M-G-M PUTS THE JOY IN LIFE!

When you watch the crowds stay away in droves and you wonder what the future can possibly hold—

—And the folks ask you when you're going to have another big one like "Ben-Hur" and "The Big Parade"—

—And you feel that a really Giant Picture would sure pep things up for you—

And then comes M-G-M's "THE TRAIL OF '98" with more spectacle in it than "Big Parade" and "Ben-Hur" combined—And you get behind it with smashing showmanship—And the folks come packing your Show Shop—And the money pours in—Hotsy! Totsy! Isn't it the truth that M-G-M always puts the Joy in Life!
A NEW YEAR'S MESSAGE TO PRODUCERS AND DISTRIBUTORS:

For economical distribution, pictures must be at least two-thirds sold before the salesman calls at the theatre.

In advance of the salesman's call—for sound, wasteless and effective selling—there must be supplied a detailed and comprehensive campaign of information, facts and reasons for claims which will be asserted.

Every exhibitor has the right to demand that he shall be supplied in advance of the salesman's call with sufficient information about product, personalities and showmanship angles to enable him to deal knowingly and intelligently with the salesman.

Every exhibitor does demand this right and distributors who fail to recognize it pay the penalty in lower grosses and higher selling costs.

The HERALD-WORLD is the proven best medium for informing all of the exhibitors everywhere about product; its editorial pages acquaint the exhibitors with the latest news of the industry generally and its product, together with sound guidance on the latest and best in showmanship methods.

Its advertising pages afford specific information on specific product—to the end of more successful buying for the exhibitor and more successful selling—at lower costs—for the distributor.

—MARTIN J. QUIGLEY.
PARAMOUNT

offers the greatest array of
important box office product
SOUND and SILENT ever
released in one single month
in the history of pictures!
"INTERERENCE" AND


Anne Nichols'

"ABIE'S IRISH ROSE"
The most successful stage hit of all times! Now a quality Paramount sound picture. With Jean Hersholt talking. Nancy Carroll singing and dancing. Charles "Buddy" Rogers playing the piano. Victor Fleming Production. Marvelous music score. Triumphant pre-release engagements in Pittsburgh, Cincinnati and San Francisco. Also available silent.

"THE CASE of LENA SMITH"

"THE SHOPWORN ANGEL"
With Nancy Carroll and Gary Cooper. Richard Wallace Production. Synchronized with music score and sound effects. One reel all-talking. Flashy, tender, grippingly dramatic—every element for a great box office attraction. Miss Carroll singing "A Precious Little Thing Called Love", sure to be one of the song hits of all times. Also available silent.

"BEHIND THE GERMAN LINES"

Direct from successful long run at Rialto Theatre, N.Y. German war secrets from behind the lines revealed for first time in official film photographed in actual battles. Ufa Production. Synchronized with great music score and effects. Also available silent.

SHORT FEATURES

The class of the market! BOBBY VERNON in "Why Gorillas Leave Home". BILLY DOOLEY in "Happy Heels". Paramount-Christie Comedies. Two releases each of the popular KRAZY KAT and INKWELL IMPS Cartoons. Two issues weekly of PARAMOUNT NEWS, the industry's leading news reel.

NATIONAL NEWSPAPER ADVERTISING campaign starting January 1st in 700 newspapers in 400 key cities, reaching 100,000,000 readers! Containing name and date of theatre playing "Interference". Selling Paramount's amazing talking picture program to audiences in advance.
"Christmas day was the anniversary day of the founding of Fox Films, and that hardy organization earned double felicitations by giving to the amusement world a remarkable proof of its high standing in the realm of picture drama. 'In Old Arizona' gives by far the best demonstration of the speaking screen ever put forth. Clear, vibrant, uninforced, the speech of the characters came startlingly close to that which had behind it the breath of life. 'In Old Arizona' is nothing short of triumphant. It advances the art of the talkies distinctly ahead of any rival attempt."

— Monroe Lathrop, Los Angeles Express

"'In Old Arizona' is not only infinitely better than the usual crop of films, but it is significant because it is the first outdoor talkie and really the first one to combine the technique of the screen and the stage, and the first one to make me forget the mechanical sound device. It has all the gentle satire and irony of that great short story writer, O. Henry, and the stretch of desert country is so gorgeous and the mountainous country so effective that you would be content just to look at some of the magnificent scenic effects. Warner Baxter as the bandit has never been seen in a portrayal that is presented with so much feeling. Edmund Lowe is again a hardboiled sergeant—the same kind that won him plaudits in 'What Price Glory.' Dorothy Burgess performance of Tonia Maris is a classic. There is credit enough for both Raou Walsh and Irving Cummings for the direction of..."

— Llewellyn Miller, Los Angeles Record
that Wrecked Records and made the Critics Rave!

Louella Parsons, Los Angeles Examiner

“In Old Arizona” is the first big outdoor talkie and presents a sort of “What Price Glory” story with western trimmings. One thing that it absolutely assures is a different sort of show than has ever been seen at any time before. For his reason “In Old Arizona” will perhaps in days to come be reckoned as epochal. The voice of Warner Baxter registers notably well. Dorothy Burgess finds herself quite acclimated to this sirenic role. Edmund Lowe amuses with his portrayal of a hard-boiled soldier.

Edwin Schallert, Los Angeles Times

This production is of unusual merit. Expertly cast with the speaking principals all boasting of past stage experience has insured the talking perfection of the drama. The dialog has been well handled by the players. They have worked up a perfect climax which is guaranteed to hold the spectators’ interest.

Harry Mines, Los Angeles Daily News

“'In Old Arizona’ moves. It is exciting. Its dialog is well written. Its voices are well recorded and its players walk about in an unself-conscious way. It is destined to please many audiences and to win over converts for the talkies. Nor should its gorgeous backgrounds be forgotten.”

— Harrison Carroll, Los Angeles Herald

“In Old Arizona” is just the start!

5 more 100% ALL-TALKING FULL-LENGTH FEATURES

now ready or in production:

THE GHOST TALKS
HEARTS IN DIXIE
THE VALIANT
SPEAKEASY
THRU DIFFERENT EYES

FEATURE FILMED OUTDOORS

ARIZONA

Directed in Dialog by

RAOUl WAlSH and
IRVING CUMMINGS

Story and Dialog by

TOM BARRY

MOVIENTONE talkers talk profits
A SOUND INVESTMENT

DRAMAPHONE talking and sound projection equipment comes to you not as an experiment . . . but as a tried and proved product.

