find her brother shot, and is led to believe Maynard is the murderer. The remainder of the film is concerned with the latter's finally successful effort to prove his innocence, and at the same time, revenge the death of his partner. Incidentally, he is more than slightly interested in the girl.

He accomplishes all he attempts, and before he is done the audience treated to some riding, shooting and a finish scrap in the saloon between the owner and Maynard, after the former had used his employe for double crossing him, that is apparently the real goods. They seem to make no effort to "pull their punches" and it puts a real finishing kick into a Western that has plenty already.

Tarzan, Maynard's white horse, really should have a place in the cast. He is not only a beautiful animal, but is perfectly trained, which enables Maynard to pull some tricks which, though not necessarily new in Western pictures, should nevertheless give the youngsters something to talk about for a few days.

Jeanette Loff plays the sister of Maynard's partner, and is quite competent and decidedly attractive in her role. The partner is played by Wallace MacDonald, and fits in well in the few opening scenes in which he is seen. He is particularly good during the poker game, where he is supposed to be intoxicated and in danger of losing his half of the mine in the crooked game.

Carmelita Geraghty, in a minor part as the dance hall girl in the saloon, is capable. William L. Thorne as the saloon owner and Charles L King as his double crossing employe are both good, particularly Thorne.

The entire film is in color, Maynard, but that is no hardship on the audience, since he performs well, looks the part and has a pleasing voice. Photography is excellent, with advantage being adequately taken of the possibilities for Western scenic shots. Direction is good, holding the action to a fast pace throughout.

The small boys particularly, and perhaps the adults as well, should get a real thrill out of this Western.—Charles S. Aaronson, New York City.


**POLLY MORAAN and Louise Dressler follow "Caught Short" with "Reducing," and give the customers an evening of laughs and tears, one right after another. The story is mainly about a beauty parlor which Polly operates, but the story itself has very little to do with the character of either Belle or Marie to let this one go. There is plenty of plain, homely humor, plenty of slap-stick, and a tear or two in the product. Polly falls into a mud bath with her clothes on, Marie hits her in the face with a chocolate pudding, and Billy Naylor gets his foot stuck in a cuspidor.

Polly's characterization is that of a small town madam who went out with a man, and made good as the proprietress of a beauty parlor. She feels her importance and her success. She sends her sister, Marie, to live in South Bend with her husband, a mail clerk, her daughter, and two impish youngsters. Marie and her family represent middle class values and conventions who have traveled and for that reason wreck havoe in a pullman.

Polly and Marie have their differences, most of them centering around their daughters. Polly's daughter has been going with William Collier, Jr., a wealthy young man, and Marie's daughter, Anita Page, takes him away. Polly's daughter, Sally Eilers, loves not wisely but too well.

The tangle is all straightened out finally. Polly and Marie making up, Anita Page finding happiness with William Bawkewell, and young Collier marrying Sally Eilers.

Two scenes reveal Miss Dressler as an artist.
of outstanding merit. One shows her forgetting her gruff exterior to open her heart to aid Sally, and the other is of her appeal to Collier to stay.

Lucien Littlefield, as the mail clerk and husband of Marie, gives an excellent interpretation of this role. Bakewell, Miss Eilers, Collier and Miss Page, follow through with good portrayals.

The beauty parlor settings are lavish and are well photographed. Practically all of the sequences are interiors, and all are extremely faithful. Sound is smooth throughout, the microphones getting the best out of all places. There are many clever lines and fresh gags, and while in some of the places there was little more to look for than the previous experience, the picture in general is very well received. Riesner has put two ordinary families onto the screen with the utmost faithfulness of portrayal.  


THE TRUTH ABOUT YOUTH

GOOD DRAMA! Produced and distributed by First National. Directed by R. H. Grant.  
When We Were Twenty-One, by Henry Osmond. Adopted by W. Harrison Ork. 

The cast is excellent, particularly in the person of Conway Tearle as the guardian of the young girl, and David Mannors also gives an unusually fine performance as that boy. The story is probably a familiar one to many people, concerning the boy who has been under the care of three guardians, and is particularly close to one, Conway Tearle. He disapproves the girl he is supposed to marry and the others when he fails to appear for his birthday dinner. He has become involved with a dance hall girl who has designs on the money he has made her believe he possesses. On a sudden impulse, he marries the girl, and his guardian, unaware of the changed situation, and in order to save the girl from a penalty, tells the boy she is a witness to the intimacy of the dance and Tearle, is dramatically fine.

Every battle of a day discovers the truth concerning the state of his finances and ejects him. She eliminates herself as a factor in the situation when a former lover of her Continental days appears on the scene with a regained fortune. It is only through the effort of the part of Tearle that the boy, who is apparently very dear to him, that the guardian realizes that he is really deeply in love with the young girl whom he, long ago, had chosen as the prospective bride of the boy.

Settings are confined almost exclusively to interiors in the cabaret in which the dancer appears, or at the home of Conway Tearle. Photography is good, though there is comparatively little call for exceptional scenes of any kind.

Loretta Young is sweetly attractive, and J. Farrell MacDonald and Harry Sthrbs as the others, are all adequately well chosen. Myrna Loy’s efforts to appear seductive as the dancer are not entirely convincing, nor is her singing in the numbers.

This is throughout an appealing film, possessing an excellent story with intelligence, which is given by a first-rate general appeal. Splendid performances in addition make this an entertaining dramatic film, with the action rather confined to the mental than the physical.

—Charles S. Aarons, New York City.
clouds, taken as if the camera were flown over the land with a plane but without the customary blur and vibration, are beyond description. Rango is both educational and entertaining. The picture is beautiful. It also reveals the super-human patience of Schoedsack in every foot of display. The audience was fascinated from the start.—Edward Churchhill, Hollywood.

SLEEPING PARTNERS

SEYMOUR HICKS not only has adapted and directed the film, which is an adaptation of the Sascha Guitry stage farce, but he also assumes the leading role. It is typical French farce comedy. By reason of the dialog and amusingly complicated situation it should be very effective on the stage, but seemed com- pared with nothing on the screen. Hicks is very capable in his part, putting over the lines with plenty of appetite, with the fairly able assistance of Edw. Best. However, Hicks appears to be losing one setting, that in the interior of the Paris apartment of Hicks, as the English bachelor who has more than a little difficulty in an open-seated state, and attempts to interest the wife of a certain hawkerish Frenchman.

The husband is played by Harding, who is made up to appear ridiculous as the man whom he thinks is fooling his wife, while in turn is tricking him with the help of Hicks. When the film comes to this the part becomes the major part of the picture, and, with only the two characters involved, the film drags. There is little of the action which a motion picture audience expects.

Photography is good, with no demands for striking effects. The direction adheres strictly to the stage play.—Charles S. Akron, New York City.

THE GOB
VITAPHONE VARIETIES COMEDY
Warner—Talking

Hal Skelly is highly amusing in this new comedy of the gob on shore leave in New York, who is given every attention by everyone he sees, whether it is on top of a bus or in the park. Part of the story concerns a pair of baby shoes bought by a particularly young girl of the moment as a means of starting the conversation. After he has made a series of dates, the chief petty officer appears on the scene with a small slip, which is being sold by Shanghai the next morning. But Skelly isn't bothered at all, since his copious notebook indi- cates a rather incorrect name in central Chinese port. New Yorkers in particular will enjoy the familiar settings of Riverside Drive and the hurly-burly, in what is practically a one man sketch, provides some good comedy. —Running time, 18 minutes.

EX-MISTRESS

A suro-sophisticated drama of the modern day, elegantly acted, and a completely absorbing story. The picture tells a rather risque story in a deli- cate manner.

The entire cast showed careful selection and each presented a credible performance.

Lewis Stone is outstanding in his sincere por-traits of a leading man, while Bebe Daniels is absolutely beautiful. The story is of a young woman of careless ways, and her love affairs with the junior and senior partners in a business firm. Wally Warfield plays the part of a wealthy playmate, who is in the interior of the Paris apartment of Hicks, as the English bachelor who has more than a little difficulty in an open-seated state, and attempts to interest the wife of a certain hawkerish Frenchman.

Next we find Bebe and Stone cruising around the world. He has led her to believe they will be married, but has arranged secretly to bring her and Lyon together again. This he accom- plishes in Monte Carlo and one of the dramatic highlights of the story is his exit from their lives and the way they come to be love affairs with the junior and senior partners in a business firm. Wally Warfield plays the part of a wealthy playmate, who is

N. Dak. Theaters Plan
For Bigger Business; Midnight Shows Popular
(Special to the Herald-World)

MINNEAPOLIS—North Dakota exhibitors will remain open an additional number of nights each week, instead of closing to a greater extent, as they had originally intended. This was the word brought back by M. A. Levy, branch man-ager of Fox Film Corporation, when he returned after a campaign in that state.

The favorable crops of the northern sec- tion of the state were a factor in convinc- ing the managers on the major policies. Levy concentrated his entire sales staff of six men for the drive, and he estimates that he called on 25 per cent of all exhibitors in the state.

One thing which has greatly increased box office receipts is the "midnight" shows, which open at 12:30 Sunday nights. This has become a general practice throughout the state, Levy explains. The practice was started about six months ago. Sunday shows are illegal in North Dakota.

The exhibitors were found in an optimis- tic mood, and an optimism throughout the state that business had shown a decided turn for the better. Theatres which formerly were open a half dozen or two nights a week were placed on a schedule calling for three or four shows in the same period.

November 10 Levy intends to start a similar drive in South Dakota, extending for two weeks. In addition to all of Min- nesota, North Dakota and South Dakota, his territory includes the northwest corner of Wisconsin.

Copenhagen Receipts Up
(Special from Department of Commerce)

WASHINGTON, Dec. 18.—Gross profits of motion pictures in Copenhagen, Denmark, for the first three months of 1930 show a 15 per cent gain over the same period in 1929. For the second quarter, however, receipts show a slight decrease compared to the same three months of last year.

NORTH CHINA STUDIOS
Finish First Feature
(Special from Department of Commerce)

WASHINGTON, Dec. 18.—"Ku Tu Chum Meng," or "A Spring Dream in the Ancient Capital," is the title of the first feature pic- ture produced by Chinese studios in North China.

The film was recently given a preview showing at Tientsin by the North China Film Exchange Company, producers of the picture.

ESTONIA BILL ASKS FILM
DUTY BE RAISED 20-FOLD
(Special from Department of Commerce)

WASHINGTON, Dec. 18.—Estonia is con- sidering enactment of a law which provides that the import duties on film be increased 20 times the present rate. It is believed that half the houses in the country will be forced to close if this bill becomes a law.
Hollywood

Schnitzer Will Spend Most of Time on Coast with LeBaron

President Will Assume Control of Radio Pictures Studio's Business Matters, Leaving Vice President Full Time for Supervision of Production Activities

By DOUGLAS HODGES

HOLLYWOOD, Dec. 18.—In preparation for the most significant and ambitious year in its history, Radio Pictures this week issued a statement clarifying its assignments for studio executives. Under present arrangements, Joseph I. Schnitzer, president of the organization, hereafter will divide his time between his company's studio and home office activities. He will assume control of the studio's increasing business and financial matters and expects to spend most of his time on the West Coast.

William LeBaron, vice president in charge of production, will continue in full supervision of all production of Radio Pictures. Schnitzer's presence on the Coast at this time is urgently needed because of the company's elaborate production plans.

More money will be spent and more pictures will be made than in any previous year. Five or six of next year's productions will go into work prior to the beginning of the company's fiscal producing year. LeBaron, relieved of the burden of business and financial matters, will devote all his time to production activities. Schnitzer will take no active part in the actual work of production.

Max Reck, incidentally, has renewed his contract with the organization. He is one of the best known art directors in the industry.

Paramount Doing Six

Fifty-eight important stage and screen players have been assigned featured roles in six current Paramount products, it was announced this week by B. P. Schulberg, managing director of West Coast productions. Josef von Sternberg, directing "Divorced," is using Victor McLaglen, Marlene Dietrich, Lew Cody, and others. William Powell is being directed by Lothar Mendes in "Ladies' Man." For "Finn and Hattie Abroad," directed by Norman Taurog, Paramount will feature Leon Errol, Regis Toomey and Lilian Tashman. "The Westerner" will star Richard Arlen and will be directed by Edward Sloman. Mary Brian and Eugene Pallette are in the cast. "New Morals," the next Chatterton vehicle, will have Paul Lukas and others. Jack Oakie's next comedy, based on "New Moon," boasts of Frances Dee and Thelma Todd. Edward Sutherland will direct.

Columbia Foreigns

Columbia Pictures this week started on the Spanish version of "The Criminal Code," with a notable cast, including Barry Norton, loaned by Paramount. It is Columbia's first foreign version. Carlos Villar and Maria Alba play the leads. Ben Fivaz will supervise. Phil Rosen will handle general production direction, while Harry Ham, formerly with Paramount, will supervise dialog.

Mackall-Bacon Again

The same combination of director and star which made a box office success of "The Office Wife" for Warner Brothers again will be associated, this time at Radio Pictures studios. The director is Lloyd Bacon and the star Dorothy Mackall. They will make "Kept Husbands," a play based on the story by Louis Sarecky. Bacon and Mackall have been loaned, but have not changed studio affiliations.

Van Dyke Honored

W. S. Van Dyke, globe-trotting motion picture director, this week was presented with a medal award for the outstanding achievement of the year among the members of the International Adventurers. Van Dyke also is a member. The presentation was made by Col. Edward P. Bailey, who praised Van Dyke for his expedition into African jungles to make parts of "Trader Horn" for M.G.M.

Worst Is Over

Following a trip into the East, Roy Del Ruth, Warner Brothers director, declared this week that there is an undercurrent of confidence in theatrical circles that "the worst of the business depression is over." He said that theatrical circles were much less active but that those producers who had ventured onto the legitimate stage were "doing better than breaking even" in most cases.

Beaudine Signed

M. H. Hoffmann, president of Liberty Productions, announced that William Beaudine had been signed on a long term contract with Liberty Productions as associate producer and director. His first assignment will be "Women Like Men."

Ryia Ready to Supervise "Sacred Flame" in German

HOLLYWOOD, Dec. 18.—John Ryia has completed his assignment as technical supervisor in the German version of "Kismet," directed by Wilhelm Dieterle and Curt Rehfeld. Ryia begins similar work shortly on the German version of "Sacred Flame."

F. Richard Jones Dies;
Once Was Vice President For Hal Roach Studios

HOLLYWOOD, Dec. 18.—F. Richard Jones, director and once vice president of Hal Roach studios, died here last night of tuberculosis. He has been ill 18 months and during the past year has been confined to the hospital.

Bowles Leaves Christie For Radio Transcription

HOLLYWOOD, Dec. 18.—To devote his time to his radio transcription organization, George H. Bowles has severed his connection with the Christie Film Company and with Metropolitan Sound Studios, it was announced this week by William S. Holman, general manager of the studios.

Al Christie has signed Bobby Vernon as gong man for "The Shotgun Wedding."
"PRODUCED BY"—Norman Krasna

HOLLYWOOD

THIS may be a little late, but it's the best we could do. We had a hard job making it up. It's a Motion Picture Christmas Suggestion List, offered free and gratis by the department as his own Christmas gift—and you're lucky to get that much.

For Charles Chaplin—A specially built home projector which plays sound films exclusively.
For Greta Garbo—A photograph of Marlene Dietrich.
For Marlene Dietrich—A photograph of Greta Garbo.
For Mary Pickford—A ribbon, red, for her hair.
For Harold Lloyd—A brand new skyscraper from which he can dangle. This skyscraper should be made exclusively of twenty-ninth stories.
For Mitzie Green—A beau.
For The Brown Derby—Either a new waitress on Table Three or a can of Quicksy Soup Eradicator for Vests and Sleeves. This is important, Santa Claus.
For Clara Bow—A bottle of vanishing ink.
For Will Rogers—A special type of chewing gum which will register in talking pictures.
For Maurice Chevalier—A new straw hat and a reliable French accent, for street wear.
For Pathe—A copy of "Auld Lang Syne."
For George Arliss—A permanent gold plaque. This will save millions of duplications that will have to be made later.
For Irving Thalberg—A rattle, not for him, for the baby.
For University of Southern California—A touchdown, please.
For Paul Whiteman—A can of helium.
For Wallace Beery—A new, shiny machine gun.
Bank of Hollywood—Forty bucks, so I can get mine back.
For the "Trader Horn" company—A centennial exposition.
For Santa Claus (darned clever to think of Santa Claus GETTING something once in a while)—a makeup box.
For the Hollywood Police Department—Shot guns that shoot simultaneously at both ends.
For the Chamber of Commerce—At least two good oranges, so they can get a picture of them to use in the advertisements for next year.
For Al Jolson—A can of blackface remover.
For Agua Caliente—Some roulette wheels that work the other way. This is important, too.
For song writers—Application blanks in the Salvation Army.
For Norman Krasna—A raise, please, for this department.

—NORMAN KRASNA.

WB Purchases Rights To 'Pleasure First'; Also Buys 'Jackdaw's Strat'

(Special to the Herald-World)

NEW YORK, Dec. 18.—Warner Brothers has purchased the screen rights to "Pleasure First," novel of New York society by Margaret Fischer, for production next spring. In addition it has acquired the rights to the novel "Jackdaw's Strat," by Harriet Henry, which is to be produced as a film under the title, "Beauty and the Boss." Production is scheduled to start late in January or early the following month.

Wolever in Palm Beach

H. A. Wolever, manager of the Strand, New Orleans, has gone to Palm Beach, Fla., to take charge of the Paramount.

HITHER AND YAWN

Joe E. Brown tearing through Hollywood boulevard traffic and getting away with it by $65 worth of amused traffic cops—Arthur Caesar paraphrasing Henry Clay and scribbling on his office wall, "I'd rather be right than be rich"—Don Eddy, paying his own luncheon check at the Radio Pictures cafe, satisfied with himself for having treated himself—Norman Krasna trying to tell a story with no gesticulations—Edmund Lowe slipping away from work at Fox to have lunch with Lilyan Tashman, his wife—Gary Cooper getting from a race to Universal City for a word or two with Lupe Velez—Fifty people trying to figure out who was the blonde young lady with the Marquis de la Falaise de la Courdray the other night at the premiere—Richard Dix, involved in the business of looking tired after completing "Casablanca"—The who's, who of "Dracula," in his shirt-sleeves and not looking at all weird—John LeRoy Johnson, Universal publicist, always reading answer to his form letter asking for constructive criticism for his department—Harvey Leavitt, on his birthday, smiling because Tay Garnett and the Pathé boys have given him a pencil with his name on it, the smile being due to the fact that no one with a conscience will swipe it—Bob MacCabe, the director of kid pictures, stealing out to Lakeside for a round of golf to dodge a million mothers.

WATER HOLE

There is a district in Hollywood—and the Coast offices of this publication are right in the heart of it—which is called "the water hole," where there isn't a body of water within miles. There are, instead, streets and buildings and parking lots and automobiles.

The name, "water hole," originated many years ago when Cahuenga boulevard, from Hollywood to Sunset boulevard, was the headquarters of the cowboys—the movie cowboys. Today, there are few of them left. However, even today, with the cowboy hotels gone, and with most of the eating houses closed, it is still that "water hole." And, if you ever happen to drift in to see us, you'll see the high-heeled, booted riders standing on the corner waiting for a chance to ride the motion picture plans on the motion picture horses, firing motion picture guns.

Cahuenga boulevard is the center of the riding boys today—and was yesterday. No matter what happens to either the cowboys or Cahuenga boulevard, it will be "the water hole" for years to come.

THE TREND

During the past several weeks I have interviewed 30 directors, including Edwin Carewe, George Archainbaud, Tay Garnett, Jim Cruze and a dozen others. They are aiming, apparently, at just one thing. That is to get as much dialogue as possible out of their product, and get in as much more action as possible.

All agree that it is far better to have a man fall down and break his arm before an audience than to have someone walk onto the screen and say—"He just broke his arm." All further agree that emotions can be shown—dialogue can be written for the weaving of that story can be laid—without columns upon columns of conversation. It's a matter of getting closer together and are using more blue pencils.

All point out the fact—one which for a time seemed forgotten—that the motion picture can give the public more action in one reel than the stage can in a week, or in all time, for that matter. The general trend back to pictures with silent sections will be noticed in product which is soon to be released.

—CHURCHILL

Silvers Back on Coast After Brief Vacation

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—Following a brief vacation in the East, Moe Silvers, general manager of Warner Brothers Pacific Coast theatres, has returned to the Coast, where he has helped in the completion of plans connected with the Warner building program calling for an expenditure of $15,000,000 for new houses on the Coast.

New Contract for Stein

(Special to the Herald-World)

NEW YORK, Dec. 18.—Paul L. Stein, director of Pathe's "Sin Takes a Holiday," has been signed to a new contract by E. B. Derr, president.
Acoustical Society Holds Research Sessions with Cooperation of Academy

Delegates Visit Fox Hills and First National Studios—Levee and Cowan Speak

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—The Acoustical Society of America, in cooperation with the Academy of Motion Picture Arts and Sciences, on Friday and Saturday of last week held a series of meetings to discuss the latest developments in acoustical research. The occasion was the semi-annual convention of the acoustical society.

Following this, the delegates visited the Fox Hills and First National studios. They also attended the wide film and soundless recording meeting of the Technicians' Branch of the academy held at Universal City Thursday morning.

The sessions were held at the University of California. Among the Academy speakers were C. C. Lohm, on location work for Paramount Publix studios in Hollywood, and Lester Cowan, manager of the Academy technical department in New York.


60 Mexican Exhibitors Give DeMille Gold Medal

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—In a formal ceremony at Astoria, Cecil B. DeMille and the M.G.M motion picture director, was presented with a gold medal by representatives of 60 Mexican motion picture exhibitors in token of their appreciation for "The King of Kings," a silent picture which he directed three years ago. The M.G.M producer-director is the first American cinema executive to be so honored by Mexican theatre men.

The money was raised through voluntary contributions by a committee in charge of obtaining the medal included such noted exhibitors as Rodriguez Hermanos, of Monterrey; Miguel Sanchez, San Luis Potosi; Carlos Rios, Puebla; Isaso Martinez, Torreon, and Jorge and Juan Perez, Mexico City.

Clara Bow and Secretary Named in $400 Bank Suit

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—Clara Bow and Daisy DeVoe, her secretary, are named in a suit for $40,000 brought by the Beverly Hills National Bank this week. The bank claims it paid Miss DeVoe $400 in payment for a Clara Bow check that the check returned "stopped payment" later.

Signs Dorothy Herzog

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—Dorothy Herzog, newspaper woman and novelist, has been signed by J. D. Cohen, publisher of "Virtue's Bed." It is a special, and is a picturization of the New York stage success. Miss Herzog is the former motion picture critic, published her first novel last spring.

Paramount and Vitaphone Busy Making Films in East


(Special to the Herald-World)

NEW YORK, Dec. 18.—Both the Paramount studio in Astoria and the Vitaphone Varieties plant in Brooklyn are busier as usual, the former on features and the latter on shorts.

At the Paramount workshop, the present occupation is the filming of "Sex in Business," the Chandelle Colbert feature in which Fredric March is playing opposite the French star. Dorothy Arzner, Paramount's only woman director, is handling the megaphone on the picture. The cast includes Monroe Owsley, Charles Ruggles, Ginger Roberts, Yvonne Taylor, John Kearney, Leonard Carey, Ralph Morgan and Fat O'Brien. Austin Parker penned the story.

D'Arrast to Return East

Following a vacation in his native France, H. D. Abdaliac D'Arrast, who directed "Laugh Convert," will return to resume his labors at the Astoria plant. He recently signed a new contract via cable to handle a production in the spring.

Edmund Goulding has arrived in these parts from the Coast to go into conference on the screen version of the successful stage play of Frances Goodrich and Albert Hackett, "Up Pops the Devil." The filming of the play will mark Goulding's affiliation with the Paramount Eastern divisional staff. The tentative cast includes Nancy Carroll, Fredric March and Charles Ruggles. Goulding will prepare for his efforts with the filming of the picture, by a short sojourn in Florida.

Eighth Ripley Short in Work

Out in Brooklyn, where the Varieties are produced, Roy Mack, one of the star directors, is engaged in putting Robert L. (Believe It or Not) Ripley in number eight of his series of cartoon oddities transferred to the screen. This one will be shot mostly in the outdoors. Taken from the Saturday Evening Post story, "Hello Sucker" by Everett Rhodes Castle, which recently was purchased, has been turned out as a screen comedy, under the same title. A large budget was allocated from the script written by Burnet Hershey, who adapted the story for the films. The players include Hugh O'Connell, Robert Middlemass, Georgia Payne, and Arline Judge, who was signed by RKO recently for feature parts. A number of New York night club hostesses have been rounded up and shipped over to Brooklyn to supply the necessary atmosphere for "Hello Sucker."

Giovanni Martinelli, famous opera singer, has made another short subject for Vitaphone, in which he renders two songs, "Love Is a Garden of Roses" and "Because." This is the second he has recorded.

Goulding Completes Another

All Cedartown, the former assistant director, who was brought East some time ago to join the staff of directors in Brooklyn, and has been highlighted by production of comedies, turned out another last week, called "Hot Sand." Among the players are Billy Wayne, Thelma White, the Coast star, Charlie Mack, Detmar Totten and Arthur Utsey. This is the last and only feature for visitors, they say, is the glass enclosed booth set high near the ceiling of the huge plant, in which sits the sound engineer checking each recording and all the rest of the details which go to make up a talking picture in the modern age. He is the monarch of all be surveys, and there is plenty to survey on a busy day. The set carpenters, electricians, players, directors and the general supply of extras not being used at the moment, all occupied in one way or another.

Begin 700th Paramount Picture at Coast Studio; It is Powell's Newest

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—With the beginning of production for Paramount's latest film for Paramount, the studio chalks up a record of 700 pictures produced in Hollywood by the company. The figure includes all pictures made here and abroad. It sent Cecil B. DeMille west in 1913 to make "The Squaw Man" with Dustin Farnum featured.

This month, is an average of one more than 41 pictures a year over a period of 17 years, which is considered large in that in the early days here, 20 to 30 films yearly was noted as a full program. Now the Paramount studios turn out some 60 pictures a year or more than one each week. "Ladies' Man" the Powell feature, brings the total of taking pictures up to 95 produced at the studio here.

Juvenile Appeal of New Pictures Proves Talking Films Will Stay; Darmour

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—The fact that "Tom Sawyer" has been an unqualified success in attracting both children and adults is, to the mind of Larry Darmour, comedy producer, sufficient proof that talking pictures are here to stay.

This film, Darmour points out, is the first big production made for youth, and has, he adds, outdistanced any silent ever made for juveniles.

"Tom Sawyer" is a parable to this in the short subject field, where the Mickey McGuire comedies and others with similar appeal for juveniles have been prominent in drawing children. When talking pictures show such signs of bringing children back to the theatre, then the success of dialog films is assured, he believes.

Rufus LeMairs is Given Casting Director Post

(Special to the Herald-World)

HOLLYWOOD, Dec. 18.—Rufus LeMairs producer and director, who has been associated in the past with several Broadway plays, has been appointed casting director for the Warner and First National studios here.
## Herald-World’s Production Directory

### Columbia Studios

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<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Last Parade&quot;</td>
<td>Erle C. Kenton</td>
<td>Jack Holt</td>
<td></td>
<td>Dec. 1</td>
</tr>
<tr>
<td>&quot;The Criminal Code&quot;</td>
<td>Harry Ham</td>
<td>Barry Norton</td>
<td></td>
<td>Dec. 5</td>
</tr>
<tr>
<td>&quot;Lonely Wives&quot;</td>
<td>Russell Mack</td>
<td>Edward Everett Horton, Estelle Halsey, Patsy Ruth Miller</td>
<td>Dec. 4</td>
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### Pathe Studios

<table>
<thead>
<tr>
<th>Story</th>
<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Ladies for Hire&quot;</td>
<td>George Archainbaud</td>
<td>Betty Compson, John Darrow, Gilbert Emery, Margaret Livingston, Ivan Lebedeff, Daphne Pollard</td>
<td>Dec. 6</td>
<td></td>
</tr>
<tr>
<td>&quot;Private Secretary&quot;</td>
<td>Mel Brown</td>
<td>Mary Astor</td>
<td></td>
<td>Dec. 10</td>
</tr>
<tr>
<td>&quot;Kept Husband&quot;</td>
<td>Lloyd Bacon</td>
<td>Dorothy Macknall</td>
<td></td>
<td>Dec. 10</td>
</tr>
<tr>
<td>&quot;Bachelor Apartments&quot;</td>
<td>Lovell Sherman</td>
<td>Lewell Sherman, Irene Dunn</td>
<td>Dec. 15</td>
<td></td>
</tr>
</tbody>
</table>

### Radio Pictures Studios

<table>
<thead>
<tr>
<th>Story</th>
<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Assorted Nuts&quot;</td>
<td>Eddie Cline</td>
<td>Bert Wheeler, Robin Wexley, Dorothy Lee</td>
<td>Nov. 24</td>
<td></td>
</tr>
<tr>
<td>&quot;Ladies for Hire&quot;</td>
<td>George Archainbaud</td>
<td>Betty Compson, John Darrow, Gilbert Emery, Margaret Livingston, Ivan Lebedeff, Daphne Pollard</td>
<td>Dec. 6</td>
<td></td>
</tr>
<tr>
<td>&quot;Private Secretary&quot;</td>
<td>Mel Brown</td>
<td>Robert Ames</td>
<td></td>
<td>Dec. 10</td>
</tr>
<tr>
<td>&quot;Kept Husband&quot;</td>
<td>Lloyd Bacon</td>
<td>Dorothy Macknall</td>
<td></td>
<td>Dec. 10</td>
</tr>
<tr>
<td>&quot;Bachelor Apartments&quot;</td>
<td>Lovell Sherman</td>
<td>Lewell Sherman, Irene Dunn</td>
<td>Dec. 15</td>
<td></td>
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### Darmour Studios

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<thead>
<tr>
<th>Story</th>
<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Mickey McGuire No. 3&quot;</td>
<td>Al Herman</td>
<td>Mickey McGuire</td>
<td></td>
<td>Dec. 5</td>
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### Universal Studios

<table>
<thead>
<tr>
<th>Story</th>
<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The White Captive&quot;</td>
<td>Harry Carse</td>
<td>Dorothy Janis</td>
<td></td>
<td>Sept. 20</td>
</tr>
<tr>
<td>&quot;Heroes of the Flame&quot;</td>
<td>Robert Hill</td>
<td>Tom McCoy</td>
<td></td>
<td>Nov. 12</td>
</tr>
<tr>
<td>&quot;Voice of Youth&quot;</td>
<td>Monte Bell</td>
<td>Lewis Ayres</td>
<td></td>
<td>Dec. 1</td>
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### Fox Studios

<table>
<thead>
<tr>
<th>Story</th>
<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;This Modern World&quot;</td>
<td>Chandler Spurge</td>
<td>Warner Baxter, Dorothy Mackaill</td>
<td>Nov. 10</td>
<td></td>
</tr>
<tr>
<td>&quot;East Lynne&quot;</td>
<td>Frank Lloyd</td>
<td>Frank Albertson</td>
<td></td>
<td>Nov. 17</td>
</tr>
<tr>
<td>&quot;A Connecticut Yankee&quot;</td>
<td>David Butler</td>
<td>Will Rogers</td>
<td></td>
<td>Nov. 24</td>
</tr>
<tr>
<td>&quot;Girls Demand Excitement!&quot;</td>
<td>Seymour Felix</td>
<td>Virginia Cherrill, John Wayne</td>
<td>Nov. 24</td>
<td></td>
</tr>
<tr>
<td>&quot;Squadrons&quot;</td>
<td>Alfred Santell</td>
<td>Charles Farrell, Elise Landi</td>
<td>Nov. 25</td>
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### Tec Art Studios

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<thead>
<tr>
<th>Story</th>
<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mickey Mouse</td>
<td>Louis Lewyn</td>
<td>All-Star</td>
<td></td>
<td>Nov. 14</td>
</tr>
<tr>
<td>&quot;Vagabond Adventure Series&quot;</td>
<td>Tom Terris</td>
<td>(Shorts)</td>
<td>Nov. 10</td>
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### Metropolitan Studios

<table>
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<tr>
<th>Story</th>
<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Mother's Millions&quot;</td>
<td>James Flood</td>
<td>May Robson</td>
<td></td>
<td>Nov. 25</td>
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### First National Studios

<table>
<thead>
<tr>
<th>Story</th>
<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Kismet&quot;</td>
<td>Wilhelm Dietrich Vladimir Sokoloff</td>
<td>(Ger. version)</td>
<td>Nov. 24</td>
<td></td>
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### Mack Sennett Studio

<table>
<thead>
<tr>
<th>Story</th>
<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
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<tr>
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### Paramount Studios

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<thead>
<tr>
<th>Story</th>
<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
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</thead>
<tbody>
<tr>
<td>&quot;Dishonored&quot;</td>
<td>Joseph von Sternberg</td>
<td>Gary Cooper, Marlene Dietrich</td>
<td>Oct. 28</td>
<td></td>
</tr>
<tr>
<td>&quot;Ladies’ Man&quot;</td>
<td>Parnell Mendes</td>
<td>Kay Francis</td>
<td></td>
<td>Nov. 24</td>
</tr>
<tr>
<td>&quot;Fine and Furriest&quot;</td>
<td>Norman Taurog</td>
<td>William Powell, Carole Lombard</td>
<td>Nov. 24</td>
<td></td>
</tr>
<tr>
<td>&quot;No Limit&quot;</td>
<td>Frank Tuttle</td>
<td>Clara Bow</td>
<td></td>
<td>Nov. 22</td>
</tr>
<tr>
<td>&quot;The Westerner&quot;</td>
<td>Edward Sosman</td>
<td>Richard Arlen</td>
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### James Cruze Studio

<table>
<thead>
<tr>
<th>Story</th>
<th>Director</th>
<th>Chief Players</th>
<th>Brand Name</th>
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<tbody>
<tr>
<td>No Production</td>
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### Warner Bros.

<table>
<thead>
<tr>
<th>Story</th>
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</tr>
</thead>
<tbody>
<tr>
<td>No Production</td>
<td></td>
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</tbody>
</table>
J. C. Jenkins—His Colyum

LINCOLN, NEBR.

DEAR HERALD-WORLD:

There's just one thing about a turkey that we don't approve of—they've got only one gizzard. When our wife brings a roast turkey on the table we spear for the gizzard, but Ruth beats us to it. If we had our way about it, every turkey would have 15 or 20 gizzards.

Last night in the Central cafe we ordered turkey giblets and they brought us three hearts and six gizzards and that was the best meal we have had since Larry Urback ordered a dinner for us in the Brown Derby in Hollywood last fall. There's this about Larry that we admire, he knows how to order a real dinner, and he can detect a substitute from the real article just by smelling the cork. In the language of Sam Gooble, "Give us gizzards or we'll foreclose the mortgage on the old homestead."

Since they are already well supplied with lip sticks, rouge, tennis racquets and bridge sets, about the most useful wedding presents one could give the bride today would be a can opener and a remedy for the cure of indigestion. Our husbands are becoming more emaciated every day, yet prohibition has to shoulder the blame for everything. "Taint right.

One can travel three times as far today on 50 cents worth of fat pork and 50 cents worth of beans than he can for the same money on the Twentieth Century limited, which proves that it is economy to walk.

We went up to the capital building today to call on the state sheriff, to see if we wanted us for anything, and we saw that wheat sower up on top of the capital dome 400 feet high without a stitch of clothes on. Betcha that guy gets mighty chilly before this winter is over.

They tell us that traveling by airplane has come to be the safest way to travel, but every paper we pick up headlines from two to a dozen killed in smashups. If this keeps up for a while the airplanes will make the Chicago racketeers look like a bunch of pikers.

We wish Peggy Bungle would marry either Hartford Oakdale or Montgomery El Dorado and be done with it and give her mother a chance to rest. The poor woman is becoming all frazzled out, and the public is entitled to a little consideration, too.

We never like to cast reflections on the good name and reputation of innocent, demure damsels, but our judgment is, that Tilda ought to be questioned relative to the whereabouts of Uncle Bim's moggle diamond. If Cleopatra can't throw some light on this matter, then Sid Smith has been hern DG WUG U elect the public and ought to be prosecuted.

You will observe that thus far in this Colyum we haven't said a word about pictures. There's a reason. For the past two years we have tried to say some nice complimentary things about the stars and their pictures whenever the pictures would warrant it, but do you know that Irene Rich has been the only lady who has written us and thanked us for our good opinions, and this makes us wonder

if Miss Rich is the only star in Hollywood who has had the time and nerve to follow this Colyum.

We have said some nice things about our two favorites, Polly and Mary, and we'll betcha that if either of them were written up they'd tell us that we didn't know enough to pound sand in a rat hole, and it's the truth that hurts. We have given Al Christie's already profligate a lot of free publicity, but we will venture to say that Al would charge us as much for one of his pups as he would Hodges or Larry, who think more of a queen-fall than they do of pups. If we could see our reward is piling up somewhere, who knows? And maybe after we have those roast mallards for Christmas dinner we will feel better about it. But somehow just now we feel sadly neglected, and if you girls don't want us to say complimentary things about you, then, doggone it! we'll cut you off the list, in spite of our dislike to do so. Mail will reach us at Neligh, Nebr.

If you are partial to sea stories, we would advise you to go see George Bancroft in "DERELICT." This picture has some wonderful shots of an angry sea breaking over the deck of a wrecked vessel, and with George Bancroft in it, makes it a h-man's picture. There is just enough love stuff in it to satisfy from that angle, and it is free from anything of a suggestive nature, both in action and dialog, the director mellowed this up somewhat from the average story of this nature.

"Love 'em in port and forget 'em at sea," was George's motto, until he found the right lady, and then it was different. We believe that "DERELICT" will prove a milestone in sea story pictures from which you can measure the road both ways.

Speaking of jazz music: Joseph Chernolavsky, conductor of the Swing Orchestra at New Orleans, says, "Jazz is an art if it is played as an art." Oh, Yeah? And we might add that castor oil is a physic if taken as one.

We note on one page of the HERALD-WORLD a reproduction of four three-sheets and two six-sheets, all advertisements for "WAR NURSE" and each depicting a woman folded in a man's arms. Part of the caption says, "The display is almost a drama in themselves." SUFFERING CATS!

Since the supreme court ruling on the Uniform Contract, we understand that there is talk of the producers going back to the old Deposit System.

Away out here in Nebraska where people are not supposed to know anything, and where a lot of us don't, every man is presumed to be honest until he has proven himself to be otherwise. Some few have furnished that proof, but there are others who refuse to be cataloged in that class. The adoption of the deposit system will be looked upon as calculated to serve one of two purposes—either the producers want the exhibitors' money to do business on, or they class all of them as unreliable and crooked and have to be snubbed up to the hitching-post.

If the producers are seeking to widen the breach between the producers and exhibitors, they can do it in no better way than by the deposit system. As we remember it now, Nebraska was the first state to kick the deposit system out, and were we to guess on it, she will be the first one to do it again should it be adopted. Sometimes a little match can start a helluva fire, and we don't like fires out here. Let's try a little business judgment.

J. C. JENKINS,
The HERALD-WORLD man.

P. S.—The HERALD WORLD COVERS THE FIELD like an April shower.
SOUND REPRODUCTION

THE BLUEBOOK SCHOOL
By F. H. Richardson

ANSWER TO BLUEBOOK SCHOOL QUESTION NO. 53

The question was: Should the rectifier tube filament current be an exacted value? Should the amplification dial switch of Western Electric equipment ever be removed if two or more tubes be operated in series, what would you do first if the series went dead?

I THINK we will give Gayle Grubaugh credit for this. Grubaugh did not word his answer quite so well as some others, but he certainly has the idea, and, too, it is a "clicker." Very few weeks pass but Brother Grubaugh sends in a carefully prepared answer. I may add that Leo J. Sanders of Everett, Wash., and Carl Dougherty of Tyrone, Pa., also sent in very excellent answers to this question. Grubaugh says:

"Yes, the rectifier tube filament current has a fixed value. The current must not be too high, neither must it be too low, as it will be pointless to use the tubes. Keep it at the proper value for your equipment.

"In Western Electric sound systems the amount of amplification is determined by the dial switch. This switch is set at its proper value when it is installed, so the projectionist need not bother with this. In fact, he must not change this setting at all, unless told to do so by the service engineer.

"Quite often two or more tubes are used with their filaments in series. If one tube goes dead it will, of course, put out the other tubes. You must locate the faulty tube and replace it with a good one. If they are working in series and two tubes go out at once, you know that a tube has burnt out."

ANSWER TO BLUEBOOK SCHOOL QUESTION NO. 54

The question was: Describe an electric battery. Let us see just what you really know about it.

THIS one seemed to have a lot of you "buffaloed," for the answers were relatively few. I have given the laurels to Aubrey D. Hotaling, who says:

"A storage battery is a device in which electric energy may be stored for use at some future time. A battery generates no power in itself. It can only furnish the amount of current put into it by the process known as charging. As the potential is truly D.C., it is obvious that the source of charging also be D.C. This may be obtained from the regular A.C. line by either a rectifier, vibrator or electrolyte type, or a motor generator set, having a D.C. generator.

"It may not be amiss here to describe the whys and wherefores of the storage battery. A battery is made up of a number of positive and negative plates of pure lead. These plates are arranged alternately and are separated from each other by rubber or wooden (usually cedar) separators, or insulators. On the number of plates used depends the voltage of the battery. Batteries are assembled in units of two volts each, and the units are then put in a rubber, or wooden container, and each unit mechanically, as well as electrically, connected by means of lead straps on the top of the assembly. Therefore, a three-unit battery will deliver six volts, a six-unit assembly, 12 volts, etc. Each cell or unit is now filled with a liquid known as electrolyte, a mixture of sulphuric acid and pure water, to a predetermined level. This liquid must cover the lead plates, but if the cell is filled too high, the acid will in all probability overflow and run out during the charging process.

"When charging, the polarity of the charging source and the battery must 'check up'—positive to positive, and negative to negative. We must be careful not to charge at a higher rate than specified for the particular battery. To do so means buckled plates and short battery life.

"It is known when a battery is discharged the plates become sulphated. This sulphate must be driven from them in order that the battery may again become in a usable condition. The positive plate, when in a fully charged state, is converted chemically to lead peroxide, and the negative to pure spongy lead. The exact condition of each cell can be determined by a hydrometer, by which we may read the specific gravity. This varies with different makes of batteries, but is usually between 1.200 and 1.000. This reading tells us the percentage of acid removed from the electrolyte and transferred to the plates, or the relative strength of weakness, as the case may be, of the electrolyte.

"When a battery is in a fully charged state, it will 'gas' profusely. This will not injure the plates if not carried to excess. In fact, it is considered good practice to allow a battery to gas occasionally to make sure all the sulphate has been driven from the plates. It is well to completely loosen the vent caps during charging. It may be assumed that if a 100-ampere-hour battery will deliver one ampere for 100 hours before becoming exhausted and in need of recharging. Such is not the case in practice; however, as the best of batteries are only 75 per cent efficient, and will deliver only three-fourths of their rated capacity before requiring a recharge. So it is obvious that it is dangerous, at least rather humiliating, to depend absolutely on the rated capacity, and have a 'dead' battery on our hands in the middle of a show. Remember the above and don't forget to use the hydrometer. This is the only way to obtain the true condition of the electrolyte.

"A freshly charged battery should not be put in use immediately, because being in a gaseous condition, it will cause extraneous noise in the loud-speaker. It is well to allow it to lie idle an hour or so.

"Being highly inflammable, especially after a charge, it is wise to keep open lights, cigars, pipes, etc., away from batteries. The possible resultant explosion may put you on the shelf for a while if nothing is done.

"It is important to keep battery tops clean and free from acid and dust, as this causes current leakage, and wiping and steaming in the horns. Soda water is excellent for this purpose, as it neutralizes the acid. Wipe top and posts dry after cleaning.

"A good proportion is one pound of Arm and Hammer soda to one gallon of water. But don't let any drip into the cells, as it will also weaken the acid. Clean all leads thoroughly of corrosion (sandpaper is the thing) and cover with vaseline. Keep the water level in each cell to such a level that it covers the plates at all times. Any portion of the plate left exposed to the acid is ruined—it will no longer take a charge. Use only distilled water, free from iron. (Crotan or Ashokan in New York is okay, but we are not all lucky enough to be there.) In most localities the ordinary city water is wholly unfit for our use. It behoves us, then, to go to the corner drug store in order to have our needs supplied. Rainwater will do if gathered in glass or earthen vessels, out in the open, free from metal drops, etc. It is advantageous to add water before putting the battery on charge, in order that it become thoroughly mixed with the electrolyte.

"Electrolyte does not weaken with age, as many suppose. It need never be renewed.

[Until further notice, all communications to this department should be addressed to F. H. Richardson, 43-28 Thirty-ninth place, Long Island City, N. Y.] (Continued next page, column 1)
New Erpi Equipment Working Five Hours After Fire Report

(Special to the Herald-World)

NEW YORK, Dec. 18.—When fire damaged sound and projection equipment in the projection room of the Victoria theatre in Cambden, N. J., recently stopping the matinee performance, Erpi service men were notified. The fire was reported at 2 o'clock in the afternoon. New equipment was rushed by automobile from headquarters. At 5 o'clock the new equipment had been completely installed and wired, and the show went on as usual at 7 that evening.

Richardson Replies To Question No. 54 In Bluebook School

(Continued from preceding page)

unless by accident some of it gets spilled. It is then necessary to charge the battery until there is a rise in specific gravity, for a period of approximately four hours. Then add sufficient acid from your reserve supply to compensate for the amount lost. The sulphuric acid does not evaporate. It is the water that is the reason you add only water to the battery.

"It is a good practice to have a regular day, once a week, to check up thoroughly on the battery. Take good care of your battery and it will reciprocate in your favor. It doesn't ask much, but it gives a lot if you will give it only a half a chance."

Earphones Installed in The Forest at Cincinnati

(Special to the Herald-World)

CINCINNATI, Dec. 18.—The first earphones to be used in a local theatre for the benefit of the hard of hearing have been installed in the Forest theatre, a neighborhood house located in a fashionable suburb. Miss Dora Stecker, manager, reports that this innovation is meeting with enthusiastic approval from those patrons who have heretofore been unable to attend the talks on account of trouble with their hearing.

Movietone Cameraman Shoot Big Chorus in Omaha

Cameramen of Fox Movietone News from Chicago were in Omaha this week to photograph a chorus of 1,300 voices, which sang Handel's "Messiah" there.

Porty musicians of the Omaha Symphony Orchestra Association provided the accompaniment.

Previews Popular in Omaha

Reports from Omaha indicate that midweek previews are reaching new heights of popularity there. Theatres preview each film before its week run. A considerable number of complimentary tickets are given for each of these performances; the word passes 'round to ticket holders' friends and in they come!

Boys See "Tom Sawyer"

H. A. Wolfe, manager of the Strand in New Orleans, had 150 youngsters from the St. Mary's Boys Home as his guests at a matinee showing of the picture "Tom Sawyer."

Walter Caldwell, manager of Lowe's Valentine theatre, Toledo, put on a collegiate campaign for Metro-Goldwyn-Mayer's "Good News" with the assistance of this "talking machine"—it speaks for itself.

Erpi Reaches 7,367 in World Installations; 4,803 in U. S.

(Special to the Herald-World)

NEW YORK, Dec. 18.—Well above the 7,000-mark is the world total of installations of Western Electric sound equipment while the installations in the United States now are past 4,800. The exact figures at the latest report are 7,367 as the world total and 4,803 for the United States.

Following are the latest installations in the United States made by Electric Research Products:

City & State Theatre
Piedmont, W. Va., Opera House......
Tutus, Oda., Majestic
Vandergrift, Pa., Arcadia
Cleveland, Ohio, Five Points
Kenosha, III., Cameo
Parkerburg, W. Va., Hialeah
Kearse City, Kansas, Potomac
Indianapolis, Ind., Hamilton
Pocatello, Idaho, Capitol
Danville, Va., Capitol
LaCrosse, Pa., Grand
Mt. Ephrata, N. J., Mt. Ephrata
Scranton, Pa., Grand
Rochester, N. Y., Apollo
Hoboken, N. J., U. S.
Dubuque, Iowa, Astor
Fairfield, Ia., Orpheum
River Falls, Wis., Falls
Stockton, Calif., National
Palo Alto, Calif., Hill's
Fitchburg, Mass., Strand

Atlanta, Ga., Palace de Leau..........472
Grand Island, Neb., Island.........590
Kansas City, Mo., Asteland.......1,878
Los Angeles, Cal., Hollywood......675
Binghamton, N. Y., Cameo...........824
Enzian, Pa., Peto..................437
Brooklyn, N. Y., Progress...........597
Kansas City, Mo., Bijou............799
Rock Island Ill., Riviera.............650
Dubuque, Iowa, Grand..............598
San Diego, Calif., Balboa............574
Newark, N. J., Rivoli..............1,917
Ogerville, Mass., Community.......249
Trenton, N. J., Strand..............491
Columbus, Ohio, Alumna............491
San Francisco, Cal., Broadway.....591
Fort Rucker (Hosokawa) Hawaii, Post..450
Blackwell, Okla., Midwest..........504
Wilmington, N. C., Wonderland.....575
Rochester, Minn., Empress...........506
Chicago, Ill., Criterion.............1,096
Cincinnati, Ohio, Variety...........598
Pittsburgh, Pa., Radio..............511
Yonkers, Cal., Roxie...............656
Harvey, Ill., Harvey...............911

R. S. Crockett Appointed Head of Technical Sound

For Masterphone in Seattle

Masterphone has added a technical sound engineering department to its loop offices in Seattle and R. S. Crockett has been placed in charge of this division.

E. M. Jensen, president of the Masterphone Sound Equipment Company, announced Crockett's appointment a short time ago.

Crockett served for four years as directing engineer of sound for the Amplifier Engineering Corporation of New York. He has also been associated with the Radio Corporation of America.
Girls from a Funchon and Marco stage troupe help exploit Fox's "The Big Trail" at the Strand in Milwaukee. The covered wagon, however, was the pivot point in the success of this campaign. (Photo by Kuhl.)

RCA Completes 55th Installation In Australia, Has 18 in Hoyt Chain

RCA Photophone, Inc., has expanded its total of installations in Australia to 55, with the recent wiring of the Home Hill theatre in Home Hill and the West End house, both in Brisbane, Queensland.

Eighteen of the 55 houses equipped are in the Hoyt circuit, one of Australia’s large theatre chains. The theatres now using Photophone sound are listed according to their provinces as follows:

QUEENSLAND

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<tr>
<th>CITY</th>
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<td>West End</td>
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<td>Elite</td>
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VICTORIA

| Bond       | Melbourne       |          |
| Her Majesty’s | Ballarat       |          |
| New Glen Huntly | Glen Huntly |          |
| New Malvern | Melbourne       |          |
| Crystal     | Castlere         |          |
| Canterbury  | Canterbury       |          |
| Southern Cross | Esquena     |          |
| Palace      | North Fitzroy    |          |
| Empire      | Brunswick        |          |
| Broadway    | Campbell         |          |
| Australian  | Collingwood      |          |
| Truck       | Touring          |          |
| Armadale    | Armadale         |          |
| Horsham     | Horsham          |          |
| Kyneton     | Kyneton          |          |
| Paramount   | Melbourne        |          |

NEW SOUTH WALES

| King’s | Sydney          |          |
| Arcadia | Arcadia        |          |
| National | Balmain       |          |
| Double Bay | Double Bay |          |
| Slade      | Sydney          |          |
| Regent     | Sydney          |          |
| Gordon     | Sydney          |          |
| Olympic No. 1 | Bondi Junction |          |
| Olympic No. 2 | Bondi Junction |          |
| Olympic No. 3 | Bondi Junction |          |
| Martin     | Waverley        |          |
| Mansfield  | Epping          |          |
| Carling     | Willoughby      |          |
| Royal       | Sydney          |          |
| RKO Theatrette | Sydney    |          |
| Premier     | Surrey Hills   |          |

SOUTH AUSTRALIA

| Royal | Adelaide        |          |
| Ozone | Semaphore       |          |
| Capitol | Perth          |          |

WEST AUSTRALIA

| King George | Lower Hutt        |          |
| Majesty     | Wellington        |          |
| Majestic    | Auckland          |          |

NEW ZEALAND

Contracts have also been completed for installation of 36 Photophones in theatres of the British Isles since October 15. These deals are as follows:

ENGLAND

| Queens         | Walthamstow      |
| Scals          | Walthamstow      |
| Empire         | Walthamstow      |
| Crown          | Acton            |
| Stranger's Studio | London      |
| Greenvale      | Flatrow          |
| Birch Lake Playhouse | Bradford  |
| Workman's Hall | Blakiston        |
| Carpege Hall   | Wirkton          |
| Lyric          | Wardsworth       |
| Hippodrome     | Fulham           |
| Grand          | Fulham           |

Television Apparatus Is Shown in Paris

(Special to the Herald World)

PARIS, Dec. 18—M. Barthlemy has given what is termed a successful demonstration here of his new television apparatus. The subjects were reproduced in clear relief. Individuals were easily recognized. The screen showed the color of all objects.

Motion Picture Service

Gets Eleven Photophones For U. S. Army Stations

The United States Army Motion Picture Service has placed an order for 11 RCA Photophone sets, in addition to the more than 200 installations contracted for by the U. S. Navy.

Four of these sets will be installed at a later date, when the Army posts have been prepared for them, while seven are to be immediately put in use at the following stations and posts: Nansemond Ordnance Depot, Portsmouth, Va.; Mitchell Field, Hempstead, L. I.; Fort Worden, Seattle, Wash.; Fort Stevens, Fort Stevens, Ore.; Savannah Proving Grounds, Savannah, Ill.; Fort Reno, Fort Reno, Okla.; Fort Monmouth, Little Silver, N. J.

The Army Motion Picture Service at present supplies only films made by producing corporations, but plans are being made for the Army Signal Corps to produce a number of training pictures at the studio in Washington, which has been equipped with RCA Photophone sound recording apparatus. The training films will be a part of the Army’s regular course of instruction.

New Equipment for Small Exhibitors in Australia

(Special from Department of Commerce)

WASHINGTON, Dec. 18. — Another new reproducing system has recently been placed on the Australian market by Reproducer Systems (Aust.) Ltd., Sydney. The new system, known as “Repovox,” is of Australian manufacture and at recent demonstrations has apparently given very satisfactory results. The company makes no claims that their plant is equal to the high-priced makes but they guarantee it to give a highly satisfactory performance.

Oslo Theatre Introduces

German Sound Apparatus

(Special from Department of Commerce)

WASHINGTON, Dec. 18. — The Kinoplex theatre, Oslo, Norway, has installed sound equipment made by the Zeiss-Ikon-Philips Company of Germany. This is said to be first installation of this make of equipment in Norway.

Many of the smaller houses in the country are using the American Pacte and Photophone sets and the Petersen & Poulsen apparatus, made in Denmark.

Pierce Gets RKO Prize

The RKO Midwest division prize for the most completely worked out anniversary week has gone to Manager Pierce of the Omaha Orpheum. The number of merchant hieups obtained was an important factor in judging the winner.

St. George’s | Canterbury | Castle
Rendervous | Cambridge | Bristol
Park Road | Bradford | Brixton
Vestry Hall | Broadway | Brixton
Rock | Swindon | Castlere
Picture House | Melboun | Castlere
Collins | Melboun | Castlere
Ceylon | Rochdale | Castlere
Coliseum | Plymouth | Castlere

IRELAND

| Royal | Dublin          |
| Lyric | Belfast         |
| Picture House | Tipperary | Cork
| Cinema Palace | Wexford        |
| Masterpiece | Dublin        |

SCOTLAND

| Forum         | Kilmarnock     |
| King Knyvett | Kilsyth        |
| Cranston’s   | Glasgow        |
| Houghton     | Hamilton       |
| De Luxe       | Stenferron    |
| Boulevard     | Stenferron    |

WALES

| Palace         | Mountain Ash   |
| Romyilly Hall | Barry          |
Never a Better Time for Exploitation Than Now, Says Franconi; He Offers 10 Ideas

"The average small town showman is not taking advantage of the 'breaks' thrown his way by the present business conditions. And it's absolutely a fact that never in show history has he had so many real opportunities to sell his pictures to everyone in the community as he has now!"

There you have the statement of John L. Franconi, representative of Vitagraph, Inc., in Oklahoma City. John has had years of direct contact with theatre managers. He is a man who has grown to be a veteran in the show business, and when he speaks of exploitation, he doesn't talk through his hat.