DRAMAPHONE synchronized talking and sound equipment is the product and brains of the most capable electrical and mechanical engineers in the country.

DRAMAPHONE projection equipment has already proved itself in actual test by exhibitors.

INSTALLATIONS are being made daily.

SOUND projection equipment cannot be judged without seeing and hearing . . . you must see and hear the DRAMAPHONE . . . it will surprise you by its performance as well as its low cost.

Come to Chicago or see our nearest distributor . . . see and hear this remarkable instrument. If distance forbids wire or write us for complete information.

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MELODY OF LOVE
Carl Laemmle's 100% Talking Picture.

THE LAST WARNING
Laura La Plante. Paul Leni Production.

GIVE AND TAKE
George Sidney, Jean Hersholt. Wm. Beaudine Production.

THE CHARLATAN
George Melford Production.

COHENS AND KELLYS
in ATLANTIC CITY
George Sidney, Vera Gordon, Kate Price, Mack Swain. Wm. J. Craft Production.

THE SHAKEDOWN
James Murray, Barbara Kent. Wm. Wyler Production.

COME ACROSS
Mary Nolan. Wm. Wyler Production.

RED HOT SPEED

HIS LUCKY DAY
Reginald Denny. Directed by Edward Cline.

IT CAN BE DONE
Glenn Tryon. Fred Newmeyer Production.

GIRL on the BARGE

CLEAR THE DECKS
Reginald Denny, A. Joseph Henabery Production.

THAT BLONDE
Laura La Plante.

ONE RAINY NIGHT
Laura La Plante.

DANGEROUS DIMPLES
Laura La Plante.

YOU CAN'T BUY LOVE
An Ernst Laemmle Production.

LONESOME
Paul Fejos' Masterpiece. Glenn Tryon, Barbara Kent.

BROADWAY
Paul Fejos Production. Original play dialogue.

THE MINSTREL SHOW
Eddie Leonard.

THE KING OF JAZZ
Paul Whiteman

SHANNONS OF BROADWAY
with James Gleason. Directed by Wesley Ruggles.

BARGAIN IN THE KREMLIN
By Sir Philip Gibbs, Joseph Schildkraut. Directed by Edward S. Sloman.

THE CLIMAX
From famous play by Edward Locke.

THE GREAT CINEMA MURDER
By Leonard Fields.

FLAMING DAUGHTERS
By Beatrice Van.

BARNUM WAS RIGHT
From play by Philip Bartholomae, John Meehan.

THE HAUNTED LADY
By Adele Rogers St. John.

THE BRAGGART
Jean Hersholt. Edward S. Sloman Production.

ERIC THE GREAT
Conrad Veidt, Mary Philbin. Paul Fejos Production.

SHORT SUBJECTS
BAILEY and BARNUM, THE THREE BROX SISTERS, ZIMMERMAN and GRANDVILLE, "THE COLLEGIANS" — Fourth Series. Supervised by Carl Laemmle, Jr. (Note: Two negatives, sound and silent, on all Universal talking pictures excepting "Melody of Love.")
NOW OVER 200 PER MONTH!

That's the way theaters all over the country are installing Phototone Sight-Sound Policy

The seven hundred theaters now using Phototone are getting the crowds with "sight-sound" programs. And they didn't pay $11,000 for the equipment. It'll pay you to get on the "sight-sound" bandwagon with them—especially since you can do it for only $500.

That's all Phototone costs with baffle board and dynamic cone speaker. It is $575 with two baffle board speakers and with cue cabinet containing fifty records and fifty filing devices. All the sound effects and themes you can use for all the situations in your bookings. Music by the world's greatest orchestras.

Now's your chance to start packing the crowds in for real honest-to-goodness "sight-sound" programs. Beat your competitor to it.

For small annual cost you can equip your theater with Phototone's new cue and record service. This gives you a circulating library of sound records made exclusively for Phototone—also standard records for incidental use, and special noise records such as mob sounds, growls, shrieks, sirens, etc.

By means of this new sound service your Phototone disc library will be replenished with cue service made up by the Thematic Music Cue Service of New York, which is also writing original scores for Phototone.

Mail the coupon. Get the details.

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Be sure and hear the new Phototone cone sound board speaker

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The new Phototone cone sound board is clear and distinct—built for long hard service

E YOUR PICTURES WITH THE WORLD'S GREATEST MUSIC
The Great American Picture—Breaking All American Records!

Showmen Everywhere Report Huge Grosses and Satisfied Patrons Who Enthusiastically Spread Praise for "Uncle Tom"

The Capitol Theatre, Dallas, Tex., wires: "'Uncle Tom' good for ten days more. Expect to make up all Summer losses with it." From Charles F. Smith, of the Uptown Theatre, Kansas City, comes: "Just completed week of tremendous business on 'Uncle Tom.' All records smashed." Then R. D. Hutchinson wires from the Liberty Theatre, Oklahoma City, Okla.: "Very happy advise necessary hold over 'Uncle Tom' for second week. Did tremendous business." Vogel Gettier, of the Capitol Theatre, Grand Island, Neb., has this to say: "'Uncle Tom' has broken all records in its first three-day showing, topping year's best supers." From Kane, Pa.—the Chase Street Theatre—comes: "'Uncle Tom' is Universal's screen masterpiece. Opened to record-breaking business despite heavy opposition. "Had plenty of competition, but they couldn't lick 'Uncle Tom's Cabin,'" says L. S. Braun, of the New Square Theatre, Ottumwa, Ia., "Now we know Universal has the big ones." Frank C. Reinecke, of the Paramount Theatre, Akron, Ohio, declares: "I have seen a lot of big pictures and I have played a lot of big pictures, but beyond any question of doubt 'Uncle Tom' is the biggest and best box-office sensation that has ever been released by any distributor." From White, S. D., comes the message, signed by K. Cummings, of the Opera House: "Wonderful picture in every respect. Better than I thought it could be or would be. I wish all the so-called specials were as good." R. W. Musseleman, of the Princess Theatre, Lincoln, Kansas, writes: "'Uncle Tom's Cabin' is a wonderful drawing card and a big picture. Drew in people that I had never seen in town before," while Harry Drew, of the Palm Theatre, Pueblo, Colo., says: "Just completed sensation week. 'Uncle Tom.' Business phenomenal. Biggest seven days ever done."

Keith Theatre, North Platte, Neb., writes: "I wish to say that 'Uncle Tom's Cabin' has elicited more comment from patrons than any picture ever played in this theater. I have never had an exhibitor anywhere that I believe 'Uncle Tom's Cabin' to all the so-called specials, and that their patrons all will be satisfied."

W. E. Trotter, of the Attorney's Theatre, Point Marron, Penn., says: "This my first time in seeing a picture with the box-office the same as for eight days and nights."

The real Australian miracle is shown at the real Universal Theatre, Wichita, Kansas, states: "Just closing week of 'Uncle Tom's Cabin.' All records smashed. Despite change of special performance at nine thirty, this morning..."
Exhibitor's Choice Selling Begins this month

"Photoplays made where the story's laid"
IT IS THE purpose and ambition of the founders of this Company to make it the North American Clearing House for the representative films of other countries. We invite all overseas producers to investigate our distribution facilities.

The company is managed by American showmen whose knowledge of production progress abroad has convinced them that overseas producers are now making enough pictures which will pay in the United States and Canada to justify a nation-wide distributing organization devoted exclusively to their exploitation. It is the first and only national distributing company to specialize in imported pictures exclusively.

There is real box-office and entertainment value in “photoplays made where the story’s laid.” Good pictures from other countries, the romances of the peoples of distant lands, will afford an occasional welcome change from the usual domestic pictures.

We will import only those pictures which have quality, novelty, unusual stories and characters, authentic and beautiful locations and backgrounds—pictures which could not as well be made in America.

We will handle only those pictures which after screen examination are approved for this market by a selection committee composed of men and women both in and out of the picture business.

We will deal only in completed pictures. We will sell one or more pictures at a time. Exhibitors may see any picture before booking it.

Because we believe it will be more profitable to exhibitors and ourselves and in the long run to overseas producers of high-grade product, we prefer handling a limited number of good pictures annually to dealing in a larger number of cheaper but less attractive ones.

Aside from the commercial, we believe the entertainment, cultural and educational values of fine imported pictures will prove a worthy contribution to the screens of the new world. Those motion pictures, wherever made, which entertainingly mirror humanity’s progress will win their way everywhere.

JOS. S. SKIRBOLL  
Sales Manager

J. D. WILLIAMS  
Executive Vice President

AL S. ARONSON  
European Representative

"Bring the real world to your screen"

AFRICA AUSTRALIA INDIA SOUTH AMERICA ETC
It's News!

Some Outstanding News Events Recorded

PRESIDENT ELECT HOOVER arrives in San Pedro, Calif., to board warship Maryland for South American trip.

AIMEE SEMPLE McPHERSON greeted by happy thousands on her return to Los Angeles from Europe.

FRANZ SHUBERT Centenary at Vienna. World tribute on 100th anniversary of great composer’s death.

YOKOHAMA—Prayers to Ossaniyama, Guardian God of Yokohama, chanted in old religious rite.

It's Entertainment

CHORUS CUTIES make big whoopee for old sea-salts at old sailors home, St. George, Staten Island.

DE WOLF HOPPER—who put “Mudville” on the map with “Casey at the Bat,” makes a back-stage confession exposing his career.

TOM NOONAN of the “Church in Overalls” in New York’s famous Chinatown, demonstrates how he rescues the city’s souls in pawn.

KIDS JAZZ BAND in Boston take up kindergarten course in syncopation.
NEWS is real news when it's of universal interest and NEW. ENTERTAINMENT has value when it is hall-marked with Showmanship. SOUND enhances news when it achieves perfection in recording and reproduction.

First page news when it is news—plus big time entertainment—plus absolute verity in sound recording and reproduction . . . THIS IS YOUR GUARANTEE when you book THE WORLD'S GREATEST NEWS REEL IN SOUND!

It's sound at its best!

PATHE SOUND NEWS is the last word in production flexibility — both in sound and scene.

The “variable area” sound track of RCA Photophone System gives results not available to any other system.

Absolute elimination of ground noises and other sound track disturbances is accomplished by recording on fine-grained Dupont positive film stock in a separate simultaneous operation while making the picture negative. Long shots and close-ups can be made by Pathe Sound News without sacrificing SOUND or PICTORIAL quality.
THE GREATEST MIRACLE IN 1928 YEARS

Now add the living voice of VITAPHONE—first, finest, and most famous of all Sound accomplishments—to the supreme Star, Story, and Production values of FIRST NATIONAL PICTURES.

Never has such a staggering sum of Box-Office Assets been placed before the exhibitors of motion pictures! First National Players so popular you can fill your theatre on their names alone... First National Stories so stupendous you'd grab them, Vitaphone or SILENT...

ADD TO THESE THE TREMENDOUS FORCE OF VITAPHONE, AND YOU HAVE A BUY

THAT'S IRRESISTIBLE!

Beginning immediately, every new First National Picture that is put in work will be produced via Vitaphone. Every time you book a First National Picture you can advertise a Vitaphone Picture!

In the minds of America's millions, "Sound" IS "Vitaphone".

In the hearts of America's millions, First National Pictures and First National Stars have been rooted deep by 11 years of glorious achievement. By their union First National attains the Pinnacle of Box-Office Power!

Now every FIRST NATIONAL PICTURE will be a 100% VITAPHONE PICTURE!
AMONG OUTSTANDING ACHIEVEMENTS OF THE YEAR

Los Angeles Times

ONE OF NOTEWORTHY PHOTOPLAYS OF THE YEAR

Los Angeles Express

You'd have to read every word of every review to realize just how completely the critics have surrendered to "The Barker's" spell. Every line of nearly every review carries headline punch! Hundreds of lavish adjectives employed! Impossible to give all of them the display they deserve...But just the few we have room for here are convincing enough to sell it to any open-minded Showman!

WILL REMAIN AT THE CENTRAL FOR MONTHS

N. Y. Evening World

AND STILL THE PROOF PILES UP!