"The small town men who are going after business, says John, "have had such tremendous results that I want to pass on some of the methods they are using to others. They have proved to be SURE-FIRE ideas for profits and are practical for any small town."

Not Brand New, But—

Below this last assertion, he has outlined a group of stunts which he has picked up from here and there. Now John does not claim that all of his suggestions are absolutely the newest under the sun. He frankly points out that every one of them may have at some time been used by some exhibitor. But he feels there is almost sure to be a certain number which are new to many. Here, in condensed form, are his ideas:

1. Organize a comedy week, music week, or a review week. All click if real snap is put behind them.
2. Tie-ups or anniversary week, a great stunt, can be tied in with a worthwhile civic event.
3. Bargain days and bargain weeks are always good. Many theatres offer bargain prices every week on a certain day. It gives everybody a chance to attend at least once a week and is far better than the usual cut in admission price.

Home Talent Will Get Them

4. Prepare a home town week and procure home talent singing, acting and whatever for performances. This is one of the surest seat sellers known. Not only is it very profitable, but it makes the community feel that the theatre manager is really interested in developing local talent.
5. Special children's shows—few exhibitors realize the sales possibilities of such programs. Other organizations, including women's clubs and parent-teachers' associations are always willing to assist.
6. Previews and midnight shows speak for themselves in any small town. They are the sure-profit shows of any week.
7. Advertising tie-ups are especially desirable, and never before were merchants more willing to cooperate. They want to sell their goods and any advertising boost from the theatre is instantly snatched. This is a great business stimulator and a "natural" for certain programs.
8. Better film months—they are seldom used by the average small town exhibitor, yet they bring results if properly exploited.

Don't Forget the Style Shows

9. Style shows are invariably popular. Women always like them; you'd be surprised how many men are interested, too. The small town patron is just as absorbed in new modes of dress as is the city person. It is a pity that this dependable plan is so often overlooked. Merchants will lend almost 100 per cent cooperation and the cost will be negligible. Many times it may be turned into a profit.
10. Contests are old as showmanship itself, but they always arouse a new interest. Tie-ups with newspaper classified ad sections are good. Stunts to identify film stars help. Anagram contests in word-building are also popular. Tie-ups with local merchants will provide prices in cash, merchandise and theatre tickets.

How About This Skeleton?

Franconi has outlined here the skeleton of an exploitation policy that will make good showmanship folder for months to come. Are you going to leave the skeleton where it is, or are you going to feed it and see it develop into a live, virile model of good exploitation?

There are no "ifs" about any of John's suggestions. They have all been tried and found true. But you can't sit around and think about them. It's no use waiting for the exact psychological moment to spring them. The time to use them is NOW. The showman who makes his own "breaks" is the fellow who is going to do just that.

Lam Amusement Opens

New House in La Grange, Ga.

The Lam Amusement Company has opened a new theatre in La Grange, Ga., to be known as the La Grange. W. T. Harper has been placed in charge as resident manager.

Erected at a stated cost of $125,000, the house is said to be one of the most modern in its territory. It has a free parking lot adjacent to the building and is equipped with Western Electric sound. A four page folder announcing its opening programs says the La Grange is the third theatre in Georgia built for talking pictures.
Talking Poster With Girl Doing the Announcing Holds Crowds All Day

H. M. Marsh, one of the officials of the R. & R. Theatres, Muskogee, Okla., describes an interesting variation of the amplifier announcing system in exploitation. While public address systems may basically be as old as the megaphone and the town crier, yet this idea has a new twist that the town crier certainly never had.

The stunt was one of several employed for the picture, "Passion Flower," when it showed at the Ritz in Muskogee. George Scott was in charge of the campaign.

Marsh's letter follows: "Perhaps you will be interested in a stunt worked up by Mr. Scott in exploiting Metro's 'Passion Flower,' which was played December 7-10. This is a variation of the old announcing system idea, and any theatre that possesses a fairly good announcing outfit can use it to good advantage.

Talking Poster Attracts Them

"First, a horn was mounted on the back of an easel that was about the size of a three-sheet. Then our signman painted on the signboard the head of Kay Francis (one of the featured players in 'Passion Flower'), and printed under this head the names of principal players. The loudspeaker was directly behind the head of Kay Francis. In order to further the illusion of a talking poster, a girl did all the announcing.

"Second, 2,000 small cards, three by four inches, were printed and numbered consecutively from one to 2,000. These cards bore the title of the film, theatre name and playing date. The microphone and amplifier were located in the business office of the Broadway theatre. A man stood in front of the house and passed out the cards. At the same time the girl announced that free tickets were being given. When she ran out of words, she would begin a rapid-fire discussion of the picture, its author and the players.

"A total of 20 passes were given away the day that this stunt was pulled. The talking poster kept throngs in front of the theatre practically all day long. Although the film was showing at the Ritz, we worked the announcing gag in front of our Broadway, which is located on the principal street, while the Ritz is nearly two blocks away from the main thoroughfare.

"This is triple-barreled exploitation: the cards, the announcing and the three-sheet poster all called the attention of passersby to the fact that 'Passion Flower' was going to show at the Ritz theatre, Sunday and Monday. Jucidentially, we noticed that nine out of 10 people would listen to the voice of the girl announcer, while very few paid any attention to a man who relieved her for a few minutes.

"Our business the first two days of this picture was so good that we held it over for two more days, and the total business grossed was very gratifying. This is a town of only 25,000, and 'All Quiet' is the only other picture we have run four days this season. So you can see how well it pays to advertise."

Cut in Street Car Rates Made Talking Point for Theatres

When the street railway system in Portland, Ore., inaugurated a new low fare rate, first run houses in the city promptly cooperated by issuing folders encouragign use of the street cars.

Weekly passes were sold by the street railways, offering rides at a cut rate. This was played up on the cover of the folder, which read: "Ride downtown on a weekly pass to your favorite theatre."

In addition, the idea was plugged in practically all the theatre advertising and on billboards. Trailers also carried the information.

Many have already taken advantage of the reduced rates to see shows and constant repetition of the ads is bringing more receipts to the Portland theatres.

Radio TIEUPS and Cardboard Cutouts of Chevalier Help Exploit "Playboy of Paris"

When Charles Brewer, manager of the Tennessee theatre, Knoxville, played "Playboy of Paris," he depended almost entirely upon radio tieups for exploitation.

Several weeks before the opening, a cabinet model was displayed in an artistic setting in the lobby. Another merchant contributed six electric clocks which were given to patrons.

One of the department stores joined to arrange a clever window display. A cardboard cutout of Chevalier, star of the picture, was designed, showing him standing beside a table with a tray in his hand.

Handkerchiefs for Ballyhoo

George Tyson, manager of the Stanley theatre, Pittsburgh, distributed several thousand imitation silk handkerchiefs to advertise his showing of "A Lady Surrenders." Each kerchief was stamped with the announcement and scented with an inexpensive perfume. A group of girls handled the distribution.
Need Stunts to Draw Children? 
Here Are Some That Can't Fail

When children come to a theatre just for the sheer fun and frolic they get, then you can make up your mind that the manager has pretty well solved the problem of arousing and keeping up child interest.

Tom McGuire is such a manager, if all reports are not badly misleading. Each week he offers new stunts with plenty of action to them. That is what children like. And Tom stopped worrying long ago about the juvenile attendance problem.

One of his stunts was to line up 20 youngsters on the stage, have them remove their shoes and place them in a pile. From either end of the stage, the youngsters made a mad rush for their scrambled shoes. The first to get his own shoes and put them on was given a prize.

A Pound a Minute
On another occasion, McGuire picked a group of boys and girls and gave each a pound of soda crackers. At a given word, they all began to eat, the winner being given a cash prize.

One of the favorites with the kiddies is this: 10 girls are seated on chairs on the stage and given a cloth patch and a needle. Ten boys are selected to have the patches sewed on their trousers while they lay across the girls' laps. The girl who finishes first, without sticking the boy, is given a prize.

Still another of Tom's ideas is a stunt in which 10 boys and girls participate. All are blindfolded and seated facing each other. The girls hold dishes of ice cream and feed the boys.

Coca Cola Through a Funnel
At another time, 10 boys were selected and ordered to lie on their backs on the stage while small funnels were placed in their mouths. Girls poured Coca Cola into the funnels.

The most recent gag used calls for the dumping of 50 dimes into a punchbowl of flour. The contestants, without using their hands, must "duck" into the flour and fish out the dimes in their mouths.

With Christmas almost here, McGuire has not been lax in planning parties of the season for the children. He has arranged three fun tests, although they will not take place until after Christmas, on December 29, 30 and 31.

Lodges Aid in Matinees
All will be matinee performances under the direction of the Knights of Columbus and the Elks lodges. More than 10,000 children are expected to attend. "Check and Double Check" has been selected as the screen attraction, with a special stage bill to please the youngsters.

Transportation to and from the theatre will be provided by the street railway system and a motor bus company. One business establishment has placed all of its trucks at the disposal of the theatre.

Small toys, candy and novelties will be given the children as they enter the theatre.

Speed . . .
Accuracy . . .
Reliability

Postal Telegraph
Commercial Cables
All America Cables
Mackay Radio
Children Imitate Amos 'n' Andy,  
Teacher Acts "Madame Queen"

Ollie Brownlee, manager of the Joie theatre, Fort Smith, Ark., drew more than one laugh on his exploitation for "Check and Double Check" when he offered two portable phonographs to the two children who could best impersonate Amos 'n' Andy.

A drug store tied up to give the two phonographs. A radio concern donated a receiving set to the grade school which presented the best "Fresh Air" taxicab.

The latter idea was eminently successful. Enthusiasm of the youngsters practically knew no bounds. In one of the schools the interest ran so high that the principal blacked up as "Madame Queen" and visited all the classrooms.

Manager Brownlee also secured permission from the school board to make announcements on the picture to all grade school classes.

At 11:30 o'clock on a Saturday morning, a day before the actual opening of the film, Brownlee invited all school children to a preview. He did this with the idea that the youngsters would go home and tell their families about it. And that's just the way it worked out!

The prize awards for the best taxicab and the best imitation of Amos 'n' Andy were given away in the lobby after the Saturday morning show. Large crowds gathered outside the theatre to watch proceedings.

This is really live-wire showmanship. It is the kind that exhibitors need to get child patronage. And when a house draws the juveniles the adults are a lot easier to get.

Mock Manuscript Note 
Tells Auto Drivers of Film

A clever bit of advertising was carried on by Earl Payne, manager of the K.O.P. Palace theatre, Milwaukee, in connection with the showing of "Tol'able David." Several thousand ordinary white slips of paper, measuring three by four inches and bearing the inscription: "Noticed your car and just wanted to tell you not to miss 'Tol'able David' at the K.O.P. Palace. Just saw it and it's a knock-out. Jim."

Each slip was printed in script and to the casual observer was an original note. They were distributed in the various automobiles in the downtown district of Milwaukee and received considerable attention because of their original and unusual appearance.

Fox Midwesco Announces Promotions at Milwaukee

Promotions in the Fox Midweso Lincoln Line, Milwaukee, have been announced by H. J. Fitzgerald, division manager. Allan Moore, formerly assistant manager of the circuit's Uptown theatre has been named manager of the Tivoli, succeeding Harry Dunning, who had been transferred to the circuit's Modjeska theatre. Clay Armstrong has succeeded Moore at the Uptown assistant to Louis Olrove.

G. W. Allen, formerly with the circuit's advertising department, has been named assistant to Dunning at the Modjeska and H. G. Fisher, formerly assistant at the Paradise, is now manager of the Mth. He is succeeded at the Paradise by Donovan Deakin, former doorman at that theatre.

Cashier Pulls Cord at Box Office to Ring Bells in Lobby for Dallas "Whoopee" Run

Fred Kislingbury, manager of the Melba house, Dallas, negotiated tieups with department stores that brought several special window displays of wearing apparel on "Whoopee." Placards carrying the date, theatre and cast of the film were placed in each display.

During the picture's engagement, the lobby was decorated with miniature cowbells. On each box was a small card with the name of the film. Strings of these bells were connected to several larger bells near the ceiling. All were joined together in such a way that when a rope was pulled at the box office, the bells would jangle and clang simultaneously.

Ushers and doormen wore "10-gallon hats" throughout the engagement, further exploiting the idea of "Whoopee."
Here Is Your Clearinghouse for Ad Ideas

Sky high romance! Heart quakes! Breath takes! Uproarious Mirth!

Harold Lloyd

"FEET FIRST"

B. F. Keith's Rialto

All sorts of display schemes on all sorts of pictures appear on this page every week. The layouts are numbered in this order: 1, Ritz, Muskogee, Okla.; 2, Majestic, LaCrosse, Wis.; 3, State-Lake, Chicago; 4, United Artists, Detroit; 5, Keith's Rialto, Louisville; 6, Downtown and Rialto, Los Angeles; 7, Palace, Chicago; 8, Liberty, Oklahoma City; 9, RKO St. Louis, St. Louis; 10, Majestic, San Antonio.
Heralds, Ads and Benefit Program Plug “Just Imagine” in New Orleans

Rodney D. Toups, manager of Loew's State, New Orleans, has just completed a campaign on “Just Imagine” which is noteworthy for its completeness. His publicity director, Moise Bloch, assisted him.

Billed as the world premiere, the picture was exploited on a gradual basis. Advance teasers first appeared in the newspapers, apprising the public of the fact that entertainment 50 years ahead of its time was coming to the State; that the newest thing on the screen was headed for New Orleans. El Brendel was featured in all billing.

Several days before the opening, 3,000 envelopes were printed in red with the query, “What Does the Future Hold in Store for You?” Inside the envelope was information on the film. Five thousand plain heralds were also given away.

**Patrons Pick Grid Winners**

Another set of heralds was distributed before football games with the following lines: “Just Imagine’ you are a nationally known sports editor. Who would you pick to win 10 of the week’s biggest games? Drop your guesses in box at Loew’s State lobby and receive a guest admission to see ‘Just Imagine,’ now showing at Loew’s State.” Thousands participated in this contest, it is reported.

Readers appeared daily in the newspapers and squibs in Sunday amusement sections of the papers also plugged the picture.

The marque of the theatre was topped with two large cutouts of Brendel, while large blue and white letters above and below the ticket window told of “Just Imagine.” The lobby was amply covered with art work along the same lines as the newspaper advertising.

**Papers Help Entertain Jobless**

Taking advantage of the campaigns of two local newspapers in the unemployed situation, Toups entertained hundreds of jobless at the State, under the auspices of the two papers. This netted the theatre a series of large display ads at no cost.

Almost countless stories appeared, and all plugged the picture.

The State added another feather to its cap by getting exclusive motion pictures of the Tulane-Georgia football game. The taking of these received front page publicity and sports sections played it up. On the opening night of the film, members of the Georgia football team were guests at the house.

The student newspaper at Tulane University donated a free ad on the football motion pictures, and a story as well.

Marion Eddy, featured on the State’s stage bill, brought extra publicity. She is a licensed pilot and was the guest of the airport and made several exhibition flights. This brought more news stories. Another stunt was a theatre party for fliers at the airport.

**Exhibitors Reap Profits**

On “Big House” in Ohio; Lyric Breaks B. O. Record

Exhibitors in Cincinnati, and the rest of Ohio, too, for that matter, feel certain the censors could have done nothing better to boost “The Big House,” than what they did. The fan aroused curiosity and now the box offices are collecting the profits.

In Cincinnati, it is reported that crowds milled about the Lyric theatre for hours after the picture opened. The all-time box office record of this house was broken during the first week, and the second week holds promise of duplicating the first.

**Educator Reviews Film**

Newark, N. J., House

The management of the Mosque theatre, Newark, N. J., obtained the superintendent of public schools to write a review of “Abraham Lincoln” at its opening showing there. He also recommended the film to the teachers.

Bookmarks were placed in outgoing books at the public library and its four branches as the result of another tieup.

**Midnight charity show at the Michigan theatre, Detroit, receives a three-column ad through a newspaper agency. Three masters of ceremonies were on the stage to help draw capacity crowds for the benefit performance.**

**St. Louis Houses Are Receiving Stations For Jobless Relief**

The Motion Picture Theatre Owners of St. Louis is cooperating with a local newspaper in collecting clothes for the poor. Theatres throughout the city are being used as receiving stations for the garments.

Fred Wehrenberg, president of the exhibitors’ organization, sent a letter to the newspaper offering his assistance. The letter was published in a two-column box in the paper. His letter follows:

“I have noticed the good work the St. Louis Star is doing in the relief of the suffering unemployed. In behalf of the members of our association, who are only too glad to cooperate with you, I offer our theatres as receiving stations for clothes so that the people of St. Louis can deliver them to their neighborhood theatres. The theatres will in turn deliver them to your relief station.”

**Theatre Under Repair**

Hugh Geiselman, manager of the Opera House, Louisville, Ohio, is installing new draperies and other decorations in his theatre.
Golf Club Members
Wear Masks at Ball
For "Madam Satan"

The golf comedy, "Love in the Rough," has provided many opportunities for tieups on golf and miniature golf. H. Nessel, manager of the Strand, Elkhart, Ind., made use of several of these.

A local hotel has a putting green in its lobby, and they are tied up with the hotel by giving a pass to each person making a hole-in-one. A large poster in the hotel lobby announced this fact.

Arrangement with the Elkhart Golf Club gave the picture an additional plug. Just before "Love in the Rough" opened, the golfers had their annual dance at the clubhouse. Each member was presented with a card announcing the showing of the golf comedy. Other notices were posted on the bulletin boards in the club building.

Such exploitation will hardly do in the Northern states now, where golf courses are covered with snow. But it's a good hint for exhibitors in the South. And, of course, there are innumerable tieups with miniature indoor courses, which work anywhere and only await the showman's beckoning.

Mellincoff Collects Fresh
Vegetables at Children's
Matinee for the Unemployed

The publicity value of theatre campaigns to aid the poor is illustrated again in the work of M. Mellincoff, manager of the Warner house, Lawrence, Mass.

Tons of fresh vegetables were gathered at a children's matinee. Mellincoff's idea was to have youngsters bring vegetables of enough value to cover the admission price.

When the Saturday matinee came, the crowd was so great that two other Warner theatres in the city, the Broadway and Palace, had to be opened. This made the charity program a triple affair. Newspapers devoted space freely.

Theatre Displays Models of
Famous Ships for "Derelict"

Models of famous ships were displayed in the lobby of the Paramount, San Francisco, for its showing of "Derelict," a sea picture.

The miniatures were loaned by three steamship offices. The French Line loaned models of the Ile de France, a modern vessel; La Provence, of 1914; La Bretagne, of 1886, and the Washington, a side-wheeler of 1864. The North German Lloyd turned over a miniature replica of the Bremen, while another company loaned a model of the Grand Turk, once a famous sailing ship.

Double Program of Old and
New Chevalier Films Shown

San Francisco is apparently a Chevalier town.

The St. Francis theatre there recently celebrated its two hundredth showing on the picture "Playboy of Paris." In addition to this Maurice Chevalier vehicle, the house also dug up his first important film "Innocents of Paris" and the two pictures were shown together. Packed houses greeted each program, it is reported.

Straw Hats for Ushers

One week ahead of the "Feet First" opening at the Melba theatre, Dallas, the ushers were given straw hats and hornrimmed glasses to wear as ballyhoos for the Lobby picture. The hats were provided gratis by a local wholesale straw hat manufacturer. Fred Kisingbury is manager of the Melba.

Making the Ink Talk

A Warner artist in Los Angeles produced six strikingly effective ads by combining white backgrounds and black ones. Contrast is the keynote. The success of Warner Brothers' "The Doorway to Hell" at the Hollywood and Downtown theatres is due in a large measure, to these layouts.

The Picture That
Gangland DARED
Hollywood to Make!

TO THE PUBLIC: There are occasions when we feel that words are entirely inadequate to express our opinion of a motion picture.

In announcing the opening of "The Doorway to Hell," simultaneously at Warner Bros. Downtown and Warner Bros. Hollywood Theatres next Friday, November 28th, we cannot find words of sufficient import to convey the tremendous power and drama of this great story of organized crime.

"The Doorway to Hell" is now playing to absolute capacity in its Fourth Week at the Strand Theatre in New York. It is playing to standing room only in other cities of America. This picture is the sensation of the year. It reveals the inner working of Gangland as they were never revealed before, with dramatic punch following dramatic punch and in it is truly "The Picture That Gangland Dared Hollywood to Make." Lew Ayres, star of "All Quiet on the Western Front," has a role that will make screen history. He portrays a baby-faced killer, one of the boys behind, whose fire-spitting pen brings terror to the hearts of rival racketeers.

"The Doorway to Hell" will take you for a ride of thrills. It is tense in its portrayal of lives and loves of those in clover today and on the spot tomorrow.

We give you our sincere guarantee that you have never witnessed such a picture—such a virile, sweeping, and timely indictment of organized crime.

It opens at both Warner Bros. Downtown and Warner Bros. Hollywood Theatres this Friday, and it will be the greatest sensation in Los Angeles motion picture history since the inception of Veepahone.

WARNER BROS. THEATRES
60 Stanley Houses Get B. O. in Contest For “Sunshine Girl”

The Stanley Warner Company has brought to a close its annual “Sunshine Girl” contest, which has been promoted in 60 of the circuit’s houses in Pennsylvania, New Jersey and Delaware.

The popularity contest began in the individual theatres, where the local “Sunshine Girl” was selected. This competition ran for five weeks. The final eliminations took place at the Madison in Philadelphia. The winning girl received a wrist watch and a round trip from New York to Havana, Cuba. The trip included a three-day stay in Cuba.

Six girls who were runners-up were also given trips to Cuba, while airplane journeys to Los Angeles and back were awarded to four others. A radio set was another prize.

Winning girls were selected by audience applause. Contestants could sing, dance, recite or play a musical instrument. All entrants were required to be over 16 years old, unmarried, non-professional and not an employee of the Stanley Warner Company.

This contest was heavily exploited by all of the 60 houses and brough heavy increases in box office.

Chicago United Artists Has 4 Tieups for “Lottery Bride”

“Tips on How to Win a Bride” was the name of a contest conducted by a Chicago newspaper through tieup with the United Artists theatre for “The Lottery Bride.” Fifty tickets and $100 in cash were the prizes.

A jewelry store cooperated by paying for the cost of 5,000 heralds. A radio station broadcast advance information on the film. Window displays were obtained in 36 Walgreen drug stores and in 18 Victor record stores.

Battery of Spotlights Gets Big Crowds for “Du Barry”

When “Du Barry” came to the California theatre, San Francisco, R. E. Hicks, manager, installed a battery of spotlights on the sidewalk under the marquee, transforming the lobby and front of the building into a blaze of light visible for several blocks. In addition, a searchlight swept the sky.

There are always those, you know, who are just curious enough to want to learn what causes such things. People were attracted to the theatre somewhat like bugs are drawn to a lantern, one might say.

Sacramento Exhibitor Pens Story of Local Stage

M. B. Hustler, manager of the Fox Capitol, Sacramento, Cal., has taken up writing as an avocation. Not long ago, a feature article, published under his name, appeared in a local paper. Its title was “Ghosts of Dead Days Before the Arrival of Movies Hover Near Sacramento’s Historic Playhouses.”

The article was a story of show business in the city’s pioneer days. Pictures of old-time actors and stage celebrities were run with the story.

Critics’ Preview And Ad Campaign Get B. O. on This One

M. A. Malaney, manager of Loew’s Stillman theatre, Cleveland, arranged a special screening of “Billy the Kid,” to which all newspaper people were invited. Special entertainment was provided by radio and stage artists.

The special show was given a day before the picture opened. The following day one of the papers carried a streamer and one and a half columns of feature material on its amusement page concerning the picture.

Another critic devoted a long story on the dramatic page to the picture and the Realife film. Other stories and illustrations appeared in the rest of the papers.

Malaney hired a man to carry a three-sheet sign through the streets with the copy: “Realife—Production of ‘Billy the Kid’ now at Loew’s Stillman’.” A man with a motion picture camera followed him. At prominent places, the sign carrier halted while motion pictures were taken of him. This aroused curiosity and crowds gathered at every picture-taking.

Plane with Siren Throws Smoke Trail Over Buffalo For “Hell’s Angels” Film

An airplane flew over Buffalo during the noon hour on several succeeding days, with a siren on the plane and throwing a smoke trail, to exploit “Hell’s Angels” at the Teck theatre.

Literature and passes were broadcast from the air. The plane had been painted on the under side with the words: “Hell’s Angels’ Teck theatre twice daily.”

In the lobby, a parachute was suspended from the ceiling, with a dummy hanging below it, with a flying suit, helmet, goggles and all. Usurhers wore white cotton helmets and flying jackets during the engagement.

Dick Wright in Toledo

Dick Wright has transferred from the Warner organization in Akron to the R.K.O Rivoli and Palace houses in Toledo where he is assistant manager under Howard Peigley.
Newspictures

HEARST METROTONE NEWS NO. 222—Princeton boys will be in musical show — Bellflower desolated by "death" fog—Uncle Sam's crack drill team holds practice at Newport, R. I.—Ranch shelter protects wild animals in Colorado—Metrotone takes a ride over Cuba—Germany's Einstein receives degree from Paris University—Santa Claus visits sick New York children early.


UNIVERSAL NEWSREEL NEWSREEL NO. 100—Los Angeles beats Al Gropius in open match play golf tournament in San Francisco—High water recedes and French villagers attempt to reclaim homes in flood area—They have malechorines at Princeton, but it's only a show—31 tons of dynamite used in big quarry shot at Egypt, Pa.—First lady names "President Hoover," new 9,000,000 U. S. liner—Charleston, W. Va., sends 83 liquor violators to jail—Berlin champion marksmen compete in clay pigeon tournament.

KINOGRAF NO. 565—Mrs. Hoover christens largest ship ever built in America—The bricklayers are all for Mussolini; his visit to them proves it—Ruth Nichols slices eight hours from Gulf-Of-Cape flying time—Navy drill team out-drills Army, and Metrotone is used to dynamite down 248,000 tons of rock in Egypt, Pa.—Einstein arrives in New York—Princeton lads put on a snappy show—Sikes car follows French and Canadian, Hoover homeless.

Milwaukee Organists Back at Consoles

Neighborhood Houses Using Many of Them

Under New Agreement Theatres May Add Organ Solo to Program Without Orchestra

(Special to the Herald-World)

MILWAUKEE, Dec. 18. — Since the signing of a new agreement between theatre operators and musicians last September, which provides that neighborhood theatres may employ organists without the necessity of employing an orchestra of four or more pieces, the organists in this city seem to again be coming into their own. Six of the local Fox neighborhood houses are now employing organists, being the Oriental, Tower, Paradise, Modjeska, Uptown and Garfield. In addition to being featured in special programs for the youngsters, they are also staging organ numbers and leading in community singing.

The organist is also being returned to the local Warner Brothers houses, now being featured at the circuit's Venetian, Lake, State and Downer theatres, and only recently the newly added Egyptian. In order to introduce Elmer Ihrke, the new organist at the latter house, Garry Lassman, manager of the theatre, invited the public free as a guest of the theatre to attend an organ recital given by Ihrke every Sunday from 12:15 to 12:45 p.m.

Numerous other Milwaukee houses, independent, have added organ solos to their programs, which houses include the Shorewood theatre, the Avalon, Plaza, Ritz and Studio, the last featuring silent pictures with organ music as well as sound pictures. Fifteen minute programs of community singing are conducted at a number of the theatres, while singing organists are in demand.

Fox Midwesco is also placing organists in its theatres throughout the state wherever union rules permit. Warner Brothers are featuring organists in a number of the state theatres, including their Kenosha house, where Ted Sanford, an aviation enthusiast and licensed pilot, is billed as the "Flying Organist" and has created a great following for himself among the children. In Racine, Steve Boschir has been singing his numbers through a microphone, acting also as master of ceremonies in connection with the special program for members of the Warner Brothers Kiddie club.

Three theatre organists in Madison, Wisconsin, are on the air regularly, broadcasting over station WIBA. Rose Keefe, organist at the Eastwood theatre, is on every morning at 8:45, playing request numbers. Mae Bridwell broadcasts regularly each week from the Parkway theatre, while Roberta Dille presides at the Fox Strand console. Charles Loewenberg, manager of the theatre, announces her numbers.

Hall Makes "Kiss Waltz" Part of Program

(Special to the Herald-World)

NEW YORK, Dec. 18.—Bob Hall, known on vaudeville circuits as the extemporaneous singer who makes up his words as he goes along, has accepted the "Kiss Waltz" as part of his act. This Wizmark song is the only popular song that he has used.

We should be happy indeed to write a fitting caution for this picture, but the matter is so well taken care of in that immovable column which is written for you each week by one Bobby Melkin that it behoves us to request that you turn to that noteworthy list of observations, facts and remarks for information concerning these two boys, providing you are one of the few that doesn't know about them already. It is within our province, however, to mention that they are Al Carney and Jack Laney.

San Francisco Fox

Week Ending December 18

There's a hot stuff stage show at the Fox this week, the attraction being Pancho & Maric's "Espanola Idea" which is filled with paprika, dazzling beauties and dancing dances. Likewise there is some elation that this is not taken very majorly.

Walt Roemer and his orchestra offer "The Dance Estival," a symphonic arrangement of celebrated waltzes in which "The Bar Danube," "Merry Widow" and "Symphony" figure. Two organists render noble assistance in the finale.

The stage act begins with singing behind a curtain pictures a gauze on the Spanish Main and when this rises a full company is revealed in Spanish costumes in a Cuban setting. Dancers show their steps and as the hilariety reaches its height a bell sounds and a somber priest enters forth with words of benediction. No sooner has he departed than a shooting array commences and this is followed by an excellent exhibition of knife throwing.

Harry Vennos, sub song singer, offers a song and the dancing girls do sinuous dance characteristic of Cuba. As this is brought to a close the girls gather to form a living heat and the chorus rows off stage. Mayo and Caruso, in a scene of trick horse, put a lot of laughs and their absurd antics prove an outstanding habit, particularly their tap dancing.

An Aztec pyramid, with girls on the steps in barbaric costumes featured by feather headdresses is a spectacular scenic offering and one rendered doubly enjoyable by the ceremonial dance of John and Harrel Griffith. A song recitative by Harry Vernon is followed by a real Spanish dance, with the girls in making good use of nothing and castanets.

Abby Green, tenor, sings "With My Guitar and You" and John and Harrel Griffith do an interpretative dance, followed by another dancer by Max Facker.

The state of the fight arena opens and the dancing girls clad as plenitude march in. The featured dancer, using his girl partner as a cape, engages in a fight with the mob bull, represented by another dancer. The two comics who took the part of a horse earlier in the show now come on as a bellowing bull and the act closes as the bull is slain, one section to bound off the stage on one side and the other section to make his exit on an opposite side.

Philadelphia Fox

Week Ending December 12

With a Fanchon & Marco Idea on the program, an attractive and elegant offering is promised and this week's entertainment, "Seeing Double" at the Fox theatre is no exception. The idea is that every couple sees one delightful dancer or chorus girl you immediately see her double, as nine sets of twins participate in this unique show.

First the audience is entertained by an accordion solo and by the Fox theatre's popular drummer, Gus Altmeier.

Clarence Stroas, master of ceremonies, is assisted by his twin brother in unison tap dancing. Another pair of twins do humorous dramatic acting and reciting in "Glowing the Blues Away," in addition to their part in "Seeing Double." The curtain rises to disclose the chorus apparently seated before microphones. In reality the mirror frames (Continued on next page, column 1)
STAGE SHOWS

(Continued from preceding page, column 3)

are placed before a black drop curtain with one twin before the frame, the other behind, so that every move made by one is made in reverse by the other. The Melly Twins dance while the Laila Twins in long orchid dresses play the cellos. The Elia Twins step out with their costumes and long skirts of tiny ruffles accentuate graceful movements. Then the Parker Twins tap dance with arms and feet chained together, resulting in prolonged applause.

The Kansas Twins are very clever little Toe dancers.

In the finale all the twins are assembled on the stage, some swinging in rose hearts, others gracefully posing, while the acrobatic twins turn hand upsets and everybody believes that twins are just twice as much fun as singles.

Kansas City Mainstreet
Week Ending December 11

Headlining the RKO bill at the Mainstreet this week are the musical comedy number half-act, Marshall and Virginia Watson, formerly of Elsfeld Follies. Their dancing and dialogue number is entitled "You'll Find Out." They are very capable assisted by their pianist, Karl Brown. Perhaps Brown should have more space in the billing than he is given, since anyone who can get numbers enough plans with his left hand while he eats an apple with his right that the audience is thoroughly good and then some. Miss Watson is one of the prettiest and most vivacious vaudeville actresses it has been our good luck to see, a beautiful figure and does her hoofing as if she loved it. And she makes the whole thing capably for the audience. Marshall and Carl Randall have some original dances, some of them with a humorous turn, which are highly acceptable entertainments, and complete all too soon for the audience.

Bob Robinet acts as master of ceremonies in a way all his own. He is a high-powered salesman, selling the RKO acts one by one to the audience, and introducing performers.

Gladdis Blake and Daddy Cunningham assist Mr. Robinet in his billing. Gladdis is a singer and dancer, of the red-hot, short-skirted type, quite in contrast to Miss Watson, who goes in for the long graceful lines and subtle stuff. However, Gladdis gets a great big hand, particularly from the younger element in the audience. Daddy Cunningham is introduced as an old trooper who has been in vaudeville for all these many years. In spite of his 72 years he does some pretty agile dancing and can fall down and go up as if he never had a problem. The name of the skit is "It's in the Book," for what reason we were not told.

Sawdust has what is called a skating classic, in which he is assisted by the Emerald Sisters and Patty Lee. The lighting effect and the act are good, the costumes are beautiful, and the skating, of course, is okay.

The Happy Boys vend with Randall and Watson for first favors with the audience. It looked once or twice as if they were going to stop the show. They are black face stooges who present "The Revolution of Black Notes." The boys are: Tommy Hyde, Irma Karp, Bill Gauerty, Dan Marshall and Nat Talbot. They do some mighty nice skating and are called back over and over by the audience.

Detroit Fox
Week Ending December 11

Dick Powell, m. o., calls his stage offering "Treas-""ures," and a tuneful offering it is. Of course the orchestra boys are dressed as bold bad pirates, and incidentally the orchestra is very much in evidence this week. They offer "St. James Infirmary" and "Fingal's Wake," two favorites here, and play the numbers like nobody’s business. They are being greeted with tremendous applause at every performance.

The Enright Rocketts also come in for their share of applause with several good ensembles. One is especially the military drill to the tune of "Anchors Aweigh."

James and Hall, two good looking boys, are a big hit with the kids. These boys throw another about as if they were light as feathers, and are constantly taking humorous falls and had the large audience in an up roar all day. Their offering is excellent.

Eddie Murphy, Bobby Gordon and Audrey Dixon, a sailor boy and two sailor lasses, did some dancing, and talking, all of which was quite melodious. Dick Powell scored as usual with his crooning, this time singing "Crying Myself to Sleep," and as a request sang "On My Way To the River." The finish of the act is very pretty. A backdrop rises to find several sentimentally dressed pirate girls gathered about a huge treasure chest.

New Orleans Saenger
Week Ending December 12

A riot of color, beautiful maidens, restful music and the stage band with their shirts outside their trousers gives a greater impression of the Saenger this week, to one of the brightest of the Public units which has struck this wood of the woods in many a Lazy Louisiana Moon, for, to use the language of the street, the production was a peach, one of those "A以前... One Variation" that are sold at the highest prices.

The drop represented "Noah's Ark," with ele-phant playing the part of the animal kingdom, which was supposed to lie upon the face of the waters for forty days and forty nights in a houseboat under the command of Cap Noah. The drop was painted in gray and grayly figures with the most lavish disregard of the master. Just who the headliner was, the gentlemanly press agent left to the judgment of the audience, but the vote stood overwhelmingly in favor of Berlin and Esther, dancers, especially the lady, a weakling of a thing—but oh, how she could twist herself from toe to make the show. The line of dancing girls make one think that life on an ocean wave might not be so bad, how they dance, master of ceremonies and director of the Jazz Rhythmic Kings, together with Steve Weniger, vocalist, start the ball rolling just before the stage performance. The screen feature is "The Dancers."
Before the Mike

By BOBBY MELLIN

Al Carney and Jack Laney, more popularly known as Al and Jack to countless radio listeners from coast-to-coast, are fast becoming one of the greatest radio teams in the country, in the opinion of those critics, other than their own, who have given them the old home. Panzy is only two men dressed as a horse that doesn’t chew and doesn’t run away from the edification of those who had the pleasure of attending. Mickey, or rather Margaret, or Moolie as dear Mr. Trammel calls her, is an excellent master of ceremonies for the horse, of course, and although she’s slick and smooth with white silk. The act was all that could be asked for.

Billy Parrel and Dad did some very clever tap dancing; Dad is 74 years old and is at any stage as Frank, which is saying quite a bit. Father panzy many years ago “performed” on a showboat at the foot of Canal street, and is not a stranger to the older generation.

The chorus was wonderful, as regards personality, carriage, talent and wardrobe—some of the sweetest cuties seen here for many a day.

A musical treat is Chrislavia conducting the Swing er Grand Orchestra in “Operatic Cameos” assisted by the famous Oliver M. Kasner. Among those present were Bennie Ross and Herbie, the Organist—good as usual.

To provide for the present extension of the functions of the Program Department and NBC Artist’s Service and the further expansion and development important, the personnel of the two departments of the Chicago division of the NBC were announced yesterday by Dr. J. A. Trammel, A. W. (Ben) Kaney, veteran announcer and assistant program manager, has been appointed program manager. Don Bernard, for the last two years program manager, has been made program advisor. Alex Bobb becomes assistant program manager, and Hugh Ernst is made manager for the last two years of the music. Robert M. Kendall will have charge of radio bookings and E. H. Stoddard, former booking manager, will be in charge of bookings. All those announcements will now come under the supervision of music. J. Oliver Riehl, instead of under the NBC Artist’s Service, is as the post...

Bobby Brown is WBMB’s “handsy man.” He hears and directs all important programs; announces them, measures the talent of entertainers; acts as master of ceremonies for impromptu features; sings and plays the ukulele; and is an instant attraction for contests and the program builders—Ben Bernie’s familiar “I Hope You Like It” is written thousands of letters each week from all over the country, telling them that he “like it.”

J. Oliver Riehl, music supervisor of the Chicago NBC, claims the distinction of having written more original programs for the NBC than any other composer in the last three years than any other composer in radio. Riehl, who is the oldest Chicago NBC composer in point of service, for he was included in the original staff of three members when the studios in Chicago were opened in the fall of 1927. His ability to create music with the popular swing that will fit any type of program has made his services of composer much sought after. Riehl has written music for the following programs, Yeast Foamers, Floresphere, Shell Oil, Armand Hour, the Montgomery Ward program, O’Creme Time, the Hamilton-Brown dama, L launderland, Lyrical, The Sighthounds, Ceneco-Land Adventures and many others.

Phil Spitalny, famous dance orchestra leader, who recently came to Chicago, is often mistaken for his brother who is a noted orchestra leader in one of Chicago’s largest theatres. Yes, theirs is quite a musical family—Do you know? John Kahn, saxophone player with Harry Krouse’s orchestra, is said to be one of the best in the business and is undoubtedly one of the brightest (physically) and the proud bearer of Indian blood.

Louis Panico and his orchestra, known practically wherever radio is heard, received their first broadcast to a nation-wide NBC audience Wednesday evening (Dec. 16), when one of their dance programs were inaugurated. The broadcast will be made directly from the Canton Tea Garden when there are no engagements. In addition Panico’s name to its already imposing list of dance conductors, the Chicago NBC avails itself of another opportunity to show listeners in other parts of the country the quality of dance music now being turned out here.

In Chicago, assuming the name of Panico is not only a versatile conductor, capable of interpreting in the language of music nearly every virtue of national reputation, and has gathered together an orchestra which, under his tutelage has fast become recognized as one of the most popular dance organizations in Chicago.

Oklahoma City Liberty
Week Ending December 5

The Liberty’s second week of E.K.O. vaudeville was excellent, and with full houses present daily, it would seem that the Liberty’s future was assured.

Casa and Leland Van and Frank were funny and frolicky sufficient to more than please the people seeing the show. Ward at W. in “Oh, What a La!” kept the crowds laughing most of the time.

Flourite, the song bird duxe was some singer, and when she sang, the audience was entranced.

Alice and Sonny of Lamont were very entertaining with their new vaudeville sketch and the feature picture, “A Devil With Women,” pleased.

Seattle Fifth Avenue
Week Ending December 4

“Fountain of Youth” idea with Lottie Mayer and her dancing beauties who disappeared under the water in a fall concert and in consequence remaining under longer than any one ever did and with considerable publicity. Although the concert was presented with the spraying water meeting above their heads. Rube Wolf as master of ceremonies and his musical men were driven in the pit, where he got a lot of real music and comedy out of his dozen men. Others in the F. & M. cast included several skilled stoppers and a singer. Crocker, Randazzo and Son, as well as dancers; Barten and Young are singing comedy dancing duo. Music, by heavy applause and after Frank Stever sings, the Sunkist Girls return in a versatile dance.

Detroit Fish
Week Ending December 18

“Jewels,” at the Fisher this week, is another of those Boris Petruch combinations. Bob Nolan introduces the stage end of the show, and takes a hand in the setting of the orchestra. Ross and Edwards, a couple of clever fustners, and the Roma Brothers, who are no strangers to Detroit theatre-people, top the bill with their acts. Olsa Saunders, Lillian Shade and Jerry Cee, three individual performers who offer melody, vocal accomplishment, and a bit of capering about the stage, together with the Foster dancing girls, complete the bill. Samuel Bemio directs the pit orchestra. “Only Sorse Work” is the screen feature.

Milwaukee Wisconsin
Week Ending December 11

Pancho & Juan’s Lothario opens in a hollywood setting with the Sixteen Tiny girls in true Southern lassie costumes with colored wigs, doing their routines with a song, tap dance and “Old Black Joe,” which is crowned by Helen Joseph with the blackboard.

Several female solo dancers execute a neat bit of tap dancing to “Alabamy Bound” following which the chorus perks up it’s airbrush overboard and pronto, they become a chorus of fat mummies. The illusion is accomplished in a neat manner and gives a good hand. “Lettes” is offered with the chorus sung by one member of the band. The chorus then does it stuff attired in sort of Jack-in-the-box attire and a woman in a sheer white leotard with gold stars dancing on their heads.

Not that chocolate, colored tap dancer, ducts the boards with plenty of pep and vigor, He is followed by a peppy miss who wheels and tumbles about the stage in fine fashion, two female tap toe dancers make things hum and give way to the chorus attired in gay costume, as they perform, they are never will be any women auducntes. He rambles on for some length in a humorous vein which makes a big hit.

Hatt & Herman tangle about with the aid of a spade or two and the magic is practiced, the audience has a keen enjoyment with this. The show is still on and there will be no women actors. It rambles on for some length in a humorous vein which makes a big hit.

Seattle Fish
Week Ending December 17

Opening to the tune of “I Still Get A Thrill,” the stage end at the Fisher. The second half of the week presents a well-rounded list of attractions, with the comic act by Ben Bernie, his band, of dancers usual merit and ability, who might well change the character of their opening for something more in keeping with the balance of the cast. The comedy group is not so hot, for their second number is an absolute dud and is colorful and not too long. For a clever they have a pretty changed version of the Apache which clicks with the cash customers. The permanent stage unit—m. e. and stage band—have just what it takes, and should continue to hold away in this house for many weeks to come. Dora “Boots” Early and Hilde Guards Sells have a skit called “Abercrombys, Miss Ship of the Dish,” which plays well while Boots does some comic song numbers,imitating an intoxicated woman, while the girl who walked back is back is back.

Pittsburgh Enright
Week Ending December 3

The stage offering called “Harvest Moon,” is a tuneful and peppery affair, and most of the action is carried on by a chorus of two dozen, with his stage band and his twelve dancing girls.

Dick and Dorothy Badger do several songs which are very pleasing, and the pair surprise the audience with a brief and effective adagio dance. Their band’s rendition of “Harvest Moon” is an exquisite piece of work, while standing on one leg, and puts a goodly share of applause after every number.

Ed and Morton Beck tell some stories and sing some songs, and their offering is neither here nor there for another vaudeville act. Although they do show a little talent with the current popular number “The Song of the Poet.”

Detroit Michigan
Week Ending December 18

Those Four Marx Brothers, Harpo, Groucho, Chico and Zeppo, will be in town next week to climax this week to the huge delight of the capacity audiences which have been flocking to the Fisher theater in ever-increasing numbers. The acts of Harpo, Groucho and Zeppo are well known and still maintains her superb dignity. The tomfoolery in-
dug in by the four clowns of "Animal Crackers" and the earlier "Coconutts" is not exactly new-fangled as the girls themselves go, but it is entirely the manner of telling that they gets across. Groucho, as usual, is flip and nasty; Harpo being usually the only one that can play the harp; Chico and his Italian dialect, together with his trickly piano work; and Zeppo, not being Harpo's deliberate appearance in evening dress which makes for a most pleasing contrast. In addition to the men of Marx, a quartet of girl dancers and chorus girls are offered. The screen offering is "The Pay Off," which Edward Collier and the Michigan orchestra in one of their usual musical offerings.

**Pittsburgh Enquirr**

**Week Ending December 18**

Dick Powell, m. c., calls his stage show "In Florida," and the set is very entertaining. The opening finds the band boys dressed in white and the Rochets on the stage, in white and carrying white parasols, thus putting over in a big way the title of the act.

Marla Wayne who emulates Helen Kane's style of "booping," emulates in a fairly good manner and is being nicely received.

Frank and Don Gustier do a mighty good turn. Frank is an exceptionally nimble and whirly-whirly dancer. Don does a real comedown who possesses a wonderful singing voice, and his antics as well as his singing stopped the show on several occasions. Dick also composed a number through his famous megaphone. As an encore they put on in great shape a "hot" rendition of "Sweet Jenny Lee," and this time Dick zips on the trumpet.

Dick and Marilyn Ward put on a nice song duet offering "Or What Have You." And we mustn't forget that Dick also joins the Rochets in one of their routines which is a finish at which he is good for a laugh when the girls carry Dick off the stage.

**Detroit Hollywood**

**Week Ending December 18**

"In Havana" is the title which has been hung on the stage show this week, due to the presence of Steve Bley and Harry Stahl, two men who give a touch of the Spanish side of the famous old Cuban island. Havana is the scene of the show, with Frith, Reeter and Toolin, dressed as gobs, featuring some close harmony. Eddie Laughlin and the Hollywood Merry-Makers give their usual high-grade performance. Bob Clarke is seen and heard at the organ console.

**Detroit Fox**

**Week Ending December 4**

Fanchon and Marco's "Wild and Woolley" idea is without any doubt, one of the finest pieces of stage entertainment which has graced the boards of a Detroit theatre in weeks. There is action, color, harmony, beauty and dance from the opening curtain to the final curtain after 45 minutes of song and novelty. The curtain rises this week, in the presence of Steve Bley and the changes are most pleasing. Ray Angwin, who possesses one of those voices, along with "Springtime," and "White Cadillac girls," in fine chorus, start the ball rolling with a novelty dance. Hart's Krazy Kat, an acrobatic tumbling set, furnishes some laughs, and moves rapidly enough to prevent boredom. Kirk and Lawrence's high-flying minstrel show, with minstrel ponies, are entertainers of the first water. Their chaste and innocent "the high-browned 'horse,'" not to mention Kirk's slow-motion horse race, won instant acclaim from their audiences. Aussie and Chick, a man and a woman, have a new and different slant on whip-cracking and ax-throwing which makes the crowd sit up and take notice. Their performance is finished and has color, finish and smooth-smoothing so generally missing in this type of offering. Johns Reynolds, dancer, and Bud Carrell, a harmonician, prove that just because they are of the other name or race is no reason why they cannot be as good as the rest of the show. The finish of the piece lifts the famous fire scene from "The Stooge," with which almost every follower of big-time vaudeville is familiar. Sam Jack Kusman and the Marx Brothers-Khuzi are much in evidence, even though working from the pit this week, as full stage is necessary for the performance. Will Rogers' in the title role of "Lightnin'" is in the screen feature, with shorter subjects. Capacity business all week is proof enough that the entire bill has clicked.

**Detroit Michigan**

**Week Ending December 4**

Ted Lewis, the "Tragedian of Jazz," and his augmented band, together with a couple of entertainers, tops the bill this week. Ted Lewis is the usual Publix unit show, and the difference is greatly appreciated. Lewis works better this trip than any time before. He is in a fine form. "When My Baby Smiles at Me," and omitting only "The Hat in My Pocket." With the latter as an encore it is also noted that the famous Lewis high-knot is not quite as battered in appearance, and the silver lining is much in evidence when Ted does another of the hits. Eleanor Brooks, who might rival Lea Bow in the matter of "booping," "Them" and "Those," does a couple of dance numbers in a manner that appeal to the audience and extracts comments from the male patron. "Climax Whittier," a golden brown color and a hoover of no mean ability, wins a big spot for himself and indulges in a bit of clever clowning with Lewis. The Seven Rangers, harmony boys, click with their numbers. "Here Comes the Sun," and "Sway," are both dressed in yellow shirts and trousers, with yellow drapes forming the box set. The show moves rapidly, is colorful and has more appeal than any previous Lewis show. "Past and Present" is the screen feature, with Arthur Gutows, guest vocalist from the Michigan, features a slow opera specialty.

**Detroit Fisher**

**Week Ending December 4**

"Rare Bitu" at the Fisher is a comparatively good show, that is, when stacked up beside some of the enter- tainments of this house in weeks past. No doubt it will be a real treat to get the Publicity that is due to the worthy boys. Bob Nolan is an orchestra director than master of ceremonies. Julie Curtis, a red head, is good as a ventriloquist, working with Nolan as her dummy. "Ph" Gordon, comedy fiddler, hands out several big jokes satisfactorily. Basil and Rabbit, a troop of Arabian acrobats and tumblers, give a good amount of themselves. Arthur Gutows, guest vocalist from the Michigan, features a slow opera specialty.

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**HELLO EVERYBODY!**—Well, here it is Christmas again, and the Exhibitors Herald-World wishes all of its readers and a New Year filled with success and happiness.

This time of the year makes us all a little slower in our responses, for we are all like a tire that is not finished, too, too, yes, it even makes the hard-boiled Main Stem any think of the other fellow, at least a little more than usual to them, if they really when one can't walk a half-block before someone is either asking for a dime to net a cup of coffee or something of the sort. This is the one time in the year, when it is tougher to be down and out than any other time, *Enough on the "Blues," here's some better stuff.*

The Chicago, New York and St. Paul key, in a copy of a copy (and copy in this issue) has the right idea. Read the heading... and get that "Sing." *This is a little show good news,* Tex Fisher (Ted) is back at his old job at the RKO Proctor's, Newark, as is Harold Reider, at the Branford and Mrs. Hep at the Stanley. George Laxton (former with Lewis) is now being featured at the Fabian, Hoboken, and I just opened a letter from Melbourne, Australia, from Eddie Fisher, well known entertainers on-circuit, who has been there over the past year and who has just signed a brand new year's contract to continue playing in the West there, et al. (Say Fez?)

*Edie* got a great break when she returned from Sydney to Melbourne, she got her "face" in the newspapers, the firm had a parade for her and a band led the way. The way it was written (two copies) played up her return, one would think he was the Prince of Wales, himself. *Maybe he is—* (Edie is you kept a trick from them, is it?)

Pitch doesn't mention Julia Dunn and Eddie Ford, two other American originators, playing over there, a lot of our people want to know if they have had a good time. *Oh yes, Pitch's old friend the girl will be glad to know that he is now a star cricket player (Eddie mentions that one Sunday at a picnic, for the Republican and State theater, this girl (a strong girl), and a pastime was a cricket match between the two theatres).*

*Bernie Cowham, origin at RKO Albee, Fishing, Long Island, will get the same kind of money.*

Just received a letter from Eddie Schwartz, formerly chief originat for a circuit of 15 houses in Greater New York. Eddie is looking better than ever. It pretty tough, so if any of you music men can use an industrious and energetic young woman who knows his stuff, he's yours. *Write to me.*... Just heard, through the mouth of the Burman, that Vest Pocket, the premier origin at the beautiful new Flynn theatre in Burlington, Vt., did a great job at the inaugural performance. "Row-Checked Brown" is just about the most popular young feature in the state of Vermont, and rightly so, because he is personable, plays a good organ and is a regular fellow... *Phil Kerrisher, Inc., have just accepted a "sweet" song that looks like a natural. It is called, "I'm the Last One Left on the Corner (Of that Old Gang of Mine)."... Everyone who has heard it, is enthusiastic in blotting the song in another, "Old Gang of Mine" song (one the boys will sing when they get together). As if this wasn't enough, the boys (not labs, but in knowledge of the music business), Eddie Modus, Fred Whitehouse and Fred Stillwell are the writers. The song has some of those sympathetic sentiments that send a chill down your spine and after a few weeks, you have that envy on your real shoulder. It's a great tune and all their friends (including yours truly) wish them well with it... Radio Mic Company and Leo Peer, Inc. are publishing a new tune called, "They Satisfy," sounds like the w. d. for Chesterfields, and they will have taken the cuttings of this in their lyrics, because, they say, "In a Song It's Melody and Lyric..." *Chester Bowers, origin of something, has one the screen last week, with something of the same thought, only he finished up with, "In an Austin It's Melody..."*
HOLLYWOOD BEST SELLERS

WEEK ENDING DECEMBER 13

No. 1: "Body and Soul"—(Harrms).
No. 2: "I Must Be Dreaming"—(Wagner).
No. 3: "I Got Rhythm"—(Gershwin).
No. 4: "Baby's Birthday Party"—(Parnas).
No. 5: "Sweet Jennie Lee"—(Donaldson).
No. 6: "You're Driving Me Crazy"—(Donaldson).
No. 7: "Sweetheart of My Student Days"—(Fret).
No. 8: "Little Things in Life"—(Berlin).
No. 9: "Then There Eyes."—

NOTE: This list is compiled by Mr. Duke Wright of the Hollywood Journal and the Hollywood Music Company and does not include Los Angeles.

Amusement Park Changes Programs Each Night

SAN ANTONIO, Dec. 18.—The longhorn Amusement Park recently opened here to capacity business with both indoor and outdoor acts, according to the management, which is due to the fine weather and the fine weather and the fine weather.

The program consists of a grand cavalcade, a spectacular pageant in the style of the ancient Egyptians, the American Indians, the Aztecs, and the Mexicans, with music by the San Antonio orchestra.

The program continues for the next two years, and is expected to be a great success.

Al Wentzell to Play at Crystal Ballroom

(Special to the Herald-World)

GULFPRAY, Miss. Dec. 18.—For the past two years Al Wentzell has been a feature of the Markham Hotel for the weekly dance and is now filling a regular engagement at the Crystal Ballroom.

His band has filled various engagements along the Coast including the Gulf Park College, and has been broadcasting over WCCM for some time. During the Christmas holidays they will play at the Crystal.

Sarli Will Determine Most of Time to Music School

(Special to the Herald-World)

SAN ANTONIO, Dec. 18.—Jean Sarli, who has been conductor of the orchestra at the RKO Majestic theatre for the past few months, has just recently resigned that post in order to devote more time to his music school which is located on Broadway in this city.

Johnny Johnson at Phoenix

(Special to the Herald-World)

DENVER, Dec. 18.—Johnny Johnson and his Band, who have been playing at the Cosmopolitan Hotel here for the last ten weeks, have left for a winter engagement at the Westward Ho Hotel, Phoenix, Ariz.

Lee Still Sales Manager

NEW YORK, Dec. 18.—The contrary, Marvin Lee is still the sales manager for DeSylva, Brown & Henderson in New York City, and has just been named to the office of the company.

RKO Scout Finds Plenty Of Talent in Alamo City

SAN ANTONIO, Dec. 18.—Joe Daly, who played the greatest Majestic last week in his search of talent for the RKO Orinet has discovered the following artists who are theatrically inclined in the Alamo City: Jon Elsner, dance agent and orchestra leader; Christian Ross; Mary Loughney; Lydia Neumann; Richard Morundo; Three Men and a Girl; Scou Moyer; Olender Zook; Helen Hosegood; Gordon Tubbs; Virgil Randall; The Holy Three; Sonello Velarde, and a host of others. The search of Joe Daly as RKO scout in a recent talent contest held here.