New critics swell the flood of testimony that "THE BARKER" is a once-in-a-blue-moon hit!

"Carthay Circle audience acclaimed 'The Barker.' Sets new precedent for players among cast. Fitzmaurice has stepped into group of few who have something really good to offer."—Louella Parsons in L. A. Examiner

"The Barker' is the most interesting picture—silent or noisy—on Broadway."—Karl Kitchen in N. Y. Eve. World

"Excellent picture and a good talker. Will walts home to a merry jingle. Picture is well supplied with 'it.'"—Sid in Variety

"Barker' real entertainment. Marvelous carnival atmosphere. Accorced place in front rank. Picture must be reckoned unquestionably among outstanding film achievements of year."

Marquis Busby in L. A. Times

"A natural. One of noteworthy photoplays of year. 'The Barker' should be put on your list of pictures not to be missed."—Monroe Lathrop, L. A. Express.

"The Barker' offers colorful entertainment. Unusual interest. Has not been surpassed by any recent picture."—Harrison Carroll in L. A. Herald

"First National 'Barker' premiere display stuns West Coast boulevardiers. A spectacle that out-rivaled any thing the motion picture capital has ever seen."—Ex Daily Review.

FST NATIONAL'S $2.00 TALKING HIT

MILTON SILLS, BETTY COMPSON, AND DOUGLAS FAIRBANKS, JR.

Stage Production by Charles L. Wagner...Adaptation by Benjamin Guggen. A GEORGE FITZMAURICE Production.
IN THIS ISSUE—

Film field is now open for all sound devices having quality; understanding for interchange is reached by licensees of Western Electric; future of audiens depends upon maintenance and improvement of standard, says Otterson; cause of the talking picture declared lost if producers, exhibitors or manufacturers accept standard lower than now established.

COMPLETE INDEX TO CONTENTS

NEWS

Campaign for decent name for talking pictures progresses far beyond expectations; names pour in from all parts of country. Woodhall challenges Allied to give stand on admitting chains: declares growth of M P T O A both "satisfactory and safe." Prosperity is sure to continue into new year, says Klein—First seven World Wide pictures go to exhibitors this month.

Lee Marcus is elected vice-president of F B O; Rozenzweig is general sales manager—F N announces impressive list of all-audiens.

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Quality Test

THE exact status of the question of interchangeability among sound picture devices, from both a practicable and a permissible standpoint, is revealed in the following statement just issued by Mr. J. E. Otterson, president of Electrical Research Products, Inc.: “We have just reached an understanding with the producers licensed by us that they will play their productions on any equipment which in their judgment gives results of satisfactory quality. If they find, or we demonstrate, that the equipment is not up to standard, then they will cease to serve such equipment.”

Here, then, is the latest word, and it is a word of such definiteness that it admits of no misunderstanding. The Western Electric Company insists on equipment not standing in the way of the freest, fullest and earliest development in the use of sound pictures. The insistence upon quality reproduction is only the insistence that the industry unitedly must make. The present standards, and constantly bettering standards, obviously must be the common objective of both exhibitors and producers if the public’s present interest in sound pictures is to be developed into a substantial and lasting patronage.

* * *

The Name Hunt

THE merry discussion looking to the christening of the talking picture goes on. During the past week all branches of the industry, together with a large public representation, have banded themselves with thought and discussion about an appropriate name for the talking picture. There is no scarcity of suggestions. Words and combinations of words of many kinds and descriptions have been proposed. Unfortunately, too many of them are severely and forbiddingly Greek and Latin. These may be sound enough in their derivation but they simply will never fit into the popular tongue of the day.

Mr. Jack Warner offers a short-cut to a solution of the problem with the suggestion that the brand name, “Vitaphone,” be the elected term. Similarly, Mr. Louis B. Mayer advocates, “Movietone.” One thing that may be noted in connection with both of these suggestions is that Vitaphone and Movietone are words that already are deep in the language of the theatregoing public. The public is not using the terms exactly; in other words, they are not using them in a brand-name sense but are employing them to refer generally to talking pictures.

We do not know the precise origin of “Vitaphone.” It was offered by Warner Brothers at the birth of the synchronized picture to describe Warner Brothers’ sound and picture entertainments. It may have been suggested by “Vitagraph,” the name of the pioneer company absorbed several years ago by the Warner Brothers.

“Movietone” is a fine, upstanding term and it could very consistently—if brand name considerations would not prevent—become a creditable word for the public and the trade to use in referring to talking pictures.

We understand that “Movietone” is the personal invention of Mr. William Fox. It has been used from the start by the Fox company in connection with its synchronized and talking pictures. This word has already gone far with the public. The combination of “tone” with “movie” removes much of the objectionableness of the latter term when used alone. The coined term, “Movietone,” has much to recommend it. It rolls easily into the language of the day and, as is the case with “Vitaphone,” it is already in wide use by the public.

However, until the ballots are counted we continue to urge consideration of the term—AUDIEN.

* * *

“Allied States” Head

THE election of Mr. Abram F. Myers, now chairman of the Federal Trade Commission, as president and general counsel of the Allied States Association of Motion Picture Exhibitors is a development that may be regarded with widespread satisfaction. While it has not yet been made plain as to just how soon Mr. Myers may be released by the President from his official duties at Washington, it is to be hoped that his efforts in behalf of the exhibitors may be taken up at an early date so that the many immediate and pressing problems may have the benefit of his attention.

The election of Mr. Myers is really the outcome of several years’ agitation among exhibitors for the selection of a strong and experienced personality from outside the industry to head an association. There is regret that such an arrangement had not been made earlier but there is gratification in the fact that at least now it has been done.

It is not yet timely to comment generally on the plans of the Allied States Association under the leadership of Mr. Myers because thus far an official statement referring in any detail to the plans and purposes of the new arrangement has not been issued. But it is timely to congratulate Mr. Myers and the association jointly on the new arrangement.

Exhibitors certainly are entitled to, and certainly need, the benefits of a strong and active association. And such an association requires the full time and attention of a chief executive who is expert and experienced with respect to the problems and necessities involved.

Mr. Myers made an excellent impression upon the motion picture industry generally during the time of conducting a trade practice conference. This will be an advantage to him in setting out on his new duties. Also, he has behind him a creditable and convincing record generally and is plainly qualified to play an important part in extrenching and rendering more secure the business of exhibiting motion pictures.

The best wishes of the HERALD-WORLD are extended to Mr. Myers and to the Allied States Association.

—MARTIN J. QUIGLEY.
Audien Drive Is Creating Wide Public Interest in Talking Motion Pictures

An Entire Industry Must Decide

The campaign seeking a decent name for motion pictures that have found their voice, to supplant such unhappy designations as "talkies," "speakies," "soundies," and some even more undignified, has progressed far beyond expectations.

_not that the rose has found its name!_ True, there are some who like audien, suggested by the HERALD-WORLD, but there are others who believe it too obviously manufactured, not to say highbrow. There are others who like cineleg, the suggestion of a Greek purist at Columbia university. There are others who like dramaphone, pictovox, audifilm, just as there are some who root for "talkies" and "speakies!"

_and there are more names pouring in all the time, from many sections of the country._

Even though no name has won universal approval as yet, the campaign has had extraordinary success in interesting the public in the new pictures combining screen and sound. The leading critics of the country have taken up the cry and the HERALD-WORLD's campaign has been commented upon by Quinn Martin in the New York World, F. Mordaunt Hall in the New York Times, Robert Sherwood in the New York Evening Post, Ashton Stevens in the Chicago Herald and Examiner, and others too numerous to mention.

This enlisting of the public interest, through the important press, has provided exhibitors through the country with an entirely new and refreshing exploitation angle. Thus it may be said with truth that the campaign has been eminently successful, whether it ever succeeds in erasing "talkies" from the slanguage of the day or not.

Several new and highly promising suggestions have come forward.

**Milton Silver, advertising manager of Universal, who knows the public mind, comes forth with the suggestion . . . Photovoice. As a standardized term to describe talking pictures, photovoice has the virtues of simplicity, ease, familiarity. Try it . . . Photovoice.**

A whole series of promising suggestions comes from Richard L. Moss, assistant manager with the Loew organization. He makes one highly promising suggestion . . . Phonoplay. This close to a term already in good repute, phonoplay. Obviously, if a phonoplay is a play presented on the screen in motion pictures, then phonoplay is a play presented in sound, with every suggestion of the motion picture.

Quinn Martin, particularly good-natured on the eve of a six weeks' vacation in Europe, beginning in Berlin and the Ufa studios, is willing to try audien. This, from a critic, is quite a concession, though Martin will probably come back with something faintly resembling Sprachkino, or Schieferbilder. (Where's that German type anyway?)

**Bob Sherwood, whose position anywhere would naturally be one of eminence, suggests in the New York Evening Post and 33 other newspapers through the country that the HERALD-WORLD's campaign would add considerable class to the language. "I have lately seen several delightful audiens," Sherwood imagines himself saying, "audiens including 'Sal of Singapore,' 'Noisy Neighbors,' and 'State Street Sadie.'"

Joseph I. Schnitzer, president of FBO Productions, finds a similar difficulty with audien. He considers this classy little designation a bit too highbrow.

_The motion picture fan does not want a word with which he is not familiar, and above all, he does not want a name for anything thrust down his throat," said Mr. Schnitzer, "any more than he wants a star forced on him. The fans want to coin their own names for their entertainment and make their own stars. Although 'talkie' is cheap and slangy, I am afraid it is here to stay, much like 'movie.' Personally, I don't like it, but I don't think there is anything we can do about it._

The returns are not yet all in. And just as Herbert Hoover managed to break the Solid South so may audien or cineleg or photovoice or phonoplay succeed in breaking the Solid Talkie. Ballots always welcome.
What Is Your Suggestion?

Should the talking picture be called a “talkie,” a “speakie,” a “squawkie,” or some more dignified name? Your opinion, please!

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**What Is Your Suggestion?**

**PHOTOVOICE**
- Milton Silver
  Advertising manager
  Universal Pictures
- L. P. Gorman
  Portland
  Me.

**AUDIEN**
- Second by
  Quinn Martin
  New York World
- Clell Jay
  Eureka Springs
  Ark.

**AUDIO-PLAY**
**PHONO-PLAY**
**AUDIO PICTURES**
**AUDOMOTO**
**AUDIVISION**
**PHONO-ART**
**AUDIFILM**
**SONOFILM**
**PICTOPHONE**
- Richard L. Moss
  Assistant Manager
  Loew Organization

**VIEWTONE**
**VUTONE**
**VUCON**
**KODOR**
**KOVOX**
**VOCAM**
**MOVIX**
- Edward L. Klein
  Edward L. Klein
  Corp.

**FOTOX**
- Stan Kennedy
  Selkirk
  Man., Canada

**TALKIE**
- Eugene Arnot
  Milwaukee Theatre
  Circuit
  Milwaukee
- Stanley Gross
  Downer theatre
  Milwaukee
- Rheinhold Wallach
  Lake theatre
  Milwaukee

**PICTALK**
**PICTORAL**
**VITAVOX**
- John T. Jackson
  Coldwater
  Mich.

**PHONO-PHOTOS**
**FONOFOTOS**
- M. B. Hornbeck
  Logansport
  Ind.

**AUDIES**
- P. A. Wills
  Champaign
  Ill.

**KENTONE**
**VISTATONE**
- Easton West
  Ocean Park
  Cal.

**DRAMATONE**
- Frank C. Ely
  Morristown
  N. J.

**REELTROLO**
**REESOUNDO**
- Mrs. J. D. Swabb
  Oxford
  Kan.

**HUMANITONE**
- F. K. Haskell
  Portland
  Ore.

**VOCAPHOTOS**
- W. S. G. Heath
  Edgefield
  S. C.

**SYMPHONY PICTURES**
- Joe Anderson
  Hatton
  N. D.

**AUDIOGRAPH**
- William W. Lewis
  J. E. McAuley Mfg. Co.
  Chicago
- J. A. Davis
  New Haven
  Conn.

**CINOPHONE**
**KINOPHONE**
- Jean Kounstance
  Milton
  Chicago

**AUDIFILM**
**VOCAFILM**
- E. F. Nutter
  Rowlesburg
  W. Va.

**TELASHOW**
- Harold Kelner
  New York City

**PHOTOPHONIC**
- F. P. Hollywood
  Portland
  Me.
The Public and Industry Speak

Comments on and suggestions offered in the HERALD-WORLD's campaign to find a suitable name for talking pictures are coming from many sources—the public, dramatic critics, producers, exhibitors, publicists, directors and all others associated with the industry.