Louie Connor at Tulsa

(TULSA, OKLA., Dec. 18.—Louie Connor and his band opened an indefinite engagement at the New Hotel Tulsa, December 14. There are eight men in the Connor organization.)
Haley at the Ambassador; Wohlman Well Liked

(Special to the Herald-World)

ST. LOUIS, Dec. 18.—Harry Rose is now serving his last days as master of ceremonies at Skouras Brothers Ambassador theatre and will be succeeded soon by Jack Haley, the wellknown comedian, who starred in such successes as "Good News," "Follies Thru" and "Some o' Guns."

Al Wohlman, the new master of ceremonies at the Fox, has gotten away to a good start, making a big hit with the female's and their friends along Grand boulvard.

ORGAN SOLOS

(Continued from preceding page, column 1)

flashed upon the screen with a synchronized accompaniment of "Way Down Upon the Swannee River," Miss Hammond picks up with a solo. "Why Do I Love You," from "The Showboat." De Luca sings "Goin' Home," following this with "Old Man River," which closes with a seven shot of a riverboat on the river at night. De Luca's voice registered well, as did Miss Hammond's work and the scenic effects of Snyder contributed a pleasing effect. The solo was based on ideas of house manager H.A. Wodever, who introduced this atmosphere organ solo to the Strand.

DALE YOUNG'S (Circle Indianapolis) solo called "There's a Reason," opens with special lyrics telling the audience the "Why" of organ solo; that in the age of "talkies," they are useful in introducing theme songs, and also when audience gets a chance to stop, they relax after being quiet all through the feature picture. Then Dale plays "Blue Horizon," "My Baby Just Cares For Me." Then after special gags about the unemployment situation, he plays special comedy work on "I'm Yours," then Towner asks the audience to sing "Go Home and Tell Your Mother" and "Three Little Words." This last tune made such a hit with the audience that Young should take an encore.

A NOVEL XMAS SOLO!

"In the Shade of the Old Christmas Tree"

Immediate Delivery on This Set

WIRE Now for Yours

MILTON KAE

KAE STUDIOS

125 West 45th Street, New York City

Publix Units Go to Detroit

On Leaving Chicago

(Special to the Herald-World)

DETROIT, Dec. 18.—Beginning almost immediately, the Publix "B" units will again be routed into the Fisher theatre from Chicago, instead of having the Fisher stage shows built in Detroit for one week only. The "A" units, as usual, will play the Michigan, coming from the Toledo Paramount. The first step in the new Fisher policy was the giving of notices to the 12 dancing girls who have been a permanent baller at that house for the last few months.

Orchestra and Stage Show

Now in St. Louis House

(Special to the Herald-World)

ST. LOUIS, Dec. 18.—The Granada theatre, the de luxe house of the St. Louis Amusement company's circuit has resumed its former policy of a pit orchestra and a stage show in coligation with sound pictures. It is understood that in the very near future Walle Vonnom will be returned to this house as master of ceremonies. He is a prime favorite down on the Gravels.

Mabel Walker on the Air

(Special to the Herald-World)

END. OKLA., Dec. 18.—Mabel Walker, formerly organist at the Astors, is now solo organist for station KORC and is meeting with marked success with her special organ numbers.

Hoadley Back at Console

Lee Hoadley, popular organist who prealed at one of the Wisconsin Twin cities' organs when that house boasted two organs, and played in company with Arthur Beilman, is back again. He offered for his selections this week "Somewhere in Old Wyoming," "Little White Lies" and "Simply Delish," with the words flashed upon the screen for each number.
Mail Order Bargains

BEWARE OF SECOND-HAND SOUND EQUIPMENT—EVERYTHING WE ADVERTISE IS BRAND NEW—SHIPPED FROM ORIGINAL MANUFACTURER TO YOU—WE HAVE THOUSANDS OF SATISFIED CUSTOMERS THE WORLD OVER. Powers and Simplex Parts, 39% off; Aperture Metals, $3.50; Half Size Lenses, $25-$45; Automatic Ares, $125-$50; G. E. Receiver Bulbs, $1.50; Receivers, $80-$2.50; E. E. Lamps, 20% off; Genuine RCA Tubes, 14.95; Recorders, $12.50; Drive Units, 25% off. G. E. Auxiliary Lamps, 29c; Head Amplifiers, $29.00; 1/2 p. True Synchronous Motors, $26.00; Self-Starting Motors, $26.00; Transformer, $54.45; PM No. 19 Amplifiers, $6.15; Jensen Concert Speakers, $17.85; Audak Tuned Professional Pickups, $3.95; Audak Heads, $8.97. Many other values. Write, O. G. Corporation, Dept. E 11, 1600 Broadway, New York City, N. Y.

THEATRE SOUND EQUIPMENT—At wholesale direct factory shipment—Giant Bacon Exponential Horns with Giant Unit, Transformer, and Exactor complete, $197.00; Sound-on-Film Heads, $198.50; Proprietary Aperture Metals, Powers or Simplex, $3.95; Reflectors Arca, $145.00; Head Amplifiers, $14.95; Jensen Speakers, $16.35; Audak Tuned Pickups, $21.50; Turntables complete with Pickups and Faders, $12.50; Samson 6 tube Amplifier, $33.50. Write your needs to Theatre Sound Service, 150 Clinton Avenue South, Rochester, New York.

Theatres for Sale or Rent

FOR LEASE—300 seat theatre; seven-day town of 12,000 population. Fully equipped for total rent of $125.00 a month. Address Box 300, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

FOR SALE—200 seat theatre, with sound. No competition. Town population of 2,000. Address Strand Theatre, Reed City, Michigan.


FOR SALE—NEW STATE THEATRE, Napoleon, Ohio. Seven hundred seats, Western Electric Sound; county seat; no competition. Also Panoramic Film and Disc. Address Clark M. Young, Bowling Green, Ohio.

Theatres Wanted

WE ARE EXPERTS on theatre sales and purchases. Send particulars. Albert Goldman, 5 S. Wabash Ave., Chicago, Illinois.


Help Wanted


Positions Wanted

A YOUNG MAN WANTS A JOB IN A THEATRE—I am experienced. Janitor, Doorman, and handy at stage managing. Also a young man desires to do operating. Have all about the experience needed to run any machine. Address Alfred R. Grueschow, 337 9th Ave., West Bend, Wisconsin.

MANAGER AT LIBERTY—Good appearance, vaudeville and sound all around experience, both in neighborhood and loop houses; a reference. Address Box 526, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

AT LIBERTY—Manager with years of experience, vaudeville and sound, twelve years in one position. Best of references. Address Box 545, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.


PROJECTIONIST FIVE YEARS; EXPERIENCED ON WESTERN ELECTRIC AND OTHER SOUND EQUIPMENT. State salary; go anywhere. Address Wayne Smith, 629 Burrton Ave, Eureka, Illinois.

MOTION PICTURE OPERATORS AVAILABLE. Experienced on Western Electric. Write Associated Projectionists, 103 North Rowan Avenue, Los Angeles, California.

THEATRE MANAGER—Consider, $25.00 week. Address Edwin Wikles, Refugio, Texas.

THEATRE MANAGER—Live-wire, wishes to associate with chain or independent theatre; 15 years experience. Can produce results. Address Box 523, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

Attention

A SETTLEMENT HOUSE AND BOYS' CLUB would like to obtain a donation of a standard motion picture projector. Address Patrick M. Crowley, 270 E. 151st St., New York City, New York.

Equipment for Sale

BIG BARGAINS—Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses with late type belt friction drive speed control, $100.00 each. Re-built Powers 6B Motor Driven Machine, $213.00 each. Re-built Powers 6B Motors, $153.00 each. De- built Marque loud speakers, $12.00 each. Big stock of rebuilt exhaust and oscillating fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc. All at bargain prices for immediate shipment. Write for bargain list. Illinois Theatre Equipment Co., 1130 South Michigan Ave., Chicago, Illinois.

FOR SALE—One Powers 6B mechanism serial No. 45751 first class condition. Address W. Raffensburger, care of Rialto Theatre, York, Penna.

FOR SALE—Disc: Talking equipment complete, guaranteed good condition. Will trade for Arc Lamps and Generator, or upholstered seats. Address Old Trail Theatre, St. Clairsville, Ohio.

BARGAINS IN NEW AND USED THEATRE EQUIPMENT—Powers and Simplex projectors, screens, lenses, sound reels, taking picture equipment and accessories, proper apertures for all projectors. Everything for the theatre at reasonable prices. Write your needs. Address Box 516, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

FOR SALE—Pair Royal Tone turn-tables with drive gears for Simplex, three Autak Pickups, used four months, $150.00. Photoplayer Organ complete, $350.00. Address Kelly Theatre, Waberny, Kansas.

A BARGAIN—COMPLETE OUTFIT FOR YOUR THEATRE—Two Powers machines with Simplex Macclas; complete disc equipment including DeCouer Speaker. Everything you need to bring results. $675.00 cash F. O. B. takes complete outfit. Will not sell separately. Address Box 537, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.


ADDITIONAL CLASSIFIED ADVERTISING ON FOLLOWING PAGE
EXHIBITORS HERALD-WORLD Classified Ads are the shortest and surest distance between two points—The SELLER and The BUYER.
THE VOICE OF THE INDUSTRY

LETTERS FROM READERS

Evidence of Impartialness

WE ARE INDEED GRATFUL FOR THE beautiful bronze plaque recently awarded our theatre. As ours is one of the smallest theatres, we all feel this is conclusive evidence of the impartiality of the organization behind the movement and that it is really advancement that they are trying to encourage and not patronage.

We are proud to have received this award and promise to do all in our power to keep abreast of the times and to promote the profession as they are made from time to time, and in that way live up to the standard you have set for us by this award.

Thanking you for this splendid acknowledgment of our efforts—P. I. Bohmann, Center theater, Inc., 1161 Madison Street, Chicago, Ill.

Charley's Comedy a Hit

JUST FINISHED PLAYING ONE OF the year's best comedies, Charley Chase in High C's (MGM). It is a knockout and will please. Customers said it had more laughs than "Auntie Mame" and their "double check" feature. "High C's" is a three-reel comedy and a wow. Madam Satan (MG M) featuring the popular production will please if you can get them in. Title is bad.

Hoping Hal Roach puts out more comedies like High C's, the award is conclusive that many of the comedies made lately have been poor. Yours truly—W. T. Biggs, The Adair theatre, Adair, la.

Thanks for Both

AM RENEWING MY SUBSCRIPTION, so will take this opportunity to comment on several pictures which may help others. Last of the Lone Wolf (Col) good and perhaps better than a program picture. Spurt (U), with Hoot Gibson, is the best one since Gibson started to slip. Universal has changed their method of recording on disc and it is consistently good now. The Bad Man (PN) is very good, with good action by Huston and Blackmore. I played Duces in Erma (WB) late, but it's a good little comedy. Sisters (Col) has a good story and is a fairly good picture, with excellent recording on disc. Runaway Bride (Radio) you can run any time and it will please. Dancing Sweeties (WB) is light but satisfying entertainment. The Stage (U) was well liked because of its setting, scenery and story.—Ward theatre, Pismo Beach, Cal.

Second-Hand Ad Matter

NOT SO VERY LONG AGO "GENERAL" Adolph Zukor had a very vigorous article in your great weekly regarding the evils of using second-hand or "used" posters, photos and other advertising materials. He was quoted as saying that no first-class theatre would use anything but new advertising material, and that his exchanges would have nothing to do with the poster exchanges handling and exchanging used posters and advertising materials. This is purely salesmanship, or clamoring representatives, sell you Paramount pictures and insist that you give them a contract to buy so much paper and material on each picture, as their pictures cannot be properly advertised, or "presented," with second-hand, or used posters, etc.

All right, so far, so good. It all sounded right to me. I swallowed it all, hook, line and sinker and chewed off part of the pole. But, here's the sad awakening. On a visit to a certain town of about 15,000 population, I go into one of the Publix Class-A theatres to visit a friend of mine employed there. I find him busy sorting out used posters, photos, and other material, etc., and he said in the back of them for shipment. He says that they ship all material to the state headquarter, because their theatre is to be used by them and that his theatre receives much used material to advertise their pictures with.

Now, like the "Chink," "I ask to know" does this sound like Paramount is dealing fair with the exhibitors? If "used" posters are good enough for Zukor-Katz & Company to use in their theatres in towns of 10-15,000 population, why aren't they good enough for me in my little 1,500 town? And yet they insist that they make nothing on their "ad sales!" Just for the exhibitors sake! Wow! And now just a few "publishable" remarks on what I received lately in the film cans and record cases:

Land of Missing Men (T)—Bob Steel was very good in this cheaply produced Western. Too short, only one hour, and it needed more comedy relief. In Love Among the Millionaires (Par), Clara Bow was staring, but Mimi Green, Stuart Erwin and Skeets Gallagher put it over. Just fair. Light of the Western Star (Par) is great for Saturday. Mary Brian and Richard Arlen are fine, and Harry Green got plenty of laughs. Drew fine. The Silent Enemy (Par) is a wonderful production but won't draw flies with sugar in the aisles. Whenever we go highbrow, it gives the small town exhibitor a headache. The Sap from Syracuse (Par) is weak. Oaktie very popular, but the story and production are very cheap. Ginger Rogers, as an actress, is a nice blues singer. Grumpy (Par)—detour, road very rocky on this one. Great acting, but nobody appreciates it. Sure cure for insomnia. Like "The Silent Enemy," it's just a headache for the small town.

Byrd at the South Pole (Par) is a marvelous production that will make you many friends and much money. Had splendid school kids matinee and cleaned up. Boost it big, it will stand it. Inside the Lines (RKO) has a fine story, fine production, but no stars. Please those who came, but not many came. Queen High (Par) is pretty light. Charles Ruggles is good and will draw next time. Ginger Rogers and Stanley Smith should sing more, as that is all they can do.—L. L. Lazzy, Iris theatre, Kerens, Tex.

Plans Special Shield

NO YOUNGSTER FINDING A WELL- filled Christmas stocking could be happier, nor more grateful than I am for receiving your beautiful plaque of December 10.

Please accept my most sincere thanks and assurance that your Plaque is very much appreciated. We take pride in arranging for proper presentation and would have it suitably mounted on a specially made shield, which will be on permanent exhibition in our lobby. Without it good fortune and good reputation are only dreams.

Thanking you again and wishing you the compliments of the season—J. H. Brack, General Manager, O'Brien theatre, Pembroke, Ont., Canada.

The Small Town Angle

HERE IS A PICTURE I WOULD LIKE to report on. Sin Takes a Holiday (P) with Constance Bennett. This picture is too sophisticated for the small town and is well done but it lacks some action and comedy. I don't suppose that they can suit all situations but it certainly is not a picture for the smaller towns. It is clever and undoubtedly will go in the larger towns. But it is the type that is a little over their heads and the plot develops too slowly. Gorgeously gownned and altogether a woman's picture, and that does not please the men patronage. Too much dialog, not enough action is the fault with these clever society dramas.—Columbia theater, Columbia City, Ind.

Good Picture, Good Business

I GUESS I AM LIKE A LOT OF OTHER small town exhibitors in failing to report on pictures, yet at this time we need accurate reports of pictures more than ever. We don't know how other exhibitors are finding conditions but for my part I can say that business is good so traded it for a worth-while picture. What we used to call an average picture loses me money. My public is turning out for the extra good comedy-dramas and the better Westerns which have action and comedy.

Amos 'n' Andy in Check and Double Check (Radio Pictures). The best drawing card in months. Will please 80 to 90 percent if you do not raise your admission price; it is not a special except in drawing power. RKO gets most of the money. Leathernecking (Radio Pictures). A fairly good musical comedy with scenery in color, not the special it was sold for only fair draw. Danger Lights (Radio Pictures). Good melodrama, pleased most of them. Only fair drawing power. Queen High (Par). One of the excellent satisfactions. This is a clever picture and is what the people want to see, good drawing power, Caught Short (MGM). A knockout. Every house should play it even if it is a little old. Good drawing power, considering that it is not new. Half Shot at Sunrise (Radio). A riot from start to finish. Please much better than "Amos 'n' Andy" and did almost as much business. Beaund Bandit (Radio). I understood that "Escape" was so traded so it was rotten too. No action. Chasing Rain- boxes (MGM). Good picture of its type.
Eggs or Old Shoes Will Admit You to Russ Theatre
(Special from Department of Commerce)
WASHINGTON, Dec. 18—If you happened to be in Moscow now, and wanted to go to the theatre, the price of your ticket might be a pair of old shoes, eggs, old clothes, potatoes, or what have you. The Red newspaper, Krasnaya Gazeta of Moscow recently carried an item to that effect.

The box office cashier is the judge as to the worth of the articles presented. Such conditions are probably more prominent in the rural district of Russia, where the item in question is not as common. Ordinary extraordinary poverty is said to be responsible for this.

Rand Waxes Enthusiastic
WHO SAID MUSICAL COMEDIES WERE
on the tobbogan? The producers are way off their bases. People do want musical comedies, but they don't want that old back-stage plot of the conceited hooper and the faithful, unloved girl. And they don't want great big plumes for the fine singing and a good comedy team. A case in point is Rio Rita (RKO). We just played it six months after Sunny Side Up (Fox), and did it take? I'll say it did. My patron, too, were wild about it. We can use one a month, 12 a year is fine entertainment, if, of course, they are as big. Now "Sunny Side Up" had one central plot, in which Gaynor-Farrell starred, and all the dandy comedy of El Brendel, and Frank Rich-

ardson was interwoven about the central plot of Gaynor-Farrell.

In "Rio Rita" an advance was made, I think, in drawing two plots, one plot covering the love affair of Bebe Daniels and John Boles, with the brother suspected as being the thief, and with the real thief also in love with Bebe; and the other plot, a comedy plot, involving the love affairs of Wheeler and Woosley and their girl. Why it was! Oh, boy, this pair raised the roof. These two plots, continually presented alternately, reveal a talent either, and both ac-
ted as a welcome foil to the other. Cer-
tainly a mighty clever arrangement that producers could well imitate.

Then the big scenes and dances capped the climax. The last few reels in Technicolor were simply beautiful, and the Technicolor has every other colored produc-
tion beaten a mile for clearness and lighting. John Boles, too, has every other great singer on the screen clearly out-distanced for voice, looks, acting and charm. The industry has given us two magnificent plays in "Sunny Side Up" and "Rio Rita." Why can't they give us more like them? We want them! They pay big returns. Let's have them.—PHILIP RAND, Rex theatre, Salmon, Idaho.

Cites Shortage of Westerns
HERE ARE SOME REPORTS ON PIC-
tures. Sins of the Children (MGM). This one failed to please, a weak offering. Last of the Sergeant (MGM). This pleased but not business on account of it being shown as a silent not so long ago and will not stand for a repeat. The Conquering Hero (MGM). This one has had enough action to please your Saturday trade in small towns, due to the shortage in Westerns for small towns on Saturday. A. Mitchell, Dixie theatre, Russellville, Ky.

Draws Favorable Comment
THE STAR THEATRE, EDMONTON.
New Brunswick, appreciates very much the bronze plaque which your committee has awarded to it for excellence in sound repro-
duction. The plaque has been given a prominent place in the lobby of the theatre and has already caused much favorable comment.—STAR THEATRE, EDMONTON, N. B.

Joins Radio Station Staff
(Special from the Herald World)
DETROIT, Dec. 18—O. S. Jones, for the past year and a half associated with the Pub-
lis-Michigan publicity staff, has resigned, but has accepted a post in the continuity department of radio station WXYZ, owned and operated by Dr. H. Kunsky, George W. Trendle and Howard O. Pierce of the old John H. Kunsky firm.

Prices of Photoflash Lamps Reduced
NEW YORK—The General Electric company has announced a reduction in the price of Photoflash lamps, as its widespread use among amateur flashlight photographers is increasing.

Canada Inquiry Is Now Slated for 32
Other Companies
(Special from the Herald World)
OTTAWA, Dec. 18.—An order-in-council of the Canadian government has widened the scope of the inquiry into the Famous Players Canadian corporation under the Combinations Act to embrace 22 other Canadian theatre and film exchange companies. All of the leading exchanges are included in the list as well as the Motion Picture Distr-
butor and Exhibitors Association of Canada, which is affiliated with the Hays organization in the States.

New South Wales Film Contracts Fix Minimum
Admissions for Shows
(Special from Department of Commerce)
WASHINGTON, Dec. 18.—The Motion Picture Distributors Association in New South Wales has decided to place a minimum admission price clause in its film contracts for 1931.

This action is an outgrowth of requests from exhibitors in the country. The showmen are opposed against the price cutting of a number of houses.

Some of the suburban exhibitors said they would be injured by the new legislation and threatened to continue. They claimed they could not compete with the reduced admissions of the larger theatres.

Charged With Violating
Child Labor Act; Appeals
(Phila. Herald World)
PHILADELPHIA, Dec. 18—The manager of the State theatre here was recently arrested when Davey Lee made a personal appearance that the hoarde of King.

In regard to short subjects I find that Pathe's Aeops's Fables are the best cartoons I can get. They are much better than Educa-
tional's Terry. They have been much liked. But Columbia's cartoons. Pathe is turning out some real good 2 reel comedies and their recording is good but cannot say as much for Columbia's cartoons. The De-Quar-er comedies, Broken Wedding Bells, and Men Without Skirts, fairly good. Pure and Simple, rotten comedy, sound terrible. Nick and Toney is good. Have had only one good RKO comedy, Clark and McCullough, in A Peep in the Deep.—WALTER HINHFE, manager, Elite theatre, Greenleaf, Kan.
Part of the merry throng that gathered at the "wone" of a party with which Advance Trailer officially opened its new Chicago office last week. We should be happy to place a detailed caption under this cut, but the noteworthy members of the group are so numerous that we could not do them justice—therefore, we'll merely mention the names of the distinguished members in the front row. Starting with Johnny Mednikow (see he spelled his name wrong last week, pardon) is Ethel Chez, M. Van Praag, general sales manager of Advance, Al Blasco, publicity man par excellence and Louis Abramson, of the Allied Theatres of Illinois, Inc.

CHICAGO PERSONALITIES

By JIM LITTLE

We understand that Max Ascher has taken over the defunct, as it were, Punch and Judy theatre on Van Buren street. And now that we understand that, may we remark on a remark that we happened to overhear.

Why not take some little house like that and make it into a purely children's theatre? For by entertaining the "kids," and most incidentally the fathers and mothers of these youngsters, a different and probably quite remunerative idea could be put into effect.

This perhaps is not new, but it at least is worth a try. Possibly contracting for enough product to completely fill a children's program would be difficult. If so, then it would be possible, perhaps, to interest a producer in making a few children's pictures, of which there seems to be a dearth. As it is now, there are no pictures to speak of that appeal to a young audience, and that may be the reason why receipts sometimes fall below par.

Should something like this be put into practice, certain times could be set aside for programs fitting school children, of all ages. Tots, juveniles and semi-sophisticates. Saturdays and Sundays would no doubt be the big days, while parents would undoubtedly fill in the interim.

Of course, it might take some time to work up such a project, but once it was put into effect, a clientele, of a most worthy sort, would automatically begin to establish itself, and after a time it would be merely a matter of getting the right pictures at the right time. But such a "merchandize" would be a bit of a problem at present.

We were sorry to learn that Jimmie Gregory's theatre in Ottawa, Illinois, was practically destroyed by fire last week, due to the fact that someone left a curling iron in the beauty salon that occupies one of the store spaces in the building. We understand the loss is in the neighborhood of $75,000, but happily, this is almost all covered by insurance. The damage to the whole building amounts to something like $200,000. Jimmie told us that reconstruction on the house would begin shortly. Other houses belonging to Gregory are the Orpheum in Ottawa, the Roxy in Peru and Classic in Sterling, Illinois.

"Hook, Line and Sinker" is set to open up at the State Lake on December 25, so 'twas stated, and now that we've done everything but mention Radio Pictures, we might say that Radio Pictures exchange, where Bill Brumberg holds forth, is in the throes of having practically closed their product with all the major circuits. And, incidentally, a few facts concerning "Check and Double Check." During one week, approximately 72 houses were showing the film, houses located in the smaller cities and towns, and reports on box office receipts show that the film is essentially a "fireside, family picture," which the country parts are taking to like wheat cakes to syrup. Freeport, Sterling and Gibson, all in Illinois, have reported record breaking returns, which seems to refute decisively the earlier reports concerning the film in metropolitan centers. Also, one of the largest weeks in the number of prints sent out of the Chicago office was the last, when something in the neighborhood of 500 prints were mailed out.

We also understand that Clark and McCullough, that famed comedy team, who have been creating merriment on the stage and in a number of films, have been signed by Radio Pictures to make comedies.

Henry Kopald, country salesman for Tiffany out of the Chicago office has been transferred to the Milwaukee branch.

J. L. Merrick, Tiffany division manager, is making his swing around before Christmas, being in Omak the day we picked this up, and plans to go to New York shortly afterward for a sales conference.

We should like to extend our sympathy to Morris Hellman, whose brother passed away last week.

Sidney Meyer, formerly connected with the Fox theatres here is back in Florida, we understand, looking after his theatre interests there.
ORGANIZE NOW for 1931 selling in the Motion Picture Market

You cannot afford to devote time and money in an attempt to sell phantom buyers. Advertising and selling must be directed at targets which you know actually exist.

In the motion picture market, there are 14,000 theatres which must be provided with motion pictures.

Exhibitors Herald-World offers an audited circulation statement showing distribution to 9,342 individuals in the theatre branch of the business. No other motion picture trade paper even claims to approach that figure in total distribution.

The 9,342 individuals in the theatre branch of the industry represent in excess of 95 per cent of the buying power in the United States, and a generous share of the buying power of every country in the world importing American motion pictures.

If you use advertising to sell, the first choice in the trade field is

EXHIBITORS HERALD-WORLD

First by Every Test—Every Time

Quigley Publishing Co.

New York Chicago Los Angeles
The press—trade papers, fan magazines, newspapers—acknowledge the new position of the short feature.

"Have you noticed how strong a foothold shorts are assuming in the theatres?" queries one editor.

And have you noticed how the battalion of super short subjects under the Educational Pictures banner has led the procession?

Never has competition in short subjects been more widespread. Yet never have Educational Pictures marched to the close of a year more triumphantly acknowledged as the leaders of their special field.
Profits in Presentations

Light—Color—Personality; these are drawing cards and have always been the profit winners. Proper control of your lighting is of first consideration—"Use only the FA Major System"—the advice of thousands of successful showmen.

Frank Adam
ELECTRIC COMPANY
ST. LOUIS
A FAR-AWAY FIRE
CAN HALT YOUR SHOW

YOU CAN'T FORESEE ANYTHING LIKE THIS. And an accident like this may happen any time, far removed from your theatre. If power lines go down, your show may stop. Guard against that with dependable Exide Emergency Lighting Batteries. Write for information. No obligation.

***

THREE miles off, fire breaks out. Power lines go down. Current fails. What's the result in your theatre?

Abruptly performance stops. Total darkness. Irritated patrons. Possibly refunds. Current failure may seldom happen, but once is too often. It's not your power company's fault. It does everything possible to give you dependable service. But it can't foresee accidents any more than you can. You must guard yourself against sudden current failure. And you can do it dependably with Exide Emergency Lighting Batteries.

When current fails, for any reason, Exides take over the emergency load instantly and automatically, without a hand touching a switch. The show goes on without a break.

An Exide Emergency Battery is not expensive to purchase and it costs so very little to operate. Let one of our technical men call and tell you all about emergency lighting. A note to us will bring him. And there's absolutely no obligation. Or just write for our Emergency Lighting Bulletin. Do it today. It'll interest you.

Exide
EMERGENCY LIGHTING BATTERIES

THE ELECTRIC STORAGE BATTERY COMPANY, PHILADELPHIA
THE WORLD'S LARGEST MANUFACTURERS OF STORAGE BATTERIES FOR EVERY PURPOSE

Exide Batteries of Canada, Limited, Toronto
How Perfect Acoustics Will Increase Your Box Office Receipts

A Message to Theatre Managers from the United States Gypsum Company

SINCE talkies have replaced silent films, theatre managers have found that their attendance depends in a large measure on the quality of their sound reproduction. And they have learned, often by sad and costly experiences, that the most perfect sound equipment cannot perform with perfect satisfaction if the acoustics of their theatre are faulty.

Many theatre managers have corrected faulty acoustical conditions by applying Acoustone, the USG sound-absorbing material of high efficiency which is easily installed without structural alterations and without interruption to business. Many shapes, patterns and colors permit a great variety of decorative schemes, including those modernistic in feeling, which will enhance the beauty of any theatre interior. Being a mineral material, Acoustone is fireproof and, when soiled, it may be easily cleaned.

It will cost you nothing to have a USG expert advise you on improving the hearing conditions in your theatre. For further information please address the United States Gypsum Company, Dept. 5912, 300 West Adams Street, Chicago, Illinois.

A C O U S T O N E

Through scientific research and testing of USG products, their efficiency in correcting faulty acoustics is accurately recorded. USG sound control experts are thus able to analyze noise conditions scientifically and predetermine the success of any corrective measures.

In broadcasting stations where perfect sound control is absolutely essential Acoustone, the USG acoustical tile, is being used with great success.

Acoustone adds to the beauty of any theatre. Illustrated above is one of the many decorative designs which may be obtained with the varied patterns and color combinations in which Acoustone is supplied.

This booklet sent free. It shows how Acoustone, the USG acoustical tile, controls sound and provides beautiful and harmonious decoration.
Pretty, isn't it?

But what does it mean?

Everybody is wishing everybody else a prosperous New Year. Wishing never put money in the bank. Those who will realize prosperity in 1931 are those who realize they have a hard job ahead of them. They're planning and working right now for the new year that lies before them.

You have to spend money to make money. That's the price of competition. But spend wisely. See your dealer in rugs and carpets by Bigelow-Sanford. He'll show you ways and means of beautifying your theatre. And he'll show you ways to save your means by suggesting short cuts to economy.

**BI GELOW- SANFORD**

**Rugs and Carpets for Theatres**

Made by Bigelow-Sanford Carpet Co., Inc., Weavers since 1825. Mills at Thompsonville, Conn.; Amsterdam, N.Y.; Clinton, Mass. Main Sales Office: 305 Madison Avenue, New York

Sales Offices: Boston, Philadelphia, Pittsburgh, Atlanta, Dallas, St. Louis, Chicago, Detroit, Minneapolis, Denver, Los Angeles, San Francisco, Seattle
Good News for your Box Office

...when you make this announcement

WELCOME news to your patrons—good news for your box office when you announce that you have put an end to faulty acoustics in your theatre.

For theatres everywhere have proved that Acousti-Celotex, by providing ideal hearing conditions, pulls larger crowds—increases profits.

And managers of many of these theatres will tell you that Acousti-Celotex not only increased their profits but actually saved their theatres from failure.

When correctly applied, this remarkable material reduces reverberation—prevents words and music from being reflected back towards the audience in a jumble of sound—assures ideal hearing conditions in every part of the theatre.

These facts assure success:
Study of your theatre—Each theatre requires individual treatment. The Acoustical Engineers of the Celotex Company will calculate the exact footage of Acousti-Celotex required and the proper places for its application in order to insure the results you are after. The accuracy of their recommendations has been checked and proved in thousands of actual installations.

Quick, easy installation. Acousti-Celotex comes in single, finished tiles, quickly and easily installed in new or old buildings—fastened directly to walls and ceiling.

Decorative adaptability. Acousti-Celotex brings distinctive beauty to the theatre. Its decorative adaptability assures harmony with almost any architectural or decorative scheme.

Permanent and "fool-proof"—This treatment is a permanent treatment with a low cost of upkeep. Acousti-Celotex tiles can be painted with any good paint, including lead and oil, without loss of acoustical efficiency.

Tested in many fields—Architects and builders are thoroughly familiar with Acousti-Celotex. Long before the advent of sound pictures they had used this remarkable material to provide "better hearing" in auditoriums.


ACOUSTI-CELOTEX SERVICE

Fill in and mail to The Celotex Company, 919 N. Michigan Ave., Chicago, for the appointment of an engineer to analyze your acoustical problems.

Note, Address, City, State

The Celotex and Acousti-Celotex (Reg. U. S. Pat. Off.) are the trademarks of and indicate manufacture by The Celotex Company.

The Allis Theatre
West Allis, Wisconsin

Acousti-Celotex not only corrects faulty acoustics—it adds decorative beauty as well. Note the attractive stencil pattern in the wall panels above. Stencilling may be done before or after the tiles are applied. ... Submit problems to the Acoustical Engineers of The Celotex Company for study and analysis—without charge or further obligation. Use the coupon.

Acousti-Celotex is quickly applied to ceilings or walls in old and new buildings. The deep perforations serve as channels for carrying sound waves into the fibrous interior, assuring high sound-attenuating efficiency, and permitting decorating without loss of sound-deadening value.
BETTER THEATRES
Section of
Exhibitors Herald-World

Better Theatres Section, devoted to the design, construction, equipment of theatres, appears every fourth issue

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YOUR BOX OFFICE RECEIPTS are the best test of your ACOUSTICS

If the headliners who used to "pack them in" still fill your house, you can forget all about your acoustics. They must be good. But if the box office till isn't as full as it used to be, sit down now and mail the coupon below.

We don't claim that Alexander Smith Acousti-Carpet ALONE will solve your acoustical problem. But it will go a long way, because: (1) it is sound-absorbing, and (2) it comes in such a variety of grades that we can supply you with the particular grade EXACTLY suited for your acoustical conditions.


ALEXANDER SMITH ACOUSTI-CARPET

ACOUSTICAL DATA FORM

Theatres Division, W. & J. Sloane,
577 Fifth Avenue, N. Y.
Without cost or obligation please send me your Acoustical Data Form.

Name
Address
City State

Without cost or obligation please send me your Acoustical Data Form.

Name
Address
City State
NOTES ON WRITERS AND SUBJECTS IN THIS ISSUE:

1. Particularly in England are we apt to be interested as a field of foreign developments in any activity. For some reason it continues to be the Mother Country (need we be otherwise than pleased by that?). Despite radical differences, there is the tie of same languages, and the hundred years and more of associations that have kept live a consciousness of similar traditions. We recognize a basis for similar tastes, and therefore methods. Thus of a group of four European theatres described and pictured in this issue ("A Group of New European Theatres"), three are located in England, two in London and one in the provincial city of Bradford. For the fourth, the Olympia in Paris was selected because, out of several recent Continental houses, this one had the special interest of being designed in emulation of theatre policies in the United States. Having a certain curious interest that most foreign subjects usually have, each of these four theatres, we believe, also has architectural and theatrical features of stimulation to the American designer and showman—this, quite emphatically, including the Olympia. Quite a number of British theatres have appeared in these pages at various times. The three presented now, however, were selected for their diversity, in location, in appeal and in design, making them especially indicative when grouped. Each discussion, moreover, has been prepared by one long identified with motion picture affairs in the country represented. W. H. Mooring is the editor of one of London's oldest motion picture publications, The Bioscope, while Georges Clarrière is a Parisian writer on motion picture subjects and allied affairs.

2. Of the two American theatres presented, each may be similarly regarded as indicating the current trend in this country ("The Even: A Study of Modern Mediums" and "A New Warner House That Follows the Modern Trend"). Modernistic though they be in general design, they yet continue to bear the American conception away from the European idea, especially that which dominates German architecture and which (despite the French influence on interiors) has given the average American his understanding of what this "modernism" is all about. Meeting public disapproval, the new motifs could not have been expected to win the exhibiting interests over without a struggle. Indeed, quite probably they still have failed. It is the American theatre architect who is re-evaluating modern design precisely for the American motion picture public, and the Erlein and Warner, we think, are striking examples of the lines along which this re-evaluation is taking place. As to those who describe them, M. P. Foulke is a Philadelphian who writes on motion picture affairs for various publications, while Arthur Frederick Adams is a member of the staff of C. W. and George L. Happers, architects of the Warner.

3. Leo T. Parker, whose "Liability of Theatre Owners for Injury" is one of a regular series of articles on the Theatre and the Law, is a Cincinnati attorney.

4. The close proximity of the year 1931 led us to dispatch Better Theatres' technical editor and projection expert, F. H. Richardson, after the facts concerning the changes that have been made during 1930 in sound reproducing equipment ("Changes That 1930 Brought to Equipment"). Further discussion of these developments will be presented in the following issues of Better Theatres, in the sound department.
D. sound phantoms live in the walls of your theatre?

ECHOES and sound phantoms ... in the great out-doors ... may be mysterious and amusing, but in a theatre they are disastrous. They are the result of improper acoustics, and improper acoustics drives patrons away.

If disturbing echoes live in the walls of your theatre, they can be easily and economically eliminated by the use of Insulite Acoustile ... for it prevents "dead spots" — reverberations, and by absorbing excess sound energy makes "sound pictures" sound right.

The highest notes of a violin and the lowest tones of the spoken voice are equally well controlled with Insulite Acoustile, because it has a more uniform sound absorbent coefficient, throughout the entire frequency range, than any other material.

And Insulite Acoustile will do more than correct acoustics, it will also improve the appearance of your theatre. Made in tile-like units, of various sizes, the pleasing texture and natural cream color of Insulite Acoustile permits its arrangement in patterns to harmonize with any type of architecture — or it can be decorated to blend with any color scheme.

Remember, to correct the acoustics of your theatre, it isn’t necessary to do a lot of expensive remodeling, for Insulite Acoustile can be easily and quickly applied to any existing surface and at a surprisingly moderate cost.

**INSULITE ACOUSTILE**
The efficient and economical method of making your theatre acoustically correct.
A dull, tawdry, altogether uninviting moving picture theatre of the arcade type is suddenly—almost overnight—transformed into an awe-inspiring, patron-inviting place of modern entertainment. And the public just as suddenly awakes, “ums” and “ahs”, applauds out loud and begins to fight its way up to the regenerated box office. To them it appears magical. It inspires them, pleases them and they show approval with open minds—and purses.

But to you theatre owners who “know your public” there’s nothing uncanny about this Modern Magic. It’s simply a common sense treatment of chronic box office ills with medicine that pleases the public palate.

National Service—hand in hand with modern science—has always taken the lead in this movement for better theatres. It supplies the correct mechanical needs completely on a one-contract plan and in each of the 30 National branches there are men capably fitted to advise, supervise and help carry through any remodeling treatment prescribed. Consult them freely, without obligation.
Merry Christmas

An Editorial

This is the time of year when people expect to be merry. We say Merry Christmas to others, and we expect as much for ourselves. It is our right, even as at no other time, and given any kind of a chance, we’ll forget the troubles that would ordinarily harass us (troubles, indeed, that we, in our fondness for self-pity, sometimes delight in), and we’ll meet merriment more than half-way.

At this time of the year we can rather easily be as those others were bade to be by Him whose birth we now wish to remember with joy. We can frolic, convincingly. We can effectively set aside things to worry about, for we are conscious of a special necessity—a kind of duty—to be happy.

It is a healthy attitude, just the kind we need to look at this depression matter straight. In the Christmas spirit, we are more likely to exaggerate on the side of helpfulness than as many of us have been doing, and if we must have exaggeration, it is only sensible to want it to be pleasant.

One of the finest essays of the historian Macaulay was written merely because he had got out of patience with those who were exaggerating unpleasantly. It is an essay worth referring to, since it was published almost exactly one hundred years ago and at just such a time in England as that confronting the United States today. For bringing it to our attention, we are indebted to several. It seems that the advertising firm of Lord & Thomas and Logan unearthed it in an advertisement, from which that alert house organ of the Celotex Company, The Celotex News, recently reprinted it in full. An extract or two will probably suffice us here.

“The present moment,” observed the immortal historian, in January, 1830, “is one of great distress. But how shall we think over the history of the last 40 years—a war, compared with which, all other wars sink into insignificance;—taxation, such as the most heavily taxed people of former times could not have conceived;—a debt larger than all the public debts that ever existed in the world added together;—the food of the people studiously rendered dear;—the currency impudently debased, and improvidently restored.

“Yet is the country poorer than in 1790? We fully believe that, in spite of all the misgovernment of her rulers she has been almost constantly becoming richer and richer. Now and then there has been a stoppage, now and then a short retrogression; but as to the general contingency there can be no doubt. A single breaker may recede; but the tide is evidently coming in.

“If we were to prophesy that in the year 1930, a population of fifty millions, better fed, clad and lodged than the English of our time, will cover these islands,—that Sussex or Huntingdonshire will be wealthier than the wealthiest parts of the West-Riding of Yorkshire now are,—that cultivation, rich as that of flower gardens, will be carried up to the very tops of Ben Nevis and Helvellyn,—that machines, constructed on principles yet undiscovered will be in every house,—that there will be no highways but railroads, no travelling but by steam,—that our debt, vast as it seems to us, will appear to our great-grandchildren a trifling encumbrance, which might easily be paid off in a year,—many would think us insane.”

The hundred years are up and it has all come to pass. And if there is not a moral in that, then perhaps there is in these, the essays closing words:

“Our rulers will best promote the improvement of the people by strictly confining themselves to their own legitimate duties—by leaving capital to find its most lucrative course, commodities their fair price, industry and intelligence their natural reward, idleness and folly their natural punishment—by maintaining peace, by defending property, by diminishing the price of law, and by observing strict economy in every department of the state.”

This much we offer. And we offer those wise words from 1830 not as an astounding analogy between two ends of a century, but as something much simpler. Considered at this time of the year, of this year, there is a chuckle in them, there is a spur to optimism, confidence, cheer. We are therefore filling a few of those words as our way of saying to you, Merry, Merry Christmas.
The Carlton in London

By W. H. MOORING

The new Carlton theatre, situated at Essex Road in Islington, North London, was recently opened by H. R. H. The Duke of Connaught, who in a short speech made from the stage of the theatre, paid a tribute to the high standard of efficiency, comfort and the dignified architectural design attained. This theatre, recently built for the C & R Theatres, Ltd., of which Messrs. Albert Clavering and John Rose are managing directors, rivals the latest of the West End houses. The Architect was George Coles, F. R. I. B. A., who is the designer of so many theatres in the London area.

The seating capacity of 3,000, entitles the Carlton to rank among England’s largest super-theatres, and the building is ideal in shape and dimensions for its double function of cinema and variety theatre, vaudeville being a regular feature on the program of this particular house.

An Egyptian pattern, in a strongly stylistic expression, was chosen for the treatment of the main elevation. This style accorded with the views of the owners, who considered that the type of district necessitated a facade that would give an arresting and not easily forgotten impression. A bold columnar treatment, flanked by pylons, forms the upper part of the facade and surrounds the main group of entrance doors, which are covered by a bronze canopy of striking design and ornamented with an Egyptian lotus bud motif colored in vermilion, lemon-yellow, green and gold.

The elevation is carried out in terra-cotta. The general tone is buff, with cornices, capitals and strings picked out in red, orange, green and blue.

The interior of the building is conceived on more classical lines than the exterior, though the vestibule and waiting spaces, with their decorations in a modernized Empire style, blend with the Egyptian spirit of the facade.

Marble is the most important material used in the decoration of the main entrance vestibule. Pilasters are of Breccia Rosario marble. The dado is of the same material, with skirting and capping of black and gold. The floor has a center of Rose Florida, with margins of Portuguese Skyre and Verdi Corona. The beamed ceiling is richly ornamented and is gilded and colored grey, green and purple.

Empire motifs have been used also in the foyer and tea room. Here a quiet and restrained note has been struck, restfulness and comfort being the impression conveyed by these rooms. Amber lighting and peach colored mirrors assist in giving them their appropriate character.

Modernized classic, as in the smaller interior elements, has been used in the design and decoration of the auditorium. The square proscenium frame and flanking colonades are simply but boldly treated. A Corinthian order, with richly modeled gilt capitals and frieze, supports the coved ceiling. The coves are pierced for ventilating purposes, and the grilles so formed have been used to the full as decorative features. The large dome forming the center of the main ceiling is also utilized for ventilation. Air inlets are formed between the rim and the dome itself, which enables the fresh, warmed air to enter the auditorium horizontally, instead of vertically downwards, a method employed to preclude drafts.

The admirable atmospheric conditions that prevail during all the varied weather moods to which London is subject, testify to the efficiency of the system.

The theatre, which was designed in anticipation of the future needs of wide film, is notable for the excellence of its sight lines. These have been laid out on generous lines, so that all seats command a view of the whole of the orchestra. Those standing at the back barrier in the balcony, which seats 900, can see the whole area of the enlarged screen.

The color scheme of the auditorium consists in varied tones of buff, amber
and ivory for wall and ceiling surfaces generally, and these are enriched with turquoise blue, green, lacquered silver and gold. Draperies to colonnades and arcades are of gold tinted biege, with pelmets and surrounds of soft green, scarlet and gold. The main curtain closing the stage is of gold biege, with appliqué ornament in autumn shades.

The organ lofts, electrically heated, are at the sides of the proscenium. Equipment includes electro-pneumatic control and a rising console. The organ is a Compton.

An effective system of decorative lighting give main and side curtains flood lighting of various colors. The illumination (with an orange light) of the niches at either end of the two flanking colonnades, forms a most attractive feature. Spotlighting for the orchestra is arranged through apertures in the ceiling. Brenkert spotlighting is controlled from two cantilevered chambers at the sides of the auditorium, just below the level of the balcony front. Spotlighting from this position shortens the throw, removes the spot beam from just over the heads of the audience, and is more effective in lighting performers. Non-synchronous mechanical music is transmitted to tea room and vestibule.

Heating and ventilation are on the Plenum system and provide a continuous change of fresh warmed air well in excess of any ventilation by the audience. Refrigeration was regarded as unnecessary in view of the temperature that can be maintained. (For instance, during last summer, refrigeration would only have been called upon to function for about five days.) Hand control of all parts of the theatre from a single station is also fitted in preference to automatic, making it possible to vary temperature in relation to both wet and dry bulb thermometers, a matter in which automatic or thermostatic control makes no distinction.

Adoption of centralized manual control represents an effort to meet the difficulty of obtaining a truly comfortable temperature in London, owing to peculiar variations in general atmospheric conditions outside, such as fog, smoke, dampness or even excessive dryness caused by industrial buildings within the city area. Theatre air conditioning, it has been found, is something more than a mere matter of taking a "dry" reading and making adjustments accordingly in an automatically controlled system. The design and erection of the Carlton system was in charge of H. A. Stirzaker, A. M. I. Mech. E., of the Jeffreys company.

The seating has been given very special care, and it is so arranged that a brilliantly projected picture may be seen and listened to with comfort in surroundings hitherto available in the neighborhood.

The projection room is large and well ventilated. Equipped with four Simplex projectors, a Brenkert effects projector, an amplifier stand and main switchboard, there is still ample room. Here also is a duplicate switchboard, which gives the projectionist control of the stage lighting.

JOHN EBERSON, the eminent American theatre architect, has judged new Olympia as the very finest theatre of its kind on the Continent of Europe. And this new Olympia represents a solution of really great problems in construction and decoration, for the site is not very large, and the building is absolutely wedged-in between stacks of old buildings that are a disgrace to modern Paris. In fact, the Olympia is constructed out of an old music hall of the same name, a place that Parisians were getting rather ashamed of. It held about one thousand people, and was full of columns. Nothing is now left of it but the roof, the whole inside having been rebuilt.

Three architects collaborated in the construction and embellishment of the Olympia. M. Morice was the architect-constructor; M. Farge, a architect-decorator; and M. Mongeaud, the architect-designer of the wrought ironwork, particularly of the grand façade overlooking the Boulevard des Capucines, an enormous marquise unique in Paris. It would hardly be of interest to give a complete list of all the contractors who supplied material for Olympia, but a few are of interest. The general construction work, plaster work and painting were executed by the Enterprise Générale des Galeries-Lafayette, the building construction department of the great Paris stores of Bader, Kahn & Company. The Carrier Engineering Company undertook the ventilation, and the whole apparatus for heating and for refrigerating, is, for want of space, largely contained up under the roof of the hall. The grand organ was installed by Cavaille-Coll, the most famous organ builders in France.

The installation for the presentation of sound films was carried out by Western Electric. The creation of the new Olympia was inspired by American ideas of efficient equipment, comfort and exploitation, and by modern French ideas of decoration and taste in physical details. In view of the particular and peculiar problem of Olympia, hitherto almost universally known as a music hall, too much of a shock, so to speak, would have been fatal to eventual patronage. Therefore a wholly American-style hall was not to be thought of. Monsieur Jacques Haik, president of the large French producing, distributing and exploitation concern, the Etablissements Jacques Haik, S. A., personally supervised almost every detail of selection of decorative materials and fittings for the Olympia. He had visited many American motion picture theatres, as well as the best British and Continental cinemas. Out of a multitude of notes and documents, he created the outline plan of what Olympia was to be, and above all decided on the "atmospheric note."—repose.

The color scheme throughout the

The facade and entrance of the Olympia theatre.
that only a certain amount of light would be obscured. Hence the filigree wrought iron grille. The display panel is the only solid surface. The whole of this facade, including the pendentives, is of steel and wrought iron, aluminium painted and completely outlined by tubular lighting. The lighting is operated in sections, and various color schemes are thereby obtained. (The illustration is from a photograph taken a little before the work was finished. Thus the illuminated billboards are not to be seen.)

The theatre itself, with its architectural and decorative attractions, is considered as part of the entertainment offered. At many French places of entertainment, and particularly at cinemas, little attention is paid to the style and comfort of the building. No very serious attention is paid to anything but that which appears on the stage or screen. Cinema exploitation is not so well understood as it is in the United States or in England. French exhibitors have yet to realize that the theatre is part of the show. The Olympia breaks French tradition in this respect, that its patrons are painstakingly cared for, and by reason of the comfortable and beautiful environment, are put in a humor calculated to provoke the idea of revisiting the theatre. The pleasing decorative note is carried from the auditorium on to the stage, where, before the feature film is shown, a ballet, musical episode, or some other attraction is charmingly presented as the hors d'oeuvre.

The Victoria in Bradford

By W. H. MOORING

DURING the last year or two, Graumont-P. C. T. has built and opened some very fine motion picture theatres in London and various key cities in the provinces, but the new Victoria just opened in Bradford, Yorkshire, is the largest theatre in the country. Less than 18 months ago this site was occupied by an old brewery. It was bought by P. C. T., the old brewery premises were demolished, and 14 months ago the building of this gigantic cinema was commenced. Today this venture is an object of pride to the city of Bradford, as it is also an eloquent tribute to the far-seeing enterprise of Gaumont-P. C. T. The architect of the Victoria was William Illingworth,
F. R. I. B. A., of Bradford, who prepared the plans and supervised construction.

This enterprise embraces a cinema, a ballroom and a café. It is equipped and licensed for motion pictures, vaudeville or stage plays. The theatre will accommodate approximately 3,500, and the ballroom 400 people. The building is set almost in the middle of Bradford, within a stone's throw of the Town Hall and in the very heart of the theatreland of the city. It is near the tram and bus terminals, and is within a five-minute-walk of the two stations.

The New Victoria does not directly overlook an open space, but the two main entrances, one at each end of the short Brewery Street, face two busy thoroughfares in Thornton Road and Great Horton Road. These two entrances can be observed by anyone strolling along from Town Hall Square, and further, a dome at a great height at the top of the building, directly over each entrance, can be seen some distance away over the top of other buildings.

The exterior design is carried out in plain, but sloping lines, on a modern plan developed out of Renaissance style, the top half of the building being in multi-colored brick, and the lower half having a white facing of faience, with just a restrained ornamentation. The Thornton Road and Great Horton Road sides of the building are plain, with special open spaces, or plagues, for the display of huge posters.

In the daytime there will be no missing the New Victoria, and at night the two domes are lighted up and are conspicuous among the lights of Bradford for miles around. The main entrance and canopies, or verandas, are brilliantly lighted, while flood-lighting up to the domes illuminates the whole building and throws a reflected light back into the streets below.

The two main entrance halls, resplendent with shining mahogany and chromium plate fittings under a blaze of crystal electric lights, lead, on the one hand, to lifts to the balcony, and on the other, up a broad flight of about six shallow stairs into a long spacious curved lounge, decorated in blue and gold, with sober amber lighting, and again with more shining mahogany and chromium plating for the six entrance doors to the stalls.

In this stalls lounge will be a number of portable pay boxes, or cash desks. Entering one of the two middle of the six entrance doors to the stalls, the patron finds himself under the shallow balcony, and going forward about 20 feet, comes out into the very expansive auditorium. The ceiling is high, but not too high for such a great building, and not too high-domed to spoil the acoustics. In the part of the ceiling is a shallow dome, and here a system of concealed lighting is carried out round the edge and under the balconies, and when these lights are switched on, the amber, blue and red decorations, the two 12-foot archways for the side promenades, the two or three pillars of green, and the sober glow of the rose-colored upholstery, join in a very impressive decorative effect.

The interior walls, like the exterior, are carried out in a free Renaissance style and are delightfully artistic in their plainness. The whole style of the place is distinctive without being extravagant. Standing down by the orchestra (in which is a Wurlitzer organ console—mounted on a lift)—and looking up to the operating box [projection room] let into the back and top of the lower balcony, one cannot fail to be impressed by the broad sweep of the balcony, which at its widest is about 150 feet, and by the long curved chair rows, which number 38 in the auditorium, seven in the lower balcony, and 12 in the upper balcony.

The seating, which is the same in every part of the house, is of plain gilt standard type, the chairs being very roomy and with more than usual knee room. The carpet is of thick red pile, with a design made up of the P. C. T. monogram.

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The proscenium arch is impressive both as regards height and breadth, and again a scheme of flood-lighting is used for effective decoration. On the side walls near the proscenium are recesses for "electrical fountains," another novel and pleasing lighting effect. Still further along the side wall is a grille covering a sound chamber, and still further on come the archways for the exit promenades. The lower balcony frontage commemorates, each on a plaque, famous representatives of the arts.

To give some idea of the size of the auditorium, it may be mentioned that it is 400 feet from the back seat of the lower balcony to the screen, and the projection throw is 140 feet. In spite of the vastness of the place, the acoustics are so good, and the sound arrangements so skilfully carried out, that the faintest crooning of a violin in the orchestra, and a whisper from the screen, can be plainly heard, it is to be noted, in all parts of the house.

On the lower balcony level there are lounges, one in green, gold and purple; and the other in silver and gold. The café, which is about 80 feet long and 25 feet wide, is on the ground floor, with windows to open out on Thornton Road. Over this is the ballroom, done in gold and pink and complete with bar and buffet.

The Victoria was opened to the public by the Lord Mayor of Bradford.

Victoria theatre: Plan of the first balcony level.
The Granada in London

By W. H. MOORING

The Granada in Walthamstow, London, which opened recently, is due to the imaginative enterprise of Sidney Bernstein, who proved himself here an artist-exhibitor of fine taste with a bold originality. The architect was Cecil Masey, F. R. I. B. A., while the whole of the internal decoration has been carried out by Theodore Komisarjevsky, the celebrated producer and former director of the Moscow Art Theatre. The Granada seats 3,000.

The inspiration of the decorative art of the theatre is Spanish-Moorish, indicative of the Moorish Palace of Granada, but in no way is it a shabby imitation of the ancient Alhambra. In fact, the decorative artist has endeavored with great success to give an impression of old Moorish architecture under modern conditions and surroundings. From the known knowledge of the art of the Moors in the Iberian peninsula, he has evolved a new Alhambra, for the auditorium and foyer ceiling are not true in detail to that of Granada, but give an original impression of the decorative art of the conquerors of Spain.

On this very point we have the privilege of listening to M. Komisarjevsky himself, who, when the theatre was opened, made the following statement: "That 'Moorish' style of which so many restaurants, Turkish baths, casinos, etc., are nefarious examples, is no more Moorish than the so-called Spanish style. The style of architecture and decoration of the Alhambra Palace at the Spanish town of Granada was imported into Spain by the Moors, or Arabs, who conquered the country and who, in mentality and religion, had nothing in common with the original Spanish inhabitants. About 1,200 years ago the Moors, Mussulmen of the North African desert, overran a good part of the world, reaching the Indies in the East, West Africa in the West and in Southeastern Europe stopping at the gates of Vienna. They established themselves particularly firmly in Spain, which has never since been so prosperous, happy and well governed as it was under the Moorish invaders. Wherever the Moors came they brought with them a culture dating from the ancient Persian kings, a literature and an art which was specially rich in architecture.