While I am naturally flattered by your letter of December 7, requesting me to assist you in finding a name for the "talking picture" accompanied by dialogue, I must respectfully decline to put my head on the matter. I do not feel cordial to the talking and moving picture. The results up to the present time seem to me peculiarly distressing, and while mechanical perfection will naturally improve the situation somewhat, the effect of the development of new technique for the silent drama, the artistic development of that with assistant manager has been greatly tarded—at present it seems to be checked altogether.

Nor do I see what will be gained when or if a name is coined for producing, talking and moving pictures. The personal connection between artists and audience will be lost, and the black and white are less interesting than the colored, living persons. The mechanical reproduction of plays in great number will lessen the effort, which is at present so whole some, in every town. I do not feel like having anything to do with what I regard as a retrograde movement in moving pictures.

—AMY L. REED
Vassar College, Poughkeepsie, N. Y.

What do you think of the coined word "phonovoice" as a standardized term to describe talking pictures?

MILTON SILVER
Advertising Manager, Universal Pictures Corporation.

Having an affiliation in the industry in the capacity of assistant manager with the Loew organization, I am naturally interested in your drive to find a new name for the sound picture.

It seems to me that most of the selectors are on the wrong track in trying to select a name that infers "the voice." It is not a readily established fact that talking pictures will be entirely successful; however, it is practically certain that the synchronized score capable fills the place of the orchestra and that added sound effects are very helpful in heightening the screen situations. In selecting a name I believe we should hold in mind the fact that this new phase of the motion picture is for certain as far as ever, and that not all sound pictures are talking pictures.

With this in mind, I have made the following selections:

Audio-Play—this very plainly refers to a plot that can be heard as well as seen.—Phono-Play, Audio Pictures, Andris on Oudisision, Phon-Art, Audifilm, Sonofilm and Pictophone.

It seems to me that the best of this selection is Audio Pictures. "Motion picture that can be heard as well as seen." The selection "Audien," that I saw in your magazine, is, very good, but it appears too much like a trade name. Audio is easily understood by all; it rolls off the tongue easily; and you can readily imagine one friend say to another, "If it's an Audio picture, I'll go.

—RICHARD L. MOSS
Loew Organization.

EUGENE ARNSTEIN
Milwaukee Theatre Circuit: "Talkie is the right title for dialogue movies. The public is used to it, and it gets the idea across."

STANLEY GROSS, Downer theatre, Milwaukee: "The average person doesn't know what Audien means. Talkie is o.k. When you say 'with sound,' people know that it's only sound effects; when you say 'talkie' they know it is with dialogue."

You certainly are to be congratulated on your movement to test the public's reaction for sound and talking pictures and I, for one, wish you every success in this endeavor.

At the inception of motion pictures, the public, accustomed to expressing itself in mono-syllables, and at the most in two-syllables, gave this then new form of entertainment the undignified name of "movies" and unfortunately the motion picture industry, or a portion hereof, took up that work and publicized it so much that it has become practically impossible to change it to something more worthy of the art. This situation is perpetuated by the producers who have producers themselves using such words as "movietalks," "movietone," etc., and advertising and publicizing the word "talkies" while some of our principal first run houses have adopted the slogan "The Home of the Talkies." When this is done within the industry, and when motion picture publications refer to the new audible productions as "soundies," "squeakers," "speakers," "speakies," etc., it is apparently going to be very difficult to educate the public as to what this so-called new noun, be it a coined word or a combination of technical or non-technical terms.

The tendency of the public to short-cut in everything has been evidenced by firstly the telephone, which is simplified to "phone," the automobile which was first "auto," but being of two syllables eventually became "car," and the telephone, "phone." Therefore, in my humble opinion, any word adopted for the new art of talking motion pictures should not contain more than two syllables.

Mr. George Eastman undoubtedly had this tendency on the part of the public to abbreviate everything in mind when he coined the two syllable coined word which today is almost synonymous with the word camera; namely "kodak." Likewise "laxy," a one syllable word, is today almost synonymous for powdered soap, and being a one syllable word is easily pronounced and easy to remember.

To choose a one or two syllable word which in itself will describe talking-sound pictures is going to be a difficult proposition. In your list of suggestions, in the December 22 edition of the EXHIBITORS HERALD-WORLD only two are words of less than three syllables, namely "talkies" and "phonies," and God delive the public from the adoption of either of these.

The talking motion picture in Germany is known in the trade as "tonfilm." Translated into English it is naturally "tone-film," hence a two syllable word. "tonefilm" would give an expressive as well as descriptive name easy to remember and easy to pronounce, yet here, too, I would have to criticize my own suggestion because the word "film" is used. After all, the film is only the basis on which the art of motion pictures is perpetuated and the motion picture industry is not any longer a film business but a business in arts and sciences in a universal form of entertainment.

In groping for a name or two to offer to you I have taken the words "view" and "movie" and suggest combining the same to either "viewtone" or "vutone.

I also wish to offer the following "vucon" (combination of the words "view" and "conversation"); "kodo" (combination of the words "kodak" and "oral"); "koxov" (combination of the words "kodak" and "vox" meaning voice); "vocon" (combination of the words "vox" and "camera"); "movox" (combination of the words "moving" and "vox").

Personally I would prefer "vutone" as being done up in degenerate English and easy to pronounce, and if "vutone" is acceptable to you and to the industry, you can forward the gold medal, blue ribbon or "what have you" to suit your convention.

—EDWARD L. KLEIN
Edward L. Klein Corporation, New York City.
Woodhull Challenges Allied to Give Stand on Admitting Chains

Declares Progress of MPTOA Has Been “Satisfactory and Safe” in 1928—Calls Enemy from Without Greatest Danger to Exhbitors—Urges United Front

(Special to the Herald-World)

NEW YORK, Jan. 2.—In an extended interview, issued on the threshold of the New Year, R. F. Woodhull issued a greeting to the members of the MPTOA, of which he is president.