"The monumets of architecture which were left by the Arabs in Spain after their expulsion are what are known today as examples of the 'Moorish' style. Probably on account of its picturesqueness, its whimsicality and multi-colored character it was so much favored in the 19th Century for restaurants, night haunts, etc. We can call to mind places the world over known as the 'Alhambra,' 'Mauritania,' etc., which, however, do no justice to the original spirit of the old Asiatic style. The artists responsible for the interior and exterior of those places of amusement usually tried the 'Moorish experiment' by merely imitating or copying the genuine article. Apart from the fact, if I may venture to say so, that they were not people of any great taste or discernment, to try to reproduce faithfully Moorish decoration without using the same materials as the Moors, who worked, one might say, like jewelers on a large scale when embellishing their mosques and palaces and whose finished products may be compared to filigree, but out of stone, plaster they knew nothing, but stones of various kinds and colors, marbles, carved woods, and a variety of metals were the materials utilized by a people who were not only architects in the matter of building, but sculptors, carvers and metal-smiths.

"I have endeavored to give an impression of old Moorish architecture under modern conditions and surroundings. From my knowledge of the art of the Moors I have evolved in my modern imagination a new Alhambra for the auditorium and foyer ceiling, not true in detail to that of Granada but which seems to me to give at least an impression of the decorative art of the conquerors of Spain. For the large entrance hall foyer I chose decorations in the 17th Century Spanish Baroque style inspired by the great architects Juan de Toledo, Juan de Herrera and Mora who, under Philip II, built the royal palace of Aranjuez."

A large quadrangular entrance foyer, with an elegant marble floor and corned, wide staircases leading to the circle foyer, is gorgeously decorated in this 17th Century Spanish baroque style, having exquisite mirrors and immense cut-glass chandeliers, and smaller chandeliers in situ.

The circle foyer is probably the most charming yet conceived, with its wonderful decorative effects, glass chandeliers, etc., while here and there, yet in true perspective, flourish flowering shrubs and grape vines. In the walls are etchings and photographs of the real Alhambra. The general color effects are in gold, sunray and pale green. The whole of the foyer is carpeted in harmony with the general decorative ensemble.

An unique feature of the main foyer, and one which is indicative of its spaciousness, is that it is proposed to entertain waiting patrons with pianoforte selections and turns of that nature. For that purpose a grand piano is positioned above the main ground floor entrance.

The auditorium itself is entirely different in its decorative scheme from that of any theatre previously attempted. In its practically square lobbies, it resembles an enclosed Moorish Palace court. The heavily paneled walls glow with bright colors, every detail being so perfectly balanced that the intricate designs hang together in satisfying unity, composing a scheme of noble beauty.

As in the foyers, so in the auditorium and circle, the novel and fanciful beauty of the decorative scheme is allied with up-to-the-minute in amusement. An uncommon and charming effect has been by upholstering the chairs in alternate deep claret and dark orange corded velvet. The lighting system represents the last word in electrical ingenuity, and this includes an array of the most modern electric equipment. The auditorium lighting is by massive electroliers carried out in deep blue and yellow.

A large orchestra pit on ground floor level accommodates 20 instrumentalists in addition to an organ console, which is permanently attached to the center on an electric hoist. An unique feature of this theatre is that it has been equipped with two organs, the second organ being placed on the stage, with a large stage organ in a console, which is mobile, being permanently housed on the stage. The sound chambers of the organs have been placed over the proscenium arch.

A large stage is complete with every device necessary for the presentation of a high class of vaudeville. Unusually striking are the stage curtains, which are of a delicate pale green silk with a deep embellishment of orange, black, green and white.

Great care has been lavished on the projection room and its attendant offices. Ross projectors are utilized with Western Electric sound equipment. The theatre, with plenty type air conditioning, has a perfect "climate" despite London's notorious weather.
Above: The auditorium from a corner of the stage. Done in a modernized classical style, this spacious chamber seating 3,000 has dignity without austerity. Besides the balcony effect with its colonnade, the auditorium is dominated by a broad dome, which has also a utilitarian function in the ventilations.

Left: The proscenium arch as seen from the balcony, flanked by illuminated urn niches and, beyond, a colonnade, part of which serves as an organ screen. The main curtain closing the stage is of gold beige with applique ornament in dull reds and yellows. Wide film is provided for.

Views of the Carlton theatre in London
Above: The “waiting hall,” principal foyer, leading to the auditorium, extending along the latter's rear curve in the space-saving plan often employed in the United States for much smaller houses. Restfulness is emphasized; the lighting is amber.

Left: The vestibule (lobby), richly treated in varied marbles, including pilasters and dado of Breccia Rosario, and flooring of Rose Florida with margins of Portuguese Skyros and Verdi Corona. The ceiling is done in grey, and green and purple.
Above: The auditorium from the stage, revealing the treatment in a French modernistic style of the "atmospheric" idea—a ceiling almost flat and centrally gilded, with the surrounding portion studded with gilt stars. The site prevented any broader dimensions.

Right: A section in the tier of loges. Divided into boxes for the accommodation of theatre parties, the loges are equipped with special deep-upholstered chairs and tray-shelves for smoking accessories. The chairs can be turned to the right or left.
Above: The entrance hall, or lobby, looking toward the main foyer, off of which (as indicated by the signs) is the entrance to the boxes and (to the right and the left) the "pay boxes" to translate the term for ticket booths.

Left: In the main foyer, looking down the entrance hall shows above toward the vestibule. A "crazy-quilt" pattern worked out in variegated plaster on the walls forms the dominant decorative medium. The stairs lead to the rear of the balcony.

Views of the Olympia theatre in Paris
Above: The proscenium arch as seen from the forward part of the balcony. The arch is formed by tiered metal corrugations, gilded and illuminated by concealed lights. The organ music is transmitted through the proscenium.

Right: Looking into the foyer from the entrance hall, showing the Golden Dome, gem-like when its highly reflective surface glows with changing colored light cast from concealed fixtures. Just ahead are entrances to boxes and to the main floor seats.

Views of the Olympia Theatre in Paris
Views of the Victoria theatre in Bradford
Middle view: One of the lounges, entered directly from the lobby and done rather modernistically in expressionistic murals and chromium grilles. Yet the Adam ceiling!

Lower view: Entrance hall, or lobby—what one will—but the English call it the "crush room," in anticipation of patrons, perhaps. Since this is where they wait for seats.

Upper view: Looking along the left upper wall down into the auditorium, showing the proscenium arch and right wall treatment, featuring "fountains" of colored light.

Views of the Victoria theatre in Bradford
Above: The auditorium as seen from the right side of the balcony, showing in perspective Theodore Komarjevsky's conception of the Moorish spirit in architecture. In general effect, it is a court of a medieval Spanish baronage. Lighting from electro-timers is in two colors.

Left: A section of the balcony, showing in greater detail the essential wall treatment, the metallic lace-like beams and one of the several rectangular recesses which reflect colored light. All chairs in the theatre are upholstered in alternating colors.

Views of the Granada theatre in London
Above: The so-called "crush hall" of the Granada, rectangular, vaulted and not particularly spacious for a 3,000-seat house. This, however, is not the main foyer in the American sense, other principal foyers being provided for the various parts of auditorium.

Right: A fascinating vista through the columns of the mezzanine balcony overlooking the entrance hall, or lobby, a great quadrangle of marble floors, huge cut-glass chandeliers and mullioned mirrors, executed in the elegance of the Spanish baroque.

Views of the Granada theatre in London
LIABILITY OF THEATRE OWNERS FOR INJURY

By LEO T. PARKER

A review of higher court decisions in late suits for damages

During the past few weeks several unusually important decisions have been rendered with respect to the liability of theatre owners for injuries. These cases contain explanations of various phases of the law which should assist well meaning exhibitors in avoiding the expense of law suits.

There is no extra or unusual degree of care chargeable to a proprietor of a theatre with respect to the safety of his patrons. He is merely under the duty of exercising reasonable care to keep his premises in safe condition. In other words, the proprietor of a theatre, like any other person who, expressly or impliedly, invites others upon his premises, is not an insurer of their safety while in the theatre, but owes to them merely the duty of exercising reasonable care to keep the premises in a safe condition for their proper use.

For instance, in W. V. Williams (41 F. 2d 970), it was disclosed that a woman patron slipped and fell on a floor, breaking her arm. She was the only witness who testified as to the cause of the accident. She stated that when she was assisted from the floor to a chair she noticed an oval-shaped spot on the floor at about the point where she fell, that the spot was darker than the floor, that it was slightly raised above the floor, and that she had no doubt but that her heel went into this spot and caused her to slip.

During the trial the counsel for the injured woman contended that the proprietor was negligent in that he allowed and permitted some greasy, slimy, oily, or other like foreign substance to be and remain upon the floor, and did fail to remove and clear the floor of the substance so as to remove danger to persons of slipping and falling. However, the United States court held the woman not entitled to damages, saying:

"Until it is established that the accident was occasioned through the negligence of defendant's employees, or as the result of the existence of a condition of which defendant had either actual or constructive notice, there can be no recover."

Also, in the leading case of Schmutterer v. Bamberger, et al. (81 N. J. Law. 558), a patron sued for injuries sustained from a fall caused by her tripping on a loosened brass edging or nosing originally fastened by screws to the upper edge of a step. In holding the woman not entitled to recover damages, the court among other things, said:

"When the plaintiff rested her case, it had not appeared that the defendant had been guilty of any want of reasonable care for the reason that she had failed to show that the defective condition of the brass edging which she said existed on the night of the accident of April 24th had either (a) been in fact brought to the previous notice of the defendant, or, failing in proof of such actual notice, that (b) the defect had existed for such space of time before that occurrence as would have afforded the defendant sufficient opportunity to make proper inspection of its stairways to ascertain their condition as to safety, and to repair their defects. In the absence of proof of either, the legal presumption is that defendant had used reasonable care."

In still another leading case, Mond v. Erion, (228 N. Y. S. 533), it was disclosed that a patron slipped on what she described as a spot of oil about the size of a grapefruit, and fell, receiving injuries for which she obtained a judgment in a lower court. None of the employees were at the place of the accident, but some of them heard the fall and came to her assistance. She was helped to rise and was seated in a chair. She testified that she noticed a spot of oil on the floor, with a streak running through it and extending for about a yard, indicating where her heel had slipped. She described the spot as being about a tenth of an inch in depth. The evidence showed that the last time oil had been applied to the floor was from two to four weeks before the accident, when, after its application, it was mopped perfectly dry. All the witnesses called by the proprietor testified that there were no pools of oil on the floor at the time of the accident, but that the floor was perfectly dry. Although the lower court held the owner liable, it is interesting to observe that the higher court reversed the judgment of the lower court and said:

"The existence of a spot of oil such as is described by plaintiff does not, in and of itself, establish a cause of action, notwithstanding she may have fallen thereon. . . . No attempt is made to show how or by whom the oil spot was created, nor as to how long it had existed; so far as appears, it . . . may have been caused by some person having no connection whatsoever with defendant. As has been said, it is not sufficient for her to show that the oil was there: she must go further, and show its presence under circumstances sufficient to charge defendant responsibility therefor."

Theatre Owner Not Insurer

While the proprietor or manager of a place of public amusement or entertainment is held to a stricter accountability for injuries to patrons than owners of private premises generally, the rule is that he is not an insurer of the safety of patrons, but owes to them only what, under the particular circumstances, is "ordinary" or "reasonable" care.

It is interesting to know that in the recent case of Klamann v. Hitchcock (221 N. W. 716), a higher court held a theatre owner liable in damages for injuries to a patron because the testimony indicated that neither the owner nor manager of the theatre had exercised ordinary care to inspect and also to repair any broken seats.

The facts of this case are that a woman was seriously injured while attending a motion picture show, as a result of a chair seat falling onto her head from the balcony. There was evidence on the part of the injured person tending to show that the chairs or seats in the balcony were old, dilapidated and some of them broken, and that this chair seat had been broken out of one of the chairs some time previously. During the performance, this chair seat was lying on the rail in front of the balcony and by reason of instability or some vibration it slipped and fell down from the balcony rail.

In view of the fact that the dangerous condition of the seats may have been discovered by the theatre owner or manager, if the theatre had been carefully inspected, the court held the injured patron entitled to recover $4,000 damages, and said:

"The duty of the defendant (theatre owner) was to exercise ordinary care to prevent injury to his patrons, due care under the circumstances and the situation shown. The standard of care is that which persons of ordinary prudence (Continued on page 50)
Looking across the auditorium, 125 feet wide and seating 1,750 on one floor.

THE ERLEN: A STUDY OF MODERN MEDIUMS

By M. P. FOULKE

Fantasy in the new forms, new coloring and in light

The opening of the Erlen Theatre, conveniently located at the terminus of City Line buses, at Nineteenth and Cheltenham Avenues, marks not only the formal opening of a new section of Philadelphia, but also the beginning of an expansion program on the part of the Principal Theatres Corporation, under the direction of which the house will be operated. The Erlen was designed by W. H. Lee and Armand D. Carroll, Philadelphia architects, and has a seating capacity of 1,750, all on one floor. It was built and is owned by Charles G. Erny and James A. Nolen, building contractors.

There is a frontage on Cheltenham Avenue of 151 feet, and a depth of 225 feet. The theatre is of modernistic architecture, appropriately furnished, with unique and colorful interior decorative effects, the color scheme being Chinese red, black and silver. It is one of the most beautiful and spacious neighborhood houses in this section of the country, and cost approximately $500,000.

The front facade is of architectural terra cotta, with three black and gold niches containing large terra cotta urns tube-lighted for night illumination. There are two vertical name signs forming an integral part of the architectural design crowning the pylons at either side of the entrance doors. The theatre entrance is in the center of the facade, with a store measuring 22x45 feet on either side.

The foyer measures 20x60 feet, with a ceiling height of 25 feet. The decorative scheme is simple but effective with massive black columns, Chinese red wall treatment, silver mouldings and mirrors, without paintings or other mural decorations. The lighting is from a ceiling cove running entirely around the room.

The auditorium is one of the widest in the city, measuring 125 feet at the rear wall, and there an impression of
spaciousness and restfulness is further emphasized in the absence of excessive decorative treatment. A lighting cove surrounds the auditorium on three sides, throwing varicolored lights on a silver leaf hood in the rear which projects nine feet into the room. The hood slopes upward at a slight angle and is decorated in the modern manner, with soft, moon-light effect obtained through the use of a glass cheneau fringing the cove.

The ceiling has been treated in color, producing the illusion of a deep blue mid-night sky, with lighting obtained through the use of reflectors and effect machines. The ceiling is acoustically treated, being constructed of painted cloth reinforced with wool rock. The proscenium arch, elliptical in form, is 58 feet wide by 28 feet high, with a wide, splayed sounding board, which is decorated with gold and silver leaf in the modern manner. The stage measures 74x29 feet.

There is a 12-foot standing space extending around three sides of the auditorium, for large crowds to be admitted through six broad aisles.

At the end of the foyer is the lounge, measuring 30x20. It is three steps below the level of the foyer floor. At one end of the room is an inlaid mosaic fountain of red, black and silver, lighted from the rear and with the name Erlen in tiling. The walls are simply treated with horizontal mouldings, and two wide bands of aluminum act as reflectors for the lighting scheme. The remainder of the wall is a dull black, which forms a very effective background for the colorful Chinese red suede and metal furniture of modernistic design. The manager's office and retiring rooms are located off one end of the lounge.

The building is of fireproof construction throughout. The framework is of steel and concrete, with outer walls of brick and inner walls of plaster. The ventilating system employs a system of high velocity injection of fresh air with a complete change every four minutes.
A NEW WARNER HOUSE THAT FOLLOWS THE MODERN TREND

WARNER BROTHERS' new theatre in West Chester, Pa., commands an important location in a current business development, and has been designed to harmonize, and at the same time contrast, with the other buildings and minor elements of the projects. This house, called the Warner, was designed by C. W. and George L. Rapp, architects of Chicago and New York.

The seating capacity of the entire auditorium is 1,626 seats, situated in a large main floor and a small mezzanine. Entrance to the theatre is from High Street, and adjoining this entrance are seven stores or shops. Each store is designed in such a way as to be a complete unit in itself, or, if desired, several stores can be combined. In other words, store space of any size can be arranged for the tenants.

The entrance to the theatre is dominated by a large V-shaped sign, which has been so designed as to form an integral part of the architecture of the main entrance feature. Cast stone has been used for both the theatre portion and the stores, and a modern treatment has been employed, with very dignified lines and forms, together with interesting modernistic ornament and fluted work.

A large canopy surmounting the entrance to this theatre is brilliantly illuminated, and together with the large vertical sign, forms a very interesting feature which can be seen from a long distance. The soffit for the underside of this canopy is also brilliantly illuminated and covers the entire sidewalk. Every effort has been made to make the entrance of this theatre a most brilliantly lighted feature.

From the entrance you are received into a ticket lobby, and thence into the grand lobby, in which there is a large portal or entrance to the orchestra foyer. This lobby is designed in a strikingly unconventional style of architecture and decoration, carrying out the spirit of the modern trend in design. The lobby is very spacious and dignified, and unusual forms have been used to give a dignified, yet obviously theatrical effect.

As you are received into the orchestra foyer, you may enter from the left into miscellaneous retiring rooms, such as the men's and women's lounge, cosmetic room, etc. Each small unit has been designed in an appropriate interpretation of the new art. The decorative treatment of these rooms is very colorful, with considerable silver and gold being incorporated in the color scheme. Special carpets and furniture have been employed in these rooms. The effort was to create one of the most interesting groups of retiring rooms ever designed for this type of building.

From the right of the foyer you enter the auditorium through four portals, which face directly toward the stage, and from these portals are spacious aisles leading the patrons to their respective seats. The stage has a 50-foot opening and is designed to accommodate all the latest equipment for the screen. Both large and small screens can be used.

The architecture and decoration of the auditorium are based on acoustic and modernistic principles. A large

Designed by Rapp & Rapp, this theatre in West Chester, Pa., is here described by a member of the architects' staff. The Warner has a seating capacity of 1,626

By

Arthur

Frederick Adams
Full view of the auditorium from the stage.

painting dominates the ceiling treatment and designed in allegorical figures recalling the signs of the zodiac and the different phases of the firmament. On the side walls of the auditorium are large panels, recessed and striped in vivid colors. These form a background for lighting effects in changing color.

Other motifs, all of modernistic pattern, are added at different places.

On either side of the proscenium arch are large plaster ornamental grilles, screening the organ lofts. These are illuminated in brilliant colors. The proscenium arch has an unusual effect, inasmuch as the ornament in the new art lends itself very much to this particular theatre. A step-up type of treatment has been used, with an illuminated curved arch. Large fluted piers find their use in the decorative scheme at the right and left sides of the proscenium arch and lend to it a great deal of dignity and scale to their adjoining features. Colorful treatment and design have been obtained in all of the drapery hangings, seat covers, proscenium curtains, etc., and special weavings of designs have been made in order that they too will tie in and form a harmonious note with the other decorative features of the architecture as well as of the added detail.

The mezzanine, which is set quite far back in the auditorium, has been designed so that the viewpoint of the patrons on the first floor is not hampered in any way, and practically the entire orchestra floor gets a full view of both the ceiling and sidewalls of the auditorium. At the back of the mezzanine is a mezzanine foyer, which has received the same study of design and decoration as other parts of the theatre, and which also takes the part of a large retiring, or lounging, space. It is equipped with elegant furniture, lamps, etc., to give a very intimate effect to the patrons who wish to rest or converse, and from this foyer one can look into the grand lobby and obtain a very impressive effect of both its height and the decorative scheme that has been employed in its design.
SOUND IN THE THEATRE

CHANGES THAT 1930 BROUGHT TO EQUIPMENT
Western Electric and R C A Photophone

By F. H. RICHARDSON

The first of a group of articles reviewing developments during 1930

As the year of 1930 (interesting for some but not so good for some others) draws to a close, and as we are about to step off into the more or less unknown of 1931, it is interesting to check up on the old year and see just what we have accomplished to start the new one with.

In the matter of sound reproduction, 1930 has been a pretty good year to us. There was, of course, plenty of room for improvement, and it is good to be able to say that improvement has come. The quality of reproduction in theatres has, as all closely interested in sound know, become of fairly high calibre in even the average theatre. Part of this, of course, is due to the remodeling of theatres to make them better acoustically, and part of it has come from the increase in the skill of the men handling the equipment. The rest of the improvement is due to betterment in equipment.

In reviewing and analyzing the changes that have been made in reproducing equipment during the past year, I shall take up the subject kind by kind—that is to say, of course, company by company. The first under discussion are Western Electric and R C A Photophone.

Western Electric

Western Electric and its associated engineers were invited to set before us an account of the improvements made in the sound apparatus manufactured by that company during the year 1930. Its distributing affiliate, Electrical Research Products, Inc., to whom the invitation was extended, is very careful about preparing matter for publication and agreed to give us a resume of the outstanding developments.

The year 1930, saw many improvements in the design and manufacture of apparatus necessary for the successful reproducing of sound in synchronization with motion pictures. The Western Electric Company is constantly striving to work improvement in all phases of the art.

In the theatre, the irregularity of voltage pressure supply has in many cases demanded the installation of special voltage regulators to keep the voltage supplied by the local power company within the limits between which the amplifiers are designed to operate with maximum results. Although amplifiers could be designed to operate over wider limits of voltage, to do so would be to increase the cost to the many exhibitors whose theatre voltage is normal and would have benefited only those whose voltage is abnormal.

Two kinds of Western Electric voltage regulators have been designed to take care of abnormal voltages. One of these is for use where the voltage is consistently high or low, the other will also take care of temporary fluctuations.

The large number of the smaller type of theatres demanding sound equipment made it imperative that a high-class reproducing equipment, at a lower price, be made available. To meet this demand the 3-A type was developed, which will satisfy the requirements of the smallest houses. The 3-A system contains the same high class optical assembly and sound unit that is used in all other Western Electric reproducers. The drive is obtained from a specially designed constant speed synchronous motor, which supplies the necessary close control of speed for the reason that it operates only at a film speed of 90 feet per minute.

It was found that the stages of nearly all the smaller type of houses were so constructed that sufficient horn space was not readily available without more or less extensive alterations. To save the exhibitor this additional expense, Western Electric designed a horn having a front-to-back depth of only 26 inches, as compared with the 60 inches formerly required. This was accomplished by elongating the horn sidewise in order to obtain the correct length of air column. The 16-A type horn, as this is called, is made of sheet steel. One or two receivers may be attached to each side, depending upon the size of the auditorium to be filled. Like all other horns made by this company, it transmits the wide band of frequencies necessary for high quality sound reproduction.

Another problem solved is the enabling of a theatre patron whose hearing is defective to enjoy the talking picture with the same pleasure as does his more fortunate neighbor. This is accomplished by installing special jack- boxes on the arms of a certain row of seats, usually the rear of the auditorium. These jacks accommodate the plug of a headset attachment, thus enabling the user to listen to a program clearly and with perfect comfort. A small volume control potentiometer, in shape and size like a fountain pen, permits the listener to regulate the sound volume as he or she may see fit.

Briefly, the hearing aid system consists of a resistance network, which taps off a small amount of energy from the sound picture system, and amplifier, which amplifies this energy and sends it to the jackboxes already mentioned. The projectionist can monitor on the system from the projection room at all times and thus tell if the sound is being received by the patrons using the headsets. An important feature of this apparatus is that if any trouble should occur in the hearing-aid system, it will in no way affect the main sound system.

Most projectionists welcome the change from storage batteries to a motor-generator set, which will furnish properly regulated direct current in suf-
Better Theatres Section

December 20, 1930

FACTS and FIGURES:

When 1524 theatres using RAYTONE SOUND SCREENS since the first of this year express complete satisfaction and perfect service since they have been installed, it is then high time that we call your attention to the fact that our screen is not only the best on the market but the only one giving better and brighter pictures with low and high intensity light.

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Patented non-vibratory, non-porous material and construction, plus light weight, which make for perfect results and maximum convenience.

These outstanding features of RACON products have made imitation and competition impossible.

Protect yourself against patent infringement suits by using RACON Horns and RACON Units as these are fully protected by patents.

Improve your Sound Equipment with RACON Speakers and Watch Results

This Horn is especially adapted where there's inadequate space between screen and wall. Air Column diameter less than 10 ft. Depth 30 in. Bell 30 x 40 in. Weight 30 pounds.

RCA PHOTOPHONE

In the year 1930, a number of outstanding contributions to the motion picture industry was made by RCA Photophone, Inc. In the recording field, for example, its developments were so important that they were classified as being ahead of their time. The company, using its own design, has developed an excellent portable recording equipment, improved microphones, new portable studio equipment and a greatly simplified recorder, which enables engineers experimenting in the development of noiseless recording. Early in 1930, small theatre type of reproducer (type PG-13) was offered to the trade. In the latter part of the year, the Photophone organization developed a new type loud-speaker and an aid to hard-of-hearing theatre patrons in the "Soundphone."
The new small theatre type of reproducer is of general interest because of its compactness, simplicity, dependability and other unusual features. The entire amplifier unit is housed in a cabinet approximately 22 inches square and ten inches deep. Powered by a sturdy constructed three-unit motor-generator set less than four feet long, the amplifier is capable of supplying sound to theatres up to 1,000 seats with an ample reserve of power. The well known standard Radiotrons are used, and the amplifier has a wide uniform frequency characteristic.

The excellent reproduction obtained with this apparatus is due in part to the invention of a novel soundhead incorporating an "impedance sound gate," by means of which practically constant speed is imparted to the moving film. The dynamically balanced fly-wheel and roller used in the soundhead accomplishes this by minimizing variations in speed introduced by sprocket driven film. A new optical system and curved sound gate assembly were also added as refinements of the system.

The powerful UX-968 photoelectric cell used in this equipment, together with its associated transformer, eliminates the necessity for a soundhead amplifier.

The synchronous turntable is of improved design. A newly developed damping device is used to filter out turntable "wows." A new pickup and tone arm especially constructed to do away with "tone arm resonance" were also developed. The turntable is coupled to the motor driving motor by means of a flexible shaft, permitting the turntable to be placed at any convenient point near the projector. No storage batteries or charging equipment are required and the entire reproducer is small enough to be installed in most projection booths without making structural changes of any kind.

A compensator or "tone control" is now provided with each reproducer to compensate for defective recording. To start or stop the set it is necessary to snap only one switch. The vacuum tubes and photoelectric cells used are dependable and long lived. The amplifier is ruggedly built.

Another extremely interesting development by Photophone is its recently perfected 72-inch loudspeaker and directional baffle. A voice coil of aluminum wire on a special six-inch dynamic cone, combined with a redesigned directional baffle, has resulted in a speaker having a uniform frequency characteristic from 60 to over 7,000 cycles. A considerable improvement is represented by its increased efficiency, which is as great as 40% over a considerable part of its range, and in an unusually good radiation distribution characteristic.

Two types are available, one having been designed expressly for reverberant theatres. While this loudspeaker is not a "cure all" for poor theatre acoustics,

---

**SHUT YOUR EYES AWAY**

When you drop into a theatre other than your own, as you should do once a week, close your eyes awhile. Let your ears be the only channel to your mind. Be sternly critical.

Do you hear a string of bloop and bumbles; flat, timbreless tones and rain-barrel echoes? Then you're certainly not listening to Syncrofilm. If men speak from their chests, not the basement, and the women give all the delicate shading of their voices; if music is golden pure in unmarrred rhythm, ask the owner what sound equipment he has.

You'll be astonished at the number of them who'll answer: "Weber's Syncrofilm."

The sound your patrons want and pay for is on the film. What they get depends on how you take it off the film. Modern recording has reached a high degree of accuracy, but so far there is only one reproducer that equals the recording. That is the Syncrofilm.

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**SYNCROFILM**

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**THE man who once stated that the big rivers ran by the big towns would now observe that theatres giving the best shows are equipped with the**

**RAVEN TRANSTONE SCREEN**

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FOR SOUND

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Advanced scientifically. Quality construction embodying a high degree of skilled workmanship. Sound units are products of the leading manufacturers in the sound field. Finest optical system attainable. Quiet and positive, no chains. Compact, quickly installed. Unsurpassed in tonal quality and flexibility.

Write or wire for full information. Territory for dealers.

MELLAPHONE CORPORATION
ROCHESTER, NEW YORK

it was developed to provide in numerous cases a clearer type of reproduction. The loudspeaker has been a weak link in the reproducing chain and this speaker looks to be an important improvement.

In collaboration with the engineers of the Dictograph Products Corporation, a company engaged for the past 28 years in the manufacture of hearing devices, R C A Photophone evolved the Acousticon Seatphone equipment. The use of Seatphones enables the hard-of-hearing to hear the sound quite as clearly and distinctly as those with unimpaired hearing. And, mind you, there are in the United States 12 million people who are hard of hearing. The instrument consists of a circular earpiece comparable to a telephone receiver, though much smaller and lighter. It is fitted to an extendable lorgnette handle, a volume control, a plug for making contact and a cord of suitable length. An A.C. amplifier of the bridging type is connected to the main amplifier, and "plug-in" boxes attached to the seats are wired to it.

In the next issue of Better Theatres, I shall review the developments at International Projector and Enterprise Optical relative to sound.

WORLD SOUND

news and comment about products and people in the field of theatre reproducing equipment

Conducted by G. J. Reid

SPEAKING of sound (no pun intended), the smallest voice in the world was heard the other day, and because of this neat bit of amplification and some other demonstrations, the "science show" put on for the Merchants Association of New York, may be well worth telling about in these columns. Even some of those phenomena (and what phenomena!) that have no direct relation to motion picture sound, are probably interesting enough to motion picture engineers for some description of them, as they were produced for the merchants, to be given here.

The demonstration was conducted by L. A. Hawkins, executive engineer, and E. L. Manning, physicist, affiliated with the research laboratory of the General Electric Company, and Guy Bartlett of that same organization has sent this department a very interesting account of the affair. Here are the things motion picture scientists will probably be most interested in:

"One of the features of the demonstration was the placing of some pop-corn kernels in a transparent bag between the
Exhibitors

The Speaker of the Year

They talk just like the actors on the stage only the voices are clearer and more easily understood.

Every sound that is delivered to Wright-Decoster Speakers is reproduced exactly as it is delivered.

Naturally, if the sound equipment is poor, the reproduction will be poor, and visa versa.

Complete information and data is available without obligation. Write for address of nearest sales office.

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AT LAST
we have perfected a talking needle different than any needle that has ever been played before. A needle which is approved by the Electric Research of the Western Electric Company.

Cost of 100 packages, 50 needles to a package, $6.00. Samples upon request.

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suggestions that the decay of the radioactive substance is rather slow, but such is far from the case. A single gram of uranium, for instance, emits 5,000 particles each second when it is in equilibrium with its decomposition products. The emission, in time as well as space, follows the law of chance, so only a very small fraction of the particles enter the window. Further, a good deal of the radiation is absorbed in the metal itself.

“In spite of the fact that 5,000 atoms per gram break down each second, the activity of a piece of uranium will be but half gone in five billion years. That is, in five thousand million years, half of the uranium will have lost 12% or 13% of its weight and will have left some metallic lead. Knowing the rate at which uranium turns to lead, Mr. Hawkins said, uranium deposits are the best clocks we have for measuring the age of the earth, which seems to be about 1,800,000,000 years.”

And we thought mere talking motion pictures were a miracle!

A SPECIAL REPRODUCER

- An unique type of sound reproducer for motion pictures, especially those dealing with industrial or commercial subjects, has been brought out by Bell & Howell. Designed for use with a portable outfit, it has a special microphone arrangement that permits the operator to cut in with comment at any part of the picture.

This type of the Bell & Howell 16-mm. Filmophone comes in two cases of approximately equal size, weighing together 85 pounds. It employs the disc method.

The microphone arrangement, it is pointed out, enables a business executive, lecturer, salesman or person of similar interests to “plug in” his own voice, cutting out the synchronized sound of the picture, and thus give special remarks concerning any part of the picture, surely an advantageous procedure for many types of industrial and educational subjects.

SOUND-ON-FILM APPARATUS

- New sound-on-film equipment has been brought out by the Sono Equipment Corporation of Indianapolis. This equipment is of the low-impedance type (500).

The sound head is connected directly to the sound head shaft by belt, motor filtration being by means of V-type belts. The drive is through a non-metallic gear upon a steel gear. The latter, encased, runs in oil. A roller chain is used to drive the head mechanism.

The audio amplification system is three-stage in push-pull, with a 250 output. The purchaser has choice of speakers.

This firm has also included in its new product a portable outfit consisting in a projection and sound head in one case. The intermittent is double-bearing (ball), and the shutter is at the rear. Light source is 1,000-C.P., incandescent.

The portable equipment is entirely A.C. and it employs in the converters (no batteries at all). The A.C. current is supplied directly to the exciter lamp through a filter rectifier. This equipment can be contained in three small trunks, which weigh about 150 pounds.

The Sono Equipment Corporation also manufactures a universal base for Motograph (compulsory), Simplex and Powers (optional). This base carries both head and audio amplification.

NEW MICROPHONE LINE

- A complete line of microphones of one- and two-button type has just been added to the product of the Miles Reproducer Company of New York.

It is claimed by the manufacturer that these “mikes” are capable of sensitivity at a distance of 20 feet from ordinary push-pull amplification and without pre-amplification. Production now includes four types, it is announced, one especially suitable for home recording.

BY WAY OF NEWS

- A branch office has been opened by Kendall & Davisville, Inc., of New York, which offers a system of acoustic correction, at 1734 Ridge Avenue, Philadelphia. This office has a full technical and service staff. Acoustic correction in the Philadelphia territory has now been made in five houses, this department is informed, and 40 more theatres, including 20 of the Comerford circuit, are now being treated.
THE Chicago chapter of the S M P E, which seems to have got well underway in a program of interesting activity, held its meeting the evening of December 4 at the plant of the Enterprise Optical Company, 564 W. Randolph Street, Chicago, manufacturer of Motograph projectors, with O. P. Spahr as host. The occasion, besides that represented in the S M P E meeting itself, was a special demonstration of Motograph sound-pictorial projection, with the latest model of Motograph that embraces all the requirements of the modern motion picture in one, unified projector.

The meeting was also featured by an especially notable paper by V. A. Schoenberg, who is associated with Enterprise as sound engineer. He discussed the new significance of light in modern science, especially in the science of motion picture projection and sound reproduction.

The demonstration of Motograph sound and projection consisted principally in the screening of United Artists' capital musicomedy, "Whoopee." It may be questioned whether any picture with Eddie Cantor in it is capable of steady projection. Purely in the sense of projection, however, steadiness of projection was an outstanding merit of the image, brought emphatically to the attention by the fact that the room was very small, creating an extremely short throw and placing the spectators almost on top of the screen. "Whoopee," moreover, is in color, but despite the brilliancy of the reflection in such a small room, the definition was as fine as one could expect with color in any theatre. It wouldn't be fair, of course, to give conclusive judgment on the sound reproduction under such conditions. It can be said, however, that allowing for the obvious adverse acoustical factors, the reproduction was clear and natural.

Condenzer Lenses

- Instructions regarding condenser lenses for projection lamps and high intensity spots have been issued by Hall & Connolly, Inc., 24 Vandam Street, New York, and they are herewith passed on, with diagrams to make the explanation clearer.

Considering the condensers for projection lamps, it should be pointed out that the lens marked 5124, is cylindrical, placed first in the mount with cylindrical face to the arc. Next comes the spacing ring, on which is lens No. 5155, a Parabolic-Mensicus, the convex side being placed toward the aperture.
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For an abundance of light for proper projection on

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High Intensity Automatic Reflector Arc Lamps

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Buy only that equipment which incorporates all up-to-the-minute improvements.

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A DUAL PURPOSE LENS

The Ilex F:2.5 Dual Focus Lens projects sound-on-film to cover the same size screen area as sound-on-disc holding images in true proportion without distortion. Flatness of field, maximum sharpness, brilliant illumination, coal blacks, snow whites, are truly Ilex characteristics. This lens is adapted for use on all makes of projectors.

LEX OPTICAL COMPANY

ROCHESTER  NEW YORK

ESTABLISHED 1910

Against the latter rests the clamp ring (J) which is secured by two nuts (C) so that the space J is even all around the ring.

One is to be cautioned not to tighten the nuts so as to chip the lenses. A light shake should be left in the con-

densers. This condenser arrangement gives a spot on the aperture that is elliptical instead of round.

With reference to the diagram of the spotlight condenser, both lenses are plano-convex with a six-inch diagram and a nine-inch focus. The diagram indicates the method of mounting. It will be noted that there is a space between the lenses (K). This should be one-eighth of an inch. Space J should be even. Care should be used in tightening clamps nuts (C) so that they are not tightened too much.

NEW RHEOSTAT LUG

- A new solderless lug has been designed by Hoffmann-Booms, Inc., 387 First Avenue, New York, manufacturer of rheostats and allied motion picture projection apparatus. The lug is used with this firm's rheostat and is adjustable to seven different sizes of cables ranging from $4$ to $40$.

The lug comes in both single and double terminals, the former being able to stand 150 amperes, while the latter will take 250 amperes. It is stated that the lug can be added to any rheostats now in use at a small cost.

Modern Installations

RAVEN SCREEN CORPORATION

Sound Screens

Lyon Pathe theatre, Paris, France... Politeama theatre, Nice, France... Apollo theatre, Rochefort, France... Excelsior theatre, Nice, France... Gypsic theatre, Marseille, France... Palais des Glaces, Paris, France... Central theatre, Nice, France... Cine Magic Palace, Paris, France... Batignolles theatre, Paris, France... Cine Pathe theatre, Cognac, France... Gallia theatre, La Rochelle, France... Katorza theatre, Nantes, France... Artistic theatre, Orleans, France... Varietes theatre, Angers, France... Olympia theatre, Tarbes, France... Palais Montparnasse, Paris, France... Select theatre, Le Havre, France... Familia theatre, Niort, France... Nouveautes, Marseille, France, and many others in Continental Europe.
**Better Projection**

A DEPARTMENT CONDUCTED FOR THE PROJECTIONIST AND THE EXHIBITOR

By F. H. RICHARDSON

Projection in Legislation

A projectionist of Ontario, Canada, has handed me a copy of the new "Theatre and Cinematograph Act" which recently went into effect, with the request that it be carefully examined and that I comment upon its provisions insofar as concerns projection matters. I am also in receipt of a leather bound copy of this act, with my name all nicely printed on the cover in gold. This came from the treasury department of Ontario, to whom my thanks are extended for the kindly courtesy.

I am always glad to examine and comment on such things, especially so in this case, for the reason that the act contains provisions with which I very thoroughly agree. I shall therefore consume considerable space dealing with this measure, believing our readers will be interested in its provisions, and, moreover, that officials of our own states, as well as those of Canadian provinces other than Ontario, may perhaps be benefited to some extent by such comment.

Section 20 reads, "The Inspector of Theatres may, in his discretion, refuse to grant, or may revoke for cause, or suspend any license issued under this act, but any such decision of the Inspector shall be subject to appeal to the Treasurer of Ontario." And Section 21 says, "An operator or apprentice may appeal from any decision of the Inspector to an Appeal Board appointed by the Treasurer of Ontario."

Inasmuch as this same act, in another division entitled "Definitions," says (paragraph h), "Projectionist shall mean any person operating a motion picture projector," I am unable to see just where the "operator" comes in, in Section 21. To be consistent, a law should not contradict itself. Also, it is stated that the "operator" may appeal to the "Treasurer," and in the next breath says he may appeal to an Appeal Board. Turning to "Definitions" we find (paragraph f), "Motion Picture Projector" shall mean any type of machine adaptable for the projection of motion pictures. Paragraph h says, "Projectionist shall mean any person operating a motion picture projector." Paragraph i says, "Reel shall mean motion picture film not exceeding one thousand feet linear feet in length." It is also specified that "standard film" shall mean any film 35 millimeters or more in width.

Paragraph f is perfect, or so it seems to me. I would have worded Paragraph

Inspiring Lines

In the city of Portland, Ore., I met F. K. Haskell, a news correspondent to the Herald-World. Mr. Haskell is not a projectionist of motion pictures, but if what you read below is a sample of his work, and I believe it is, he certainly is able to project inspiring things into cold type. I wish I knew whether Friend Haskell did or did not write these lines. In any event, I thank him for enabling me to lay them before you:

THE MAN WHO LOVES HIS JOB

Are you trying to climb where the chosen are, where the cost of entry is few? Do you long for a "job that is worth one's while"?

Well, here's a thought for you:

The pots of gold at the Rainbow's End
Are sought by a teeming mob;
But the fairies who guard them choose as Friend
The man who loves his job.

It isn't the kick, it's not the pull
That brings the strong man out;
But it's the long-time work, and it's all-time will,
And a cheerful heart and stout!

Have you faith in yourself? Do you want to win?
Is your heart for success afloat?
There's just one thing that can bring you in,
With the winners: Love your job!

h to read, Projectionist shall mean any person engaged professionally in the projection of motion pictures. Paragraph i is incorrect. A "reel" is commonly understood to be the metal spool upon which the film is carried. What is apparently meant is a reel of film, and that may mean 1,000, 2,000 or even 3,000 feet. As to the latter item referred to, there are right now three or four widths of film being used in theatres. The wording of this clause is such that most any width of film is regarded as standard, whereas actually the standard commercial film is, and will always be, of one width.

Section 27, dealing with projection room construction, reads:

(a) The projection room shall be constructed of fire resistant material, such as hobnail tile, cement, or brick, and shall be not less than sixteen feet in width, twelve feet in depth and ten feet in height. There shall be an adjoining fire-proof rewind room, not less than six feet in width by eight feet in depth, with emergency exit therefrom. All doors to be fire doors, to open outward and to be equipped with check springs and shall not be fastened during a performance. All observation or port hole openings to be protected with automatic self-closing shutters of not less than one-eighth inch steel. The shutters to be controlled with fusible links and to be installed in such manner that they can be lowered individually as well as collectively. There shall also be provided a master release cord controlling the releasing of all port hole drops; such release cord to be situated immediately adjacent to the entrance doorway.

(b) Projection room shall be provided with overhead ventilators or ducts at least eighteen inches in diameter; and rewind room with ventilators or ducts at least nine inches in diameter. These ventilators to be equipped with automatic devices to insure their opening in case of fire.

(c) There shall be provided toilet conveniences adjacent to every projection room and such facilities shall include a lavatory bowl, as well as a wash-basin with running water.

(d) Where battery or generator rooms are provided they shall be of such size as may be determined reasonable by the inspector and shall be ventilated to the open air.

This is all good, save for some ambiguous wording. Section (a) says, "such release cord to be situated immediately adjacent to the entrance doorway." Presumably what is meant is that the releasing end of such cord shall be located immediately adjacent to the entrance doorway. The whole cord could not be thus located and serve its purpose.

Provisions for ventilation ducts are good insofar as concerns the projection room, but the rewind room vents should
be of equal size. Vent ducts serve a most important function in ventilation, of course, but they also serve an equally important function in carrying away gas and smoke when a fire occurs, if ever one does. (I respectfully refer Ontario officers to pp. 317, 318 and 319, of Vol. 1, Bluebook of Projection, for further data on this subject.)

As to paragraph (d), I would have suggested a minimum of size, perhaps, but after all, from the official viewpoint, since no danger to the audience is involved, it is the exhibitor's own business if he wants to burn up his motor or generator by overheating. Paragraph (c) is excellent.

Paragraph (a) of section 41, reads, "All types of equipment adaptable for the projection of motion pictures, or for the reproduction of sound with motion pictures in theatres, or for furnishing sources of illumination or heating, when under the direct supervision of a higher grade projectionist, shall be installed to the satisfaction of the inspector."

That is excellent insofar as concerns its real meaning, but I would have worded it thus: Each and every item of apparatus or equipment intended for use in motion picture projection work or in sound reproduction apparatus, shall be installed to the satisfaction of the Inspector, and shall not be used until such installation has received his official approval in writing.

Paragraph (e) reads:

(e) "Three one-half gallon, carbon tetrachloride pump gun type, fire extinguishers, and four one-quart carbon tetrachloride pump gun type fire extinguishers, shall be at all times kept in good working order, and available for use in the projection room."

Now my own idea is to remove the smoke and gas as fast as it forms, and let 'er burn! If the projection room is rightly built and has proper vents, with fans able to remove all smoke and gases as fast as formed, the audience will not even know there is a fire raging.

And now we come to the section entitled "Projectists," which, I understand, kicked up quite a lively scrap. Many of the projectionists objected strenuously to the re-examination clause, which they readily foresaw would compel them to get busy, study and keep right up-to-date. While it will consume considerable space, I present it in full:

42. Wherein issued shall be showed a standard, size are to be shown, either in public or private, the motion picture projector, shall be in charge of a licensed projectionist.

43. Projectionist licenses shall be issued in four grades designated grades "A," "B," "C," or "D."

44. Every applicant for a grade "A," "B," or "C" projectionist's license shall submit to such examination as may from time to time be appointed by the inspector, and the inspector may from time to time notify any projectionist to appear for re-examination.

45. Grade "A," "B," or "C" projectionists upon passing the examination shall be issued a license as soon as practicable, and the license issued shall be graded according to the applicants knowledge of motion picture projection and ability to handle all necessary equipment, as determined by the examination.
screen which may be installed; to also install and care for ordinary replacement parts of synchronous sound equipment, such as the lights, fuses, etc., and to give a demonstration of his ability to use both disc and track systems of sound reproduction with perfect synchronization of sound and pictures. He shall also secure a mark of at least eighty per cent for a written examination covering the operation and care of projection equipment; the operation and care of synchronous sound equipment; the care and hazards of motion picture film; questions on electric current and electrical devices used in theatres; questions pertaining to condensing and projection lenses; and questions relating to the proper care of the projection and sound equipment and the preventing of fire hazards.

52. Any applicant who fails to secure the necessary percentages to warrant the issuing of a higher grade projectionist license shall not be eligible for re-examination until he has completed a further course of instructions of at least three months.

53.—(a) In every theatre where there is more than one motion picture projector installed, there shall be two licensed projectionists employed, according to the following schedule:

(b) In any theatre where the seating capacity is 1,750 or more two grade "A" projectionists shall be employed.

(c) In any theatre where the seating capacity is more than 1,000 and less than 1,750 a grade "A" and "B" projectionist shall be employed.

(d) In any theatre where the seating capacity is more than 750 and less than 1,000 a grade "B" and "C" projectionist shall be employed.

(e) In any theatre where the seating capacity is less than 750 a grade "C" and "D" projectionist shall be employed unless synchronous sound equipment is installed, when a grade "B" and "D" projectionist shall be employed.

(f) Provided that the licensee of any theatre may employ, if he so desires, a higher grade projectionist than is called for according to the schedule stipulated in this section.

54. Where in any theatre projectionists of different grades are employed, the higher grade projectionist shall have complete charge of the projection room, including all equipment therein. In all other cases each projectionist shall have control of the equipment under his care and both shall be equally responsible for the proper operation and care of the equipment and projection room.

55. In these regulations "Projection Room" shall mean and include the room where projection equipment is installed, battery room, rewind room, generator room, toilet room and any other room in which projection or sound equipment or apparatus is installed and which is directly connected with or adjacent to the room housing the projector equipment.

56. The projectionist shall not:

(1) Smoke or permit smoking in the projection room at any time.

(2) Read or have reading material other than licenses and regulations in the projection room.

(3) Permit an unlicensed person other than the manager or an authorized official to be or remain in the projection room while an audience is in the building.

(4) Permit film to remain exposed in the projection room at any time.

(5) Allow films to be rewound in the room housing the projectors.

(6) Permit over-fusing or make improper electrical connections.

INTERFERING NOISE FROM POORLY CONSTRUCTED STAGE EQUIPMENT BREEDS DISSATISFACTION

GET right down to the real facts. Pictures can be presented to their finest possibilities only when the stage mechanical equipment is designed and operated in proper relation to other equipment.

All eyes are focused on the stage. A mishap dare not happen—the curtains must work quickly, smoothly and accurately—the curtain track must be absolutely noiseless—the curtain controls and the curtain modifier must respond instantly to the operator's demands.

That's the kind of equipment Vallen builds—equipment that presents pictures absolutely perfect, without noise or distraction and creates an atmosphere of glamour and distinction that satisfies to the fullest extent the desires of critical theatre-goers.

Vallen theatrical equipment has been used for fifteen years, without one complaint, in the world's leading theatres which is abundant proof that Vallen equipment can improve any presentation and is unaffected by the industry's changes.
(7) Loan his projectionist license to any person.
(8) Fail to produce on demand by proper officials, projectionist license where motion picture apparatus is being used.
(9) Fail to make copies of apparatus and connections prior to each performance.
(10) Fail to inspect and repair all films as exhibited.
(11) Operate or permit to be operated defective projection or sound equipment.
(12) Maintain a dirty projection room.
(13) Keep doors on inside, remain handle from outside of doors, or otherwise delay access of authorized persons.
(14) Fail to report promptly to the department the occurrence of any film fire, and the apparent cause thereof.
(15) Set形成ing film.
(16) Display films without bands or stamps of the Board of Censors of Motion Pictures.
(17) Use defective or overloaded reels.
(18) Permit hole drops to be in a defective condition.
(19) Fail to test the working of all port hole drops daily.
(20) Fail to have fire extinguishers in good working order.

57. Any projectionist who shall operate or cause to be operated, a projection machine or sound equipment device which is not in a state of readiness with the regulations, shall be deemed to have contravened the Act.

58. Every projectionist shall examine his projection machine and sound equipment daily, and must devote his whole attention to see that it remains at the projector while it is in operation.

59. He shall not permit any person to enter or remain in the projection room during a performance, except a provincial or municipal police officer, the manager, the local fire chief, or the inspector appointed under the Act.

60. No projectionist shall operate a motion picture projector while under the influence of liquor.

61. Any exhibitor permitting a projectionist to operate a motion picture projector while the projectionist is under the influence of liquor, or permitting a projectionist to violate the provisions of the Act or regulations, shall be guilty of an offence under the Act.

62. Any person who permits any film to travel through the projector at a greater speed than is required feet to the minute, shall be guilty of an offence under the Act.

62.—(a) Films shall be rewound or revised only in the rewind room constructed for the purpose, and films shall be not be exposed at anytime except films being transferred to or from the projection machine or the reel being rewound or revised, and all spare reels of film shall be kept in a fire resistant container which shall have separate individual compartments, the lid of which shall be secured.

(b) All extra films such as leaders, trailers or announcements, shall be kept in fire resistant containers.

Gentlemen, one of the opinion that the grading of projectionists according to their ability and knowledge represents a very distinct advancement. I also am of the opinion that such grading should be done by the licensing authorities, but only by a board thoroughly competent to judge to the results of the examination it makes. Such a board must, in the very nature of things, be in part composed of projectionists.

I am further of the opinion that projectionists should be subject to re-examination, but at stated periods rather than by the call of an official. I would say that a re-examination every second year would not be too much. No man who really proposes to keep up to date and fully equipped with knowledge of his profession will object

It seems to me to be ridiculous to the point of absurdity to examine a projectionist, issue him a "card" declaring him to be qualified, and to review that card year after year without further examination, regardless of the fact that projection processes and equipment have been changed until the original examination hardly applies at all. And this has been done year after year throughout the whole country, regardless of the well known fact that many men make little or no effort to do more that acquire sufficient advancement to enable them to go through the motions of projection with the newer apparatus, securing sufficiently good results to enable them to "get by" and hold their jobs, but without ability to judge as to the degree of efficiency and economy with which they are doing the work.

As to the matters of grading and re-examination, I invite our readers to set forth their views. I am sure we shall all be glad to have them, with the understanding, however, that those opposed must confine their remarks to the setting forth of their reasons for objection. I am sure even the Ontario government will be glad to consider reasonable arguments, either for or against.

In the matter of Ontario objectors, names will be held confidential (not to be published) if that request is made.

There are many other items I might speak of in this act, but the important ones have been dealt with, and space is at a premium.

I would suggest, however, that inasmuch as the motion picture is now the main staff of amusement of nine-tenths of the people, and since excellence in projection is of large importance in the matter of giving the greatest value to the people for the money paid in at the box offices, it would seem wise for the Canadian government to cause a meeting of representatives of the provinces to be held for the purposes of discussing the various laws, rules and regulations that are in force in each, to the end that the best items of each be made available to all.

I know that British Columbia has some mighty good things. So has Ontario, Alberta and, I presume, each of the others. Why not get together and trade the best of these ideas?

For example, paragraph (10) of section 18 of the Ontario law. To this I vigorously object. Why should the projectionist do film exchange inspectors work without pay. Such a rule would have the direct effect of making many exchanges more or less careless. As soon as they discovered the fact that the projectionist followed that rule—well, they might pretty nearly abandon film inspection and repairs entirely. Why pay out money to have it done when the projectionist will do it for nothing? Huzzah, and likewise hallelujah! I would suggest that Ontario examine the plan of British Columbia in the matter of keeping films sent to theatres in good condition.

I have felt obliged to point out certain things which might be improved in the Ontario act, and now if Canadian provinces, or state and city authorities of my own country, will send me to me a copy of laws dealing with projectors which it is proposed to submit for enactment, I should be glad to comment on them also and respectfully offer whatever suggestions my experience tells me would improve the regulations.

IS EXTREME SCREEN BRILLIANCE one, provided smallness be not carried to unreasonable extremes of course.

However, I am now in very serious doubt concerning the wisdom of extreme screen brilliancy. During the past few years I have found that very often after viewing a motion picture for a half-hour or so, my eyes smart, often so badly that they must be kept closed for a time. I assumed this to be due to some weakness in them. Recently, however, it was found that the "Little Fockers" and "Proud Daughter" were treating her the same way, whereupon I began to sit up and take notice, soon discovering that this effect only appeared when we were viewing a very brightly illuminated screen. It also was found that others had had much the same experience. I purposely visited theatres in which the screen was not so brilliant, and there no such effect or trouble appeared, all of which has set up in my mind a very decided opinion that maybe we are carrying screen illumination too far in the matter of brightness, which view has strengthened by further investigation.

Whether or no I am correct in this matter, it must be to no, to receive very careful consideration, for the reason that if I am right, then the effect would inevitably be to cause men and women who experienced the results as above set forth to attend the theatre less
often. That would, it appears, be rather inevitable. And secondly, such a condition would mean needless abuse of the eyes of audiences, which could hardly fail to result, in time, in a permanent injury to human eyesight.

That last may seem a bit overdrawn, but I think it is not, remembering that fully nine-tenths of the great mass of people attend motion picture theatres more or less regularly. In our cities a large proportion of the theatre screens are very bright, for which I accept my share of blame, if blame attaches, because I have consistently and honestly advocated bright screens. In considering this matter it must be remembered that the theatre patron gazes steadfastly at the screen for long intervals of time, during which time there is no rest whatsoever for the eyes. The strain therefore must be considerable in any event.

After considering this matter for some while I have come to the conclusion that the effect of screen brightness upon the human eye should be very carefully investigated, and surely the logical body to do that is the Society of Motion Picture Engineers. So far as I am aware, this matter has never had any official examination, though the Society did make some investigation of screen brightness some years ago.

I would, of course, not presume to tell the Society how such a matter ought to be handled, but certainly there can be neither harm nor impropriety in setting forth my own views for consideration. Were I president of the Society, and I believed such an investigation to be warranted, I would proceed about as follows:

I would select a list of, say, six deluxe theatres having high screen brilliancy, in six different cities, making suitable arrangements with the managers of those theatres for the test. I would then ask the manager of each theatre to send me the names and addresses of 20 of his regular patrons, from which I would select ten names, half men and half women, to each of whom I would send a pass, secured from the manager, to that theatre, good for any one night in the run of any one production, together with a stamped envelope addressed either to the Society president, or to the chairman of a committee appointed by him, together with a printed slip:

"Dear Sir or Madam: You are respectfully requested by the Society of Motion Picture Engineers to attend this theatre as a guest of the management, and immediately thereafter to fill out the attached blank. The Society of Motion Picture Engineers is endeavoring to determine whether or not brilliant lighting of motion picture screens is uncomfortable or injurious to the human eye. The management of the theatre you are invited to attend is also anxious to know. Will you therefore be good enough to accept this invitation, sit through the
Following are a few and as typical of the many different kinds of scenic, stage, and sound effects we can furnish.

- Rippling or flowing water
- Fleecy clouds and rising moon
- Ocean waves and panoramas
- Storm clouds and rain
- Lightning flashes and thunder
- Smoke and rising flames
- Aurora borealis
- Inferno and River of Souls
- Visions and phantoms
- Flying aeroplanes and clouds
- Fireworks and explosions
- Blizzards and cyclones
- Howling and whistling noises
- Volcanic eruptions
- Dissolving and rotating colors
- Twinkling stars
- Humorous effects, etc.

Successful showmen use Kliegl effects to make their programs more attractive and increase box-office returns. Architects use them to add life and beauty to interior decorations. They are realistic animated reproductions of natural phenomena and count- less forms of stage illusions—novel and original—pleasing to the American public—and profitable for the exhibitor.

A large number of the more commonly used effects are carried in stock ready for immediate delivery, and for rental purposes. Unusual and special effects can be made up quickly and satisfactorily.

They offer an inexpensive, valuable, and added feature for your sound pictures, specialty numbers, and orchestrations. Let us send you some interesting information on Kliegl scenic and stage effects—or on other items in our complete line of theatrical lighting specialties.

### DEPENDABLE OPERATION

Projection arcs of continuous unvarying brilliancy are assured by the use of Roth Acto- detectors. They provide a dependable, safe and economical source of direct current power, which is supplied at the proper voltage required for the most satisfactory operation of projection arcs—particularly in sound and color installations . . . Furnished in both 2-bearing and 4-bearing types—Various sizes from 20 to 400 ampere capacity—Standard voltages of 70, 75, 85 and 100 volts.

**ROTH BROTHERS AND COMPANY**

**Division of Century Electric Company**

1400 W. Adams St. **>** Chicago, Illinois

"THEY KEEP A-RUNNING"

entire show and (in the blank lines below) tell us whether or not your eyes were put to any strain or made to feel in any way uncomfortable during the showing of the picture. If your eyes did feel uncomfortable, kindly tell us as nearly as possible just what was the nature of the discomfort."

The foregoing would be followed by blank space in which the person could make a report.

There are many ways in which this same thing might be carried out, but it would seem to me that a report made after this fashion would have certain advantages. First, assuming all those invited accepted, as they most likely would, it would give 60 totally unrelated reports from people selected literally from the mass of theatregoers. Such a report would, or should, be entirely unbiased.

If a very large percentage of the answers indicated no undue eye strain or uncomfortableness, then we might reasonably suppose my observation to be in error, and that no abuse of the eyes occurs. If, on the other hand, the reports seemed to show that there was at least considerable eyestrain, arrangements might be made with the same theatres to run one production with substantially reduced screen brilliancy, with the same procedure as to committee (or theatres using a lower screen brilliancy might be selected).

If this resulted in reports of no eye discomfort, then we might assume that the brilliancy of the first screens tested was too high, and that of the last ones, either correct or too low, whereupon it would be an easy matter by other tests to arrive at the exact screen brilliancy most desirable.

### NEW CUE-METER

I HAVE delayed describing the new cue-meter invented by James J. Graham, and now being put out by the Theatre Engineering Service Company of Hollywood, for the reason that I wanted this particular thing to be set before you by its inventor.

While in the West last summer I saw a good many of these instruments in use in various theatres. In every instance the report of the projectionist was very favorable. I shall now let the inventor tell you in his own words just what it is, and how it works.

"The cue-meter is an indicating device which is driven by the projector. It indicates the number of feet of film passing through the projector. It was developed to enable the projectionist to make perfect changeovers without in any way marking or mutilating the film."

"With the advent of sound, the cue-meter describing the action of the last scene became inadequate in many instances, because a great number of productions contained long scenes with a lot of dialog and not much action. The producers depend on the dialog to put
the story over, and to get the full effect it was necessary that the projectionist allow every word of the dialog to reach the horns before making the change. If the changeover was made too soon, some of the important dialog was lost, and if made too late, there was usually a blank screen for several seconds while the projectionist was waiting for the incoming projector to get up to normal speed.

"To prevent the above from occurring, it became almost necessary for the projectionist to revert to the methods in vogue several years ago for cueing the picture; namely, punch-marking or otherwise preparing the film so that it gave a visual indication on the screen when it was projected. This method, while it helped the sound, worked havoc with both the film and the picture, especially when there were several marks on the film, placed there by various projectionists whose equipment had different starting characteristics.

"The cue-meter was conceived and built upon the criticisms of the bulky and lengthy, old-fashioned cue-sheet—and of the punch-marked film, prolific parents of many errors and much poor projection. Its operation is based on the length of film being projected. It is simplicity itself.

"The film, before being projected, is run through a film-measuring machine, and the exact length between the starting mark and changeover is noted. Then when this film is threaded into the projector, the hands of the cue-meter are set to indicate the footage, as before noted. When the projector is started, the meter subtracts one unit from the total for each foot of film run through the projector. In this manner the cue-meter always indicates, at any instant of time, the exact number of feet of film from the aperture to the point where it is desired to make the changeover.

"For instance, if a particular reel of film contains 1,825 feet of film from the starting mark to the changeover, the projectionist, upon threading this reel, sets the small hand of the cue-meter to division 18 on the inner scale, then moves the division to 25 on the outer scale. The meter runs 'backward' while the projector is in operation and indi-
A SMALL town projectionist in Vermont writes very interestingly as follows:

"Friend Richardson: After reading what Francis E. Hersey has to say in "Better Theatres of September 27, with regards to the Projection-Operator title, I am tempted to air my views on several matters. I believe that, while men of real ability, coupled with the necessary amount of common sense, in projection matters, should be called projectionists, the others should be called something besides machine operators. I do not know what their title should be, but certainly it should not be projectionist.

"Friend Hersey said: 'It is not reasonable to expect men who give knowledge, skill and energy worth $50 a week for from 18 to 20 dollars.' I can not agree with Hersey in that. It depends on large measure on the men involved, the kind of theatre and its location. I am not, myself, receiving $18 a week for my labors as projectionist, working six nights a week and two shows Saturday. I will not tell you what I receive, as it would no doubt shock you. But do I neglect my work and get slack because I cannot make the boss see things my way? I do not, because I take pride in my work, and there is nothing in this wide world I would rather do than to project motion pictures as they should be projected. Also, I believe that better projection pays, and if I can make the box office receipts go up, I then will be justified in asking for a raise. Moreover, I will stand a good chance of getting it.

"I am one of the many who work as a projectionist at night after the day's work is done, and when a man will get up at five a.m. [These are a good slant at this, you six-hour-a-day men!—F. H. R.] walk two miles to work, work all day, walk two miles back home, stow away a supper, change his clothes and go down to the theatre 1½ hours before show time in order to get the equipment and films and all other things pertaining to projection ready, project the evening show and go home at 10:30 or 11 p.m., tired out as thoroughly as anyone well can be, I think it may be said that he does for something more than a little extra money, especially when the pay is far below $18 a week.

"I have no doubt that a lot of fellow projectionists who read this letter will say that I am only a small town hick who is getting by. All right, they do not worry me a bit. When I get so I cannot run a show shipshape, I will quit. One of the great faults in employing men in the projection room, as I see it, is taking them in too young. I know a theatre near our town that employs a young fellow 15 years of age, yet I will say this boy takes more interest in projection matters than does the chief projectionist over him.

"We have two Powers 6B projectors, equipped with incandescent light sources. Our sound, on the film only, is Western Electric. It was installed the first week in September, and I am very proud of it. I honestly believe projection in our theatre is very much better than that in any of the other small towns—yes, and in some larger towns, too.

"I have the Bluebook (fifth edition). It is my rock of knowledge. It has saved me from making many mistakes and has paid for itself a hundred times over. We all thank you for that book, Richardson, and for the department, too."

Now what may I say to a man who writes thus? I do not know the population of this place, but it must be a small town, and while small towns cannot possibly be judged by the standards of cities, still it does seem as though in this day and age, any theatre in any town which operates six nights a week, and more on Saturday and Sunday, ought to be able to pay at least $18 per week. It's mighty little a man can purchase for that small sum. However, leaving the question of wages aside, we cannot but feel kindly towards, and commend, a man who writes as does this chap. His ideas of wages may need considerable revising, but

A WISE EXHIBITOR RECENTLY SAID—

"Our method of purchasing Theatre Equipment is to ask every manufacturer or dealer to name his second choice of competitive apparatus. We then buy the particular equipment most frequently mentioned and have in this manner always received the best results for the least money in the long run."

A UNIQUE BUT INFAILBLE PROCEDURE FOR STANDARDIZING UPON

STABILARC MOTOR GENERATORS

SILVER SERVICE CURTAIN MACHINES

SILENT STEEL CURTAIN TRACKS

AUTOMATIC DEVICES COMPANY

737 HAMILTON STREET

ALLENTOWN, PA.
nevertheless, laying that aside, it is men
of his caliber who should have encourage-
ment and receive recognition in projec-
tion. I have said before, and I again
say, that it is only the man who takes
real interest in his work and feels real
pride in the excellence of the thing he
is producing who will turn out the best
possible results.

Regardless of the matter of wages, if
our friend follows the course he has set
down in his letter, he most certainly is
entitled to be hailed as a motion picture-
sound projectionist.

AMBITIOUS

A

AN interesting letter has come from
W. L. Stratton, projectionist at the
American theatre, Macay, Idaho. In part
Friend Stratton says:

"This is my first letter, though I have
been a member of the projection depart-
ment for quite some while. Have been
projecting shadows to the screen for six
years past, and I have enjoyed the work
immensely. In spite of the fact that this
is a small town, I have tried to put the
best possible picture on the screen. I
have all three volumes on the Bluebook.
The first two have helped me a great deal
in my work. The third, I think, will,
because although the theatre is still a
silent house, we expect to have sound
soon. I have been preparing for it,
studying everything I can get hold of
that deals with the subject. I have been
studying radio and television ever since
they came out. I am having some little
difficulty in trying to explain to our
manager certain things about screen
illumination.

"We are using two Simplex projectors,
with regular Simplex Mazda equipment.
The screen is 14 feet wide, the projection
distance is 90 feet. You may see there-
fore that I have not enough light to pro-
duce a very brilliant picture. I have
tried to tell the manager that reflector
type arc lights would more than double
our present screen illumination. He
thinks I am wrong. What is your own
idea of this?

"I like the work of projection so well
that although the salary is very small, I
have remained in it for six years. I have
studied the Bluebook continually, always
hoping I might finally get into a larger
town where they run afternoon and even-
ing shows. Have written several locals
about it, but they have not replied. I
like the department very much and get
good ideas from it.

"That is the whole idea of publishing
the department, Friend Stratton so that
the projectionist may get ideas of real
value from it.)

The unions have not replied to the let-
ters for the reason that there are thou-
sands of other small town projectionists
who have exactly the same idea. They
want to get into a bigger town, where
there is better pay. Naturally, almost
all these larger towns have as many as,
or more men than, there are jobs for—
and there you are!
Ha! The Holly Days

Holly hangs high on many a theatre front from "rock-bound shores to sunny climes." That transforming gayety is the result of hours of stepladder-work. Dangerous, fear-filled hours they've been for some, who've tried to work from old-style ladders bound to slip on winter's slide-quick pavements. But comfortable hours for others, those wise workers who've done it faster, better, and much more sensibly from Dayton Safety Ladders.

Holly-hanging is just one of the jobs around the theatre which Daytons make easier.


Type "B" Dayton Ladder is a smaller, popular-priced, all-purpose aid to ladder safety. Seven sizes.

Write Dept. BT-12 for complete information.

The Dayton Safety Ladder Company
121-123 West Third Street
Cincinnati, Ohio

As to the question concerning light. Stratton is perfectly right, insofar as the effect goes. I do not at the moment remember just what the foot-candle measurements of screen illumination by Mazda and by reflector type lamps are. However, there is a very large difference in reflector type lamp illumination. It depends on the number of amperes used, and also on a number of other things. I am quite sure, however, that whatever the foot-candle measurements may be, the effect upon the eyes of the audience of, say, 20 amperes from a reflector lamp, would be more than double that of Mazda in the matter of brightness. The Mazda light is quite yellow, hence does not have the appearance of being very bright. On the other hand, the reflector type lamp produces a very brilliant, almost dead-white light. Providing one has a good screen surface, one should be able to illuminate the screen quite brilliantly when using 12 amperes of current with a reflector type lamp.

Communications to the editor of this department should be addressed (until further notice) as follows:

F. H. Richardson
43-28 Thirty-ninth Place,
Long Island City, N. Y.

As to Patents

FROM my old friend, Epes Winthrop Sargent, now connected with Zit's Theatrical Weekly, comes this note:

"Dear F. H.: Just been glancing over your stuff in the last HERALD-WORLD. Note that you therein advise would-be inventors to have a search made at the patent office, at a cost of $100 and up. It is quite true that things have changed considerably since the days when I worked for a patent attorney and had to chase up to the patent office many times a day, but the big fact still is that a cheaper way than you suggest is to employ an attorney, have him prepare the papers and apply for a patent. This should not cost more than $50 (first step only), and then the examiners will, in due course, themselves make the search and notify the inventor's attorney of any 'interference' which may appear. This permits him to either withdraw his application, or to make such modifications as will permit a patent to be issued. Very often, however, there would be interference from patents pending, which would not be made apparent by any search."

I wish to thank Friend Sargent very cordially for his well intended criticism. I give it space because it has real value. However, I think he did not quite get his main idea. What I had in mind when I wrote that article was not an application for a patent, but the advising of men to find out before they start trying to invent a certain thing, what has already been done along the same lines.

Some years ago I conceived an idea for an absolutely non-glare automobile headlight. This idea was thoroughly tested. It worked so perfectly, even in the crude model that I was immediately given assurance of all the capital required.

However, before proceeding, the men of wealth very naturally had a thorough search made at the patent office. This particular search cost something like $700. It revealed the fact that the basic principle upon which the thing rested had been patented years ago, though not for an automobile headlight. This, of course, meant that no basic patent could be secured, and since very expensive tools would be necessary to start production, the whole matter was, of course, immediately dropped.

A Projectionist's Gratitude

IN writing of another matter, Thayer W. North, chief projectionist at the State theatre, Bogalusa, La., sets forth the following:

"I have an employer of whom I am rather proud, because he has cleaned up over $125,000 through this theatre, and that in a town of 8,000 people.

"When sound first came out, we were unable to get delivery on Western Electric equipment. In order to give the people of this city sound, Mr. Berenson, owner of the State theatre, put in a cheaper reproducing outfit, and we had an awful lot of trouble with it because service could only be had through New York City. As soon as possible this equipment was discarded and Western Electric was installed. Next, he had the house acoustically treated to perfect the sound. We have two new Simplex projectors, with Peerless lamps. The Western Electric equipment is type UX3.

"Mr. Berenson buys only the best possible for the projection room. Moreover, he gets anything within reason that I may ask for. I am not writing this in order to 'curry favor' with my employer, but for the reason that I believe the man who is fair with the projectionist ought to get credit for being so. There are plenty who are not!"

"We are rather proud of our theatre and its projection installment. The sound installation alone cost between eight and ten thousand dollars, and it cost the theatre $20 a week for service on the sound equipment."
QUESTION: I am contemplating the erection of a new movie house and have made several trips to large cities to see exhibits of new houses to see which type would suit me best. I have seen a number of atmospheric houses and am rather inclined to build that type, but the question often occurs in my mind whether it would be a wise thing to do, as sometimes I think that the type of atmospheric house is not going to last on account of its novelty, and as soon as that is worn off they might become tiresome. Do you think that a classical designed theatre would be a better proposition and would be more lasting and not become tiresome to the spectator? I would like to know whether there is a great deal of difference between the cost of atmospheric and classical designed theatres.

I trust that in the next issue of BETTER THEATRES you will publish the answer to my question as I am very anxious to make up my mind, as I want to take advantage of the existing low building costs.—M. D. C.

ANSWER: There is a great deal of difference in opinions regarding atmospheric and classical designed theatres, as you call them, and it is really up to the individual's taste to select the type he likes the best. Personally, I believe that a "classical" design has more architectural value.

The trend of designing atmospheric houses is mostly toward novelty, and to create a new type of theatre, as the American public is always inclined to something different, and further, it is the belief that the atmosphere created by its design has to have as much recreational value as the picture itself. The viewpoint of several showmen is that it takes away a lot of criticism of pictures which do not come up to the standard, as there are other things about the theatre to attract the attention of the public and increase the prestige of motion picture entertainment.

It was the architect, John Eberston, who several years ago created this type of theatre, and to him most credit is due for the development of that type. I believe that his class has been copied more than any other design in theatre work.

As regards the life of the atmospheric theatre, by which I understand you to mean the period of time it will take to outlive its novelty, I do not fear that it will be short-lived, as it is so easy to change the atmosphere by changing statues and light effects, etc., while the classically designed house is always practically the same, unless the house is entirely redecorated. The classical design is good for any type of house, but for movie theatres with a patronage expecting a 100 cent show for 50 cents, I think the atmospheric type has certain advantages.

If you cannot make up your mind as to whether the atmospheric and classical types of theatres, you can resort to a semi-atmospheric type, which is a combination of atmospheric and classical design.

As far as the cost is concerned, the elaborately designed atmospheric house costs a great deal of money, but this can also be said of the elaborately designed classical house. If you consider a simple type of either one, the cost will be practically the same, with the exception that the electric wiring and light effects are considerably more expensive in an atmospheric theatre than in one of classical type.

NOTE: 
- IN THIS DEPARTMENT "Better Theatres" will be glad to answer questions pertaining to the preliminary considerations involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. Always remit enclosing, this department should be addressed to "Better Theatres," 407 S. Dearborn Street, Chicago. They will be answered in the department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulken, who is a practicing architect and a member of the American Institute of Architects.

QUESTION: Will you kindly estimate for me the approximate cost of building and furnishing a little theatre, seating 500 downstairs and 100 in loges.

Assume that this theatre is to have spacious lounges and with most of the accouterments of the modern playhouse. Of course, it is to be designed and furnished in the very best taste, the sort of thing that will appeal to the "upper strata."

Naturally, I do not expect that you are going to come within $5,000 of what it would actually cost, since the information given is that the exterior. But I would like to know within, say, $20,000, how cheaply such a project could be done.

Hoping to read the answer in the next issue of BETTER THEATRES.—H. S.

ANSWER: Your question is by no means an easy one to answer, as you really did not give me enough data to base my estimate on, and you know there is unlimited difference in cost between a theatre economically constructed and equipped, and the most elaborately finished theatre building, so I will base my estimate upon the medium between the two extremes.

I base my estimate upon the proposition that your building will be strictly a theatre building without any commercial features, such as stores and office rooms. I also base my figure on the assumption that the exterior of the building is to be carried out in a classical design, executed either in terra cotta or stone; the lobby to be carried out with marble floor and wainscoting; the foyer and auditorium to be designed, say, some period style, like Louis XVI, and that the theatre will have a stage with complete equipment.

Of course, the building to be absolutely fireproof and the best of materials are to be used, and an air conditioning system is to be installed. Such a theatre as I am describing could be constructed and equipped for the amount of $125,000. This theatre would have a formal and dignified character and would appeal to people with refined tastes.
MAGNASCOPE FRAME

Eliminate excessive weight, head and off stage space—accomplished by removing objectionable mechanical equipment from the frame and placing it in the grid and side of stage where it belongs.

Do this and you have a simple, free operating magnascope frame, entirely fool-proof. Yes, it will fly in one complete unit. Either hand or electric operation.

Smaller frame both in height and width, less in weight, positive in operation is the new Channon magnascope frame. The price is within reason.

Send specifications giving size of both small and large picture wanted and you will receive detailed information and price.

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Impossible-To-Stall-Or-Jam

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Starts, Stops, or Re- verses at Any Point

MAIL YOUR TRIAL ORDER TODAY for
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Each on heavy poster paper in or more attractive colors and artistically airbrushed any size up to 36"X48" ft.
Write for prices on other sizes on paper-muslin and cards.

One Day Service Prices Do Not Include Postage
Get the Best They Check Them

H. DRYFOUT
736 S. WABASH AVE. CHICAGO ILL.

Liability of Theatre Owners for Injury (Continued from page 26)

usually exercise under similar circumstances, care commensurate with the circumstances.”

NECESSITY OF INSPECTION

As previously stated the proprietor of a theatre or other place of amusement is bound to exercise care and make frequent inspections of the appliances likely to cause injury to patrons. Moreover, it has been held that inspections of old or second-hand equipment should be be made more frequently than of new.

For example, in Southern Amusement Corporation v. Summers (152 So. 489), a patron of an amusement company was injured as a result of defective equipment. He sued the amusement company for damages and proved that the equipment which caused the injury was second-hand. In holding the patron entitled to recover the court said:

“The plaintiff (injured patron) was entitled to show the kind and character of the machinery used in the device, how long it has been used, and all about it. . . . It may even be said that, as a matter of common knowledge, second-hand or used machinery requires more careful inspection to keep it in order than does machinery of the same character when it is new.”

LIABILITY OF LEGAL POSSESSOR

While it is true that a theatre owner is liable for injuries negligently caused persons who are rightfully on the premises, yet if another person or company has legal possession of the theatre premises when the accident occurs, the theatre owner is relieved of liability.

For illustration, in Mapp v. Saenger Theatres (40 F. 2d 19), a theatre company gave permission to the Hamasa Temple to install certain chairs and the like on the stage. A person who came into the theatre fell through a trap door, which was left open by employees of the Hamasa Temple. He sued the theatre company for damages. However, since the latter was not in possession of the stage when the accident happened, the court held the theatre company not liable, saying:

“...The duty of the occupant of premises to an invitee is to use reasonable care to make them reasonably safe for passage. . . . Was the Plaza Amusement Company in possession and occupancy of the stage so as to be responsible to Intestate for the open trap door through which he fell? . . . The operation of moving the trap door was exclusively being done by Hamasa Temple, and the opening and closing of the trap door was its exclusive function during the continuance of its possession and operation. . . . The accident was due not to a defect in the building, the trap door was not a defect, when closed, and, properly guarded, no more so when open. The method of doing the work was the negligent thing, and this was the act and responsibility of Hamasa Temple alone.”

LIABILITY FOR MANAGER’S ACT

It is quite generally held by the higher courts that where a theatre owner puts the management of his business in the hands of his agent, the owner is responsible for the acts of the manager committed within the scope of employment, and in furtherance of the business. This law is applicable, although the act was committed through lack of discretion, or judgment, or loss of temper occasioned by the circumstances of the occasion. Therefore, if an indis creet or incompetent agent or one of violent temperament is employed, the principal may become liable.

In other words, a theatre owner is liable to patrons for frauds, deceits, concealments, misrepresentations, torts, negligences and other misfeasances and omissions of duty committed by his manager in the course of his employment, although the owner did not authorize, justify, participate in, or, indeed, know of, such misconduct, or even if he forbade them, or disapproved of them. This rule is founded on public policy and convenience, and in no other way could there be any safety to third persons in their dealings, either directly with the principals, or indirectly with them, through persons employed to manage or conduct the business. Obviously, however, these established rules of the law do not apply to common employees such as ushers, cleaners, picture machine operators, or other persons who are employed to perform specific duties not related to, or connected with, the injury upon which a suit against a theatre owner is based.

The latest case involving an injury to a patron inflicted by a manager is Nee v. Columbia Theatre Co. (277 N.Y. 554). In this case the testimony proved that the manager had struck a patron while arguing over money which the manager claimed was due his employer. The injured patron sued for $7,500.

It was contended by the proprietor that the manager was not acting within the scope of his authority or duties when he committed the assault. It was pointed out that he had no power or authority, and it was no part of his duties to make collections. He occupied the position of a vice principal in the control of the employes under his general charge. Therefore the higher court upheld the jury’s decision that held the employer liable, saying:

“If they (jury) believed from the evidence that Millman (manager) was the agent of defendant (proprietor) and committed the assault, and that the act was fairly and naturally incident to the business then being performed for his principal, and with a view to further the principal’s interest.”
booklets
... briefly describing the new brochures and bulletins issued by manufacturers and distributors on their product. Those of further interest may be procured directly from their publishers or through Better Theatres. Manufacturers and distributors are invited to send in their publications immediately upon their issuance for review in this department.

Theatre Supplies
- The 13th edition of the National Theatre Supply Company catalog is, like its predecessors, a veritable encyclopedia of equipment and accessories used in the motion picture theatre.

Brought up to date as to new types of product and prices, the catalog describes all items fully and shows what they look like in well made photographic illustrations. Sizes and prices are given for all products.

Physically, the booklet is attractive, being printed on an enameled paper of medium weight in blue tone ink. There are 23 numbered pages, bound between durable paper covers.

High Intensity Lamps
- A very attractive brochure has just been issued by Hall & Connolly (New York) on its line of high intensity projection lamps. Every type of lamp and spot and their accessories is fully described in text and picture.

Besides the immediate descriptive data, sizes and weights are given, while new developments and models are explained with relation to previous designs of the same product.

Besides being expertly printed on enamel paper of good weight, each page is lined by a typographical device in color (and since we must have booklets, let's have 'em good-looking)! Covers are made of an especially heavy paper.

Rheostats, Meters, Etc.
- A new catalog has just been issued by Hoffmann-Soons, Inc. (New York), on its well known line of rheostats and electrical specialties for motion picture theatres. This edition contains 54 pages of descriptions, photographic reproductions and plates treating of rheostats, ammeters, voltmeters, meter panels, switches, etc., in a most comprehensive manner.

An instructive section consists in five pages of diagrams showing the wiring of Hoffmann-Soons rheostats, corrected for the current designs. The book also gives instructions for determining type of equipment to be coordinated with any present equipment that may be installed in the purchaser's theatre.

The book is built for reference over a long period, being printed on heavy enamel stock and bound flexibly instead of being stitched, so that forthcoming pages on any new developments may be properly inserted according to their respective classifications.

Is Your Theatre Up to Date and Ready for the Future?

Modern Motion Pictures need, for their most successful presentation, a screen of various picture sizes, automatically adjustable by the operator, to effectively portray the outstanding scenes of the picture. This new type of screen control is an absolute necessity for the showing of Magnascope, Grandeur, Spoor and Real-Life films, and will play an even more important role in the film developments of the future.

The PETER CLARK AUTOMATIC SCREEN ADJUSTOR fulfills all the demands of the present Motion Picture and has anticipated the needs of the future.

With over 200 successful installations to their credit, Peter Clark, Inc., are prepared to serve any theatre owner or manager who sees the trend of the times and desires to install a screen that will not only serve for the projection of any of the enlarged picture systems, but will also lend itself to almost instantaneous reduction to standard size pictures projected from 35 mm. film.

"Stage Equipment with a Reputation"

PETER CLARK, INC.
Stage Equipment Specialists for Over 25 Years
544 West 30th St.
New York City

COLOR - LIGHTING - EQUIPMENT

For securing brilliant and true color effects in theatre lighting, there is no substitute for natural colored glass.

Hoods to fit 10 to 500 W. lamps for interiors and exteriors. Color Screens in circular, square or oblong shapes to fit all standard units.

Headquarters for Color.

Write for Bulletin 80
REYNOLDS ELECTRIC COMPANY
2651 W. Congress St. Chicago, Ill.
"Everything in Theatre Color Lighting Equipment"

PROJECTION LAMPS
That give more light for Standard Film and Wide Film Projection.

HALL & CONNOLLY, Inc.
24 Van Dam St., N. Y. C.
NOW that miniature golf has established itself as a pastime not to be denied its summertime popularity in the North merely because winter has come, it is timely to ask in what does the appeal of the indoor game principally consist—in its unique novelty as a game, or in the chance it offers to practice putting.

The answer, a check-up on a number of courses indicates, includes both of these characters, with the qualification that it all depends upon the community in which the course is located. In commercial districts of good-sized towns there is likely to be a rather cosmopolitan patronage made up of those who play golf at country clubs and also those who never have held a golf club in their hands. But even here distinction may be made, as between a course located on an ordinary business street, and one, for example, like that recently established by Miniature Golf Courses, Inc., in the Congress hotel on Michigan Boulevard, Chicago. The general significance of such a distinction lies in the assumption, which can be strongly supported, that the course situated so that its players more or less are not restricted to those having greater advantages in life, is likely to have an appeal emphasized in the chance it offers for putting practice, while the other type of course cited, with few of its patrons addicted to the rather expensive game of golf, quite probably appeals largely as a distinctly new game.

It is not necessary, of course, to point out that such distinctions are not absolute. They scarcely could be. But inquiry among proprietors and patrons of indoor miniature golf courses tends toward the support of these distinctions, and they are offered, not as facts, but as ideas that probably should be borne in mind in determining course layouts and the style of their operation.

Neighborhood districts probably offer more clean-cut distinctions, since residential sections are usually of rather definite character, populated by either what may be called the executive class, or the so-called working class—not, usually, by both. The former class is the one likely to be less interested in mere novelty (at least over a very long period), but it is generally interested in improving its skill at golf, readily avail- ing itself of an opportunity to "practice up" on the regular greens next summer. The "working class" district would probably have little or no such interests and would therefore frequent indoor courses for miniature golf itself.

Assuming this line of reasoning to be correct (merely for sake of offering possible factors that may be worthy of consideration), course layouts that emphasized conditions peculiar to the greens of regular golf, would be the type to install for locations in which patronage would be dominated by members of our so-called executive class—in other words, the golf players, and the converse would be true for the other type of location.

Again it is pointed out that this discussion is not offered as a formula. Formulas in any field are usually liable to sudden explosion by the accumulation of their own exceptions. But in planning an indoor miniature golf establishment, both manufacturers and prospective proprietors must bear in mind certain factors, and those indicated here are offered for the consideration, at least as representing a field for further- investigation.

Soda Fountain Service

In the United States, we have generally left our soda fountains to drug stores, which have more reason to be drug stores as they have invaded the domain once ruled by the candy kitchen. But in other lands, the soda fountain has also met with success in association with motion picture theatres, in direct connection or in a separate establishment adjoining. Particularly is this true in England, indicating that exhibitors over here may, in some cases, be missing a good chance to add to their income by leaving the ice cream business so disproportionately to the modern American "chemist."

The soda fountain as a source of added income for the exhibitor in England was given very interesting treatment in the November 5th issue of the British film trade journal, The Cinema, wherein it was declared that "there is not a cinema, whether a modern palace seating two or three thousand or smaller premises, where profits cannot be increased by adding a catering department."

Installation of soda fountains in connection with British theatres is being resorted to more and more. Indeed, many of the theatres which have been described in BETTER THEATRES during the past year or two have had this interesting feature, while it will be recalled that the Pathé Cinema in Bombay, India, published a few months ago, was similarly equipped in a small room, or "bar," just off the main foyer.

It is obvious, of course, that theatres offer most logical locations for soda fountains. People bent on entertainment usually include some kind of refreshment in their afternoon's or evening's program of pleasure.
The Market for American Motion Picture Equipment in the Far East

[The following is a compilation of reports on the markets in Asia for American motion picture equipment, following a survey conducted by the U.S. Department of Commerce. The reports began in the August issue. The survey also included the markets of Africa and Oceania. This material on the Asiatic and African continent is a complete presentation begun in Better Theatres over a year ago, when government reports on similar markets in Europe and South America were published. The compilation of the reports is by Nathan D. Golden, assistant chief of the motion picture division of the Department of Commerce.]

TURKEY (Continued)

German products are popular and have preference. They are generally considered to be of satisfactory quality, of solid construction, and cheap in price. Considering these factors, as well as the fact that they are obtainable at favorable payment terms from local stocks, and that, on the other hand, American generator sets are practically unknown and believed to be too expensive for local requirements, interested parties expressed the opinion that it would be extremely difficult to develop any worthwhile business in American generator sets. At any rate, it would be difficult to induce local dealers in electrical appliances to invest in American generators on a direct purchasing basis. In the event of low prices and liberal credit terms, local agents might possibly induce an interest in American generator sets, but even under such conditions only very small business in the sets may be expected.

Arc lamps and screens.—It is estimated that about 75% of all motion picture theatres in Turkey use mirror-reflector arc lamps. By far the greatest majority, probably 90%, use white linen screens, the other establishments projecting their pictures on the stage wall, which is coated with gypsum.

Visual education.—All matters pertaining to public education are governed by the Ministry of Public Instruction in Angora, which is represented in the various Provinces by directors of public instruction attached to provincial governments.

SYRIA

From a report by J. H. Koole, Jr., Beirut

Projectors.—Until about two years ago practically all of the cinema theatres in Syria used Pathe projectors, but now all the more progressive theatres, which cater to the higher-class clientele, employ a Krupp-Ernemann projector with a Zeiss lens. Only two theatres in Beirut, out of a total of seven, are known to be using Pathe projectors. In Damascus one theatre uses a Krupp-Ernemann and another uses a Pathé machine, while in Aleppo there are two Pathé and one Gaumont machine in use. During the summer only, a motion picture theatre at Aley, a resort in the Lebanon, uses a Gaumont.

The Krupp-Ernemann projectors are sold in Beirut for $500. The usual terms are 25 per cent with order and the balance against documents in Beirut, but shipment against documents has been made. Pathe sells for $521 against shipping documents in Beirut, while the Gaumont machines are shipped on consignment and are offered at $440.

Aside from the requirement that the projection should be clear, steady, and silent, no other quality is required. None of the theatres in operation in the territory under French mandate has more than one projector, which necessitates the almost perfect functioning of the machine in use if interruptions are to be avoided.

The market for projectors being relatively small, there are no dealers in the district specializing in such equipment. Some dealers in optical instruments have been selling a few portable projectors, such as the Pathé Baby. Several of the dealers have also brought in nontheatrical types for sale to local schools and missionary institutions. So far there has been very little demand for projectors for home use. Theatrical types of projectors are not carried in stock, but are handled by commission merchants, who show them to interested parties and book orders therefrom.

It is estimated that there are not more than 25 projectors in the whole territory under French mandate. Five of these are known to be of the latest model, while others are old. American makes of projectors are practically unknown in this market. The American University of Beirut recently bought an American projector, but it is understood to be a nontheatrical type and can not favorably compare with the latest models of German machines now in use in local theatres. With this exception, which does not react favorably to American machines, theatrical types of American projectors have yet to be introduced.

Generators.—All local theatres are already equipped with generator sets to convert alternating current to direct current. Local theatre owners would not consider replacing the sets they are using until they are no longer serviceable. They would then doubtless follow the usual practice of ordering a new set through a commission merchant, and European manufacturers would doubtless get such orders because they are able to deliver with less delay than are Amer-

Guaranteed Six Months

1000 hours of operation

First and Last
Cost, each............
$15.00

LONG-LIFE JAW FOR HI-LO LAMPS

Stop causing your Hi-Lo lamps for their carbon jaw weaknesses. Quit spending time and money for useless replacements and repairs. Put on a set of GoldE Long-Life Carbon Jaws RIGHT NOW and start being thankful for what GoldE has again done for you. Order a pair now and get a GoldE Carbon Jaw Lap FREE.

GOLDE

Manufacturing Company
2015 LeMoyne Street, Chicago, Ill.

PERFECT AIR CONDITIONING

Kooler-Aire Engineering Corp.
1915 Paramount Bldg.
New York, N. Y.
New Inventions... illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1. **Optical Device for Producing a Plurality of Complementary Images from a Single Object.**
   - **Apparatus** for producing a plurality of complementary images from a single object comprising a right angle prism, a semi-reflecting semi-transparent layer coated upon the hypotenuse of said prism, a second right angle prism cemented to its hypotenuse by the hypotenuse of the first prism, the hypotenuses being arranged parallel to the axial ray of the incident beam, this ray striking the first prism at an angle of 45° reflected on to the hypotenuse and divided into two beams, two further prisms semi-reflecting, semi-transmitting surface layers coated upon adjacent faces to divide each half beam into two, one half of each half beam passing through the said layers and emerging parallel with the axial ray of the incident beam, a totally reflecting surface on one of the prisms parallel to the said layers the other half of each beam being reflected by the said layers and entering the parallel surface from which they are reflected so that they also emerge parallel to the axial ray of the incident beam, to give four images in square formation in the same plane.

1. **BINAURAL RECORDING AND REPRODUCING SOUND.**
   - Lee De Forest, New York, N. Y., assignor to the Forest Phonofilm Corporation, New York, N. Y., a Corporation of Delaware. Filed Nov. 27, 1926. Serial No. 151,175. Divided and this application filed Aug. 4, 1928. Serial No. 297,587. 5 Claims. (Cl. 179—106.3.)

1. **Television Recording System.**

1. **Electromagnetic Sound Reproducer.**
   - Walter C. Anderson, Glen Rock, N. J., assignor to Brandes Laboratories, Inc., Newark, N. J., a Corporation of New Jersey. Filed June 12, 1926. Serial No. 284,772. 6 Claims. (Cl. 170—119.)

1. **Film-Marking Apparatus.**
   - Charles A. Hoxie, Alphaus, N. Y., assignor to the General Electric Company, a Corporation of New York. Filed May 16, 1928. Serial No. 278,221. 7 Claims. (Cl. 66—15.2.)

1. **Television Receiving System.**

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FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on December 16. The list also includes remodeling projects and contracts awarded. An asterisk before the items indicates that additional information has been received since a previous report.

THEATRES PLANNED

California

SACRAMENTO.—Warner Brothers, Inc., 1708 Tam-mahe street, Los Angeles, has plans by E. M. Prentice, Warner Brothers’ Down Town Theatre, Los Angeles, for a reinforced concrete theatre to be located at Twelfth and L streets. Cost estimated, $750,000.

EAST CHICAGO.—Public Theatre Company, 175 North State street, Chicago, Ill., has plans by New- house & Bernstein, 8 South Michigan avenue, Chicago, Ill., for a three-story brick, terra-cotta and reinforced concrete theatre, 65 by 150 feet, with seating capacity of 1,525, to be located on Chicago avenue. Cost estimated, $350,000.

BOSTON.—The Adams House Realty Corporation, H. E. Noyes, president, 637 Commonwealth avenue, has plans by A. H. Bowditch, 44 Broomfield street, for a proposed new theatre, with seating capacity of 2,000, to be located on Adams House site, Lenox. Paramount-Publix Corporation, Paramount Building, New York, Cost estimated, $2,500,000.

BROOKLYN.—A. H. Sawyer, 106 Sewall avenue, has plans by F. H. Gowling, 110 Tremont street, Boston, Mass., for a proposed new theatre to be located at 123-137 Harvard street. Cost estimated, $1,500,000.

BROOKLYN.—Owner, care Krohn & Brown, archi-
crafts, 120 Milk street, Boston, Mass., are preparing plans for a proposed new theatre. Cost estimated to exceed $150,000. Michigan

HOLLAND.—The Butterfield interests plans the creation of a new theatre, with seating capacity of 1,200.

New York

FRANKLIN.—Samuel Korson, of Bangor, Me., plans the erection of a new theatre, with seating capacity of 1,200. Cost estimated, $250,000.

FULTON.—William T. Schindler, 419 South Balina avenue, Syracuse, N. Y., for a two-story brick and concrete theatre, 129 by 132 feet. Cost estimated, $150,000.

ELYRIA.—Paramount-Publix Theatres, Paramount Building, New York, has plans by Rapp & Rapp, Paramount Building, New York, for a proposed new theatre. Taking bids on general contract.

FRANKLIN.—E. G. Hoenenauer, architect, Masonic Building, reports that plans for a new theatre and store building are in the preliminary stage, and will not be ready for bids before July or August, 1931. Cost estimated, $780,000.

R-O-LOK.—New theatre is planned, seating capacity of 1,200.

San Francisco.—Albert Kearne and Samuel Hamburger are creating a new theatre. Reported that Warner Brothers will lease house when completed.

STOCKTON.—The National Theatre Syndicate is creating a new theatre, with seating capacity of 2,000. Estimated cost, $500,000.

ALRANT.—R-K-O Theatres, 1544 Broadway, New York, has awarded the contract to Charles Shapiro & Sons, 1500 Broadway, New York, for a new theatre to be erected at North Pearl street and Clinton avenue. Estimated cost, $3,000,000.

SILVER CREEK.—R-K-O Theatres, 1544 Broad-
way, New York, has awarded the general contract to M. Shapiro & Sons, 1500 Broadway, New York, for the erection of a new theatre.

Ohio

DAYTON.—M. J. Burimmel is creating a new the-
atre, with seating capacity of 700. It will be known as the Rialto. Estimated cost, $75,000.

OKLAHOMA CITY.—G. A. Peterson and Sol Tetzer are erecting a new theatre for colored at Fourth and High streets.

Texas

SHERMAN.—George W. Spence, who operates the Gem and Washington Theatres, is erecting a new house, with seating capacity of 1,200.

KELSO.—H. W. Holman, of Tacoma, plans the erection of a new theatre, with seating capacity of 1,200.

WINLOCK.—A new theatre is planned, seating capacity of 550. To be operated by Western Theatres. Cost estimated, $22,000.

CONTRACTS AWARDED

California

LOS ANGELES.—H. E. Rawlington, care Conserva-
tives of Music, has awarded the contract to the Wor- ter Construction Company, 1411 North Stanley avenue, for a thirteen-story reinforced concrete the-
atre and store building to be erected at Twelfth and Vermont streets. Estimated cost, $350,000.

SAN FRANCISCO.—R. Yamada, who operates the Star Theatre, is erecting a new theatre in the Oriental district, with seating capacity of 150.

BROOKLYN.—The Adams House Realty Corporation, H. E. Noyes, president, 637 Commonwealth avenue, has plans by A. H. Bowditch, 44 Broomfield street, for a proposed new theatre, with seating capacity of 2,000, to be located on Adams House site, Lenox. Paramount-Publix Corporation, Paramount Building, New York. Cost estimated, $2,500,000.

BROOKLYN.—Owner, care Krohn & Brown, archi-
crafts, 120 Milk street, Boston, Mass., are preparing plans for a proposed new theatre. Cost estimated to exceed $150,000.

KELSO.—W. E. Buell, of Portland, Ore., and C. E. Koch, have been awarded the contract to erect New, Orpheum Building, Seattle, Wash., for a proposed new seven-story theatre and hotel building. Estimated cost, $250,000.

SHERMAN.—George W. Spence, who operates the Gem and Washington Theatres, is erecting a new house, with seating capacity of 1,200.

LOUIS ANGELES—center of the motion picture industry and leader in the bazarre, the magnificent and the unusual in motion picture construction, bids for attention from the rest of the United

States with the completion of the Los Angeles theatre.

The theatre, the work of Charles Lee, architect, who has designed many local playhouses as well as other buildings, will be opened to the public formally on January 1, 1931, and this opening will mark the world premiere of “City Lights,” Charles Chaplin’s silent product.

The theatre is in the heart of the city, being located on the West side of Broad-
way near Sixth street. It represents an investment, in total, of more than $2,000,000. It is said to provide, in addition to many innovations and improvements, the present day comforts and conveniences.

The decorative scheme of the entire building, which is modern in motif, fol-
ows the French Renaissance in the mat-
ter of decoration and equipment. The lighting system blends with the decora-
tions. The work of equipping the thea-
tre is estimated as having cost $500,000.

The seating capacity is 2,500.

Probably the most interesting innova-
tion to be developed by H. J. Gumbiner, the owner, and his guests, is the pro-
jection of the identical picture being shown on an oversized screen on miniature screens located in the lounge rooms and nursery.

Gumbliner, also owner of the Tower theatre, will devote his time to operating the modernistic new playhouse. It brings to a culmination dreams of a “perfect theatre” which has been cherished.

Among the outstanding features are the limitation of seats between aisles, there being but six. This does away with the annoyance of late arrivals. There is an exhibition room for objects of art, as well as a mammoth club lounge with a dance floor; a French cosmetic room

for women, with cosmetics and maids in uniform; two children, which are playrooms and nurseries and a model cafe.—Edward Churchill.
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- Schonweiler Equipment Company
- Walker Screen Company
BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed hereunder may be sent to any theatre owner, manager, or theatre equipment or projectorist. Just fill in the coupon below and mail to "Better Theatres" Division of Exhibitors Herald-World. Readers will find many of the products listed by this Bureau are advertised in this issue.

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1. Accounting systems.
2. Acceptable installations.
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8. Arch rival lights.
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A Theatre Designed in Local Motifs

WALDRON is a small town in the heart of the southern Arkansas pine belt, and its new motion picture theatre, an addition to the Kemp-Hughes circuit, celebrates the beauty and industry of this region. It is, indeed, called the Pines.

Commenting on the efforts of the owners to create a fine little playhouse for this very small town and its sparsely settled countryside, John H. Forrester, Jr., the manager, states that he firmly believes that no theatre of this size, equipped and construction can be found in another town as small as Waldron. It is built of reinforced concrete and cut stone, with walls ranging in thickness from 18 to 24 inches. The dimensions of the building are 130x50 feet.

The decorative scheme of the auditorium is a realistic delineation of the pine tree country, celebrating the pine tree as it grows and as it serves man—especially as it did serve those who made the long, brave trek to settle this country. Throughout the theatre a wood-green color scheme prevails, and in the auditorium this is accentuated by the mellow glow of indirect lighting.

On the side walls of the auditorium, a landscape artist has portrayed the pine country panoramically, the murals reaching from floor to ceiling. There is a mountain stream, a forest path, and in the background, "Pilot" Mountain, a locality famous peak north of Waldron.

The effect at the proscenium is that of a mountaineer's home with a lean-to on either side. To complete the setting, the artist has painted a cave, a well and the other accessories to a homestead in the pine country.

The side walls curve into the ceiling, which has been painted in a sky effect. Set into the walls are hallowed logs, from which comes the indirect lighting. When pictures are being projected, the lighted logs emit a soft glow, as they would in a fireplace. Other lights are concealed behind a rock built into the wall in the midst of a campfire setting.

Like a watch tower on a frontier stockade, the projection room juts out high above the rear of the auditorium. It is 15 feet wide, 20 feet long, and extends five feet above the roof line.

Decorations in the foyer resemble those of the auditorium, except that the foyer has two recessed dome lights. A multi-colored chandelier, resembling an English forest lantern hangs in the lobby.—Howard Oiseth.

The Market for American Motion Picture Equipment in the Far East

(Continued from page 53)

ican manufacturers. There is no prejudice against American generator sets, however, and if the local representative of an American manufacturer were to carry a few in stock he might easily monopolize the sale of replacement generators. The possibilities of the market are, however, very small.

Arc lamps and screens.—All local motion picture theatres are using high-intensity and mirror-reflector arc lamps and white cloth screens. Silver screens were once tried but were found to be unsuitable, the complaint being that the reflection was too great.

Visual education.—The following government representatives have under their supervision matters pertaining to education: Conseiller pour l’Instruction Publique, Haut-Commissariat, Beirut; Ministre de l’Instruction Publique, Beirut; Ministre de l’Instruction Publique, Damascus; and Directeur de l’Instruction Publique, Latakia.

In addition to these government representatives, who have general supervision of matters pertaining to education, the president of the Foreign Educational Institutions might be advantageously approached.

Visual education is not generally practiced in Syria. There is quite a long list of the large educational institutions which have projectors and which occasionally show some educational films.

PALESTINE

By Consul Oscar S. Heizer, Jerusalem

THE market in Palestine for amateur motion picture cameras is very small indeed. The country is not rich, and the greater part of the inhabitants are peasants who live in villages and have simple needs, although the inhabitants of the larger towns and cities, such as Jerusalem, Haifa and Tel-Aviv are more prosperous; in these towns are to be found a number of foreign residents, government officials and others.

Cameras were first introduced into Palestine several years ago by American and other tourists who visited the country and took pictures of the various points of interest. Later, some of the local camera and photographic apparatus dealers displayed in their show windows a few of the machines, with a view to making their use more familiar in Palestine.

For the convenience of the tourists who carried such machines with them, the local film dealers began to stock film for those cameras, and some of them have installed apparatus for developing the film and preparing a positive print from it. At present one can purchase in Jerusalem standard size film as well as 16-millimeter film. Amateur projectors are also sold.

The opinion of a local dealer in amateur cameras is that the demand for them is likely to increase.

GREETINGS!

One of the most important announcements to be made next year of considerable interest to THEATRE OWNERS, will be made by

Kendall & Dasseville, Inc.
Acoustical Engineering
67 West 44th St. New York
Watch this publication for the announcement.

[To be continued in next Better Theatres]
“Building Theatre Patronage”

By JOHN F. BARRY and EPES W. SARGENT

Extracts Reprinted by Permission
Chatmans Publishing Company, New York

BETTER PROJECTION PAYS

TO-DAY audiences know good projection. They may not use technical terms in discussing it, but they do discuss it. They may not walk out on poor projection, but they avoid the theatre where it is permitted.

Good Projection in Many Cases Is the Deciding Element Which Determines Patronage at a Theatre

The theatre manager may not be responsible for the theatre site, for the quality of productions booked, for the equipment and decoration of the house, or even for the extent of advertising which is limited by an exacting advertising budget. But projection is something for which he is responsible. He cannot be efficient if he cannot supervise projection. There are instances where managers spend time complaining about the quality of photoplays available, when projection at their theatres is so defective that discriminating patrons would avoid the theatre no matter what was on the program. Good projection is demanded to-day from everyone—from executives at the studio who know that poor projection can ruin a good photoplay, right down to the patrons at the theatre.

Defective Projection Can Make Satisfactory Entertainment Impossible

Why is projection important? The very nature of motion-picture entertainment makes it so. During such entertainment patrons like to feel that they are part of the story, living the action—moving, fighting, fearing, thrilling, moving on and conquering with the characters on the screen. Thus they live what might be called an “illusion”. They are carried away to the scene of the action or, better still, find themselves right in the action. This illusion makes entertainment satisfactory. It cannot be satisfactory if something happens to spoil the illusion—something that reminds the patron that he or she is sitting in a theatre chair looking at a two-dimensional surface covered with light and shadow. Defective projection prevents the patron from slipping right into the story, and living through it with the characters. Defective projection can jerk the patron right out of the action of the story and spoil the illusion that is being lived through.

The quality of projection depends in some way upon the manager’s supervision. He is responsible for every detail of operation, and this includes projection. This does not imply that the manager should be blundering and interfering with the projectionist. The manager who tries to interfere without knowing what it is all about, is just as much at fault as the ignorant, overcautious manager who lets projection go on without any supervision because he is afraid to speak. The ideal condition exists when the theatre manager is familiar with the problems and can talk the language of the projectionist—and when the projectionist, taking real pride in his work, desires of putting the best possible projection in the same at the least possible cost, is capable and conscientious and thoroughly interested in the welfare of the theatre. Then the manager and the projectionist can discuss common problems, each confident in the practically common sense and the interest of the other. Poor projection has put theatres out of business and in many cases it was often someone else and not the projectionist who was responsible.

ECONOMIES

Careless Maintenance of Equipment Is the Cause of Many Wasted Dollars—Parts Should Be Ordered Long Enough in Advance to Prevent Emergencies and to Save the Expense Entailed by Telegrams

If the manager is properly informed, many economies can be practiced and projection can be properly supervised. The manager who can distinguish good projection from bad projection, watching it from different positions in the house, can help the projectionist whose opinion is based on what he sees only from the porthole of the projection room. When defects are noticed, inquiry should be made into the cause of the defect and provision made so that it will not happen again.

FOR BETTER PROJECTION

The International Projector Corporation, 90 Gold Street, New York
MOTIOGRAPH DE LUXE COMPLETE SOUND EQUIPMENT

MODEL H MOTIOGRAPH DELUXE SOUND PROJECTOR FOR REPRODUCING SOUND FROM FILM AND DISC.

BUILT STURDY AND MECHANICALLY RIGHT FOR PERFECT SOUND REPRODUCTION.

NO WEEKLY SERVICE CHARGE

THIS EQUIPMENT CAN BE FURNISHED WITH THE MODEL F OR MODEL H MECHANISM. IT IS A VERY SILENT-RUNNING PROJECTOR, A COMPLETE SOUND UNIT IN EVERY DETAIL.

ASK ANY USER ABOUT ITS NATURAL REPRODUCTION OF SOUND.

WRITE FOR INFORMATION AND PRICES.

ENTERPRISE OPTICAL MFG. CO., 564 W. RANDOLPH STREET, CHICAGO, ILL.

MODEL F MOTIOGRAPH DELUXE SOUND PROJECTOR FOR REPRODUCING SOUND FROM FILM ONLY.
Assuring You A Happy New Year!

"THE ROYAL FAMILY OF BROADWAY"

starring

INA CLAIRE
FREDRIC MARCH

with

MARY BRIAN
HENRIETTA CROSMAN

1931's first brilliant hit... with the exotic brilliance of "MOROCCO"... the poignant drama of "THE BLUE ANGEL"... the roaring humor of "TOM SAWYER"... gala premiere long run Rivoli, N.Y., riot!

PARAMOUNT
PROSPERITY HEADQUARTERS
COMING
on Pathé's
BIG HIT
Schedule

The treacherous beauty of the trackless desert luring adventurers to deadly dangers—
Burning thirst, gnawing hunger and thundering destruction, faced and fought by men of steel and women of gold.

Directed by
HOWARD HIGGIN
Produced by
E. B. DERR

The
PAINTED DESERT
The Wonder Picture of the Wonderful West

featuring
BILL BOYD
HELEN TWELVETREES
and WILLIAM FARNUM

PATHE
The House of Hits
PARAMOUNT SOUND NEWS IS A BUY-WORD WITH AUDIENCES
for Speed, Enterprise and Real Pleasure!

Hundreds of additional theatres have gone modern during the past year and bought PARAMOUNT SOUND NEWS. Our bookings are rising by leaps and bounds every week.

Our production methods are simple: Cover the world with cameramen, spare no money and energy grabbing REAL NEWS IN SOUND first, give it the spark of showmanship and get it on theatre screens fastest. The public says: "It’s great. Why can’t the others do the same?"

BIG SHOTS

PARAMOUNT SOUND NEWS doesn’t yell about the world-famous celebrities it presents. When they’re news, we give them to you as part of our regular service.

GEORGE BERNARD SHAW, KING CAROL OF ROUMANIA and dozens of other “big shots” appeared in PARAMOUNT SOUND NEWS recently in exclusive NEWS stories—not framed-up phonies. From the fire in Smith’s local department store to the world’s great, you get it first and best in PARAMOUNT SOUND NEWS.
Erpi Service enables you to get everything out of...

Western Electric
NEW PROCESS
NOISELESS RECORDING

Noiseless Recording marks the greatest advance since the coming of talkies. This new delicate, scientifically developed apparatus for recording produces a result heretofore impossible—keeping out all noises resembling static—producing tones more clean-cut and life-like.

As part of the regular ERPI Service, Western Electric equipped theatres will have skilled engineering assistance at no extra cost to bring the apparatus up to these new high standards—to get everything possible out of pictures made by the wonderful new Noiseless Recording.

Your present Western Electric Equipment will successfully handle these new process films without any added parts—another evidence that best results are obtained when the same make of recording and reproducing apparatus is used.

Western Electric equipment—ERPI’s service—continued improvement in methods and apparatus—are all part of the policy of making available facilities that will make your investment in them pay real dividends.

To obtain the full benefits of the New Process, the most minute adjustments are required to silence the reproducing equipment and maintain high quality.
PRODUCTION COSTS
Sound Picture's Production Cost Almost Ten Times That of Silent. United States Census Bureau Shows in Summary of 1929 Expenditures—Hundred Millions Expended on 1,000 Sound Films Last Year as Against Only Seventeen Millions for 1,500 Silent Pictures.

BLOCK BOOKING
Block Booking Aids Exhibitors as Well as Industry, Says Sidney R. Kent—Points to Fact that 85 Per Cent of Paramount's Accounts of Fifteen Years Ago Still Book Company's Product, as Rejection of Charge That Wholesale Method Involves Use of Force.

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Next Week: Motion Picture Herald

In accordance with the announcement last week Exhibitors Herald-World will, in next week's issue, be consolidated with Motion Picture News. The first issue of the consolidated publications under the title, MOTION PICTURE HERALD, will be dated January 3, 1931.

Hence, Exhibitors Herald-World, and likewise Motion Picture News, will as individual publications cease to be issued commencing next week.

In their stead will appear MOTION PICTURE HERALD—a publication which will have assembled within its covers the chief and most important features of both the Herald and the News, together with many innovations and developments which will be made possible by the consolidation of the publishing resources of both institutions.

MOTION PICTURE HERALD will be supplied to all subscribers to either the Herald or the News for the unexpired term of their subscriptions. In cases where there are subscriptions to both the Herald and the News, suitable extensions of such subscriptions, enabling the subscriber to receive MOTION PICTURE HERALD for a period totalling the terms of the individual subscriptions, will be made.

MOTION PICTURE HERALD has been planned and equipped to take its place in the fore rank of the outstanding business publications of the day. In the organization which will be responsible for the operation of MOTION PICTURE HERALD there will be included the persons of leading experience and accomplishment in motion picture trade journalism. This consolidated publication, representing a merger and continuation of all of the principal weekly publications of the motion picture industry, traces its record back into the earliest days of the motion picture. Its progenitor was "The Magic Lantern Weekly and Moving Picture World" which was founded as the first trade press of an infant business which was just struggling into existence.

The accumulated experience of twenty-three years in motion picture trade journalism stands back of MOTION PICTURE HERALD. The publications which have been merged into MOTION PICTURE HERALD have year by year since the start of the industry faithfully chronicled the activities of the business and have brought their support to bear on all matters calculated to advance the motion picture as entertainment and to enhance the prosperity of the industry.