Woodhull commended the record of his organization and commented rather caustically on the efforts of certain theatre owners to start a rival body, now accomplished under the leadership of Abram F. Myers with the Allied States Association of Motion Picture Exhibitors.

"Progress for the last year has been satisfactory and safe," he declared.

"Notwithstanding differences of opinions, sparring for political position, energy from without, and a host of self-seeking and thoughtless activities, all common to every growing institution, its record of accomplishment is comparable to that of any similar endeavor."

He reviewed the decision at Columbus in 1927 to admit distributor-owned theatres and those of independent owners.

"The new structure started at Columbus is completed and is a splendid institution. It has accomplished much in protection for the theatre owners. In legislation, in solving hundreds of contractual difficulties, in the development of nationwide public goodwill, in the cooperation with governmental officials and many other constructive ways, the wisdom of adopting the new order of things becomes more and more evident. This organization now numbers within its membership over 7,000 theatres. Its direct point of contact with state associations and individual members, together with a contact man in each film zone, provides efficiency and quickness of action where speed is an essential."

Puts Question to Allied

Then he turned to the matter of the revival of Allied States.

"Pursuing into the future, we find a few theatre owners endeavoring to start another organization. Differences of opinion will always be with us. The fact, however, is that we have been able to lead and will urge the new organization to its own futility. There are more independent theatre owners in the MPTOA than there are ever likely to be drawn under the new banner. This is not a test for supremacy as a "czar" of independent theatres, but Mr. Myers and myself. I have never been able to visualize myself as a czar; neither can I Mr. Myers. I wonder also if Mr. Myers still believes in rubles and how many it would take to pay the rumored $100,000."

"I am afraid the travelling troupe will be dependent for continued support on keeping in the limelight, ignorance of the meaning of the word "cultural," and the absence of a phonograph. Let us redeem ourselves to every activity that will reflect credit on our business and watch with unceasing vigilance and strong underhanded forces, the slightest movement that will bring reproach upon it."

"With these as the realization of the responsibility that is mine as the representative of our large membership, I extend greetings and the sincere hope that the year 1929 will be filled with health, prosperity and their attendant contentment for all in the motion picture industry."

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Problems of Sound Are Spur to Greater Efforts
In 1929, Declares Mayer

(Special to the Herald-World)

HOLLYWOOD, Jan. 2.—"The year 1928, which has brought to the screen industry some of the greatest and most sensational developments in its history, has also left a heritage for 1929, in the shape of many important problems that the united body of theatre owners must grapple with," declared Louis M. Mayer, vice-president, in charge of production of Metro-Goldwyn-Mayer, in a New Year’s statement issued at the studio.

"The past year has seen what is almost a revolution in the art of the screen," he continued. "Stars and once silent now must talk; pictures that once appealed to the intelligence through a single sense now reach human consciousness through the whole brain."

"A new art form is being formed."

"Will it change the entire structure of screen drama? Some believe it will, others believe it won’t. Some believe it will, others that it will supplant even the speaking stage. Who knows?"

"But I am sure that the spirit in which the whole industry is approaching these problems means that they will only spur us on to greater achievement, and a higher development of the motion picture art to which all our efforts are dedicated."

Warner Brothers to Change Subtitle in “Singing Fool”

(Special to the Herald-World)

ST. LOUIS, Jan. 2.—In answer to a protest made by several of the United Daughters of the Confederacy and auxiliary organizations that a subtitle in "The Singing Fool" reflected on the honor and glory of Robert E. Lee, and held the valiant Southern leader up to ridicule, Warner Brothers in a statement agreed to discontinue this title and substitute a similar one. The title that caused the kick read, "A l Jal Johnson has done more for Dixie than Robert E. Lee." The new title is to be the effect that Jalson has done more for Dixie than any other minister.

Don Eddy Named Publicity Director for F B O Studios

(Special to the Herald-World)

NEW YORK, Jan. 2.—Don Eddy, former reporter on the Los Angeles Times was appointed Director of the F B O Studios in Hollywood. Eddy is a veteran in the motion picture business.

Fire Destroys Derrick

(Special to the Herald-World)

Virgin, Jan. 2.—The Derrick theatre was destroyed in a $30,000 fire, several business houses also being burned. Fire departments from surrounding villages were called.
Film Field Is Now Open for All Sound Devices Having Quality

Franklin Raps Foes In Legal Fight Over Northwest Theatre
(Special to the Herald-World)

PORTLAND, ORE., Jan. 2.—Harold B. Franklin, president of Pacific Northwest Theatres and West Coast Theatres, answering the recent statements of J. C. Allen, attorney for Jensen & von Herberg interests in Seattle, regarding pending and threatened litigation claimed to affect Pacific Northwest Theatres, West Coast Theatres and other corporations, said:

"This is a picayunish attempt upon the part of Jensen & von Herberg interests to force a settlement of an action now pending against the Liberty Theatre Company for rent, based upon a lease of the Liberty Theatre in Seattle.

"It is interesting to note that the Liberty Theatre Company was organized by the Jensen & von Herberg interests. They find themselves in the position of being limited to redress under a lease of the theatre to a corporation which they themselves organized and controlled. It is this company that they are suing and because the company never was furnished with sufficient assets, they are endeavoring to bring into litigation Pacific Northwest Theatres and others under the claim that that company or some other company under some alleged arrangement assumes the obligation of the lease.

"The fact is that no company ever assumed any obligation of the Liberty Theatre Company. They themselves organized the Liberty Theatre Company. The Pacific Northwest Theatres does not own any of the stock of the Liberty Theatre Company."

Is the "Flu" Affecting Attendance? Joe Weil Suggests a Solution
(Special to the Herald-World)

NEW YORK, Jan. 2.—Joe Weil, director of advertising and exploitation of the Universal Theatrical Enterprises, Inc., gives the following methods to keep away the "flu."

"Pay more attention to air conditioning thoroughly daily. Instead of using dry mops for cleaning, dampen them a little so that only a minimum of dust is raised in the cleaning operation. Do not run 'flu' slides on your screen. Get wise to the fact that certain fruit dealers and drug stores are taking advantage of a slight spread to scare the people into buying their wares. Get rid of all smell mills in the theatre by using a disinfectant."