MOTION PICTURE HERALD will carry on. Remembering the fine traditions of the weekly trade press, it will seek always to safeguard those interests which have been defended by its predecessors and at the same time it will seek to deal with the new problems which will arise in a manner which will be uniformly constructive to the best interests of the motion picture and the industry which is responsible for it.

MOTION PICTURE HERALD will enter upon its career with no entangling alliances whatsoever. It owes no allegiance except to the best interests of the motion picture and the industry. It is committed only to a policy of service to the whole business in all of its branches. It shall not deal in either prejudices or favorisms. Its course is plain: It shall provide a great organ of the industry and for the industry; it shall deal fairly and equitably with every phase and feature of the business from the smallest cross-road exhibition interest to the greatest theatre circuit; from Poverty Row to the greatest studio; from the single-picture state-righter to the greatest distribution system.

MOTION PICTURE HERALD will seek its reward, not in catering to any special interest, but in the satisfaction it shall be able to render to the whole industry.

This, then, is our pledge of performance.

For the performance itself, watch, commencing next week—

MOTION PICTURE HERALD.
Sound Film's Production Cost Near Ten Times That of Silent

40 Per Cent of Entire Output In 1929 Were Talking Pictures

Total Expenditures of Producing Plants Increased 34 Millions Over Preceding Year, U. S. Census Shows

By Washington Correspondent of the Herald-World

WASHINGTON, Dec. 26.—More than 1,000 sound films were produced in 1929 at a total cost of production of more than $100,000,000, while the 1,500 silent pictures turned out during the year cost less than $17,000,000, it is shown by figures just made public by the United States Census Bureau.

The total production of theatrical films during the year was 2,934 valued at $118,692,733, against $82,593,732 in 1927. Last year, for the first time, it was possible for the bureau to segregate the various types of theatrical films, analysis of the figures showing that 1,546 of films costing $34,186,010 were produced with sound, 869 costing $67,719,427 were produced with dialog, and 1,380 costing $16,772,296 were silent.

The total expenditures of the 143 establishments covered by the 1929 census were $180,864,319, compared with $134,347,387 reported by 142 establishments in 1927. The total cost of negative films was $125,175,421, against $96,048,017, being, in addition to the theatrical films, news pictures costing $2,923,286, against $2,499,660 in 1927; advertising films costing $617,160, against $617,466, and educational films costing $192,242, against $337,149. Expenditures on unfinished production during the year were $17,888,180, against $13,267,338 two years before.

In addition to the cost enumerated above were expenditures for laboratory work, including positive films costing $10,698,678, against $12,491,086 in 1927, and receipts for laboratory work done for others of $21,116,060, against $11,921,655. The value of other work done in 1929 was $1,617,698, against $615,526, and the cost of the studio facilities last year amounted to $34,388,282, this item not having been reported separately in 1927.

The bureau's survey showed an increase of 9.2 per cent in the number of salaried officers and employees, from 7,598 in 1927 to 8,186 in 1929, and an increase of 1.1 per cent in salaries, from $56,298,560 to $58,920,014. There was an increase of 28.2 per cent in the average number of wage-earners, from 841 to 1,078, and an increase of 32.7 per cent in the wages paid them, from $18,637,005 to $24,722,053.

The cost of materials, fuel and purchased electric current increased 9.5 per cent from 1927 to 1929, from $34,867,472 to $38,166,988, but the payments for contract work decreased 9.1 per cent, from $13,476,348 to $9,437,452.

The above figures are only preliminary, and are subject to revision before the final report is issued, and it is also explained by the bureau that they do not include distribution or projection in theatres.

Canadians Ask to Have U. S. Talent Barrred from Entry

OTTAWA, Dec. 26.—The Hamilton Trades and Labor Council has petitioned the Canadian Government to refuse the entry of all theatre and dance orchestras from the United States because of the lack of employment among Canadian musicians. Labor unions in other cities have been asked to send a similar resolution to Ottawa.

Take $800 and Kidnap Manager's Wife as Well

KANSAS CITY, Dec. 26—Robbery was combined with kidnapping by four men who held up W. H. Wagner, local theatre manager, and his wife.

Wagner was forced to open the theatre safe, which yielded $800. His wife was kidnapped and released shortly afterward in another part of the city.

Evanston Court Says Council Ought to Settle Blue Law Tangle; No Shows Yet

Evanston's "civil war" for and against Sunday shows has advanced to another stage. And still citizens of the Chicago suburb are in the dark as to what the struggle will decide.

Circuit Judge Philip L. Sullivan was the man who fired this week's fusillade. After ponderous deliberation he came forward with the announcement that his court had no jurisdiction in the matter. Sunday shows, he suggested, will have to retain their present illegal status until the city council decides otherwise.

The Evanston Sunday ordinance, under which Sabbath films are banned, has been in effect for 2 years. Last April a referendum approved Sunday shows by a margin of 56 votes. But the city fathers put down both feet and said "No!" Later a master in chancery upheld the referendum.

Now it's the city council's move.
This Theatre Managers Club Shows What Teamwork Can Do!

Oakland Organization Helps Kill Daylight Saving, Marathon Dancing and Walkathon Contests, Stages Benefits—All in a Few Months

By Special Correspondent to the Herald-World

OKLAHOMA CITY, Okla., Dec. 26.—Unique in the field of civic organizations and illustrative of the tremendous force for good in the community that the theatre man can be, the Theatre Managers Club of Alameda County is performing a service that could scarcely be achieved by any other body and is pointing the way for similar work by theatre owners and managers in other parts of the country, for united efforts to protect the interests of the motion picture industry and of the city as well.

ONE of the youngest organizations in the East Bay Field, its accomplishments have been such in the few months of its existence that it already has taken its place among the seasoned civic societies of Oakland and vicinity.

The Theatre Managers Club of Alameda County was organized primarily for social purposes and to bring theatre managers closer together in order that they might really become acquainted, and this is still the main object, but along with this has come work for the industry and the community which makes its appearance and immediate action is necessary. The matter is handled by theatre working as a unit, rather than by a few houses working independently with lost motion and probable duplication of effort.

Mayor Provides Contacts

The club was launched without any flare of trumpets by John L. Davie, of Oakland, was present at the organization meeting, forming the initial contact with city officials so very vital. Membership is open to theatre managers, assistant managers, publicity and exploitation men, and thirty-five are enrolled. Dues are nominal, amounting to about fifty cents a month, or sufficient to cover the cost of sending out notices of meetings.

Luncheon meetings are held each Tuesday at the Ambassador hotel, and so great is the interest taken in these that frequently the luncheon room is found so very full. The policy has been adopted of inviting an outside speaker each week, to speak on some subject having a theatre basis. The honor of being the first speaker went to Lynn Bradshaw, of Electrical Research, who spoke on "Acoustics." The New Daylight Saving

When the fight against the daylight saving plan was launched last fall, the Theatre Managers Club took charge of the campaign of publicity in Alameda county and enlisted the services of theatre employees in the work, with the result that the measure received a record drubbing in this territory. In appreciation of this willing assistance, the club tendered a banquet to about four hundred theatre employees in December, with Meyer J. Cohen as master of ceremonies.

The management of the Ambassador hotel, appreciating the importance of the organization, has set aside a room for the exclusive use of its members, and here they may gather at will. Word of the generosity of the hotel management has been broadcast by members, and this hospitality rapidly is becoming headquarters for visiting amusement men.

Bar Freak Contests

A recent feather in the cap of the club has been the passage at its request by the City Council of Oakland of an ordinance prohibiting marathon dancing contests, walkathon contests, and events of this description. It also has been active in assisting and in the presentation of benefit affairs for the unemployed and the relief of the destitute.

The officers of the Theatre Managers Club of Alameda County are: President, Phil Phillips, director of publicity for the East Bay theatres of Fox-West Coast Theatres, Inc.; vice-president, Charles Carroll, manager of the Fox Grand-Lake theatre; secretary-treasurer, Edward Stokes, manager of the Eastmont theatre; directors: Mr. Frank Nemeth, Oak; M. Rosenberg, Dimond theatre; A. C. Happen, Dimond theatre; M. Rosenberg, Dimond theatre; A. C. H. Chamberlin, of Crockett; A. C. Karski, Fox-West Coast Theatres; A. A. Richards, Neptune Palace theatre; C. C. Griffin, New Piedmont theatre; A. Blumenfeld, Fairfax theatre, and M. J. Cohen, director of exploitation.

"Kismet" Released in 125 Cities During Holidays

(Special to the Herald-World)

NEW YORK, Dec. 26.—"Kismet," first National attraction featuring Otis Skinner, has been showing in 125 cities over the country during Christmas week. The heavy demand by exhibitors for holiday booking on the film, made the step advisable, it is explained.

Fields Heads Portland "U"

(Special to the Herald-World)

SAN FRANCISCO, Dec. 26—Harry Fields, a member of the Universal exchange’s sales staff here, has been named manager of Universal’s exchange at Portland, Ore.

Fox Expected to Open European Studio in Paris; All Foreign Versions but Spanish

(Special to the Herald-World)

NEW YORK, Dec. 26—Fox is expected to open a European studio in Paris early next year, where all foreign versions will be made in the future, with the exception of the Spanish. The latter units will continue to be made in Hollywood. Production conferences are being held at present to determine the extent of the proposed studio, though it is understood as possible that some plant may be leased for the present with the building postponed. Foreign versions in French, German and Italian will go into work immediately.

On the Coast, 36 features and shorts have been completed in Spanish, with French, German, Italian and Spanish versions of "The Big Trail" now ready. About a dozen films are now in preparation for shooting in Spanish.

Warner Completes Deals in Louisiana And North Carolina

(Special to the Herald-World)

NEW YORK, Dec. 26.—Through two important booking deals just completed, Warner, First National and Vitaphone product acquires representation in part of North Carolina and a large section of Louisiana. A. W. Smith, one of the Warner western sales managers, closed deals of the features of Warner and First National and the total output of Vitaphone shorts in the following cities: Greensboro, Raleigh, Winston-Salem, Durham, Burlington, Salisbury, Chapel Hill, Fayetteville, Hendersonville, High Point, Goldsboro, Rocky Point and Wilson.

Both deals are said to strengthen the position of Warners in the Southern territory, where they have been working on expansion plans for some time.

Changes Made in Eastern Division of Fox Houses

(Special to the Herald-World)

NEW YORK, Dec. 26.—Numbered among recent changes in the Fox Eastern division are the appointment of H. J. Fitzwillard, division manager, are the promotion of George Allen to the manager’s post of the Modjeska, with Roger Dawson as his assistant; the shifting of A. L. Lowenstein to the Fox Parkway in the Bronx, as assistant to David Rosen, new managerial appointee there; Harry Lewis to the Alhambra, Brooklyn, where he replaces Bert Jackson, manager; the latter having been sent to the Maspath, Long Island, as manager.

“Our Gang” Player Gets Lead in Skippy Picture

(Special to the Herald-World)

HOLLYWOOD, Dec. 25.—Paramount has finally succeeded in finding a youngster to play Skippy in the screen version of the Percy Crosby cartoon in the person of Jackie Cooper, one of the "Our Gang" players. Jackie Searl and Mitzi Green, who appeared with young Coogan in "Tom Sawyer," will also be featured in "Skippy." Edward Smail will direct.

W. E. Callaway in N. Y.

(Special to the Herald-World)

DALLAS, Dec. 26.—W. E. Callaway, Southern district sales chief for Pathe, has returned all set for some road campaigns, following New York conferences with E. J. O’Leary at the home office.
Canadian Business
Good, Says Lyon on Return from Survey
(Special to the Herald-World)
NEW YORK, Dec. 26—B. F. Lyon, Canadian sales manager for Warner and First National, just returned from a survey in his territory, reports conditions in excellent shape throughout Canada, with little talk of business depression in the cities he visited.

"Of course there has been a slump in business in recent months," he said, "but it has not been a great one. Canada did not experience the great boom of prosperity that we did in the States and consequently it could not suffer to the extent that people here have been suffering. The drop was not so deep. The business men are conservative and go into nothing unless they see their way out." 

Lonsdale Turns Back On Plays, Favors Films; Galsworthy Scorns Them
English Dramatist Asserts He Will Never Write Stage Plays Again
(Special to the Herald-World)
NEW YORK, Dec. 26—The opinion in which the British film exhibitor holds is unaltered after striking contrast in two news items of the hour.

Frederick Lonsdale, English author, is on his way to the West Coast, but says he will not venture near Hollywood "unless it be to guard some brain child of his against talky pictures directed against him.

On the other hand, Frederick Lonsdale, London dramatist has come out with the statement that he is "never going to write another stage play."

I have just signed a contract with Metro-Goldwyn-Mayer to write three scenarios," he announces. "One is for Greta Garbo, one for Norma Shearer and another for an all-star cast."

Lonsdale explains his transition from play writing to scenario writing in these terms: "The reasons are simple. First of all, if 300 poor people a day play it is a howling success. If only 500,000 see a talkie it is a rakerailure. Naturally, an author would sooner have 500,000 public of 20,000,000 than of 500,000. It is only human, especially if he is paid for a talkie as he is paid for a stage play.

"Another reason is that the talkie is a much more flexible medium. In a stage play you cannot have more than three acts. On the screen you can have 30 act*

"The proof of it all is that the best seats at the movies are now all occupied by the playgoers.

Fox Managers Ordered To Follow Hays Ad Code
(Special to the Herald-World)
NEW YORK, Dec. 26—Fox Eastern division house managers have received notification to the effect that only strict adherence to the Hays office code of advertising ethics should be followed in the preparation of copies. "An ad is either moral or immoral," the statement said.

“Other Men's Women”
(Special to the Herald-World)
NEW YORK, Dec. 26—Warner Brothers has announced that the title of “The Steel Highway” has been changed to “Other Men's Women.” The featured players will be Grant Withers, Regis Toomey and Mary Astor.

New Zealand Threatens Permanent Ban on U. S. Films If Importers Hold Up Supply
(Special to the Herald-World)
AUCKLAND, NEW ZEALAND, Dec. 26—The New Zealand government isn't going to take any back from American film importers threatened to bring in new films after the government had imposed a new tax, the authorities announced that they would go one better.

They threatened to cut off all new pictures temporarily cut off, they would take steps to see that no further importations from the U. S. would be permitted.

Block Booking Aids Exhibitor As Well as Industry, Says Kent
Points to Fact That 85 Per Cent of Paramount's Accounts of Fifteen Years Ago Still Book Its Product, as Refutation of Charge That Wholesale Method Involves Use of Force
Eighty-five per cent of the accounts that used Paramount pictures fifteen years ago are still booking Paramount productions, says Sidney R. Kent, vice president of United Artists, Inc., in a discussion of block booking.

Kent, in his statement, made in reply to a letter from Rev. W. B. Bullen, of Lee, Maine, and printed in The Motion Picture Monthly, defines block booking as "nothing more nor less than an exhibitor assuring himself a steady supply of a reliable product just as the automobile agent assures himself a steady supply of a reliable car from his manufacturer.

Four general benefits cited by Kent are these:

1. It gives the patronage of the average neighborhood theatre an opportunity to see the best pictures there.

2. It creats a wider market for the better type of product.

3. It gives the industry an opportunity to take advantage of public's desire for pictures above the general level of "box office taste".

4. Effect of economies of benefit to the entire trade.

Rebuttal of the charge made by opponents of block booking that the use of wholesale methods in distribution is accompanied by the use of force is made by Kent in citing the experience of Paramount.

Pointing to the fact that 85 per cent of Paramount's accounts of fifteen years ago are still buying their pictures from that same company, Kent asks: "If we had forced pictures on exhibitors against their will, is it conceivable that we could have kept the good will of all these customers?"

Approaching the question from another angle, Kent says:

For each sound picture that our company makes, we have a possibility of 10,000 sales in the United States. A picture that is popular at the box-office may sell as many as 10,000 copies. If we had forced pictures on exhibitors against their will, is it conceivable that we could have kept the good will of all these customers?"

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EXHIBITORS HERALD-WORLD
December 27, 1930

Sagalowsky's Tongue
Thwarts Robber and Saves Day's Receipts
(Special to the Herald-World)

INDIANAPOLIS, Dec. 26.—Confronted by a bandit as he entered his office in the Fountain Square theatre here, Bennett Sagalowsky, an official of the house, literally talked his way out of a holdup that would have cost him the theatre's receipts.

As Sagalowsky switched on the light the youth covered him with a gun and demanded the safe be opened.

"I don't know the combination," Sagalowsky countered, "and besides, do you know what happened to four other fellows that held up this place a few days ago?"

"No," said the bandit.

"Well, they're all in jail right now, and they'll be sentenced to prison before long. You ought to know you can't get by with this kind of a job. You'll get caught sooner or later, that's sure.

"But I need the money," argued the young man.

"Take this then," said Sagalowsky and he handed him $6. "You can leave and I'll not report the matter to the police."

"No, you've been pretty square and I'll not take it," the youth decided. He left empty-handed.

Outdoor Sports Now to Be Permitted on Sunday In Quaker State Capitol
(Special to the Herald-World)

PHILADELPHIA, Dec. 26—After a stormy meeting at which a deadlock was averted by a narrow margin, the special "Blue Law" Committee recommended to City Council an amendment to the present law, permitting baseball, football and other outdoor sports and recreations on Sunday, after 2 P.M. The next meeting of Council will be held on January 8th and William W. Roper, chairman of the Blue Law Committee announced that at that time he will submit a recommendation to legalize motion pictures and theatrical productions on Sundays.

Edmond Jose, One of Pioneer Film Directors, Succumbs in France
(Special to the Herald-World)

NICE, FRANCE, Dec. 26—Edmond Jose, American motion picture director, and one of the pioneers in the field, died here after a short illness.

Jose's first directing assignment was on "Poppa," starring Norma Talmadge. His next was "Fedora," with Pauline Frederick. Other pictures he directed were "La Tosca," also with Pauline Frederick; "My Cousin," featuring Enrico Caruso; and "Fires of Faith," a special film for the Salvation Army.

Saturday Morning Show Popular with Children
(Special to the Herald-World)

OTTAWA, Dec. 26—A policy intended to appeal particularly to juvenile patronage was adopted by Manager T. R. Tobman for the Imperial theatre, Ottawa, starting with a special morning matinee Saturday, December 20. The price scale had been reduced 10 cents and the program for the week comprised "Maybe It's Love," a football feature; the first episode of "The Lone Defender;" a Kat cartoon and a George Sidney-Charlie Murray comedy. Top price for adults is now 50 cents, to encourage family trade.

Southern Seas

Tiffany has recently completed "Aloha," a picture dealing with the fascinating and lanquid atmosphere of the South Seas and the islands that dot them. It is one of their specials on the new 1930-1931 program and will be ready for release in the near future. In the cast are Ben Lyon, Raquel Torres, Thelma Todd, Robert Ellis, Al St. John, Allan Hale, Ocis Harlan, Marian Douglas, Dickie Moore, Rita Rey, Donald Reed, T. Roy Barnes, Marcia Harris, Phyllis Crane and Robert Edison. Al Rogell directed.
Benefits Help Mississippi to Cut Way Through Blue Law Fog

Crowds Attend Special Showings in Three Cities When Associations Realize Sunday Programs Provide Most Effective Means of Raising Necessary Funds for Unemployed

The state of Mississippi is emerging from the political fog that shut out Sunday shows, and unemployment has been the motivating force in routing the long-felt dominance of the blue law advocates. Recognition of the theatre’s rightful place as a center of community interest and activity has come through the realization that it constitutes one of the greatest means of raising benefit funds. And Sunday shows are pointing the way.

Theatre men see in this development a slaying of speculations that economic and civic justice demands that the theatre interests have a political as well as moral right to present entertainment seven days in the week.

Clarksdale Has First Sunday Picture Show
(Special to the Herald-World)

CLARKSDALE, MISS., Dec. 26.—The first motion pictures ever given on Sunday in Clarksdale were thrown on the screen at the Paramount theatre, owned and managed by Public Theatres Corporation of New Orleans. The shows are to be operated every Sunday throughout the winter months for the benefit of charity by the Clarksdale Charities Association, which was organized by a group of men and women who aim to provide additional relief at Clarksdale.

The first shows at the Paramount Sunday were crowded, large numbers of church people attending. A committee consisting of Medesame Oscar Bauers, Chauncey Smith, R. H. Crutcher, E. W. Still and Ed Smith will handle the charitable work for the Clarksdale Charities Association.

Permission of the attorney general of the state was granted before the Sunday picture shows were thrown open on account of the opposition to the movement.

Large Crowds Attend Greenville Sunday Show
(Special to the Herald-World)

GREENVILLE, MISS., Dec. 26.—Large crowds attended the first unincrements on Sunday moving pictures shown at a local theatre for unemployment relief in Washington county. A number of pastors condemned the plan from their pulpits at Sunday services, but no vigorous protest was made otherwise on the showing. Sunday pictures are to be operated under the direction of leading citizens, and the proceeds will be distributed by an executive committee of five, representing Associated Charities and composed of Mrs. Edmund Taylor, Sr., chairman; Will Percy, W. H. Negus, Sidney L. Moyse and Sam V. Anderson.

King’s Daughters to Operate Benefit Shows
(Special to the Herald-World)

TUNICA, MISS., Dec. 26.—The King’s Daughters of Tunica will operate moving picture shows to provide funds for the unemployed. A decision to utilize the Tunica theatre for Sunday pictures was made at a meeting of all relief organizations and members of the churches, as this was believed to be the only possible chance before the city of raising the necessary funds.

MPTO of Eastern Pennsylvania to Meet January 22
(Special to the Herald-World)

PHILADELPHIA, Dec. 26.—The annual meeting of the MPTO of Eastern Pennsylvania, will be held on January 22, 1931. At that time officers will be elected for the ensuing year.

Four Texas Churches to Have Talker Services, Sermons and All, Jan. 12

HOUSTON, Dec. 26.—“Mechanical” church services will be conducted at four Presbyterian churches in this city January 12-15. H. Paul James, member of the division of visual aids, publication department of the board of Christian education, Presbyterian Church in the U. S. has already given a private show.

The equipment will be offered to churches throughout the nation, it is understood, if the demonstration satisfies the board.

The program includes an organ prelude—“The Angel”—the showing of the twenty-third Psalm, illustrated in color with musical background; a number of hymns, two talking pictures, in which Dr. William Ralph Hill, director of the department of home and church, and Dr. William Chalmers Covert, general secretary of the board, spoke—and a postlude.

Joseph Urban Starts Social Research School
(Special to the Herald-World)

NEW YORK, Dec. 26.—Joseph Urban, architect, is expected to remain in the East for some time, before returning to the Fox West Coast plant. He will open the new school for Social Research, which he designed, on January 1.

Mayor Walker Warns Theatres to Clean House or Receive Aid from Outside
(Special to the Herald-World)

NEW YORK, Dec. 26.—Mayor Walker has issued a warning to the theatres here to clean house themselves, or receive aid in doing so from outside sources. He said a similar condition exists today to that existing in 1926.

“I told them at that time to clean up from within, or, in my opinion, you will get censorship. And unless you men yourselves, act outside censorship will be forced upon you.” The mayor then added that the warning holds as true today as it did then.
Exhibitors Not Halted

New York Supreme Court Judge Holds Against Replacing Equipment

"Courts of Equity Do Not Enforce Doubtful Rights by Injunction."

New York Supreme Court Judge Givigan has granted an injunction plea to a sales promotion contest in which exhibitors give away approximately $900.00 in cash or merchandise. The prizes no doubt vary according to the size of the city.

"These promoters then get many people worked upon a proposition of selling Theatre Scrip books for the prizes offered. The catch comes in the fact these books, which have previously been B. K'd by the exhibitor with his signature across the back, are good for many votes if placed in ballot box either officially or unofficially. The promoters then evidently take the backs off these books and put them on others which they take and sell them to buyers who sell full books pocketing the money, leaving the exhibitor holding the sack for many books outstanding that he has received no money for."

A similar report came recently from Detroit.

Skouras-Warner Gives Receipts of Christmas Show to Charity Fund

ST. LOUIS, Dec. 26.—The Skouras-Warner circuit donated the total receipts of a Christmas performance at the Grand Central theatre to charity.

The program was given Christmas night by the Grand Central Players, a dramatic society in conjunction. The play was "It's a Wise Child."

Once operated as a motion picture house, the Grand Central was closed several months ago. Proceeds from the Christmas performance went to the St. Louis Community Fund.

California Speeds Up Remodeling and Theatre Building

Oakland Sees Start of Large Paramount House; Many Projects Underway

SAN FRANCISCO, Dec. 26.—Theatre construction work, embracing the erection of new houses and modernizing of old ones, is assuming large proportions in San Francisco and vicinity. In several instances, construction has been rushed to aid the W B to Remodel Embassy

In San Francisco, the Embassy has been taken over by Warner Brothers. Remodeling is to be done at a stated cost of $50,000. The Fox California, Richmond, is also to be rebuilt, with the cost placed at the same figure. Chasen and Amandes are the architects.

The Golden Gate Theatre Company has arranged for the remodeling of its theatre by that name in this city. T & D Jr. Enterprises has announced it will refurbish and redecorate its Grand Central theatres in Reno, Nev., at a cost of $60,000.

Fox Opens New Balboa

In San Diego to Exhibit Only Spanish Pictures

SAN DIEGO, Dec. 26.—The recent opening of the Balboa, Fox West Coast house, brings to this city Spanish talking pictures shown exclusively at one theatre.

The intention is to provide films in the native tongue and featuring Spanish stars for the large group of Spanish speaking people among the population.

The house has been entirely redecorated and is equipped with Western Electric Sound equipment.

Fox to Build $300,000 Theatre in Phoenix

PHOENIX, ARIZ., Dec. 26.—A permit has been issued for the construction of a $300,000 house here by the Fox West Coast group of S. C. Lee, the architect of the new structure, with building operations already under way.

The building will be two stories, with the theatre having a capacity of 1,800.

Hold 12 Year Old Boy; Authorities Charge He is Tutor to Group of Youthful Firebugs

PHILADELPHIA, Dec. 26.—A twelve year old boy is under arrest charged with conducting a "school for firebugs" in an abandoned saloon near 52nd and Market Sts., Philadelphia, and three of his companions are being held without bail as material suspects in connection with setting fires in the neighborhood, as well as other buildings in the neighborhood to see how the crowd would act when smoke poured into the buildings. Fortunately the fires were extinguished before serious damage resulted and also before the theatre audiences noticed the smoke.

Warner Theatres in Chicago Contribute Aid to Unemployed

Benefit performances for the needy of Chicago were held by 19 Warner houses last Saturday night, the receipts going to the Good Fellow Fund. By vote of the unions all labor connected with the theatre operation was contributed gratis, and the daily papers here helped the shows with plenty of publicity.

New Warner Theatre Opened in Cleveland

CLEVELAND, Dec. 26.—The new Warner Lake here, formerly the Cinema, was opened formally on December 23. "Kismet" was the opening attraction in the house, which was completely redecorated at large expense.

"Pop" Dibble's Son Dies

Funeral services were conducted last week at Joliet, III., for Claude M. Dibble, son of J. N. D. Dibble, pioneer exhibitor of Branford, Conn. Claude Dibble was vice president of a stove and furnace manufacturing company at Joliet.

Fox Puts Players on Trip to California

Los Angeles, Dec. 26.—A group of players under the direction of John M. Stahl, director of the Fox West Coast, have started for a tour of the western coast. The group includes many of the players from Fox houses in the east and is engaged to provide pictures for the Fox theatres on the west coast.
Another Law Keeps
Food from the Hungry
(Special to the Herald-World)
MONTREAL, Dec. 26.—The privilege of holding old clothes or potatomatines for the benefit of the unemployed has been denied the exhibitors of Montreal by the Quebec Government because of the law which forbids the admission of any child under 16 years to a moving picture theatre. The authorities would not waive the law for the Christmas holiday season, even though the out-of-work were to receive the benefit.

Gumbiner to Have
Deluxe Los Angeles
House Ready Jan. 1
(Special to the Herald-World)
LOS ANGELES, Dec. 26.—The new Los Angeles theatre, claimed to be one of the most palatial houses in the country, and costing $2,000,000, will be opened by H. L. Gumbiner, about January 1. Gumbiner, owner of the Tower theatre, will be connected with the house seating 2,500. Various innovations, such as six seats to a row, a club lounge with a dance floor, a cafe, a complete line of attendants, and children's play rooms and nurseries, will be features of the interior of the theatre.

Big 4 Product Booked
In 11 Detroit Theatres
(Special to the Herald-World)
NEW YORK, Dec. 26.—Recent bookings of Big 4 product included: 11 Detroit houses headed by Kinsley's Strand; Warner's Mission theatre at Santa Barbara, California, which took the second series of Western stars; RKO's Field's -a two block field houses, the Dixie in Monroe and the Strand at Owosso, Michigan, which closed for "Breed of the West." The Arthur C. Bronberg Attractions of Atlanta have booked for eight towns in Georgia and seven in Tennessee.

New Warner Connecticut
Theatre Ready in June
(Special to the Herald-World)
TORRINGTON, CONN., Dec. 26.—Construction work on the new Warner house here is now underway, and is expected to be turned over to the company by June. Continental Accoutrements will equip the theatre, which has not yet been named.

Another Fox Theatre
Opens in Eugene, Ore.
(Special to the Herald-World)
EUGENE, ORE., Dec. 26.—The Fox Rex theatre opened here recently as another link in the West Coast chain, and will be operated on a seven day per week schedule. B. E. Abbiglana, formerly of the Colonial, is the new manager.

Films Made Political Football
In Berlin, "All Quiet" Ban Shows
Enthusiastic Approval by Police Officials and Prussian Prime Ministers Failed to Save Production from Nationalists
Now Opponents Await Their Chance
(Special from Berlin Correspondent of the Herald-World)
BERLIN, Dec. 16.—By Mail.—"Der Hetzfilm verboten" ("The Instigatory Film Forbidden") reads the headline in heavy type right over the front page of the widely circulated nationalist Lokalanzeiger, and the Nazi evening paper Angriff triumphantly exclaims, "We Have Forcéd Them on Their Knee!"

After lengthy deliberations the chief censor's Committee, composed of the chief censor himself, the editor-in-chief of a nationalist daily, who also represents his party in the Prussian Diet, a general's sister, two clergymen and a motion picture operator had a night before banned "All Quiet on the Western Front."

Prime Minister Deplores Veto
It had been asserted that the original version of the picture had anti-German sequences. Anxious to refute this slander the managing director of "Mozart Saal" had the original screened before the members of the Prussian Cabinet and other high officials. None of them is thought to have liked the picture. Police officials, who had seen the war right through, were deeply moved, and in an interview with the Berliner Tageblatt, the Prussian cabinet minister, Dr. Franze, by almost pathetic words describes the impression the picture made upon him, at the same time expressing his sympathy with his compatriots, whom the Chief Censor's Committee considers unfit to see the truth. Almost like a joke in a tragedy comes the news that the Police have banned "All Quiet" for being pro-Teutonic.

Films Made Political Football
Party politics have invaded the German motion picture industry since a few years ago when the UFA set up shop in Berlin. Almost every big publishing firm in Berlin was dickerin' for it, and Hugenberg-ScheiU won the game.

The radical Ulstein firm published Remarque's book as a serial. It was already a trysty then a motion picture that "All Quiet" would meet with opposition in the nationalistic ranks and that the UFA theatres would not dare book the picture. The story goes that the theatre has booked it for some of those theatres of which it holds a 50 per cent interest.

The Nazis, the noisy section of the ultra-nationalists, always ready to grasp the occasion for a disturbance, quickly saw their opportunity and the "Mozart Saal" and the Nollendorfplatz became their battle-field.

Wait for a "Verdun"
Incensed by this nationalist victory, their opponents clinch their fists and wait for their chance. It will not be long till a "Verdun" as "Patriotic the Great," tales to come out, and then the Reds are sure to mobilize their forces.

The Council of the German Exhibitors' Association has, in the meantime, adopted a resolution urging its members to refuse any picture which would turn their theatre into an arena of political strife.

Unfortunately this took place just when the trade press announced that "The Blue Angel" had been making record business in the UFA "Ritzler" and that it was starting a triumphant progress through the U. S. A.—of course including Maryland and Ohio.

Dupont Hits "Hell's Angels"
Herr E. A. Dupont, the producer of "Variety," etc., a few weeks ago denounced "Hell's Angels" as a thoroughly anti-German in a letter he wrote to a Berlin evening paper. Soon after, that same paper informed its readers that the German Foreign Office had asked the Embassy in London for full particulars about that picture and that the censorship of London might be expected. "Four Sons," the Fox production, had drawn the ire of the German military authorities.

The London Ministry of Information and Propaganda included all Fox Movietone operators from their.functions until the Fox Film Corporation made known that the picture had been withdrawn.

Tiffany in National
"Third Alarm" Tieup
With 6000 First Chiefs
(Special to the Herald-World)
NEW YORK, Dec. 26.—Tiffany has arranged a national tieup on "The Third Alarm" with 6000 members of the International Firemen's Association. Fred Shepard, headquarters manager and editor of Fire Engineering, a weekly magazine, reviewed the film and stated in a notice to the chiefs of the picture that he believed the picture the finest fire film produced to date, and asked that they cooperate in every way with local exhibitors.

Tiffany is distributing special exploitation material to all exhibitors showing "The Third Alarm," and requesting immediate cooperation with the fire department.

Exhibitors have already planned special benefit performance for the Fireman's Fund, and are securing the use of fire apparatus in the tieup.

Stoll and Pathe Consolidated in England
By New Anglo-American Film Agreement
(Special to the Herald-World)
LONDON, Dec. 26.—A new Anglo-American film agreement has been reached with the formation of a joint company to be known as the Associated Picture Productions. The two companies involved are the Stoll Picture Productions and the Producers' Distributing Company, the former being one of the oldest of the British firms, and the latter representing Pathe in the British Isles.

It is planned to produce three films at the recently enlarged Stoll studios, located at Cricklewood, and to distribute them through the new joint organization.
MGM Points to Story Successes as Evidence of Big Year Coming

"New Moon," Starring Tibbett and Grace Moore, Heads List with "The Great Meadow," Realife Production—Two for Marion Davies

(Special to the Herald-World)

NEW YORK, Dec. 26.—Metro-Goldwyn-Mayer has acquired for the 1931 season a group of stories for picturization from which it expects real results. First on the list is "New Moon," just opened at the Astor here for an indefinite run, and starring Lawrence Tibbett, the opera singer, and Grace Moore. The Realife production of Elizabeth Maddox Robert's novel, "The Great Meadow," in which John Mack Brown and Eleanor Boardman are featured, also ranks top on the new list.

MARION DAVIES' vehicles include "The Bachelor Father" and the Broadway legitimate play, "It's a Wise Child." Greta Garbo has completed "Inspiration" and will next appear in the screen version of the novel "Susan Lenox." There is a possibility that she will follow that with the starring role in "Red Dust," a Cecil B. De Mille story.

Tibbett Finishes "Southerner"

Tibbett has finished his work in "The Southerner," following the completion of "New Moon." This is the fourth film scheduled for early 1931 release. Esther Ralston played the feminine lead. Joan Crawford is featured in "Dance Foos, Dance," directed by Harry Beaumont, who handled "Our Dancing Brides."

John Gilbert will be seen in "Gentleman's Fate," an original story by Ursula Parrott, and Marie Dressler and Polly Moran are starred in "Reducing," another comedy, with a second for the humorous pair later in the year. "The Easiest Way" will feature Constance Bennett, Robert Montgomery, Anita Page and Adolphe Menjou. Novarro is due in the "Song of India," and the "Big House" combination of director George Hill, scenarist Frances Marion and Wallace Beery are scheduled for "The Secret Six," with Jean Harlow in the feminine lead.

"Trader Horn" Appears in 1931

"Trader Horn" will make its film appearance during 1931, following a reported two years of preparation and camera work here and in Africa, where director Van Dyke spent six months.

Among the other stories set for film production are: the stage play "Grand Hotel," Joseph Hergesheimer's "Tampico," the "Naughty Marietta" of Victor Herbert, Wasserstein's "The World's Illusion" and Winston Churchill's "The Crisis."

Seymour Reports Close Of Three Big 4 Deals

OMAHA, Dec. 26.—A. B. Seymour, Big 4 sales representative working with the Capitol Pictures Corporation here, reports the closing of three deals involving 100 per cent booking on the company's 1931 product.

The Granada at Cedar Rapids, Iowa, the Royal at Davenport, Iowa, and the Publix at Marshalltown, Iowa, took eight melodramas, 12 Westerns, and 12 two reel comedies. Seymour is continuing his swing through his territory.

2 Bronx Fox Theatres Institute Split Policy

NEW YORK, Dec. 26.—The Crotona and the Park Plaza, two Bronx houses of the Fox chain, will institute a split policy of vaudeville and feature pictures, in place of the straight feature herefore used.

Kroeschell to Europe

NEW YORK, Dec. 26.—Bob Kroeschell of Carter's theatre division will embark for Europe on the Bremen, January 3.

Low Monthly Rent For Schools Using Powers Cinephone

(Special to the Herald-World)

NEW YORK, Dec. 26.—The Powers Cinephone Corporation has evolved a new sales plan whereby educational institutions will be able to rent the Powers portable apparatus at an extremely low monthly rental, which will enable them to use the little motion picture picture to greater advantage as a part of the school curriculum. The machine is said to incorporate the same features as the ordinary theatrical equipment but is more easily operated by reason of smaller size and reduced weight.

Far East Rapidly Taking To Talking Films, Says Writer for United Press

A story given a United Press representa- tive by sound engineers in the Orient says American manufacturers of sound equip- ment have installed talking picture appara- tus in numerous theatres throughout China, Japan and the Philippines. Shanghai has a dozen or more "talkie" theatres, Hong- kong two, and its sister city Kowloon, one. Hankow has one; Amoy, one; Canton, three; Peiping, three; Tientsin, three, etc.

The total investment in motion picture theatres alone in the Orient was estimated at more than $60,000,000. This does not include studios, of which there are a large number, especially in Japan. There are more than 1,300 motion picture houses in Japan alone, and the new Capitol theatre in Singapore was described as one of the finest houses of the Orient, completed at a cost of around $3,000,000.

Wherity Back After Stay in Mexico City

(Special to the Herald-World)

NEW YORK, Dec. 26.—Ed. Wherity, home office auditor for Pathe International Corporation, has returned to New York from a five week trip to Mexico City, where he conferred with George Pezet, Pathe's Mexico manager. Wherity stopped off for a few days in Los Angeles.

SECURITIES PRICE RANGE

Week Ending December 24

(Special to the Herald-World)

NEW YORK STOCK MARKET

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CHICAGO STOCK MARKET

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NEW YORK CURRENCIES

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Wherity Back After Stay in Mexico City
The sinister and foreboding character that pervades the Universal film “Dracula.” Bela Lugosi is here shown arrayed as he will appear in the part of the terrible vampire, living but dead.

Herbert Brenon bids Captain Louis Van den Ecker, former French Foreign Legion soldier, goodbye, after the big “army” gotten together for the filming of the sequel to “Beau Geste” broke up. He was Brenon’s technical advisor.

It hardly seems possible on a bottle of milk, but Lloyd Hamilton can do almost anything if there’s something funny to it. From the Educational-Lloyd Hamilton comedy, “Up a Tree.”

If this isn’t a happy group, we never saw one. Three is supposed to be a crowd, but there’s no crowd here. Robert McGowan, who has been directing Hal Roach’s MGM Our Gang for the past eight years is shown with two of his gangster proteges, Dorothy De Borda and Wheezer.

“One of the immortals of the film industry” was the way Michael L. Simmons, president of the Associated Motion Picture Advertisers, Inc., spoke of S. L. (Roxy) Rothefel at a luncheon which was given the distinguished showman by that organization at the Dixie hotel on December 11. Roxy (left) is shown acknowledging Simmons’ tribute.
This “flivver” is full of expensive material, and though its looks may belie the fact, it is still in pretty good condition. Left to right are Sigmund Romberg, composer, Paul Gregory, leading man, Oscar Hammerstein II, librettist and Tom Patricola, dancer and actor, all of whom are devoting their talents to the fashioning of the new Warner Brothers production entitled, “Children of Dreams.”

The brother of a famous dancer and a famous musical comedy star. Marilyn Miller, star of the First National production, “Sunny,” is here shown with Joe Donahue, brother of Jack Donahue, who recently passed away.

Grace Moore, having completed work in MGM’s “New Moon,” in which she plays opposite Lawrence Tibbett, returns to New York where she will appear at the Metropolitan Opera before returning to the Coast for more pictures.

Almost on the deadline, and Joan Crawford and Cliff (Ukelele Ike) Edwards are stepping on it in order to catch the last edition. If it wasn’t for the paraphenalia in the background, we’d swear it was a regular newspaper office, and also that they had good taste in the matter of “sob sisters.” But it’s a scene from the MGM production, “Dance, Fools, Dance,” which is being directed by Harry Beaumont.
In an unguarded moment, Harry Gribbon does an Al Jolson on the battlefield, and for so doing receives a gentle reproof from his general. Patsy O'Leary evidently is getting a great kick out of the proceedings, but Harry's expression is certainly bonafide. This is a scene from the Educational-Mack Sennett comedy which goes under the title of "A Hollywood Theme Song." Yola D'Avril is also cast.

No. This isn't an oil well. It's one of the towers erected (there were five in all) for the filming of the land rush scenes in the Radio Pictures production entitled "Cimarron," a bit of American history, soon to be released.

There seems to be at least two very interested spectators in this picture, but they aren't the spectators at all. Buster and Oscar, M.G.M.'s "all-barkie" stars, look a bit disdainful as Zion Myers and Jules White attempt to give them their cues. As if anyone can tell us how to act? Anyhow, they are getting plenty of encouragement. The next "barkie" comedy will go under the title of "The Two Bark Brothers."

Dorothy Jordan evidently feels like we do sometimes when a really hard-boiled telephone operator gives us the wrong number. Dorothy was last seen in the M.G.M production, "Min and Bill," which George Hill directed.
Sentiment in Business? You Betcha! This Exhibitor Proves it, Too

Aaron Goldberg's Royal Treatment of Employees and Their Loyal Service Give Theatres Subroguit of "The Human Houses"

"It seems to me that theatre owners should be the last ones to place a clamp on expenditures. Times will get better when people begin to spend more freely, and those who depend upon the amusement business should set an example."—A bit of philosophy from Aaron Goldberg, operating five small downtown houses in San Francisco.

SAN FRANCISCO, Dec. 20.—Does sentiment have a place in modern business, particularly in times of stress and keen competition? Aaron Goldberg, owner of the Aaron Goldberg Theatres, operating a chain of five small downtown film houses, believes that it does and is not ashamed to so express himself. And what is more, he demonstrates his belief in the manner in which his business is conducted. His treatment of employees has made him almost idolized, and the loyalty of co-workers is reflected in the courteous handling of those who patronize his theatres, until these have become known to the public as "The Human Houses."EVERY employe here is given a vacation on pay during the summer season and the annual banquet in the Christmas period has become an event.

"The present year has been a difficult one in the amusement field," said Goldberg, "and especially for exhibitors like myself, who were called upon to make the change from silent pictures to sound.

"The suggestion was made that this was no time for annual dinner affairs, and so it seems to me that theatre owners should be the last ones to place a clamp on expenditures. Times will get better when people begin to spend more freely, and those who depend upon the amusement business should set an example.

"Instead of doing away with our annual banquet we have endeavored to have it larger and better than ever, feeling that this will help in its small way for increased prosperity.

This year's banquet, the fifth in the series, was held at the St. Francis Hotel. Fifty were in attendance, with forty-four of these employes of the five theatres and the central operating office. It was truly a family affair over which the genial host presided as a proud father.

An interesting expression of sentiment in business is to be seen in the private office of Goldberg in the Phelan Building. Here in a frame is the first ticket sold when the Peerless theatre was opened on Third street nineteen years ago, and beside it is the first nickel that came into the till. The purchase was made by a baby of ten months who was held up to the window by her mother, and her name appears with the ticket and coin.

Board of Review Will Hear Albert Howson

(Special to the Herald-World)

NEW YORK, Dec. 26.—Albert S. Howson, a member of the Warner scenario staff, will be one of the principal speakers at the annual meeting of the National Board of Review, to be held in Philadelphia Janu-
ary 22.

The conference will continue for three days and the general topic for discussion will be "The Motion Picture and the Community." This subject will be divided into four divisions. Howson will discuss the relation of the exhibitor to the community.

Charity Performances Given by 45 Toronto Independent Houses

(Special to the Herald-World)

TORONTO, Dec. 26.—A city-wide benefit drive was conducted in Toronto on the evening of December 24 when charity performances were held in no less than 45 independent moving picture houses simultaneously under the direction of a committee which worked with the Exhibitors Co-Operative Society. This committee comprised Harry Alexander, Nat. Taylor,

George Lester, R. S. Ticknor, A. Polakoff and Ray Lewis.

Famous Players Canadian Corp. came in for some criticism when the company de-
clined to arrange additional benefits shown in its local houses unless provision was made for rental charges. Loew's theatre has arranged a special city-wide benefit January 8 with all proceeds to be turned over to the fund in aid of the unemployed, it is announced by Manager Jules Berstein.

ELCAMPANIL THEATRE
ANTIOCH CALIFORNIA
SUNDAY, OCT. 5—Continuous Show, starts 2:30
The Famous Stage Comedienne
CHARLOTTE GREENWOOD
in her last stage pictures
"Love Your Neighbor"
You'll wish this is the greatest comedy you have ever seen and heard
ARTHUR LAKE and SUE CAROL
In the Rumble Seat Romance
"She's My Weakness"
A picture version of the popular stage success--"TONY" SOUNO CARTOON SOUNO NEWS

The El Campanil theatre, Antioch, III. does something revolutionary in small town advertising when it gave this Edu-
cational-Tuxedoed comic the principal play. William E. Flanagan, manager, gives the main lines in the ad to Charlotte Greenwood and the name of the short subject, "Love Your Neighbor.

Publix Theatres on West Coast Go Under Fox Banner on Jan. 1

(Special to the Herald-World)

SAN FRANCISCO, Dec. 26.—It is under-
stood the seven Publix theatres acquired by Fox West Coast in the recent $2,000,000 deal, will be taken over by the latter chain about Jan. 1. The theatres are located here, where there are three; in Oakland; two in Portland, and one in Seattle.

Editorial Comment on Fox-Publix West Coast Deal Expresses Favor

PORTLAND, Dec. 26,—In an editorial in the Portland Oregonian concerning the recent acquisition of Publix theatres by the Fox West Coast Theatres, Inc., a deal in volving some $2,000,000 worth of theatre property, expression is made that is wholly favorable to the arrangement. To quote one paragraph from the editorial:

"Here is a concern (Fox West Coast Theatres, Inc.) whose operations are nation-wide and which knows conditions and is familiar with prospects therefrom, al-
locating to new operations in Oregon, Cali-
fornia, and Washington a sum approximat-
ing to $2,000,000. This is not an outlay far from shortening its outlay here it increases that outlay materially. It is development that ought to hearten all of us here and confidence in what we have and in our future. Doubtless it will have that kind of an effect."
Know Your Exchange Managers

The exchange manager is the direct contact between exhibitor and distributor, and therefore it is to their mutual advantage to know each other. The Herald-World presents a series of brief sketches of exchange managers and their outstanding activities in the motion picture field.

G. C. PARSONS, San Francisco manager for Metro-Goldwyn-Mayer, was born in Virginia in 1884 and entered the motion picture business 25 years later in Lynchburg, Va. He remained there two years, until 1911, when he became associated with Tom Moore at Washington, D. C. Parsons joined the staff of Mutual Film Company in 1914 and was sent to Cleveland. In the following year he was transferred to Buffalo but had resigned there only a few months when Triangle Film Company was formed and he was moved to Los Angeles to open a Triangle branch there.

HARRY MELCHER, Fox branch manager at Milwaukee, was born in the Middle-west—at Omaha—in 1899, attended grade school until he was 13 years old and then bided himself to Military Academy, at Lake Geneva, Wis., that beautiful spot where the parade ground overlooks a summer play center of Chicagoans.

It was in 1919 that Melcher entered the motion picture business, as an employee of Vitagraph. He remained with Vitagraph until 1920 and for the next two years was with Pathé. The years 1922 to 1924 found him with Holkkinson, then he joined Fox Film Corporation and has remained with that company up to the present time.

Completing his college work in 1914, Charles R. Gilmour, now manager for the centralized Warner-First National Vitaphone office at Denver, went on the road for World Film that fall and in December was made manager of the Salt Lake City branch. Later he returned to Denver as manager and in 1916 was sent to Minneapolis. In September of that year he went back to Denver as special representative for Pathé. Leaving Pathé, Gilmour went with United Picture Theatres and later with Selznick, his district being from Denver west.

PARIS, Dec. 26—Trade Commissioner George R. Canty, reports a definite trend toward the control of picture houses by renting concerns in Vienna. The present system, controlled by a number of suburban houses and the Schweden and Apollo in the West End of the city, has the Lustspiel theatre on the Prater, and has just secured Elite, one of the larger Vienna houses. Wirtschafter Brothers are stepping forward as leaseholders of numerous smaller theatres. The majority of the Vienna picture situations are equipped for sound.

Trade Commissioner Canty of Paris also reports that German dialog films are to be restricted in Alsace-Lorraine and that the French authorities have recently issued new regulations governing the exhibition of German talking pictures. As a result all such films must bear super-imposed French subtitles every 10 meters. Failure to comply will result in barring of the picture from exhibition.

The trade press insists, however, that the cost of placing these titles will amount to an automatic prohibition of the showing of the films. The regulations are directed to meet with great opposition, since it is understood that the German talkies have captured this section of the French market. The suggestion that features should be shown in both versions alternately has been tried, apparently with considerable success.

The German press reports an interesting proposition submitted by the editor of an Oslo daily, to the effect that the three Scandinavian national theatres in Oslo, Copenhagen and Stockholm should join forces in the combined production of Scandinavian talking pictures. The suggestion follows the recent banning of Norwegian legitimate actors from appearing in talking films. The same editor expresses the opinion that American made talking pictures should be barred from Scandinavia when they feature native artists. He predicts that such film production as he advocates "would be an interesting and economically sound venture."

A reorganization has taken place in the studio known as "Humna" in Budapest. Herr Ernst von Pesth is appointed director according to the new alignment, and has resigned his connection as vice president of the Film Fund. Herr Roland v. Szonvey replaced him in the Film Fund post by order of the Minister of Commerce.

Osso Films of France intend to make all future productions in both French and German languages. The latter have already been sold, it is understood.

Following the personal recommendation of Premier Mussolinii, Comandore Pittaluga, Italian film leader, has been named Grande Ufficiale of the Order of the Crown of Italy by Royal Decree.

Color Concern Charged With Violating Quaker State Securities Act

PHILADELPHIA, Dec. 26—Hans Von Fraunhofer, president of the United Films Industry, Inc., a company promoting color photography, was held in $5,000 bail by an Upper Darby magistrate, charged with violating the Pennsylvania State Securities Act. It was brought in by Von Fraunhofer that the concern was worth $100,000. Williams testified that he was taken to a factory that the company operated last year in Ardmore, Pa., where exhibits of a color photography were arranged for his benefit. An investigator of the Pennsylvania Securities Commission testified that the company was not registered to sell stock in Pennsylvania.

Hollywood Legitimate Theatre Goes to Sound

HOLLYWOOD, Dec. 26—The Vine street legitimate house here has been acquired by a syndicate and will show talking pictures in the future. The theatre has been wired and completely redecorated.

Contracts have been made with RKO, United Artists, and Columbia whereby the house will show films of those companies.

Raymond Griffith to Write W B Scenarios

NEW YORK, Dec. 26—Raymond Griffith, former film comedy star, has been placed under contract by Warner Brothers as a scenario writer.

His first assignment has not been determined but D. F. Zanuck, associate executive, announces it will probably be comedy.

Liberty Productions Sign Up Cadwallader

NEW YORK, Dec. 26—Charles Cadwallader, formerly art director for Famous Players Lasky, Goldwyn and Cecil B. DeMille, has been signed by Herman M. Gum- man of Liberty Productions for a similar position.

He has already begun work on the settings for Liberty's first serial, temporarily titled "Women Like Men."

Daughter for Christmas

BERKELEY, CAL., Dec. 26—Claretce W. Laws, manager of the Fox California theatre, received a Christmas present in the form of a new baby daughter.
NEW PRODUCT

This department does not attempt to predict the public's reactions to pictures. It does, instead, present detailed and accurate information on product, together with the frank and honest opinion of the reporter.

CIMARRON


With beauty and fidelity born of painstaking care and infinite patience, "Cimarron" takes its audience through 41 years of expansion of Middle Western frontiers and at the same time reveals one of the most beautiful and dramatic love stories I ever have had the pleasure of witnessing on the screen.

The personnel charged with producing the epic for Radio Pictures, upon themselves the making of a picture complete to the finest detail and at the same time redolent with a loveliness of form and substance that it embellishes those who behold its unfoldment.

It would be a beautiful picture even if one should block out the elegant backgrounds, leaving only the performances of Richard Dix, the pioneer with God in his heart and guns in his belt; Irene Dunne, the Southern aristocrat who wins her hands to conquer Oklahoma; Ishai Jackson, the Negro boy who lives and dies for Dix; George Stone, the Jewish merchant who asks only the right to live, Roscoe Ates, the roaming printer who comes to stay; and of Estelle Taylor and Edna May Oliver.

And if one blotted out the characters there would be a production with a background of historical significance enthralling in its stark beauty from the sandhills in the opening scenes to the great city which time has built at the end. To attempt to give credit to any one person, whether it he Sarecky, Ruggles, Estabrook, Cronjager or anyone else, would be preposterous because of the perfection of the product in its entirety.

Dix reaches a tremendous peak in his characterization of YanKEY Cravat, the man of no past; the lawyer and editor with tolerance in his heart; the man who thrives on the dust of the high road, who carries life into the wilderness and, when civilization comes, turns to the high road again until there is none left.

Irene Dunne, as his wife, born a Virginian Venable, develops with the years through his influence into a tolerant, lovable woman who lives only to follow him over that great path which he cuts through history. Loving him as she loves life itself, she carries on during the empty years in which he heeds the call of the restless blood in his veins.

Estelle Taylor, propiress of a house of ill-repute and yet possessor of a human, understanding heart, also gives the finest portrayal of her career. Ishai Jackson, the young Negro retainer of Dix, worshipping him, idolizing him, plunges into gun fire to save Dix's son, dies with a bullet in his side, and does it with a reality which should live in film history.

George Stone, the little Jewish merchant whom Dix saves from the merciless, unreasoning torture of the town bully, comes to church as Dix preaches and asks if he may worship a gentle God with those others who have gathered beneath a gambler's tent, turned for a moment into a shrine.

Ates, the wandering printer, sets type for Dix down through the years, graying and bending with their passing—living the fiery life of his employer vicariously as he sets his type and hoping, as Miss Dunne hopes, that Dix will return to that which was a frontier but which now is a prosaic Middle Western city of streetcars, automobiles, tall buildings, law and order.

Dix, in these years, rides with Roosevelt in Cuba. He returns in time to plead successfully that Miss Taylor, branded a public nuisance and facing a jail sentence, be freed because she is not responsible for the life she leads—and because the man who first wronged her, as well as the townsfolk, are responsible.

As he weaves in and out of conventional life, he permits his boy to marry an Indian girl because they love each other. He battles for fairness in the treatment of the Osages who have been crushed and robbed by a heedless government. In this last fight, he loses a chance to be governor, but wins a place in history for his stand.

And, through these years, Miss Dunne carries on as the editor of the newspaper which bears his name and prints his Honor comes to her. She is elected senator. Old friends and new gather to pay tribute. Edna May Oliver, Stone, Ates and those others who have supported her, who have loved her, and who have loved the reckless, honest, tolerant as she has loved him, are there.

Proudly, she introduces her family—all save one, who is now only a legend.

Outside the hotel where all have gathered, a statue is being unveiled. She cannot pause for this, but must inspect the oil fields, growing, bustling and roughly romantic. These fields, developed by the restless brood, are the pioneer's last stronghold.

An ambulance call is sounded as she arrives. A worker tells her that a tube of nitroglycerin, being lowered to blast open a well, was driven out by rising gas—that it threatened the lives of scores if it struck the ground.

She tells him that the man who shot the man caught it and was crushed by it—although he averted the explosion. His name? Well, they called him "Old Yanee—."

With his wife's arms about him in the center of an oily field, Yancey Cravat dies. He dies with that old word of endearment for his wife, "Sugar," on his lips.

And, in the city, a few miles away, the statue of the pioneer is unveiled.

It is Yancey Cravat—Edward Churchill.

Hollywood.

ALOHA


"ALOHA" is the effectively handled story of a half-caste girl of the South Seas who loves a white man, marries him a child, and then takes her life because she does not feel she is worthy of him. Al Rogell's direction has whipped a splendid cast into line and
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has made a powerful picture of the original "Al Capone," produced by Thomas Ince in 1914.

Photography in the death scene is superb. The girl, Raquel Torres, plunges into a volcanic lava with a conviction that is exceptionally well done, the hissing of steam and the bubbling of molten lava being effectively portrayed.

Ben Lyon, as the white man who loves Miss Torres, is well cast. He is particularly effective in portraying his devotion to the woman and, at the same time, in revealing the weakness in believing insinuations that she is not all that she should be.

Miss Torres' performance is equally good. Her portrayal of the half-native, half-white girl who renounces her native life for the white man, and gives him not only her love but her wealth, is sympathetic.

Third on the list is Thelma Todd, sister of Lyon, who by her trickeries finally convinces Lyon that his girl is not what she says she is. Al Metcher has done much to make the sets realistic. Island scenes, bamboo hats and a native village are well reproduced.

Robert Edeson, playing the part of the father of the boy, Lyon, reads his lines well. The work of the others of the cast won favorable reactions from the preview audience.

The plot is convincing, not only because of its realistic ending, but because it is worked out logically from the first. It is compact and well-woven.

There was very little tendency to cling to the original script of Ince and Hawks.—Edward Churchill, Hollywood.

SHEER LUCK


"SHEER LUCK" turned out to be dramatic enough for the preview audience to hiss the villain, Philo McCallough, and cheer the hero, Nick Stuart. The story involved Stuart's and McCallough's attempts to win the hand of Jobyna Ralston.

Stuart plays the part of a milkman, and is assisted in his love-making by Bobby Vernon. The girl is the daughter of a wealthy man about to be elected mayor of his community, and McCallough is the suave, wealthy young man who heads a gang of crooks and cut-throats.

The picture rambles along at an entertaining rate through dancing sequences, love scenes, binding and gagging, kidnapping and unto chases and ends in a probation raid. Nick Stuart twice sacks McCallough very effectively and Vernon manages to be quite comic.

Jobyna Ralston returns to the screen after a long absence and ably handles the part assigned to her. Miss Ralston was once Harold Lloyd's leading woman and is the wife of Richard Arlen.

McCallough is a very villainous villain, and his gang of cut-throats are all good men.—Edward Churchill, Hollywood.

THE LOTUS LADY


If "The Lotus Lady" had been done in an entirely farcical manner it would have been an excellent, entertaining picture, but to call it to be serious detracts somewhat from its effectiveness.

The story is of a wealthy young American who goes to India to escape justice. There he meets and falls in love with a native dance hall

girl, played by Fern Andra. The inevitable situations follow one after another and they are married.

Betty Francisco, the boy's two-timing sweetheart, comes to India and then he realizes he really loves Andra.

Fern Andra reads lines well but her pantomime does not attain the same height.

Betty Francisco and Lucien Prival, as the heavy, give the outstanding characterizations.

The dialogue explains much of the action and tends to slow up the tempo.

The cameraman has taken every advantage of the possibilities offered—the exterior shots of India are particularly interesting.—Louise Allen, Hollywood.

SEA DEVILS


THE production genius of Larry Darmour is quite in evidence throughout this little action-filled sea thriller, based on a story by Scott Littleton and directed by Joseph Levering. The Darmour influence is especially noted in the outstanding quality of production and showmanship methods so often neglected in this type of independently produced product.

Much is left to the imagination in telling the story, which probably accounts for its being so intensely interesting. Levering's direction is polished and demonstrates an ability to keep an audience on the edge of its seats during a preview showing.

It is rough and tumble action of mutinous cutthroats bound on a gold salvaging expedition with the captain's beautiful daughter at the center of the trouble. Some excellent underwater photography is revealed during the frenzied hunt for the lost bullion. Molly O'Day, prettier than ever, is seen as the daughter of the honest Captain and the chief cutthroat-maker with her constant refusals to the savage-like attentions of the first mate. A stowaway, Edward Burns, saves the day with his timely appearance from under cover just as the members of the crew start clubbing each other. Walter Long, as the bad man, does a fine job of the members of the cast are equal to their requirements and under the handling of Levering the film turns out to be first class material.

A word of praise may be said of the camera work, sound and settings, and the editing of "Sea Devils" is particularly fine.—Tom Hacker, Hollywood.

NO LIMIT


GEORGE MARION, JR., Viola Brothers Shore and Salisbury Field have given Clara Bow an excellent vehicle which involves gambling to work with. "No Limit" is smoothly directed and moves steadily with humor and pathos intermixed, to a clever ending.

Cameraman Victor Milner has done some exceptional work in making New York street scenes realistic and in giving Miss Bow some excellent backgrounds. Stuart Erwin, as a lumbering and dumb Swede, provides some of the laughs. Clara, as her part, is well cast. Harry Green also does effective work.

The story deals with Clara, the usherette, Erwin, who inherits a gambling resort disguised as an apartment and a Ruth Royce, and Norman Foster, a crook who eventually serves a jail sentence and goes straight for Clara. Clara, for her part, has given the use of the apartment by Erwin, a sailor, who immediately goes to sea. Clara, while he is gone, marries Foster.

The fact that the apartment is devoted to games of chance provides some unusual situations. The publicity which Miss Bow received at Calarna is brought back to the audience through lines in the play, and the audience laughs heartily. This personal touch is highly effective.

Green, as the theatre manager, gets over some good lines as the picture progresses. Foster, as the gold digging crook who falls in love with Clara, does well; never a crook, but a crook, and it gives an excellent account of himself. Thelma Todd, whose jewels are stolen, uses those eyes effectively.

The preview audience gave every indication of liking the picture immensely. The product stands out as a well directed, capably acted, and skillfully recorded product of business with action flowing in a steady stream.—Edward Churchill, Hollywood.

THE MAN WHO CAME BACK

GAYNOR AND FARRELL! Produced and distributed by Film Productions. Directed by Raoul Walsh. Stars: Janet Gaynor and Charles Farrell.

It's a Gaynor picture.

Raoul Walsh has packed into this old story every ounce of feeling and showmanship that is possible in turning out real entertainment. It has had the disadvantage of having been done before on the screen. But it has the advantage of being a picture that is not recognizable to anyone who has ever seen the silent versions.

It is more than a program picture in many regards. It boasts of the best acting that Janet Gaynor has ever given. That to me is the finest thing about the picture. This turn in her acting is deserving of great praise.

Farrell at many times seems to be under-
HEROINE OF THE WEEK

CLAIRE BOW does her part capably in "No Limit," Paramount's excellent vehicle which makes home and pathos to reach a close ending.

THE INNOCENT FAMILY OF BROADWAY


SPARKLING dialog and clever acting combine to make this one of the finest sophisticated comedies of the new season. Fredric March, Ina Claire and Henrietta Crossman share acting honors, their work being of a brilliant character through the picture.

March, as the eccentrical son of the royal family of the stage, is at his best. There is Prey's hilarity ever minute he is on the screen. He is a comedian of high rank.

Henrietta Crosman, the proud mother to whom the stage is the supreme thing in life, gives a beautiful performance, as does Ina Claire. Mary Brian does her part.

"The Royal Family," generally understood to have been written around the Barrymore family, is in no sense a backstage picture. Rather, it presents the problems of the second and third generations in endeavoring to free themselves from the dominance of the theatre in their lives.

The picture proceeds as a comedy until the end when it takes a tragic turn in the death of the mother just before the curtain goes up on the second act of the play in which she is appearing. The daughter, ready to forsake the stage and marry a non-professional, goes on in the mother's role. The spirit of the theatre in her has won.

The picture represents an excellent job of direction.—Jay M. Shereh, New York Giv.

THE CRIMINAL CODE


COLUMBIA PICTURES and Howard Hawks, director, with the masterful assistance of Walter Huston, Phillips Holmes and Constance Cummings, have woven a remarkably fine, though lengthy, prison drama from the stage play, "Criminal Code," which was a high spot in last season's Broadway legitimate offerings.

There is no letup in the tense dramatic story of a boy who has been confined to San Quentin prison for an action on a pigeon, the skill of a brilliant and hard district attorney, played magnificently by Walter Huston, who again indicates his remarkable versatility as an actor. When an attempted jailbreak fails because of the "squeal" of a "stool pigeon," the convicts "get" the warden, and Graham (Phillips Holmes) is accused. In order to save his own political skin, the warden, who is the same district attorney of the conviction, tries to force the boy to reveal the name of the man who did the job. Graham refuses and is confined to the dungeon.

All this after the warden's daughter had fallen in love with Graham and had succeeded in persuading her father to obtain a parole for the boy. Eventually, Graham is saved through the intervention of the real murderer of the "stool," who kills the principal keeper and is himself killed by guards.

This is the bare outline of a fast moving, attention gripping drama of character, selflessness on the part of a man eager for power and a fascinating picture of the actions and reactions of men in prison, whose code of ethics and ideas of honor are portrayed as fine according to their lights.

Too much cannot be said for a cast which not only includes top star names, but is excellent down to the last man or woman. Huston, as the district attorney and then as the warden, is dramatically powerful; Phillips Holmes gives a flawless portrayal of a character which bends, straightens and comes close to breaking under the strain of six years in a prison jute mill.

Constance Cummings does well as the warden's daughter, giving her part just enough drama without overacting. De Witt Jennings as the cruel and merciless principal keeper, a part he has taken before, makes his part intensely real. Clark Marshall, playing the "stool pigeon," is conspicuous in only one scene, that in the warden's office just before he is given passage out of a knife. The manner in which he portrays helpless, cowardly fear by facial expression is noteworthy.

Boris Karloff, Mary Doran, Otto Hoffman as well as the other minor players are all decidedly capable in their respective roles.

The direction is powerful and complete, though it might have well to have added a note of humor now and again to relieve the intensity of the drama. Photography is equally fine, with several exterior and shots of the interior of the prison and the dungeon cells.

The conspicuous quality of story, cast, and adaptation, makes this run far and above the usual category of prison pictures, with a fine appeal which should be universal due to the manner in which the production has been handled. Charles S. Aronson, New York City.

THE SPIRIT OF THE SHO-GUN VAGABOND ADVENTURE SERIES NO. 18

Path-Talking

Japan is the scene of this particular motion picture voyage of Tom Terris, the "Vagabond" director. The Shinto priests parade in their fantastic dress in honor of the Sho-guns who were rulers of Japan for some 250 years. Terris takes his audience inland on what looks like a miniature of the old horse car of this country, then shoots down a winding and rapid flowing stream aboard the flat bottom boat which are expertly handled by the native oarsmen. The Japanese girls, boys, pictures in books, do their peculiar dances in the streets, and vendors of various items from dancing mice to flowers call their wares in the streets. Senace effects in the subject are excellent, which is usual with the numbers of this series. Costumes, scenery and the indication of the customs of the people of Japan, should appeal to picture audiences. Terris accompanies the picture with an interesting running fire of description.—Running time, 10 minutes.

"SEEIN' INJUNS" A WHOPEE COMEDY

Path-Talking

The youngsters probably will get a real kick and a great laugh out of this Daphne Pollard comedy, but the adults cannot be expected to get particularly enthusiastic over it. Miss Pollard plays a newly arrived Englishwoman, who pays a visit to a wild west show with her son, Harold, played by Ginger Connelly. The boy joins the Indians and the mother gets into all sorts of difficulties with the ticket taker, and a bull in the ring. There's a good deal of slap stick in the comedy, but the kid should enjoy it.

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AUDIO REVIEW NO. 50

Path-Sound

Lotta Van Buren, musical instrument authority who has appeared in previous Reviews, describes the ophicleide, a forerunner of the piano, and plays a selection on it, to open this number of the Audio. "Design" is another example of the excellent camera work of Nicholas-Cavaliere, Patho photographer. He pictures the unusual pattern made by a group of dust blowers on top a large factory building. A number of flickering lights on the marquees of Broadway houses makes for an interesting picture. The Sue Hastings marionettes are amusing and colorful in a skit called "Marriage Made Easy." "Inferno" produces some remarkably fine effects in three varied numbers. Grotto, sunken caverns in the Italian Alps. The light from burning torches brings out the peculiar rock formations in weird shapes. Fireography makes this number more than fascinating. Usual appropriate music forms a good background to the Review.—Running time, 6 minutes.
J. C. Jenkins—His Colyum

MY WISH FOR YOU IN 1931

As we come again to another year, I feel the urge to write each of you a personal note to express my thanks for the many kindnesses you have showered upon me in the past year. To write each of you personally would be an insurmountable task, so I am taking this means to convey my message of thanks and to express to each of you the earnest hope that you are enjoying the holiday season and that there will come to you much prosperity in the coming New Year.

Should I, in my Colyum, have said ought that could offend, I most humbly beg your pardon and assure you that it was an error of the mind and not a desire of the heart. Should I have failed to give credit where credit was due, it is but another evidence of the frailties of the human kind to which we are all heir. Let’s forgive and forget the past and go forward with renewed hopes and renewed energies for the future.

I am sure the HERALD-WORLD staff joins me in this greeting and the hope that there will come to you and yours in 1931 that future measure of happiness and prosperity which we feel sure your rightful destiny.—J. C. JENKINS.

OMAHA, NEBR.

Dear HERALD-WORLD:

We have got something we want to say to you exhibitors, so if you will draw your chairs up close and make yourselves comfortable we will proceed. If you were readers of this Colyum last spring while we were in Michigan, you will recall that we told you of the activities of the organization known as "The Copyright Bureau Association," and that this association was interesting itself in exhibitors regarding the holding-over of film for an extra day's run without writing the cinema exchange and without having this privilege embodied in the contract.

We told you that exhibitors were being penalized all the way through to as high as $1,500. You were told at that time to look out for this and to make sure that your contracts provided the exact number of days you were to play the picture, and to be sure not to exceed those days without the proper authority. We also told you that if this bureau was not already operating in your state, that it would be and that your accounts with the exchanges would be checked.

In Kansas a large number of exhibitors are listed for examination. Your state will be investigated, perhaps, and you had better get in the clear, for we now learn that this bureau is operating in Nebraska and that some settlements have already been made, and also that there is a large number listed for investigation, just how many we don't know.

We are not going to pass an opinion as to the legality of this procedure, for we are not a lawyer, but if we could be sent to the president for our opinion as to the justice of it, without having expressed our opinion, our great-great-grandchildren would be asking when they were going to let grandpa out.

We know from talking with a lot of exhibitors that the action has scrambled a lot of eggs out here, and these exhibitors are swearing vengeance, and there is already a move on foot to have the next session of the legislature of Nebraska pass a censorship bill, one that will have teeth in it. They are going to do this as a retaliatory measure. They claim that censorship will be a benefit to the small exhibitor because it will eliminate a lot of pictures they are required to play. It was suggested that passing a censorship bill might be a case of cutting off their nose to spit their face, and one exhibitor replied, "Well, our noses have been too damn long, anyhow."

When these shrillness get their necks howed, something is going to happen. Herefore, these same exhibitors have made a winning fight against with the Pudgy, and no good chance that the industry will have censorship saddled on it.

It has been a common trade practice for years that if an exhibitor wanted to hold a picture over for an extra day's run, he would, in most cases, get oral permission from the exchange to do so and he didn't know there was anything crooked about it. Some have done this without permission and without accounting to the exchange for the extra day, and this can be construed in no other way than dishonest, and for this the exhibitor is entitled to be punished. But the injustice comes in where no exception is made and where the innocent is punished with the guilty.

We have no sympathy for an exhibitor who knowingly violates his contract. We have no sympathy for a film salesman who will encourage an exhibitor to violate his contract by promising him an extra day's run on his picture not included in his contract, just to get his signature to a contract, and this has been no uncommon practice with salesmen. We have no sympathy for an exhibitor who signs contracts for more pictures than he can play. All of these things he has been warned against time and time and again.

And there's another thing, as Andy Gump says. Who knows but what some of the talking devices that are being operated over the country may not be an infringement on somebody's patent. And who knows but what some day some bureau may come along and demand an accounting, what then? You buy a patented threshing machine and you can thresh wheat for the Hoosiers or Jayhawkers, for the Badgers or Gophers, and it will be all right, but you buy a piece of music and play it without license and it is all wrong and just too bad for you.

Well, that's that, and that's all we are going to say about it at this time, except that if you want to run pictures beyond your contract dates without written permission, go ahead and run them and help yourself to the prunes. If you want to contract for more pictures than you have playdates for, go ahead and contract for them and then work yourself out of the jam. We have repeatedly warned you against these things and have tried to protect you the best we knew how, but maybe we don't know how. At least our advice hasn't helped some of you.

There is a law in Nebraska which provides that where deposits are required, the money must be placed in some Nebraska bank in escrow to remain until the completion of the contract. It also provides that each party to the contract must put up an equal amount. This being the case, it is quite likely that the proposed deposit system will not cut much of the alfalfa in Nebraska. Sounds like a good law, don't you think? What's sars for the goose ought to be sars for the gander.

We were talking with Sam Steinburg in the lobby of the hotel last night, when somebody called him on the phone and told him if he would come out to the corner of 24th and Ames streets and stand under the Christmas tree, a friend would bring him a bottle of Christmas cheer, and Sam said, "Say, what's the matter with you? Whoever heard of a Hebrew boy standing under a Christmas tree?"

Sam is awfully funny that way.

J. C. JENKINS,
The HERALD-WORLD man.

P. S.—The HERALD-WORLD covers the field LIKE AN APRIL SHOWER.
MOTION PICTURE DAILY

Martin Quigley, Editor-in-Chief

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LeBaron Is Nominal Head of Pioneering Move—Two Producing Companies Reported Angling for “Men Without Women”—More Than Sixty Now in M G M’s Foreign Colony

By DOUGLAS HODGES

HOLLYWOOD, Dec. 26.—Following in line with other motion picture producing companies and cooperating with the Academy of Motion Picture Arts and Sciences, Radio Pictures had stepped into the field of research with an experimental laboratory to be used in the development of aids to better sound and clearer photography.

The laboratory, according to reports, will be independent of routine production and will be used solely for the materialization of ideas. Any feasible suggestion will be worked out under the direction of its author until success or failure is assured.

LeBaron to Direct Research

William LeBaron, vice-president in charge of production, will serve as the nominal head in the conduct of this pioneering research laboratory. It is his purpose to place machinery and technicians at the disposal of the studio’s would-be inventors.

The studio, LeBaron declared, already has pioneered several devices which have proved of inestimable value to production. Notable among these are the “beam” microphone developed by Carl Dreher, Radio Pictures sound director.

Angling for Play

Reports that two producing companies are angling for the film rights to “Men Without Women” by Lenore Coffee are current following the production of the play at 10 Writers’ Club under the direction of William Cowen, Miss Coffee’s husband.

Hot Dog!

Pursuing their policy of burlesquing current photoplay types in their all dog all talking comedies, Metro-Goldwyn-Mayer will produce “The Dog-on Foreign Legion.” Jules White and Zion Myers are the originators of the talking dogs. There will be four dog “leads” in the product, all male. Oscar, the dog-on impersonator, will play a feminine “lead.”

Set Back

Approximately $100,000 worth of genuine antiques are being used in the various scenes in George Archainbaud’s current directorial assignment, “Ladies of the Legion.” The adaptation is being done by Wallace Smith. Discerning audiences will be pleasantly surprised.

Invasion

The foreign invasion at Metro-Goldwyn-Mayer grows apace, with nine more added to the colony this week. The total now is more than sixty. M G M is planning to produce one foreign picture for every English speaking product and now boasts of more foreign units than any other studio in the world. The latest group, five are from Spain, three from France and one from Mexico.

Back Again

Clara Kimball Young and Bryant Washburn, years ago stars of the first rank, are back in pictures again. Lloyd Bacon, the First National director loaned to Radio Pictures, will direct them with Dorothy Mackaill in “Kept Husbands,” which he is handling for Radio Pictures.

Too Much Dialog

Howard Estabrook, noted scenario writer, who recently completed his work on “Cimarron,” is concentrating on removing as much dialog as possible from “Madame Julie,” which he is preparing for Radio Pictures.

Mexico to Produce Spanish Pictures in Own “Hollywood”

LAREDO, TEXAS, Dec. 26.—Mexico will have a Hollywood of its own.

Construction has already been started on studios in Mexico City, within the shadow of Chapultepec, the hill on which the “West Point of Mexico” is situated. Talking pictures are to be made in the Spanish language, with Mexican stars taking the roles. The first studio is expected to be ready by April 1.

The plot for “Hollywood de Mexico” covers 8,000 square meters of ground. All buildings will be of Spanish architecture. Landscape gardening will be used to enhance the beauty of the little film metropolis, it is reported.

The Spanish pictures to be produced will be for consumption in Central and South America, Spain, Mexico and parts of the United States.

Aileen Pringle in Western

HOLLYWOOD, Dec. 26.—Aileen Pringle had a happy Christmas yesterday. She signed a contract just before the holidays with Columbia Pictures to play opposite Jack Buet in “Jaquin Murietta.” This is her first Western in years.
Vitaphone Varieties Celebrate Completion of 400th Picture

Rumor Automatic Shows for St. Louis

ST. LOUIS, Dec. 26.—It is reported along the St. Louis radio that a number of automatic shows with a 10-cent admission charge to be operated on the chain store plan are to be installed in St. Louis and vicinity in the very near future. The Trans-Lux Corporation, headed by Courtland Smith, is behind the plan, according to the report in film circles here.

RKO “Air Theatre” at Omaha Gives 30 Minute Programs by Stage Stars

OMAHA, Dec. 26.—RKO’s RKO theatre of the air was established at 11:30 p.m., December 15, with a 30-minute broadcast by the artists of the week’s show. The program will include numbers by the RKO stars orchestra and a contest in which will be played old but popular songs. The contest will be the playing of a “mystery number,” this to be named by listeners-in on a postal card. The first 10 correct guessers will receive guest tickets to the theatre and for shows outside of Omaha guest tickets will be offered to the first 50 who guess correctly.

Gregor to Direct Spanish “Min and Bill” for MGM

HOLLYWOOD, Dec. 26.—Following completion of the German version of “Resurrection” for Universal, Arthur Gregor, well-known director, has transferred his activities to Metro-Goldwyn-Mayer, it was learned this week. Gregor has been assigned the task of writing the script and directing the Spanish version of “Min and Bill.” Gregor did the script on “Resurrection” and was to have directed it, but no German leading man could be found.

Caddo Offers $100 for Title for Jean Harlow

NEW YORK, Dec. 26.—Last week Caddo Productions offered $100 for a sobriquet for Jean Harlow, the blond star in Howard Hughes, “Hell’s Angels.” Several thousand were suggested within 24 hours. The contest will continue until March 1. The judges will be Wayne Pierson, of Caddo, Jean Harlow and Colonel Nolan, of United Artists.

Barrimore Is Stricken With Jungle Fever Again

LOS ANGELES, Dec. 26.—John Barrimore has suffered a recurrence of jungle fever, an ailment he contracted several weeks ago while cruising in Central America. Friends report his condition is not serious.

Mabel Normand Estate Appraised at $73,835

LOS ANGELES, Dec. 26.—An appraisal filed this week reports that Mabel Normand, actress, left an estate of $73,835. Miss Normand died last February after a lengthy illness.

Report Restrictions On German Pictures

WASHINGTON, Dec. 26—Information has been received from the Department of Commerce that German alloy pictures were to be restricted in Alsace-Lorraine and that the French authorities have just promulgated new regulations in Alsace-Lorraine in connection with the exhibition of talking films in German. Consequently, all German speaking films exhibited in this district must bear superimposed French subtitles every ten meters under pain of prohibition of public exhibition.

The trade press states on the other hand, that the price of superimposed titles amounts to something about 20,000 francs and that this additional charge would make the showing of German films unprofitable.

The proposition in Alsace-Lorraine is that it is clear that the German industry will resist this measure, since feature films of German dialogue had a large part of this market.

“Buddy” Rogers Operated Upon in Toledo Hospital

TOLEDO, Dec. 26.—Charles “Buddy” Rogers, motion picture star, making a personal appearance in the Toledo Paramount, was stricken with acute appendicitis early last Friday morning, several hours before his scheduled departure for Hollywood. He was removed to the General hospital, where he underwent an operation.

“Africa Speaks” Does Good Canadian Business

OTTAWA, Dec. 26.—The Ottawa Journal published a special supplement for “Africa Speaks” during its engagement at the Regent theatre, Ottawa. This was followed up by the publication of a letter of thanks from Clarence Robson, Eastern manager for Famous Players Canadian Corp., in which he pointed out that “Africa Speaks” had done outstanding business in Canadian theatres.

Stars to Take Part in Rolph Inaugural Party

SACRAMENTO, CAL., Dec. 26.—Arrangements have been completed for the participation of moving picture stars in the three-day inaugural celebration for Governor-elect James Rolph, Jr. The Maskers Club, of Hollywood, made up of actors and producers, will handle this feature of the program and are expected to bring the 165-piece band of the University of Southern California.

“Hell’s Angels” Passed by Quebec Board of Censors

OTTAWA, Dec. 26.—“Hell’s Angels” was passed two months ago by the Ontario Board of Moving Picture Censors but it has now been passed by the censors in the sister province of Quebec. The production will be presented in Hull, on the Quebec side of the river opposite to Ottawa, Ontario.

Vitaphone Varieties Celebrate Completion of 400th Picture

NEW YORK, Dec. 26.—Warner Brothers Eastern studio in Brooklyn is celebrating its second anniversary as the production center of Vitaphone Varieties short subjects. In that period 400 Warner one and two reelers have been turned out, with Murray Roth and the studio chiefs claiming that they have featured more Broadway stage celebrities in their shorts than any other company.

As a finish to the first two-year period, the studio has just completed “Angel Cake,” said to be the most complete and pretentious short ever turned out at the plant. It is a two-reel musical comedy affair, featuring among its importations from the Broadway legitimate the Paige Sisters, the Abbeys, Millers, and the fousomes from “Girl Crazy,” current musical hit on the big street. Also numbered among the players are, as well as the late Harold Randall and Jimmie Roy. Roy Mack of the staff directed the subject and Harold Levy wrote the special music score.

Ventriloquist in Latest Comedy

“Donkey Business” is the latest comedy to come out from the studio camera at the Brooklyn plant, and features the Warner specialty ventriloquist, Edgar Bergen. In the support are Racine Graber, Al Ochs and Charles MacArthur, Bergen’s well known dummy, Arthur Harley directed the show, which marks the third for the dummy speaker.

In preparation for shooting next week, the studio writers are completing script for a new comedy to feature Billy Jackson, George Jessel, stage and screen star, is making a new subject in which are included the Russian Choir, seen on the Broadway boards in the Vanderbilt Review and well known as radio specialists. Roy Mack also directed this one, which has not as yet received a title.

Nancy Carroll on Vacation

At the Paramount plant in Astoria, the personnel is concentrating on the present Clancy-Carr, movie, now titled “Sex in Business.” Dorothy Arzner is handling the megaphone on the feature, in which Charles Laughton, Fredric March and Ginger Rogers are featured, plus a considerable number of minor players in the cast.

Nancy Carroll, who has just finished “Stolen Heaven” at the Astoria studio, is off to Palm Beach for a vacation. She is due back in New York about January 16, to go into harness again shortly thereafter in “Up Pops the Devil,” screen version of the Broadway hit. Edmund Goulding will handle the direction. Fredric March and Charlie Ruggles will share the feature with Miss Carroll.

About January 20, Tallulah Bankhead, English legitimate star, will hit New York and the Paramount Eastern studio to begin work in “High Tide.” Cile Brook will have the lead opposite her.

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Laemmle Increases U’s Budget
Three Millions for 1931 Films

Will Maintain Policy of Quality Production of Individual Pictures.

Sales President—Total Output Will Include a Few More Features, Same Number of Shorts

HOLLYWOOD, Dec. 26.—Boosting Universal's budget three million dollars, Universal will expend $18,000,000 on its 1931 productions, Carl Laemmle announced today, in explaining that the company will continue its plan of dropping mass output for individual quality.

"Every picture on the new year's list will be given the finest and most accurate production possible," Laemmle stated. "There will be no stinting and no waste. We will make a concerted effort to make every dollar spent on a picture enhance its entertainment value and each picture will be budgeted individually.

Not Including Stage Unit

"Universal's product for 1930 has been consistent and of a higher standard than in preceding years. In 1931 we will make even greater advancement and our huge budget will be spent for the best stories available. The fact that Universal won three of the industry's highest awards this year is, in our judgment, and an inspiration for higher attainment during the year to come."

The $18,000,000 budget will not include the operation of a stage play producing unit in New York. No definite number of pictures for 1931 has yet been determined by Universal, but, according to Mr. Laemmle, Jr., in charge of all production, a few more pictures than this year's program are in contemplation, while short and serial production will, in all probability, remain equal to this year's schedule.

More Realism, More Comedy

"Universal will go in for realism, more comedy," he said, "and will give fair consideration to any author or playwright who has a story that might make a superior type of screen play. We are bringing a number of new personalities to the screen. To properly introduce them we are providing the best stories and productions possible."

"During the year Lewis Ayres has risen from obscurity to rank with John Boles as one of the most popular players of the screen. From the standpoints of production pictures. Genevieve Tobin has proved another real find—a very versatile artist, and Sidney Fox, Bette Davis and others who have recently arrived from the New York stage are to be given a real opportunity to win public favor by being employed to employ the talents which first brought them to our attention."

Foreign version films, in increasing number, in the Spanish, French and German languages will be made at Universal City during 1931.

Chaplin’s “City Lights” Opens in New York Feb. 1

NEW YORK, Dec. 26.—“City Lights,” Charlie Chaplin’s first picture since the silent days, will have its world premiere at the George M. Cohan theatre here Feb. 1.

Chaplin has deferred a European trip to be present at the opening. The film has been nearly two years in the making and is said to have cost $1,400,000. It has sound effects, but no dialog.
### Herald-World’s Production Directory

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<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
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<td><strong>Columbia Studios</strong></td>
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<tr>
<td>“The Last Parade”</td>
<td>Erle C. Kenton</td>
<td>Jack Holt, Tom Moore, Constance Cummings</td>
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<td><strong>First National Studios</strong></td>
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<td><strong>Fox Studios</strong></td>
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<tr>
<td>“East Lynne”</td>
<td>Frank Lloyd</td>
<td>Ann Harding, Conrad Nagel, Olave Broke, Marjorne O'Sullivan</td>
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<tr>
<td>“Girls Demand Excitement”</td>
<td>Alfred Santell</td>
<td>Benjamin Stoloff, Victor McGlashen, Pay Wray, Leo Cody, Robert Warwick</td>
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<tr>
<td>“Mr. Lemos of Orange”</td>
<td>William K. Howard</td>
<td>Edmund Lowe, Jeannette McDonald, Una Merel, J. M. Kerrigan</td>
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<tr>
<td>“More Than a Kiss”</td>
<td>Frank Borzage</td>
<td>Warner Baxter, Joan Bennett, Ceclia Lofthus, Ruth Warren, Marion Luning, John St. Polis</td>
<td>Dec. 17</td>
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<tr>
<td>“Doctor’s Wife”</td>
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<td>Warner Baxter</td>
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<td>“Three Girls Lost”</td>
<td>Sidney Lanfield</td>
<td>Joby Waisey, Ruth Warren, John Wayne, Joan Murch, Loretta Young, Joyce Compton</td>
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<td><strong>Metro-Goldwyn-Mayer Studios</strong></td>
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<td>“Gentleman’s Fate”</td>
<td>Mervyn Le Roy</td>
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<tr>
<td>“Let Us Be Gay”</td>
<td>Andre Luguet</td>
<td>Lila Damita (French version)</td>
<td>Dec. 6</td>
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<td>“The Secret Six”</td>
<td>George Hill</td>
<td>Wallace Beery, John Jack Brown, Lewis Rome, Marjorie Rambeau, Juan Harlow, Carl Gable</td>
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<tr>
<td>“Min and Bill”</td>
<td>Arthur Gregor</td>
<td>Juan DeLa Cruz, Virginia Fabreinsan, Jose Creto, Maria Ludron d’Uszara</td>
<td>Dec. 15</td>
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<td>“Madame X”</td>
<td>Carlos O’Briencosquen</td>
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<td><strong>Metropolitan Studios</strong></td>
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<td>“Mother’s Millions”</td>
<td>James Flood</td>
<td>May Robson, Liberty Productions</td>
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<td>“Hit Shot Gun Wedding”</td>
<td>William Watson</td>
<td>Billy West, Christie</td>
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<td><strong>Paramount Studios</strong></td>
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<tr>
<td>“Ladies’ Man”</td>
<td>Luther Mendes</td>
<td>Kay Francis, William Powell, Carol Leaun, Leon Kroll, Matti Green</td>
<td>Nov. 26</td>
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<td>“Finn and Hat- tie Aboard”</td>
<td>Norman Tourco</td>
<td>Norman McLeod, Leon Kroll, Hattie Tandy, Zoe Pitts</td>
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### Story  

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<td><strong>The Westerner</strong></td>
<td>Edward Sloman</td>
<td>Richard Arlen</td>
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<td><strong>Pathe Studios</strong></td>
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<td>“Lonely Wives”</td>
<td>Russell Mack</td>
<td>Edward Everett Horton, Esther Balston, Laura La Plante, Patzey Ruth Miller</td>
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<td><strong>Radio Pictures Studios</strong></td>
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<td>“The Assorted Nuts”</td>
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<tr>
<td>“Ladies for Hire”</td>
<td>George Archambeau</td>
<td>Betty Compson, John Darrow, Gilbert Emsey, Margaret Livingston, Ivan Lobdell</td>
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<td>“Private Secretary”</td>
<td>Mel Brown</td>
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<td>“Kept Husband”</td>
<td>Lloyd Bacon</td>
<td>Dorothy Macjack, Joel McCrea, Ned Sparks, Robert McVea, Clara Kimball, Young, Mary Carr, Douglas Gilmore</td>
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<td>Lowell Sherman, Irene Dunn</td>
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<td><strong>Tiffany Studios</strong></td>
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<td>“The Single Sin”</td>
<td>William Nigh</td>
<td>Kay Johnson, Bert Lytell, Paul Hurst, Tom Dugan</td>
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<td>“Drums of Jeopardy”</td>
<td>George B. Selts</td>
<td>June Collyer, Warner Oland, Lloyd Hughes, Wallace McDonald</td>
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<td><strong>Darmour Studios</strong></td>
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<td>“Mickey McGuire No. 1&quot;</td>
<td>Al Herman</td>
<td>Mickey McGuire</td>
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<td><strong>Hal Roach Studio</strong></td>
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<td>“The Chievers”</td>
<td>James W. Horne</td>
<td>Stan Laurel, Oliver Hardy (French and Spanish versions)</td>
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<td><strong>Universal Studios</strong></td>
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<td>“The White Captive”</td>
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<td>Dorothy Jans (Location)</td>
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<td>“Heroes of the Flames”</td>
<td>Robert Hill</td>
<td>Tec McGuy, Marlon Shockley</td>
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<td>“Pires of Youth”</td>
<td>Monte Bell</td>
<td>Lewis Ayres, Geneviene Tobin</td>
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<td>“Resurrection”</td>
<td>Edwin Careme</td>
<td>Lena Velas, Gilbert Roland, Miriel Foul, Rocha</td>
<td>Dec. 12</td>
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SOUND REPRODUCTION

THE BLUEBOOK SCHOOL

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 55

The question was: "Tell us all you know about the harm that loose connections, dirt, etc., on batteries will do. Also tell us exactly why it is not permissible to use batteries for sound amplification immediately after charging.

I AGAIN select the reply of Aubrey D. Hotaling, Orlando, Fla. Hotaling says: 'Think I covered the above quite minutely in my answer to Question No. 54, but it may do no harm to again say that for proper performance of any radio or talking picture installation requiring storage batteries, it is essential the battery be kept immaculately clean and free from dust and dirt, and that all connections be free from corrosion and that they be tight. If this is not done there will be trouble and plenty of it. The horns will tell you so, in no unmistakable terms.

The slime on a dirty battery top is a combination of electrolyte and dust, which causes leakage of current between the terminals, and has a tendency to slowly rob the battery of its available power. This leakage will become apparent to the ear in the form of crackling or frying noises in the loudspeaker, commonly known to sound engineers as surface noise.

'It is not permissible to use a storage battery for work immediately after a charge. The battery cells will continue to gas for from 30 minutes to an hour after a heavy continuous charge, and the bubbling of the electrolyte will make itself manifest in the loudspeaker. I have heard patrons remark on leaving a sound theatre that the picture was good, but there was quite a lot of static. Of course there was no static in the true sense of that term. They mistook a blundering projectionist's work for it."

NEW ADJUSTABLE SIMPLEX SHUTTER

The International Projector Corporation has developed a new shutter in which the blades are adjustable in the matter of width. It is designed for use on the Super-Simplex, or other Simplex models equipped with the rear shutter.

Examining the picture herewith presented, you will see that the improvement consists of a narrow vane, which may be rotated within the limits of the slot containing the screws, merely by loosening the aforesaid screws. The effect of such movement will, of course, be either to widen each of the two blades in equal proportion, or else to make them both more narrow, depending upon which way the vane is moved.

While this shutter is designed primarily for use in place of the regular stock Simplex rear shutter, it also may be substituted for an in-front-of-the-lens Simplex shutter by having a machinist bush the hole in the hub to fit the smaller shaft, and by constructing some sort of protective guard to prevent the fingers from coming into accidental contact with the shutter wings when it is in operation. There is no protective rim on this shutter, and while a finger coming into contact with such a shutter probably would not injure the shutter materially, it might make the finger look like a piece of badly chopped hash. Therefore DON'T use this shutter in front of the lens without a suitable protective guard.

The reason advanced for putting out this shutter is that the diameter of the light beam varies with different sizes of light source, which does not set forth the real facts. The size of the light beam at the shutter position is dependent entirely upon the size of the reflector or condenser, and its distance from the shutter. It may therefore be readily seen that there would really be considerable difference as between the diameter of a beam from a reflector type of light source using no condenser with a relatively small diameter reflector, and from a Peerless type using a large diameter condenser located relatively close to the shutter. That should be perfectly plain to you all, I think.

However, a leading Broadway projectionist with whom I was discussing this shutter said that the variation in beam width made no demands upon shutter blade width.

Such an argument has no basis in fact, for the reason that each and every pin point of a condenser or reflecting mirror sends forward to the spot, not a single ray of light, but an actual image of the light source. This image, of course, goes forward in the form of a converging beam. The images sent forward by the center of the condenser or reflector will all enter the aperture, unless the light source be a very large one. The outer zones of the condenser or reflector, however, will send forward images, which will fall partly upon the cooling plate and partly upon the aperture.

If you will study this proposition, examining Figure 38, page 168; Figure 38, page 169; and Figure 46, page 181, Volume I of your Bluebook, together with the accompanying text, I think you will understand that this Broadway projectionist is in error in his views.

However, I was just a bit amused by the reasons advanced for putting out this shutter. I have been demanding the production of exactly this sort of shutter for many years, and for exactly the same reasons—because the diameter of the light beam varies in front of the projection lens. And the proportionate variation is fully as great as it is at the rear of the aperture.
"NOISELESS RECORDING"

Western Electric System

By H. C. Silent

By regulating the density of the sound track on the recorder automatically, it is possible without distortion to increase the maximum percentage modulation applied to the film, and modulation becomes higher when we lighten the film to the point where it has the greatest possible carrying capacity. If this can be done without distorting the volume of sound reproduced by the film, then we shall have a condition where the ground noise from the film is low during periods of low sound. Thus quiet intervals in the sound will be quiet and the ground noise, even though it rises with the sound, will always be more or less drowned out by the increased sound so that there is an effect of considerably reduced ground noise.

There are a number of methods by means of which this variation in the transmission of the film can be effected. If we examine for a moment the light-valve employed in the Western Electric System of Recording, we shall see how one of these methods can be applied. In the past, this system has employed a light-valve in which two ribbons were normally spaced .001 in. apart. These ribbons were vibrated by the sound currents, but a slight distance on weak currents and a considerable distance on loud currents. The strongest currents would just bring the ribbons into contact as they vibrated. The space between them was therefore greater than necessary to permit the free vibration of the ribbons on weak currents. A sound track recorded under these conditions had a constant density corresponding to the one mil spacing between the ribbons and this density was caused to vary with the volume currents but maintained always its constant average.

Under the new system of recording an auxiliary electrical circuit is associated with the light-valve, so that when the sound currents are small the ribbons need vibrate over but a very small amplitude, they are brought close together and this small vibration almost entirely fills the space between them. Then, as the sound increases in loudness, so that the ribbons are required to vibrate with a greater amplitude, the spacing is automatically increased by the electrical circuit, so that it is always just a little more than sufficient to permit this vibration of the ribbons. This is equivalent to altering the average spacing of the ribbons, so that it is at all times proportional to the envelope of the sound currents. Now, if we regard the amount of light which passes through the average spacing of the ribbons to the film, we find that this light is considerably reduced during moments of silence or of low sounds which results in a dark sound print. As the ribbons open up for increased sound currents, the amount of light correspondingly increases and a lighter sound print results. Since the actual vibration of the ribbons under the action of the sound currents has been undisturbed in this process, the amount of change of light which reaches the film and in turn the reproducing photoelectric cell has been unaltered even though the total amount of light has been decreased. Since the amount of change of light is unaffected, there is no volume distortion on reproduced sound as a result of this method of recording.

The extent to which the light-valve ribbons may be closed during quiet intervals is necessarily limited. They must not be completely closed, because it is not possible to construct a device which can instantaneously sample the amplitude of the sound...
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Heavy Advertising and Tieups at Low Cost
Keep Film Second Week in Milwaukee

Again it has been proved that a big campaign, crammed full of tieups, will do wonders for the box office.

One of the biggest and most diversified exploitation programs Milwaukee has seen in recent months, brought attendance in such proportions that the Alhambra theatre had to hold over “See America Thirst” for a second week.

Fred S. Meyer, manager of the Alhambra and Midwest director of exploitation for Universal, superintended the campaign. The engagement was advertised as the world premier. Receipts of the first showing, a midnight preview, were turned over to the Christmas fund of a local newspaper, the Wisconsin News. Stories in the paper heralded this event a week before it occurred.

In connection with the fund tieup, telegrams were sent to 20 of Milwaukee’s leading hotels two days before the premier, announcing the premier showing and stating that all proceeds from the midnight show would be turned over to the Wisconsin News Christmas fund. These wires were conspicuously displayed by the hotel management.

Factories Get Wires
Twenty-five similar wires were sent to the city’s leading industrial plants two days before the premier, also asking that they be posted on bulletin boards for employees to read. A wire from Carl Laemmle commenting favorably on the Wisconsin News Christmas fund idea was prominently displayed in every Western Union window and every one of its branch counters throughout Milwaukee. Wires from Lupe Velez, John Boles, Harry Langdon, Slim Summerville, Bessie Love and Lewis Ayres were read from the stage of the Alhambra on the night of the premier and subsequently displayed in the Western Union branches.

Advance exploitation included a cut-out in the theatre and in front of the box office capitalizing on a statement made by Mayor Daniel Hoan in which he blamed the dry laws for crime. Several signs six feet high by thirty inches wide were also displayed in the Milwaukee Auditorium at the time of the debate between Clarence Darrow and the Rev. Wilson on prohibition.

Brewing Company Gives Puzzles
Muslin lobby streamers measuring four feet by 48 feet were placed on display clear across the entire lobby of the theatre. Seven thousand “Ace High” magazines were furnished gratis which were distributed at the theatre with an advance announcement concerning the picture. Five thousand jib saw puzzles were given out with the compliments of the Schlitz Brewing Company, the only cost to the theatre being the stickers announcing the picture which were pasted on the envelopes.

Red buttons with the phrase, “Why See America Thirst?” and envelopes bearing the caption “Inside Information, An Eye-opener to the Great American Tragedy, ‘See America Thirst!’” with the name of the theatre and opening date were also distributed. These envelopes contained cork screws.

Outside advertising included fifty 24

(Continued on page 38, column 1)

The kind of exploitation that made them thirst to “See America Thirst” in Milwaukee. Fred S. Meyer, Western exploitation director for Universal, is the man who engineered the campaign for the Alhambra theatre, where he is manager. One view shows the front and box office, with the Stein effect. The other picture portrays a real oldtime “thirst” wagon.
George Brown, publicity director for RKO in the Midwest, had another opportunity to demonstrate his stellar exploitation ability on Pathé's "Her Man." Here he has obtained a fetching effect in block lettering on the front of the State-Lake theatre, Chicago.

**News Story of Two Citizens Who Saw "Big Trail" Made Gets B. O.**

William Freise, assistant manager of the Rivoli theatre, LaCrosse, Wis., in his campaign for "The Big Trail," showed some of the ingenuity which every live-wire exhibitor should have at his finger tips.

Recalling that two local citizens had told him of their visit to Hollywood during the summer and of seeing "The Big Trail" in the process of production, Freise planned a spurge for the newspapers. And what success he had! One of the papers gave more than a column of space to the story, giving complete details. The film was mentioned in the two-column headline, and the story itself announced that the picture was coming to LaCrosse.

In his letter, Freise explains another clever idea: "I enclosed please find one of the stunts we used on Harold Lloyd's 'Feet First.' It has caused a lot of comment and therefore a lot of advertising. The stunt is inexpensive and can be used anywhere.

"As you will see, we made cutouts of Lloyd and placed them at odd angles on automobiles, giving the impression that a man had been struck by the car. This makes a rather stunning flash while the automobiles are moving, as it looks as if the man had actually been hit.

"Also enclosed find a writrep I had on 'The Big Trail.' I remembered that some of the townspeople had been on a trip to Hollywood and had seen this picture filmed. All people like to talk about their travels, so I tipped off the reporter who writes the feature stories for the Sunday paper. The story was the answer."

This is the type of exploitation which goes especially well in the small town. And it certainly is not beyond the reach of the exhibitor, although they may not all have home town citizens to tell of trips to Hollywood.

**Indianapolis Neighborhood Houses Give Benefit Shows**

Six neighborhood theatres in Indianapolis are cooperating with the Guardians' Association of Camp Fire Girls to collect toys for needy children.

Children with either old or new toys are admitted free to Christmas parties at the houses. The theatres cooperating are the Rivoli, Strand, Savoy, Granada, Zaring and Irving.

**Newsboys Get Reward**

Newsboys on a San Francisco paper who were credited with giving perfect service on their routes for one week were guests at a matinee performance of "Playboy of Paris" in the St. Francis house there.

**Department Store's Mail Advertising Boosts Film**

When "Night Work," a department-store comedy, came to the Fox Campus theatre, Berkeley, Cal., Donald Baldwin, manager, tied up with a local department store for some effective mail advertising.

Post cards bearing information on "Night Work" and advertising a special sale of dresses were sent out to the store's private mailing list.

Incidentally, Baldwin is a new man at the Fox Campus, having been transferred from the Fox T&D in Oakland, Cal., where he was assistant manager.

**William Clark with Loew**

After serving nearly 10 years as director of advertising and publicity for the Libson-Heidingsfeld theatre interests in Cincinnati, William Clark, who resigned when RKO acquired the chain, has become affiliated with the Loew circuit and is directing the advertising for the Penn theatre, Pittsburgh.

**Connors Helping Jobless**

Bill Connors, manager of the Indiana theatre, Marion, Ind., has joined the movement for relief to the unemployed by staging a children's matinee at which articles of clothing were the admission ticket. A relief committee distributes the garments.
Two-for-One Shows Successfully Used By 2 Montreal Men

Two Montreal exhibitors successfully used the plan of offering two shows for the price of one early this month in connection with a midnight preview.

Patrons at the regular evening show were invited to stay for the midnight performance at no extra charge. This was advertised several days in advance, the idea being that the evening attraction would receive considerable advance publicity without hurting the current show.

George Rotsky, manager of the Palace, ran a double show consisting of ‘Laughter’ and ‘Morocco’. A similar arrangement was made by Joe Lightstone, manager of the Princess, where the current attraction was ‘Raffles’, then in its second week, and ‘Up the River’ came at the preview.

At both theatres the attendance took a sudden jump. Both Lightstone and Rotsky agree that the idea is worthwhile.

3 Oil City Theatres Aid Salvation Army In Helping Jobless

Three houses in Oil City, Pa., are cooperating with the Salvation Army in that city to provide aid for the needy. Matinees are given for children, at which the only admission requirement is a small quantity of food or clothing.

The theatres cooperating are the Drake, managed by M. Marle; the Latonia, directed by Fred Johnson, and the Lyric, in charge of Herman Stahl.

Johnson obtained some valuable publicity for the Latonia theatre when he offered free passes for his shows to the unemployed. The only requirement was that those receiving the passes be registered at the employment bureau.

The show tickets were placed in the hands of the head of the employment bureau, who in turn, distributed them.

Cincinnati Children Snap Photos of Lincoln Statue in Park for ‘Abraham Lincoln’

Make use of local angles on a picture, or what’s exploitation for? That is what Bill Rotsky, director of RKO publicity in Cincinnati thinks.

When ‘Abraham Lincoln’ was booked into the RKO Lyric, Dan Zinger decided to utilize a statue of Lincoln in one of the local parks for exploitation. He announced a photography contest. Children under 16 years were eligible. They were to snap the statue from odd angles to get unusual photographic effects.

Ten turkeys were given for the 10 best snapshots. The next award was 10 ducks, and the next, 10 chickens. Theatre passes to ‘Abraham Lincoln’ were given to 1,000 other boys and girls.

Children Buy Christmas Seals at Gettier’s Matinee

The Capitol theatre, Grand Island, Neb., entertained approximately 2,000 children at a Saturday morning matinee which featured the personal appearance of Santa Claus.

A local department store helped sponsor the show. Vogel Gettier, manager, gave a brief speech from the podium urging the youngsters the need of selling Christmas seals. These were sold at the door.

Envelopes Filled With Sand from ‘Morocco’ Given Patrons of Texas

A few promotion stunts well done are better than a whole bagful half finished. Take, for example, the case of I. A. Victor, publicity director for the Texas theatre, San Antonio.

He employed a couple of comparatively simple ideas for his showing of ‘Morocco’ yet they brought more box office than a lot of more elaborate campaigning might have done. Understand, we are not knocking big campaigns; we are only citing one instance where two or three clever ideas were just as effective.

Victor has a standing agreement with a number of grocery stores in his community, whereby he has the current program at his house printed on all paper bags used in these stores. This has been done for several weeks, and the popularity and drawing power of the gag has shown no signs of waning.

Another stunt brought a radio set, which was given away from the stage of the Texas to the winner of a contest.

One of the best stunts of the campaign was this: several thousand small envelopes were partially filled with sand. On the outside of each was the copy: “Sand from ‘Morocco’ where the legions of lost men and women meet and love—Gary Cooper in ‘Morocco’ with Marlene Dietrich.”

Several thousand bookmarks were distributed at the theatre along with the small envelopes of sand.

At the present time, Victor is running a classified ad contest in conjunction with a local newspaper. It’s object is to aid the unemployed in finding jobs. So far, the plan is eminently successful, it is reported.

He Has a Timetable

Endeavoring to stimulate interest in his morning matinées, Howard Conover, manager of the Imperial theatre, Montreal, publishes a timetable in his newspaper ads. The schedule gives the starting time for each feature on the program, as follows: 11 a.m., overture; 11:30, news; 11:15, cartoon; 11:28, Screen Snapshots; 11:38, comedy; 11:53, feature.

Tickets Put at Convention Headquarters Bring Box Office for Omaha Orpheum

During the first week of December, Omaha entertained a number of state conventions and L. R. Pierce, manager of the Orpheum, saw to it that his house received its due amount of the business.

Tickets were placed at the convention headquarters of each group and proper arrangements made for their distribution.

This idea will work anywhere. If the exhibitor can make the necessary contacts, he will have little trouble carrying out the idea.
You've Got to Advertise—Here's Your Help

Theatre ads gleaned from here and there. Somewhere on this page there should be at least one idea you can use. The displays are numbered in this order: 1, United Artists, Portland, Ore.; 2, Orpheum, Chicago; 3, Columbia, Louisville; 4, RKO houses, Cincinnati; 5, Fillmore and Mission, San Francisco; 6, Downtown, Detroit; 7, Rialto, Louisville; 8, Fox Fifth Avenue, Seattle; 9, State, Dayton, Ohio; 10, California, Petaluma, Cal.
One Children’s Party a Month
Is Policy of the Omaha Orpheum

The last Saturday of every month is party day for hundreds of youngsters in Omaha who come to the Paramount theatre. All juveniles whose birthdays fall in the month are given free passes to the show. This includes all under 12 years of age.

A tieup with the Omaha Herald-World, a newspaper, makes the birthday parties possible, and they get a lot of news space.

The Omaha Orpheum is also doing its share to encourage child patronage. During the week before Christmas, the theatre gave a matinee and all youngsters, as well as grown-ups, were asked to contribute whatever they could to a fund for the needy.

Through hookup with a department store, which also deals in groceries, the Orpheum had a potato matinee. Another department store tied up to sponsor an “old toy show.” For the latter, old and broken playthings were collected for poor children.

At another matinee, held on a Saturday, the Orpheum collected old macaroni boxes. These served as admission tickets and a macaroni concern financed the entire show.

Brides and Grooms
Of Kankakee Guests
At Picture’s Opening

There were blushing brides and embarrassed grooms, too, at the showing of “Our Blushing Brides” in Kankakee, Ill.

H. E. Webster, manager of the Majestic theatre, made arrangements to have all newly-wedded couples in the city attend the show. He paid a visit to the city clerk and obtained from him a list of all couples who had made application for marriage licenses. All of these people were sent tickets to see “Our Blushing Brides.” Newspapers carried several stories on this stunt.

Webster also tied up with a local furniture store for a complete window display of modern furnishings for the bride. Cutouts of Joan Crawford and Robert Montgomery were used in this display, along with a number of stills. Huge cutout letters spelled out the words “Gifts for the Blushing Bride.” These were attached to ribbons and suspended from the ceiling. Window cards told the rest of the story.

Dan Stearns Ties Up with
Chamber of Commerce to
Give Passes to Unemployed

Dan Stearns, manager of the Willoughby theatre, Willoughby, Ohio, is helping the unemployed in his town through a hookup with the chamber of commerce.

Stearns obtained a list of the jobless from the commerce organization and has issued a pass to each of the families. This pass is good for a period of two months, on Wednesday and Saturday nights.

The Willoughby theatre was recently turned over for a benefit program. Stearns provided the program and the house and the proceeds went to the needy.

Identification Gag
In Cooperative Ad
Page Puts Film Over

A full page of cooperative ads in a Madison, Wis., newspaper was promoted by Charles Loewenberg, manager of the Fox Strand theatre there for “The Big Trail.”

The cooperative section was built around an identification contest. Each ad carried a cut of a film star. The face of every actor was partly obscured by a star in black ink. Cash prizes and tickets were awarded the winners. The campaign cost Loewenberg nothing but a bit of brain energy.

Each merchant’s ad carried the photograph of a wellknown star, who appeared in “The Big Trail” or had been in some other picture recently screened at the Strand.

In the center of the page layout was a display on the picture. A time limit was set for the submitting of answers to the contest. An additional plug appeared in every individual ad.

Merchants Trample Each
Other in Haste to Assist
In Theatre’s Style Show

Dick Gaston, manager of the Granada, Nufolk, Neb, seldom has trouble getting merchant cooperation in his town. The businessmen have learned that his exploitation is not solely a plug for the films but that it helps them as well.

He recently put a style show and had the merchants fairly running over each other to be first in tying up with him.

In all, Gaston obtained 115 inches of cooperative advertising on his current program, and that’s a lot of space in a town like Norfolk. The Granada theatre was mentioned in every ad and each merchant had his signature cut in his display.

Changes Showing Policy

CLEVELAND.—The R.K.O. Hippodrome here has inaugurated a new showing policy, with pictures opening hereafter on Friday instead of Saturday.

Members of a Fanchon and Marco stage troupe turned frontiersmen for exploitation of “The Big Trail” in Milwaukee. Large letters on the canvas of the covered wagon told about the Fox picture.
A Few Tunes for Your House Organ

[Use the articles below in whatever form you desire for your house organ. They may be lifted as a whole or in part and reprinted to suit your individual theatre.]

Greetings

Front Royal's newest theatre greets you with the sincerity of true friendship. It is our fervent hope that this institution may deserve your future confidence, respect and patronage by serving you with many happy hours of delightful photoplays and entertaining novelties.

Ours is the business of furnishing amusement that will make you happy by affording relief from the monotony of your daily business cares, provide wholesome and interesting diversions and to furnish you with a great playhouse where you may entertain your dearest associates in magnificent surroundings.

Only when you have enjoyed your visit to this theatre have we served our true purpose.

We dedicate this institution:
To the advancement of the art of the silent drama, which has furnished inspiration to create an edifice of such glorious magnitude.
To the great stars, idealized by a loving public.
To the producers who are constantly striving upward.
To directors responsible for productions which meet with public approval.
To writers gifted with the power to originate worthy screen stories.
To the Warren Rappahannock Company in appreciation of their efforts in bringing this new theatre to Front Royal.
To the Whitmore Lumber Company, creators of the new theatre.
To OUR FAITH IN FRONT ROYAL TO CONTINUE TO PROMOTE PROGRESS.
To these we dedicate and consecrate this newest temple of the cinema.

Even Traffic Rules Are Tied Into This Man's Exploitation

Even traffic ordinances can be made exploitation vehicles, if the right tactics are used. Manager Stewart of the Majestic Theatre, Abilene, Texas, proved this in his campaign for "Inside the Lines."

He obtained permission from the city to paint, in water colors, the words "Inside the Lines" in all reserved parking spaces throughout the city.

The coloring of the notices attracted plenty of attention. And the cost was practically nil.

Gives Indoor Parking

Free indoor parking goes with all admissions to the RKO Palace-Orpheum house in Milwaukee. Through a tieup with a nearby garage, the theatre is able to offer this service. The patron leaves his car at the garage designated, receives his check, and goes to the theatre where he has it punched by the cashier when he purchases his ticket.

Harry Dahn Promoted

Harry Dahn, manager of the Montreal Capitol, was the guest of honor at a banquet when he was promoted to district manager for Famous Players. He had been in charge of the Capitol for eight years.

Artful Postering

Lou Jones, manager of Loew's Vendome theatre, Nashville, got results with these posters for two MGM pictures. The staid art decorations are good. The candle with its shadow effect is especially impressive in the drawing of Marie Dressler for "Min and Bill."
Fred Meyer Puts Over Film by Heavy Advertising, Good Tieups

(Continued from page 32, column 3)

sheets, ten of them illuminated; 500 window cards displayed in Schlitz dealers' windows; 100 hangers distributed by the theatre and displayed in soft drink parlors and 150 street car dash cards.

Tieup Brings Results

The feature tieup was in connection with the Schlitz Brewing company. Milwaukee is known as the brewery city and the Schlitz name is nationally famous, consequently this tieup was especially timely in view of the present strong drive for the return of beer.

The entire waiting room of the theatre was converted into a replica of a Palm Garden at no expense to the Alhambra. Schlitz erected a bar where beer and pretzels were served free to everybody, all of this was paid for by the brewery. The theatre's sole expense was the barmaids who were used to wait on table. Marlboro cigarettes were also furnished free to the theatre and no limit was placed on the quantity of refreshments or cigarettes.

Palms and ferns were used to give the room a real Palm Garden atmosphere and old time saloon pictures were displayed on the walls of the room. Eight tables were attended by attractive barmaids in Dutch attire. On display in the lobby of the theatre was the last bottle of beer brewed by Schlitz before prohibition. This bottle is insured by the firm for $25,000.

Get 4,000 Window Stickers

The brewery also erected a very attractive arch calling attention to the Palm Garden. They also supplied every employe of the theatre with a silk ribbon on which was printed "See America Thrift—Drink Schlitz Famous Brew." Four thousand window stickers, furnished by the Alhambra, were circulated by the brewery among their dealers who displayed them in their windows. In addition the brewery distributed souvenir buttons and colored folders to the theatre patrons, as well as 10,000 recipe books with Alhambra stickers attached.

Three candy stores gave over an entire window to the "Palm" bottles, chairs, etc., while five and ten cent stores and the toy departments of downtown stores featured camels in their displays with a card about each animal's neck reading, "A camel can go eight days without a drink—but who the heck wants to be a camel? SEE AMERICA THRIFT at the Alhambra theatre."

Drug stores displayed their own streamers reading: "Try Our Malted Milks Soon, So—SEE AMERICA THRIFT" at the Alhambra theatre." Filling stations carried muslin banners reading: "SEE AMERICA THRIFT" at the Alhambra theatre. Let us quench the thirst of your car with Wadhams 370."

Still in All Stores

Universal's special exploitation 8x10 stills were prominently displayed in jewelry stores, flower shops, cigarette and soft drink parlors and beauty shops. Every truck of the Schlitz Coca Cola company carried a 3x5 foot banner and there were 25 of their modern delivery trucks covering every part of the city at all times.

Shades of the past—a brewery wagon forty years old, was on the streets of Milwaukee throughout the first week of the exploitation and created no end of favorable comment and curiosity. The wagon was authentic to a T and succeeded in crashing several local parties with the free space as did the beer garden stunt.

A tieup was also promoted with a local pie dealer, who for a limited number of free ducats, plugged the pictures in his advertisements in the daily papers. He also had printed 1,000 cards which advertised his product and the pie and which were displayed by all dealers.

Traveling Electrician Gets 'Em

Street ballyhoo included a man equipped with an ordinary suitcase, which contained batteries and a push-button concealed in his hand. At night the lighted letters read: "See America Thrift! Alhambra," while in the day time liquid was seen to leak from the case in a suspicious manner. A placard on his back read: "I am going to See America Thrift at the Alhambra."

In addition 150 Checkers, heavy wall mounted street clock covers advertising the picture.

The outer lobby was rigged up in fine fashion during the showing of the picture. The box office proper was completely enclosed by paper mache resembling a large stein of beer. On top of the box office, right in back of the foam coming out of the stein, a lamp post was erected with Langdon hanging on one side and Summerville on the other. The lamp post was erected on a motor driven revolving table and was illuminated.

Picture Stays Second Week

Despite strong opposition and bad weather, the picture held the No. 2 spot for a second week. Working under Meyer's direction in the exploitation of the picture, and who deserve credit, were L. J. McDaniels, window displays and art work; Anne McDo-

ogh, advertising and publicity; C. Werdhoff and R. Searing, revolving lamp post and canopy, and Harry Glazer, general exploitation.

The canopy itself was outstanding with large metal strips under each letter of the theatre name so that from a block away there could be seen "World Premiere Showing Universal's Keg of Fun—SEE AMERICA THRIFT." On the marquee there was erected on one side a large cutout of Langdon and on the other one of Summerville.

Flock to Second Run

Although "Dawn Patrol" had recently completed a two-weeks run at the Palace theatre. San Antonio, crowds waited in line both afternoon and evening when the picture opened for a second run in the State there. G. M. Purcell is manager of the State.

Creasey Goes to Chilliwack

Harry Creasey, assistant manager of the Capitol, Calgary, Alberta, has been named manager of the Strand in Chilliwack, B. C. Both houses are operated by Famous Players.
Here Is Another Letter Full of Ideas from "Sonny" Shepherd

Give the newspapers the right kind of publicity and they will make news out of it. That's the slogan of "Sonny" Shepherd, manager of the Bilmore theatre, Miami, and he backs up his contention by sending clippings from local papers. One of the stories is a two-column spread with the heading, "Theatre Talk Proves Costly."

Under this heading, the article goes on to explain that talk wasn't "cheap" in the Bilmore; bad acoustics made talk costly. The management went to work and expended a lot of money remodeling this situation and then the story winds up, "Talk is cheap again at the Bilmore."

Anyway, it made a clever news story. A cut, showing Manager Shepherd receiving the Exhibitors Herald-World plaque for the high grade of its sound reproduction, was run along with the story.

"Sonny" Shepherd summarizes his exploitation in a letter we think is inspiring. Read it and see for yourself:

"During my visit to Chicago last summer as part of my vacation jaunt, I spent an interesting hour or so in the Herald-World office. I shall always remember that visit.

Avoids Stereotyped Stuff

"I am attaching some clippings that show if a theatre manager gets news into his publicity articles they will get into the papers. Newspapers, I have found, like news but hate the stereotyped stories from press sheets and the like. I try to avoid that as much as possible. The stories I have inclosed will explain themselves. And I also want to say at this writing that, although I wear the same size hat as ever (for here in Miami we have cut out overhead expense, a lesson learned by staying here through the dull summers) due to the fact that I never wear one, I feel mighty proud of the Award of Merit for sound which you gave me and have quite a modernistic frame made to display it. It is quite different from the ones in your pictures of.

My house is the third in Miami to receive this award and I venture to say that none of the others have received the same amount of publicity. They may have, but I did not see it.

Must Plan Ahead, He Says

"During the last few years I have been managing colored theatres and have now graduated into the white houses, but the job is the same, always the need of planning a long time ahead and scoring plugging to draw the lines to the box office.

"I now have a neighborhood house, a nifty little place, with deluxe service, and modestly advertising that I shall succeed and that can be found anywhere. We lined the entire house with balsam wool and covered it with decorative draperies and decorative scarf, there is not a bad spot in the theatre.

"The entire staff is dressed in uniform. Even the porters are dressed in white. He sweeps the cigarette butts and trash from carpets and sidewalks regularly.

Schools Cooperate With Him

"I work with the schools and get considerable good publicity out of the school papers. I made a special price to all biology and science students for the picture 'Africa Speaks.'"

"I staged a potato matinee which went over big. I gave away over 1,500 pounds of spuds to the Salvation Army for Thanksgiving dinners. They sent me a nice letter which I am saving for another crash on the newspapers.

"I got front page mention in the largest daily by just sending a pass to a kid who was working from morning to night and making only $18 a week. The youth was supporting a family of eight. He had no money for amusements, according to the newspaper story. I immediately offered him a pass to our shows for one month. This got into the papers.

Suggests Selling Seals

"Another idea that should work well right now is a stunt to help fight tuberculosis. Stage a matinee and get all the kiddies to buy five seals each from a nurse stationed in the lobby. Let this be their admission to the show. Such matinees cost very little and they bring publicity you can't buy. Think of the men and women of tomorrow getting in the habit of helping fight T. B. And will the schools, the newspapers and the community boost you? Well, just try it and see! I have not been able to use the idea yet but plan to soon.

"I am taking a few hours off my sleep to write this, as it is pretty late. The last show has been over for a couple of hours, and I have just completed getting copy for my Christmas program already. Now I am ready to start on the New Year's exploitation.

"Many thanks for the plaque and tell the boys I saw there this summer hello from me."

Takes Over Dayton Salem

The Salem theatre, Dayton, closed for several weeks, has been taken over by W. C. Cheborough, who has installed Western Electric sound, together with other extensive improvements. The house has reopened with a split-week policy.
Children Who Stay Out of Mischief Get Free Show at Glackin’s House

More than one exhibitor has scratched his head, and maybe torn his hair, over the problem of getting and holding child patronage. The question has puzzled W. M. (Bill) Glackin, manager of the California theatre, Sacramento, Cal., but it doesn’t any longer.

At his children’s matinee, Glackin distributes miniature photographs of film stars. The youngsters save them and when they have collected 25 they are admitted to a show free. This is only one of the methods he uses to draw child attendance.

One of the most valuable stunts in a community way, we believe, which a theatre could use was the one employed by Glackin for his Hallowe’en program. Bill can tell it best himself. We reproduce his letter in full:

Children on Good Behavior

“Well, here we are again with our annual Hallowe’en matinee for children who are good on this particular night. If you remember, we started this stunt three years ago and have continued it ever since. The first year I sent you good office all the information as regards this stunt and you very kindly gave it some fine publicity with the result that other cities have taken up the idea. That was my purpose in sending it in, in the first place, for I felt of all the stunts that are pulled this is one in which SO MUCH GOOD can be accomplished for the entire city. In other words, the theatre accomplishes some really constructive work—something that is appreciated way down deep by the merchants.

“A word about how children get into this annual matinee. Other years they had to clip a pledge out of a local newspaper, fill it out and bring it to the theatre. This year I changed that. I made all children get a note from their parents or guardian, stating that they had done no harm on Hallowe’en. Some of these notes were comical, but all were sincere. By this system, the kiddies were placed on good behavior, so to speak. We admitted only those who had written evidence from their parents to show they had done nothing wrong on Hallowe’en night.

Employees Read the Notes

“We got a tremendous kick out of reading these notes. It was great. You can imagine what it was like, with all of us taking time, as the children arrived, to read their credentials from their parents and then to comment on them, etc. I never got such a kick out of anything in my life.

“Requiring the youngsters to get a note from their parents or guardian brings the stunt into the family more. The older members of the family become interested, too. It is an extremely serious matter with the children, thus the idea of being good on Hallowe’en gets over bigger.

“As I was reading some of these notes, it struck me that it would be a good idea to have some of the merchants come over and go along the line and read some of these notes and let the children see that the merchants were paying some attention to their good acts. It went over big with the businessmen and the children got a thrill out of it, too.

No Rough Hallowe’en in This City

“Through this plan, ‘ruff stuff’ on Hallowe’en has practically been eliminated in the city and we have many letters of appreciation from merchants. One was particularly enthusiastic; it was from the secretary-manager of the Sacramento Chamber of Commerce.

“And did we get a crowd? Well, there were children lined up for a block on each side of the theatre, and we had to give two shows to accommodate them all.

“I want to especially call your attention to the Mono-Vee-Star photo idea, which was originated by Morgan Walsh, branch manager of Warner Brothers in San Francisco. It has gone a long way toward bringing the children back to the theatre. Every child is given one of the miniature photographs each time he comes to our house. This was our third annual Hallowe’en matinee for children.

“So, as I say, we have another year on this Hallowe’en idea, and if you can see your way clear to give it some of your valuable space, I know that a lot of good can be accomplished and a deed well done by you. Please accept my compliments of the season.”

Thanks to you, Bill, for an interesting story of a really progressive exploitation idea.
Robert Woolsey’s double entertained throngs on the streets of Corbin, Ky., for the Woolsey theatre’s showing of “Half Shot at Sunrise,” a Radio picture.

George Myers Tells
His Ideas for Small
Town Exploitation

“The smalltown exhibitor often has a real problem finding something unusual for his exploitation,” says George B. Myers, manager of the Kentucky theatre, Corbin, Ky.

So Myers has offered a suggestion. The suggestion is a photograph of a stunt he used for “Half Shot at Sunrise.” This is reproduced above. He obtained a man who as nearly as possible resembled Robert Woolsey, star of the film.

In army uniform, the man paraded the streets, pulling a little wagon containing a huge bottle. On the bottle were comic drawings of Wheeler and Woolsey. The ballbath man’s spectacles, his long cigar and his clowning antics attracted a lot of attention.

Myers also sends copies of some of his advertisements. He points out that the smalltown exhibitor has nothing but mats and type to work with, and for that reason is handicapped in his work on layouts. “However,” he says, if the small theatre manager will take his time and see that the printers follow his layouts, he will be able to get some attractive ad.”

San Antonio Empire Plugs
“Adios” with Hookup on
Barthelmeas Dog Trophy

The Empire theatre, San Antonio, has carried out a good piece of advance exploitation on the new First National picture, “Adios,” by exhibiting in its lobby a silver trophy purported to have been donated by Richard Barthelmess, star of the film, to a San Antonio woman for first prize in a dog contest.

Barthelmess had offered the trophy for the best Chihuahua dog in the annual show of the Texas Kennel Club. Banners announced that he was donating the cup as a result of experience while making “Adios” in the state of Chihuahua, Mexico.

20 Indianapolis
Theatres Cooperate
In Matinee Benefits

Twenty neighborhood houses in Indianapolis are cooperating with the Indorsers of Photoplays in that city to sponsor apple and potato matinees. This plan is an annual affair; the first was given 11 years ago. At that time three theatres were in the hookup.

Any Kind of Vegetable

More and more houses have joined in the project each year. The matinees are not restricted to apples and potatoes. Almost any kind of vegetable serves as a pass to the show. The Salvation Army, the Welfare Society and other charity organizations aid in distribution of the food.

Society women serve as hostesses at each matinee.

Airplane Trip to Hollywood

Loew’s Palace in Indianapolis is now conducting a contest in which patrons write reviews of “Hell’s Angels.” The comments are restricted to 50 words. Tieup with a newspaper is bringing ample publicity prizes include an airplane trip to Hollywood and a tour of the United Artists studio there.

Along the line of benefit shows, the Strand in Orange, Texas, recently conducted a Sunday morning matinee at which the admission charge was one orange and one apple. The fruit was given to the Salvation Army.
**“Clemmer’s Folly” Then; Feature Now**

**Organ’s Path**

**20 Years Ago Was Dubious**

Oliver Wallace, Veteran Organist
Recalls Those “First Days”—
10 Cents Was Too Much

Looking back some 20 years, when the installation of an organ into a moving picture theatre was unheard of, and when the idea of paying 10 cents for admission to a picture show was a grave problem among the patrons, is a most interesting pastime, according to Oliver Wallace, veteran organist, who at the present time is engaged at the Fox Broadway theatre in Portland. Comparing the early struggles of both organists and the owners of the moving picture “palaces” of those days with what is to be found in the world of amusement of today is somewhat of a revelation. Changes do occur, and the metamorphosis that has taken place in the realm of the organ as the theatre knows it is rather complete, as things go.

About that time (20 years ago), when James Clemmer was pioneer showman, announced that he would install a pipe organ in his Dream theatre in Seattle, and would raise his prices from five to ten cents, the townsfolk were truly startled. The organ, which cost the immense sum of $2,500, was the cause of some controversy with churches and churchmen. Many of the latter considered that organ music in a theatre, particularly a motion picture theatre, was nothing less than outright sacrilege. Incidentally, according to Wallace, the organ that was installed in the Dream theatre is reputed to be the first installed in any picture house in the country.

Wallace was engaged to play “Clemmer’s Folly,” as the instrument was called, but he quickly proved its worth as an aid to the theatre program, and it became very popular. In comparison with his early efforts, Wallace has but recently returned to his present location, having played in theatres in Los Angeles. One instrument on which he played cost $72,000, which compared to the cost of “Clemmer’s Folly,” gives a short story on the rise to popularity of organs among theatre patrons.

(Continued on page 45, column 1)

**UNIFORMS FOR HOUSE ATTACHES**

**COSTUMES FOR STAGE PRESENTATIONS**

**BROOKS**

1427 B'way
N. Y. City
**Before the Mike**

BY BOBBY MELLIN

Leon Bloom, WBBM musical director, says music is one sound element in his show creation. Therefore, all musical programs at this station must be built with numbers that best express the dominating elements of the program. Which accounts for the featuring variety in WBBM musical programs. Leon does not write much, but lets music speak for him in tones of loud praise, for who can deny the fact that from his violin emanates an alluring music.

The kind of music that changes a well known voice to "The more you hear, the more you want."

*Leon Bloom*

The Ashley Sisters, popular National Broadcasting Company traveling team, in the person of their Choe Frolles, are rapidly winning nationwide recognition among radio listeners for their dynamic personality and clever harmony arrangements. These beautiful girls sing many types of music, and do them well enough to please the most jaded of listeners.

These girls also cook delicious spaghetti; at least, that’s what they tell me. (I hope some time I may be tempted by a sample.)

Tom, Dick and Harry, a marvelous trio heard from the Chicago studio of the National Broadcasting Company and station WGN, are three likable chaps who can really ring a note. This station was made to me by an official of the N. B. C., who also said that their voices are adaptable to the microphones, which faithfully transmit the harmonious quality of fine voices. This accounts for their popularity and the reason they were chosen for many NBC features.

The most excellent saxophone tone heard during many of the broadcasts emanates from the instrument of Wayne King, who was featured with his orchestra at the Aragon Ballroom. The radio work of this superb saxophonist has earned him to the position of a sort of definite radio helmsman. These saxophone sounds are the foundation of Wayne’s success.

George Redman, continuity editor of the Chicago NBC studios, has another claim to fame beside the fact that at the age of twenty-five he holds one of the most coveted positions in radio today. His second bid for honors comes from the fact that a few years ago he was attached to a radio station as a substitute announcer for Bill Hay, and among his duties in this connection was that of making the announcements for a pair of character actors who have since won their way into the hearts of America’s millions under the name of Amos ‘n Andy.

*George Redman*

J. Paul King, popular NBC announcer whose voice is heard in every corner of the nation daily in feature NBC broadcasts, made a real bid for announcing fame in this latest feature. In this program, Jean was called upon to pronounce three tongue twisters—particularly appropriate, “inimitable,” and “indistinguishable.” If you don’t think these words are hard to say rapidly and naturally, try it out on your own vocal cords. And the fact that Jean got them through all without stuttering, he himself says, is one of his outstanding triumphs.

Joe Parsons, huss with the Chicagoans male quartet heard in NBC broadcasts, has an exciting and versatile voice of which few singers can boast. While appearing in vaudeville several years ago, Parsons was chosen from a theater by a real live lion. The lion was scheduled to appear in a trained animal act and in being transferred to the cage on the stage for a rehearsal, escaped and went roaming through the theater. Chorus girls fled to the alley in their flimsy costumes and Parsons went, via the fire escape, to the roof. After the lion was safely back in the cage, the janitor emerged from the garbage can, Joe relating—or let me think—was it Joe that was coming out of the garbage can?

**New Orleans Saenger**

**Week Ending December 26**

One of the outstanding events of the year, not only in this theatre but in the city as well, is the “Riddle Revue,” staged by Helena Stratke. It is a sparkling fantasy of dance, song, music and color, presented in the striking strains of the Navy. The Saenger Grand Orchestra, augmented to its full strength, heralds the coming of the opening curtain and to the soothing strains of the “Skater’s Waltz,” a lovely little ballet, dressed in white trimmed with snow, appear a jet black velvet curtain with only a sparkling silver crescent moon to stand out from the depths of the black. Snow is falling and the ballet gives an interpretation of the snowflakes drifting. With exceptionally well maneuvered soloists and ensembles the number comes to a fast close by forming a tableau.

The next scene is a futuristic setting in Candyland, with a queer stick candy, toy soldiers and all that sort of thing painted on the scenery. Two huge Dutch hatted candles are placed on the sides, while a mazy way of gold stars sweeps across the sky. The scene opens with a chorus of about 20 singing “If I Had a Boy (or Girl) Like You.” Quickly following this, a flock of jive Santa Clauses rush on and perform acrobatic features, which culminate in a thunder-storm

(Continued on next page, column 2)
STAGE SHOWS
(Continued from preceding page, column 2)
as they discover the dancing doll, who do all sorts
of intricate stunts.

The Publicus unit is also exceptionally good, headed by
Everett Hoagland's Troubadours in an excellent
musical program. They occupy the center of the
stage in lieu of the usual band, which later joins
in a combined orchestra of classical and popular selec-
tions, including the rendition of the famous jazz music of
the various colleges, Everett Hoagland directing.

Suzette, slender, doll like and beautiful, with limbs
of alabaster but with the elasticity of rubber, all but
stops the show, and receives many rounds of
applause, while the appearance of Lester and Garson
takes one back to a time before the War. U. S. Harris
is looking great and is already getting back in fast
stride... Oh, yes, Frank Kelso, of the same firm,
continuing a trip. A.... "Singing Bill" (Zuckerman) is now the featured or-
gisted at Loew's Palladium, uptown, in the Brns.
Bill has, for the past six months, been very ex-
sential at the Paramount theatre, in St. Paul, Minn.,
but due to winter setting in with a will, there is no
appearance of the song, which is already getting
back in fast stride. Bill thought it wise to get back
t here... Bob Ballam, formerly of the Paramount,
Springfield, Mass., is quite a success, the Philadel-
phia, replacing Milton Slesser, who is opening Christ-
mas Day back at his old stamping grounds, St. Louis.
... Milt is at the Ambassador. ... Gee, I wish
some music company would publish a song without
the word "Lover" in it, it just seems that no songs
are published minus this word... But here's hoping.
Milt Pickard and Milton Slesser have just completed
(made by Mills Music) a new hot novelty
song entitled "Is That Religion?" ... Everyone
who has heard the Brunswick record of "Samba!" by
Idham Jones has been carried away by the haunting
brilliance of the distinguished composition, which was
written by Mitchell Parish, and Red Star, will
soon be ready as a vocal number also. ... It will
soon be a fact. You, Abe Olanman, for the past two
years the New York manager of the Feist
Inc., is going in business for himself. ... I am sure
that the song, "Hellos," will be a big hit, with a
lyric which catches the spirit of the composition completely
but a watchful eye is necessary. Parilax, Brown
& Henderson, Inc. was introduced recently by
Irved Beadon to American audiences via the Fleisch-
man broadcast on December 11. ... The music of this
tune is by Leonello Caencu and the original Ger-
music text by Julius Brammer. This English text has
been contributed by Irving Caesar. ... Lew Pollack,
Archie Guttler and Sidney D. Mitchell have done a
marked improvement on a new song, especially written by them for the Federation for
the Support of Jewish Philanthropic Societies.
This song is entitled "The New Year as Never Before"
and was the rallying song of the Charity Ball held
in the Biltmore hotel the evening of December 4. It is reported that the song
had much to do with the planning amount of contribu-
tions made to the federation. DePryva, Brown & Hen-
derson, Inc., own the copyright on this song. ... There
is a young lady on the hill at this New York Paramount
this week who has a startling resemblance to
Miss Brian, the Paramount movie star. ... Miss
Auriol Gore is in her majority college
song which Rudy Vallee is featuring so much in
"Federated." .. Leopold Feist, Inc., are the publishers of it and Joe Decatur tells me
that due to Rudy it is going over great.
WESLEY LORD (Omaha Paramount), "There Is a Santa Claus" was the theme of his organ program. Projected on the screen during the organ concert were words for the audience to follow. The screen setting was in a blue color motif, with evergreens covered with snow as a background. A hit of verse was first offered, the initial letters of which spelled P-D-O-N-E, done as a neat advertising stunt and apparently received with open arms by Paramont, sponsored the week of the world, generally. Giving presents to the theater's permanent patrons, cut the songs in which the audience was asked to join. Because of its humorous vein, the song response from the audience was good. So the music at this week's show "sang" their presents to the ushers, to the motion picture audience, but not least, cause the request upon the screen from Mr. Lord, "Now sing me a present and make it a good one." This song was "You Can't Get Anything But Love."

MILTON CHARLES (Mastbaum Philadelphia) at the organ, which was decorated with a huge, illuminated Christmas wreath, sang and played "Hallelujah Night" and "Adante Fideles," with a stage presentation in color of the latter as the words were sung by the Mamastbaum Singing Ensemble. In the center were Milton Charles played and sang into the mike "Baby's Birthday Party." The audience was promptly a surprise and drawing aside the center of the wreath above the organ, disclosed a small girl of about three years, who "wants a present from Santa Claus" in the most appropriate Helen Kane style, singing as an encore "I Have You."

LEONARD SMITH (Avalon Chicago), who must each week be heard to be believed, played a very original and novel stunt this week. It was entitled "My Name Is Smith," with clever material and pages father Smith Brothers and Al Smith and calling himself the Songsmith. On the console of the organ in large letters in a box the length of the console the name of the audience and the words to the tune "sang "Sunnyside Up" (It's Right), "It Happened in Montgomery" the M. C. Stowe's, "I'd Kiss Waltz the T. and "Happy Days" the H. Very cleverly executed and the audience's appreciation was shown by the applause. Leonard has been at the Avalon since it first opened three years or so ago, and is more popular today than ever before. Each of his solos is originated by himself and each satisfies the audience.

LEO WEBER (San Antonio Texas) played the following song slide numbers for the Fourth Anniversary Show recently held at the Grand. Weber lead the Piano House: Dardanello, "Washington Post March," "Hallelujah, The Kiss Waltz, St Louis Blues," "Song of a Poor Man How You Darlin'," a slide preceding those selections announced Leonard Smith and featured these solos on the organ. All in all this was a clever idea of his and he put it over in the usual well liked manner.

ARTHUR GUTOW (Public Fisher Detroit) has been shifted from the Michigan this week to the Ode- ing house, and as his organ number offers "Who Lied That Lied Chords," The slide start out with "Good Evenin'" and swing into "Sweetheart of My Stud- ent Days," with a vocalist singing from the or- gan cabinet, causing the audience to look every- where except at the screen, "Make You Happy is the final song offered. The number is not up to Gutow's usually outstanding specialties.

HARVEY HAMMOND (Kansas City Midland) is the bringing up the organ music back to Kin- nas City in such a big way that the management at Loew's Midland has been called daily from patrons congratulating the theatre upon the re- turn of the feature. No orchestra or audience sin- ner have been missed downtown for two or three weeks, despite the popularity of this feature in other cities, but the Midland hopes to stage a return to favor with Harvey Hammond. Harvey has several good parodies prepared for this week, particularly one on "Let Me Call You Sweetheart," "Can You Remember," in order to entice the audience into warb- ling with him. He called for contributions from patrons in the way of parodies upon popular songs, the best of which he promised to use. After the show. The show fell back upon some of the real old favorites of days gone by, such as "School Days," "Let Me Call You Sweetheart," "Swances," and "Smiles." Given a few weeks time to get folks brushed up, he should have us all singing again out here in Kansas City.

JOHNNY MITCHELL (Warner's Enrich Phila- delphia) at the organ, played several "Gold Diggers," and starts out with a parody on "Go Home and Tell Your Mother," with the boys and girls alternating on the song lyrics. This is followed by "I Remember You from Somewhere" (an old favorite here). Next comes another parody on "That's All It Takes to Make Me Happy." And still another parody called "The Gold Digger's Theme Song," the words being written with jokes and built on the tune of "Three Blind Mice." Johnny finished with the three numbers in the present time and had the audi- ence singing in perfect fashion. These numbers were: "I'm Yours," "Little Things in Life" and "Three Little Words.

JESSE CRAWFORD (New York Paramount) pre- sented his usual and profoundly in the words of an admirer, a wondrous, wondrous, wondrous, wondrous, wondrous of Organizer. Opening with "Marche Slov" as a pre- lude, Crawford then played, "Andante Contabile," "Bravado," "March of Flowers," "Maquerade," "Chaste Triple" (or the "Song of Sadness") and "Me and My Gal" with the "Marche Sloan," most difficult of all of them. Crawford does not speak to his, but a full stage scene E-Pet slide on which all the characters are superimposed takes care of this end of the role. The audience (by the amount of applause) appreciated Mr. Crawford's effort in this line of presentation, much more so in his usual type of work.

DON MILLER (Public Riviera Detroit) celebrates his birthday with the full cooperation and assistance of the audience. The organ console is fully deco- rated with ribbons and banners, on which are de- ceptively colored spots throughout the number. Against a black background is a large birthday cake capped by tall candles the slides are projected. Special lyrics open the presentation, with an off-stage voice singing and inviting the audience to join in on Don's party. "I'll Be Blue" and "Kiss Waltz" start the ball rolling, with "I'm Way Over There" and "Old Grey格格" the climax show a couple of "Those Awful Neckties" to the tune of "Loves sick like a dog" The and the singing star makes an appearance and sings "Peach of a Song" and "Maybe It's Love," showing the slide in a big way. The final number is "I Still Get a Thrill Thinking of You." The offering is unique and nicely stayed, with Miller at his best. There is no Glaubing inawful as the birthday thing is con- cerned, for Daily cake, an 8-foot bit of temptation, is on display in the lobby of the theatre, and the gifts he has actually received from his admirers will take care of most of his Christmas problems this year.

DALE YOUNG (Circle Indianapolis) presented a solo entitled "A Variety Concert," it opened with a patern on "Letters redded me every day, from certain young lady which called daily from patrons congratulating the theatre upon the re- turn of the feature. No orchestra or audience sin- ner have been missed downtown for two or three weeks, despite the popularity of this feature in other cities, but the Midland hopes to stage a return to favor with Harvey Hammond. Harvey has several good parodies prepared for this week, particularly one on "Let Me Call You Sweetheart," "Can You Remember," in order to entice the audience into warb- ling with him. He called for contributions from patrons in the way of parodies upon popular songs, the best of which he promised to use. After the show. The show fell back upon some of the real old favorites of days gone by, such as "School Days," "Let Me Call You Sweetheart," "Swances," and "Smiles." Given a few weeks time to get folks brushed up, he should have us all singing again out here in Kansas City.

A Record-Breaking Radio Stage Attraction

OTTO GRAY

and his OKLAHOMA COWBOYS

Now Broadcasting from General Electric Station WGY, Schenectady, N. Y.

Permanent Address, Stillwater, Ga., or care Exhibitors Herald, Chicago.

PORTER'S "Peter, president of Fox Portland Theatres, Inc., has appointed Charles E. Cochee as assistant general manager of the company, to supervise the new policy now being worked out for Marion stage shows in the Paramount theatre on New Year's Eve. As assistant manager, Cochee will have supervision over the Fox Broadway, Para- mount, Nishio and Fox Hollywood theatres.

(Continued from next page, column 2)
ORGAN SOLOS

(Continued from preceding page, column 3)

introduced by letters on the screen, which were played to the tune of "Gallagher and Shean." The next letter introduced Jean and Lou, a harmony team, who were also introduced orally by Dale, who informed the audience that the girls were gaining much popularity as a radio team. Then they sang "Three Little Words," accompanied on each side of the console, and a novel arrangement of "Dinah." Their beautiful voices and their exceptional singing brought them a very gratifying reception. As a finale, Dale played "Some of These Days," imitating a jazz band, while Jean played the accordion and Lou the saxophone. The audience certainly enjoyed these letter novelties like those each week, as they know they'll get something good, and it's always a surprise.

LEO WEBER (San Antonio Texas) is still pleasurable and going over in a big way at this Publix house where he is featured organist. He recently offered an original idea of his own that he entitled "Letters," which he put over in a novel way. Leo read several letters from various kinds of music lovers. In reply to these messages, Weber answered with the following as the title of each piece was flashed upon the theatre screen in the form of song slides: "My Heart At Thy Sweet Voice," from Samson and Delilah; "I'm Always Awe" and "This Is The Age," from I Am Blau; and last but not least "I'm Yours" for which he received a nice hand from the patrons. This wonderful organist seems better from time to time for when he tells the audience "sing" he means SING, and he gets a good response, too.

GEORGE LATCH (Hoboken, Pa.) has recently returned from an extended tour of Europe, has just been installed at this theatre as featured organist. His first solo is entitled, "And They Call It Love." Latch's fine playing and entertaining novelty pleased the audience and management so much that he was requested to be held over for a second week. Opening his special introduction, explaining the solo, and following with a popular swimming tune, called "Maybe It's Love." The balance of the program, to which the audience sang very well, consisted of "Loving You The Way I Do," "Moonlight on the Colorado," and finishing with "Here Comes the Sun."" (Robbins, No. 7.)

"Sing Something Simple"—(Harms) "Somewhere in Old Wyoming"—(Joe Morris).

"Sweetheart of My Student Days"—(Festi.) "I'm Alone Because I Love You"—(Wm. & K., No. 8.) "Kiss Waltz"—(Wm. & K.) "I'll Be Blue Thinking of You"—(Festi.) "Come to the Rockies"—(Robbins, No. 8.) "Kiss Waltz"—(Villa) "Here Comes the Sun"—(Robbins.) "I'll Be Blue Just Thinking of You Farewell." "Maybe It's Love"—(Remick.) "Betty Co-ed"—(Carl Fischer.) "Little White Lies"—(Robbins.) "Crying Myself to Sleep"—(Berlin.) "I Miss a Little Miss"—(Davis, Coots & Engel.) "Yours and Mine"—(Robbins.)

and Sid Borman, who is chairman of the membership committee, and who natures "Sid Says." The club meets once every month, at some chosen place, and the next dinner will be held at the Balto Gardens, where Heni Gendron holds forth with his delightful orchestra. In time, the group expects to become affiliated with the National Sheet Music Club.

Brin House to Feature Acts From Publix Circuit; to Have Pit Orchestra

(Special to the Herald-World)

MILWAUKEE, Dec. 26—L. K. Brin, operator of the Majestic theatre, local downtown house, has announced a change of policy for the theatre effective Christmas Day. At that time the theatre will feature stage acts provided by the Publix Paramount circuit, augmented by a stage and pit orchestra under the direction of Buddy Wagner of the Chicago and Carla Torrey dancing of Milwaukee.

The Majestic formerly featured Orpheum circuit vaudeville until two and one-half years ago, when Brin leased the house and installed a sound picture policy. The stage acts will come to Milwaukee from the Chicago and Orpheum circuits in the stage. The Majestic will close for three days, Dec. 22, to prepare for the inaugural opening and Brin also operates the Garden, local downtown theatre.

Brin has been responsible for a number of innovations. Milwaukee went, among others, including the introduction of sound pictures at his Garden theatre. According to Mr. Brin, the change in the trend of amusements makes the return of vaudeville and stage presentations to the Majestic necessary.
Valuable to Entire Industry

CETAINLY NO ONE THING SINCE
the advent of sound could have stimulated so many exhibitors throughout the nation towards attainment of sound perfection as had your plaque idea. Its value to the industry as a whole and especially to those theatres fortunate enough to receive the plaque, is inestimable.

We sincerely thank you and highly value its presentation to the Colonial, but I first wish to compliment the HERALD-WORLD in conceiving this splendid idea, and the great amount of benefit which has accrued through its execution.—W. B. MCDONALD, Colonial theatre, Inc., Eugene, Oregon.

Recommending—

WE JUST PLAYED DAWN PATROL (F N) the other day and want to reservedly recommend it to all exhibitors. It is quite a wonderful picture that will please and should do good business if boosted hard in advance.

It has no women, yet they will not be missed. The story tells the ruthlessness of war, its homely tragedies, great heroism; the aviation corps in face of terrific odds and risks. The story is fine, the cast is perfect, photography wonderful, sound good, dramatic approach personal. Be sure and get it.

Thelmess, Neil Hamilton, Douglas Fairbanks, Jr., do fine work.

Other recent fine plays are Montana Moon (MGM), with Joan Crawford; Top Speed (F N), with Joe E. Brown's great big mouth (which can also do comic everything); The Unkoly Three (MGM), Chaney's last, which will draw: Road to Paradise (F N), Way Out West (RKO), A Great Moment (MGM), and Scarlet Pages (F N).

They Learned About Women (MGM) failed to draw. Chasing Rainbows (MGM) was a disappointment to us. We played it for best nights, Sunday, Monday, Tuesday, but it flopped. Not as good as we expected. Probably a good picture once, but we got a print all chopped up, which spoiled the continuity and gave a half-finished picture. "They Learned About Women" is not a big picture. It has a poor ending and poor vaudeville acts. Sons of the Saddle (U) with Ken Maynard, who is not an all-around actor (but he can ride and shoot well) is a pretty fair picture. We tried out Universal's first comedy in Parake Forest. It's a knockout! If they have more like it, it will be grand.

Metro's Our Gang in Bear Shooters is pretty slow but went over fairly well. Metro's Colortone, Shooting Gallery, a musical toy doll act, is very pretty and pleases. Educational does not seem to give us just what we want. Match Play, a golf comedy, is fair. Bulls and Bears is fairly funny. The trouble is with their action. It is slow, and the stunts are booked up better in a slow, forced manner. Too much talk, not enough speed.

Andy Clyde is in nearly everyone, and we out here do not think Andy is a bit funny, which is just too bad for us. We wish Educational would put Lupino Lane in more of their comedies, for he is fine. People seem to like them.

Business in November took a nosedive, and we are having a hard time to get by. The three actors in the last two months to please my tastes most were Walter Huston in The Bad Man (F N), Ramon Novarro in Devil May Care (MGM), and Joe E. Brown in Top Speed (F N).

No actresses have pulled for us of late, what's the matter? Are there no drawing cards among the women anymore? Nancy Carroll is the last to register, and now that she is going in for society drama, she will cease to draw soon. I have Bebe Daniels in "Our Ritz" this week. Maybe she will bring 'em in.—PHILIP RANK, Rex theatre, Salmon, Idaho.

Most of 'Em Went Over

HERE ARE A FEW PICTURES I would like to report on. Trouper Three (T). Did good business on this and everyone was pleased. Lots of laughs but too much Rex Lease singing and love-making. Border Romance (T). Very weak picture. Classed by some as the weakest talkie every played here. The Unkoly Three (MGM). Excellent and did extra good business for this week. Broadway Hooper (Col.). Seldom has a picture drawn such consistently good reports as this. Unfortunately it was not known in this territory and I did not do the business the picture warrants. Women Everywhere (Fox). Some liked it, some didn't. Would class it just as a picture and it just paid out wages.—B. R. JOHNSON, Orphenum theatre, Kerrobert, Canada.

Book Shop and Reviews!

DO PEOPLE IN THE MOTION PICTURE industry ever read a book, even a book that may contain extremely valuable information, pertaining to their own business? And what does your company, the leading periodical in the field, do to encourage them in the habit of dipping their noses between the leaves of a book?

The answer to the above are "no" and "nothing."

I read in the December number of the Journal of the American Institute of Electrical Engineers, of which I am a member, a notice stating that the McGraw-Hill Publishing Co. had brought out a volume No. 8 of the Harvard Business Reports containing descriptions of sixty-six (66) actual problems in the motion picture industry and the methods with which they had been met and solved. Having a soft spot in my heart for the motion picture industry (reasons too lengthy to bore you here) and being, like a goodly percentage of electrical engineers today, unemployed, thought I, I would read this volume and perhaps write a review for one of the leading papers in the field and thus turn an honest ten or twenty dollars. So I perused all of the papers available at the New York Public Library, and horror of horrors, none of them had anything that resembled, in the slightest degrees, a book column, and most of them didn't even carry advertisements of books pertaining to the industry.

How do you account for this condition? And don't you think that it is incumbent upon you and the other papers to do a little more than merely carry blurs and long trains of adjectives coupled together describing latest film production. (Golly, I bet some of those advertisement writers don't know of the existence of such books of Roget!, Thesaurus, which would help them in describing that latest pet.)

I don't know whether I will ever again be employed in the motion picture industry, but I tell you that the volume in question made intensely interesting reading. It contains some six hundred and eighty (680) pages and describes cases ranging from the economic studies made in selecting sites for prospective theatres to such subject as "marketing studies in film distribution" and "consumer advertising: motion picture.

And the book has been made possible by the financial assistance of Mr. J. P. Kennedy of the Pathe Co. Yes, verily, a prophet is not without some honor save in his own country. Yours truly.—LOUIS MACKLER, Mem A.I.E.E., 33 West 39th St., New York.

N. Y. Acoustical Concern Opens New Philadelphia Branch

A complete sales, servicing and engineering unit has been opened at 1754 Ridge avenue, Philadelphia, by Kendall and Dasseville, Inc. of New York.

The new branch office will handle acoustical equipment for Eastern Pennsylvania, New Jersey and Delaware.

Twenty houses in the Comerford circuit have already contrasted for the Kendall and Dasseville equipment, while Lewen Pizar will use it in 11 of his theatres. Nine houses of the George Klein chain are to get similar improvements. Five theatres of the Ridge, Grand, Jackson, Diamond and Ritz have already been acoustically corrected by the Kendall method.

27 Dynamic Reproducers

Required for Amplifying

In Double Dance Studio

Twenty-seven dynamic reproducers have been hooked up in a novel sound amplification system installed in the Arthur Murray Studio of Dancing, New York.

The studios became two separate buildings, creating a definite technical problem in amplification to provide adequate dance music for the large classes
Mail Order Bargains

BEWARE OF SECOND-HAND SOUND EQUIPMENT — EVERYTHING WE ADVERTISE IS BRAND NEW — SHIPPED FROM ORIGINAL MANUFACTURER. ALSO PHOTOGRAPHIC THOUSANDS OF SANDS OF SATISFIED CUSTOMERS THE WORLD OVER — Powers and Simplex Parts, 20% off; Aperture Masks, $3.90; Half Size Lenses, $26.46; Automtic Arcs, $152.50; G. E. Rectifier Bulbs, $5.95; Rectifiers, $9.95; Exit Lights, $2.67; G. E. Magna Lamps, 20% off; Genuine R C A Tubes, 30% off; Re- winders, $3.95 pair; Turn-tables with Regenerative, $4.90; Sound-On-Film Heads, $108.50; Phonocells, $14.95; Optical Systems, $29.92; G. E. Exciter Lamps, 96c; Head Amplifiers, $29.60; 1/4 b. p. True Synchronous Motors, $29.90; Sanborn Pam No. 39 (six tube) Amplifiers, $54.45; Pam No. 19 Amplifiers, $69.15; Jensen Concert Speakers, $17.85; Audak Tuned Professional Pickups, $33.95; Audak Heads, $8.97. Many other values. Write S. O. S. Corporation, Dept. E. H., 1600 Broadway, New York, N. Y.

THEATRE SOUND PRODUCTS AT WHOLE—SALE—Aperture masks for Powers or Simplex Projectors, $3.75; Sanborn or Webster (Radio, etc.) six tube Amplifiers, $33.50; Jensen Speakers, $16.50; Audak tuned pickups, $21.50; Giant Room Exponential Horn, complete with Unit, Exciter and Transformer, $107.00; Sanborn Quatrospeakers, $11.00; Automatic reflector Arca, $147.50; Head Amplifiers, $24.50; Theatre Sound Servic, 130 Clinton Avenue South, Rochester, New York.

Theatres for Sale or Rent

FOR SALE—$100 seat theatre. Illinois town of 1,000. Only theatre seven-day town. Excellent sound. Address Blackhawk Theatre, Oregon, Illinois.

CAN SELL YOUR THEATRE QUICKLY. Send particulars. Albert Goldman, 5 S. Walsh Ave., Chicago, Illinois.

FOR SALE—NEW STATE THEATRE, Napoleon, Ohio. Seven hundreds seats, Western Electric Sound; county seat. Address, Napoleon Theatre, Napoleon, Ohio.


Theatres Wanted

WE ARE EXPERTS on theatre sales and purchases. Send particulars. Albert Goldman, 5 S. Walsh Ave., Chicago, Illinois.

WANTED TO BUY OR RENT—Modern theatre in lower Michigan. Address Box 211, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

Help Wanted


Positions Wanted

A YOUNG MAN WANTS A JOB IN A THEATRE—I am experienced. Janitor, Doorman, and handy at stage managing. Also a young man desires to do operating. Have about all the experience needed to run any machine. Address Alfred R. Grunsew, 137 5th Ave., West Bend, Wisconsin.


MOTION PICTURE OPERATORS AVAILABLE. Experienced on Western Electric. Write Associated Projectionists, 103 North Rowan Avenue, Los Angeles, California.

THEATRE MANAGER—Consider $25.00 week. Address Edwin Wilkins, Refugio, Texas.

THEATRE MANAGER—Live wire, wishes to negotiate with chain or independent theatre; 15 years experience. Can produce results. Address Box 533, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

Equipment for Sale

BIG BARGAINS—Rebuilt Simplex Motor Drives Machines with type "S" Lamp Houses with late type flat friction driven speed controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. Rebuilt Powers 6B Motors, $115.00 each. DeLuxe Motograph machines, $250.00 each. Big stock of rebuilt exhaust and oscillating fans for DC and AC current. Generators, to make, ticket selling machines, film containers, etc. All at bargain prices for immediate shipment. Write for bargain list. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.

FOR SALE—One Powers 6-B mechanism serial No. 15721 first class condition. Address W. Rausenberger, care of Radio Theatre, York, Penna.

FOR SALE—Disc Talking equipment complete, guaranteed good condition. Will trade for Arc Lamps and Generator, or upholstered seats. Address Old Trail Theatre, St. Charlesville, Ohio.

BARGAINS IN NEW AND USED THEATRE EQUIPMENT—Powers and Simplex projectors, screens, lenses, sound roots, talking picture equipment and accessories, proportional apertures for all projectors. Everything for the theatre at reasonable prices. Write your needs. Address Box 536, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

FOR SALE—Pair Royalton turn-tables with drive gears for Simplex, three Audak Pickups, used four months, $150.00. Phonograph Organ complete, $350.00. Address Kelly Theatre, Wakonkey, Kansas.

A BARGAIN—COMPLETE OUTFIT FOR YOUR THEATRE—Two Powers machines with Simplex Mazdas; complete disc equipment including DeCosier Speaker. Everything you need to bring results. $675.00 cash F. O. B. Chicago complete outfit. Will not sell separately. Address Box 537, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Walsh Ave., Chicago, Illinois.

FOR SALE—ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine roll- ers, and Adcaster Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth St., Chicago, Illinois.


ADDITIONAL CLASSIFIED ADVERTISING ON FOLLOWING PAGE
Organs for Sale


Equipment Wanted

WANTED—BRASS LOBBY FRAMES combination for one sheet and set photos. Address Ben Heinick, West Point, Iowa.

WANTED TO BUY—At best cash prices, Simplex projectors—Mechanism or complete machines. Address Joe Spratler, 13-14 East Ninth St., Chicago, Illinois.

WANTED—Peerless or Simplex projectors, also Strong reflector are lamps. State price, condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box 337, Exhibitors Herald-World, 407 S. Dearborn Street, Chicago, Illinois.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

WANTED TO BUY OR EXCHANGE—Two Peerless Reflector-Arc Lamps, (Peerless or Strong) also new or used Rectifier, or Generator, for Powers 6-B Projectors. Have 2 Powers Marla Lamps and Powers Arc Lamp Houses. Must be in good condition and bargain. Give best terms in first letter. Address Columbia Theatre, 4945 Columbia Avenue, Dallas, Texas.

Chairs for Sale

FOR SALE—1000 Upholstered South Seats, Panel backs covered in imitation Spanish Leather, $2.00 each; 500 Upholstered Chairs with Squab Seats, covered with imitation Spanish Leather, Veneer backs, $1.80 each; 1500 Used b-ply Veneer Chairs, $0.90 each. Illinois Theatre Equipment Co., 1150 South Michigan Ave., Chicago, Illinois.


OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you money. Jobs in new and used chairs. Address Redington Company, Scranton, Penna.

BIG BARGAIN in used Opera Chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Ave., Chicago, Illinois.

SPRING CUSHION OPERA CHAIRS—18, 19 and 20 inches. All brand new. Greatest bargains in the country. Write today for exact photographs. Please advise amount of chairs required. C. G. Demel, 845 S. State St., Chicago, Illinois.

Managers’ Schools

LEARN Modern theatre management and theatre advertising. Through approved correspondence methods, the Institute has successfully trained hundreds of theatremen. Free particulars. Address Theatre Managers Institute, 525 Washington St., Elmir, New York.

Projector Repairing


SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhaulings of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth St., Chicago, Illinois.

Printing

THEATRE ADVERTISING—1,000 3x8 Dodgers. $1.00 prepaid; 100 11x14 Window Cards, $2.10, postage extra. Cash only. Address King Screenprint, Warren, Illinois.

Renew Your Old Screen

HAVE YOUR OLD SOUND SCREEN RESURFACED—Old dirty screens made like new. Write or phone the Re-Ne Screen Surface, 5420 Potomac Ave., Chicago, Illinois. Phone State 6130 and Mansfield 6875.

Insurance

THE BIGGEST SAFEGUARD FOR YOUR BUSINESS is the sure protection afforded by insurance BUT insurance improperly written is itself a loss of money to you. For ten years we have made a study of the theatre’s insurance needs. Call on us or write us. Address Jules Juillard & Co., Room 937, 175 W. Jackson Blvd., Chicago, Illinois.

—"The results obtained from the ad were entirely satisfactory"

So writes Mr. John E. Allen, Rochester, New York, using Herald-World classified advertising to procure needed equipment.

Proving again that

EXHIBITORS HERALD-WORLD Classified Ads are the shortest and surest distance between two points—The SELLER and The BUYER.
It's too late in the day, and also, in the year, to write a Christmas Carol. For the past half hour we've been dreaming of a sandwich, a tantalizing little sheaf of dough that will dance gayly on its earthen stage before—we thought we saw one dancing through the doorway a minute ago, but we are so tangled up in this machinery that we couldn't chase it. And we're somewhat doubtful as to the efficacy of attempting to write an appropriate comment about cherubs and new years and things—of worldly interest, no doubt, but to us—we'll be back for a concluding paragraph in about fifteen minutes, unless we find that one sandwich will be lonesome.

We're back, and we'll finish this New Year's business in a hurry. We hope that throughout the year 1931 you can go out and get a delectable sandwich, a steaming cup of coffee (perchance a streaming stein of bier) and then pull at the fragrant weed—any time you feel like it.

The past year has been a pleasant one. The many acquaintances that we have made along the Row have made our weekly jaunts along that famous avenue delightful, and the verbal repasts that we have enjoyed give the year a luster that cannot be duplicated merely because another year is coming to superecede it.

Again we must commend the ushering forces of the theatres within the Loop, and if we had time to attend those located in the communities, we feel sure that the commendation would include them also. It is the courtesy that is shown by these young gentlemen, and especially the way in which they aid in alleviating the hardships that attend the wearing of overcoats. It certainly is bountiful to anyone's spirit to find that the heavy piece of tailoring is slipping up onto one's shoulders as though by magic. None of that shifting and struggling that seems to be required to get a recalcitrant muffler in place. And turning to see where the magic originated, one finds a—smiling, trim figure that bows politely and goes back to its duties.

Ernie Pickler, who has been with United Artists for the past five or six years in the capacity of salesman, special representative and manager, is now working in the city territory. Sometimes we think we'll push through the crowd of exhibitors that jam his office just to throw in a friendly "hello," but when we see him talking to them, and see the satisfied and contented expressions on their faces (he is a whale of a good salesman) we just haven't got the heart to do it.

Fred S. Meyer dropped us a pretty card from Milwaukee, and the verse on it was different, and that's saying something, but—that is what you'd expect from Fred. We won't put it into verse form, but even if it is written in a "pressric" style, you'll get the rhythm. Here it is: "The same to you. And when you awake on the first to the shouts of "Happy New Year"—add mine too." Thanks, Fred. You bet we will.

Charlie Loewenweg—we haven't written about him for so long that we're somewhat ashamed of the fact—has gotten out about the noeted little Christmas card that we've seen in a long time. At last you all know, the destinies of the Fox Strand in Madison are under his tender guidance, and although he has added a little book (with an occasional song) to his list of duties, he still had time to create a masterpiece that "admits no defeat. And if we should ever be defeated into a cut, we shall try to give you the gist of the affair, and still try to maintain some of its pristine dignity.

It's a manager's pass, sent out by the Joy Theatres corporation from its Happiness theatre. Santa Claus is president (there must be one) and for the last year, including Saturdays, Sundays and All Days, Charlie's manager, and—well, there's not much more to be said. The Happiness theatre must be all the name implied and just a little bit more.

Sono Art-World Wide's "Costello Case" is scheduled to open at the Wood's theatre sometime in the near future.

Having mentioned the Filmack company, we should also mention that an expansion is taking place, not as far as space is concerned, but in the matter of equipment. Irving Mack now has the rear room of his "suite" fixed up so that it looks almost like a printshop, with the exception that the press is bright and shiny, and the desks, in which artists are busy lettering, belle the fact, but one thing was particularly noticeable. There was a rush of business in the air.

J. Paley, who has been in the exhibiting business for—well, we won't make any conjectures, seems to have a pretty sound idea concerning so-called "bum business." And it's this. If exhibitors would only take the time to study and seek remedies, for their individual theatres, instead of wondering what the other fellow is doing, things might be different. We think it's a good thought. Jim, and he is the one, has the Empire, Imperial and Indiana, and we hope he favors us with a chat some other day.

And now,

A Happy New Year
To Everybody
Any picture can have this charming, atmospheric COLOR

EVERY mood of the screen can be expressed in charming, atmospheric, overall tints, by means of Eastman Sonochrome Tinted Positive Films. They reproduce sound with striking fidelity, being designed especially with this function in mind. Best of all, they can be used in any picture, for they cost no more than ordinary black-and-white positive film.

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ROCHESTER, NEW YORK

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood
Adam had the right idea when he said: "LET'S TURN OVER A NEW LEAF!"

Resolve To Show Only The Best Pictures In 1931!

And here's the way to start—

HAPPY NEW YEAR!

GRETA GARBO in INSPIRATION. Clarence Brown, director. With Robert Montgomery, Lewis Stone, Marjorie Rambeau


MARIAN DRESSLER-POLLY MORAN in REDUCING. With Anna Pope, Lucien Littlefield. Directed by Chas. Riesner.

MARIE DRESSLER-POLLY MORAN in REDUCING. With Anna Pope, Lucien Littlefield. Directed by Chas. Riesner.


LAWRENCE TIBBETT

GREAT MEADOW