Theatre Operates Sunday Under "Contribution" Plan
(Special to the Herald-World)

HORTON, KAN., Jan. 2.—The theatre is operating successfully under the "contribution" plan. Although the contributions do not equal the week-day receipts the house has been filled each Sunday. The patron as he leaves the theatre leaves his contribution in a box. No violation of the law was found to be connected with this method.
Extrée!! All About Cleopatra!

AFTER Caesar had got to be the big shot in Rome, everything was hotsy-totsy until he sent his buddy, Mark Anthony, over to Egypt. There Mark met Cleopatra, a queen—and how! Well, it seems Caesar had met this dame himself, so—but it's a long story. And though old, it gets a thoroughly modern telling in "When Caesar Ran a Newspaper," Paramount-Chris- Christie audien.

Above:
Raymond Hatton
as Caesar
(Himself!)

Above:
Betty Lorraine
as Cleopatra
(Not diggety!)

Right:
Scene on
the Nile
Hatton and
Miss Lorraine

Below:
Anthony breaks
the big story
Hatton and
Sam Hardy

First National
FIRST NATIONAL'S recent reorganization, far from upsetting this fine old-line company, seems to have fired it with amazing vitality and energy.

A visit to the First National offices shows a plant clearly going full-speed ahead. There is neither idleness nor indecision. Obviously, First National will continue to be a factor of first-rate importance in the film industry, an ambition entirely within reason when one considers the high quality of the product First National makes. (Note "The Barker," at the Central, one of the best pictures on Broadway in a long time.)

First National, under the leaders of its reorganization, is a young outfit and has the refreshing qualities of youth.

Herman Starr, the new president, is under thirty. But he has been in the film industry, with the Warners, for ten years and he knows just exactly what he wants. What he wants, I might add, is to make First National eminently successful, so much so that he is interested only in contributions toward that end.

For instance, and I trust I'm not revealing a secret, Starr declines and avoids personal publicity. He sees no reason why Herman Starr should be built up, sold and resold to the public or to the industry. First National is not engaged in putting over Starr, therefore it seems to him a waste of effort to publicize him. Now, if you want to give Richard Barthelmess publicity...

Ned Depinet, sales manager of First National, is well-known in the industry and well-liked. He has done a fine job of salesmanship for more than four years and his inclusion in the new scheme at First National is as much a tribute to the company's good sense as a tribute to his good work.

Depinet, too, is a young man.

Charlie Einfeld, newly appointed director of advertising and publicity for First National, has had an experience that fits him uniquely for his job. Not only has he held every subordinate position in his department before reaching the top, but he has been on the exhibitor's side of the fence.

Which is one reason why First National is going out of its way to help the exhibitor. For instance, with every First National picture will go a campaign of exploitation designed especially for the theatres which it is scheduled to go.

If you have a theatre in Duluth and are going to play "Synthetic Sin" or "Scarlet Sea" you will get from First National a number of suggestions designed to help put the picture over in your city. If you are at Forth Worth you will get similar aid, but not necessarily the same suggestions.

"We have no desire to tell an exhibitor how to play a picture," Einfeld told me, "but we want to do everything in our power to help him with suggestions if he wants them. Frequently an exhibitor shows a picture he hasn't seen and he's rather up against it to know what to emphasize, what to exploit. We want to give him all the information he can use to enable him to exploit his pictures intelligently and bring crowds into his theatres."

Both National's progress in the industry will be closely watched during the coming months.

PETER VISCHER
Prospertv Sure to Continue Into New Year, Declares Klein

High Record Set in Domestic Trade, Foreign Is Exceptional

Wages Continue at High Level and Unemployment at Minimum, Says Bureau of Commerce Director

The year 1929 opens with every prospect of a maintenance of the general prosperity of recent months which brought a new high record in domestic business and an exceptional volume of foreign trade, says Dr. Julius Klein, director of the Bureau of Foreign and Domestic Commerce of the Department of Commerce, in a statement at Washington, January 2.

Farm products increased 3 per cent in output during 1928 while an even greater increase was registered in industrial production. Merchandise exports were the highest since 1920, passing the five billion dollar mark. Automotive and construction advanced, the former to its highest figure, the latter above its 1927 total.

Rates for call money and for stock-exchange time loans rose sharply, but credit for new construction continued in ample supply at only slightly higher rates, and open market rates for commercial paper have held at a somewhat higher advance, Klein reported.

Wage at High Level

There was little change in volume of wholesale distribution or in the general level of wholesale prices. Business efficiency increased.

"Wages continue at a high level," Klein announced, and the unemployment rates was noted in the early part of 1928 has been reduced to a minimum. Factory employment was increased for the first time in a number of years."

"Construction operations which declined slightly in 1927 showed another large expansion during the year just finished," Klein declared. "Contracts for new construction increased in value by almost 7 per cent, as large factories for residences, industrial buildings, public works and utilities, and educational buildings more than offset the decrease in other types of construction.

These expansion operations resulted in a larger output of structural steel, brick, cement, and many other building materials. Timber cut, on the other hand, decreased for the third successive year."

"Agricultural output has shown almost a 50 per cent increase as manufacturing during the past year," he stated. "The total land used for all crops harvested was larger by about 8,000,000 acres than in 1927 and the aggregate production increased approximately 5 per cent. The average of farm prices showed slight increases in the price of livestock, poultry products, and manufactured goods, and a continued rise in the prices of grains, fruits and vegetables.

No Steady expansion in export business of other nations were cited by Klein as pointing to worldwide improvement in business conditions in recent years. A five per cent increase in value of exports of 10 European nations in the first nine months of 1928 was recorded over the same period in 1924.

Outside of Europe the aggregate was about the same as in 1927."

Merchandise Exports Increase

The total value of our merchandise exports increased about 3 per cent in 1928 while average price was unchanged. Exports of finished manufactures were 70 per cent higher in 1922. Total imports of the United States were $1,410,000,000, or 2 per cent less than in 1927.

"In summing up conditions at the end of 1928," Klein concluded, "we may state that domestic production and trade are in record volume and that our foreign commerce continues to show steady growth as a result of an increasing foreign demand for American manufactures. The maintenance of our imports at about the same level as in the two preceding years indicates the large purchasing power and general prosperity of the United States."

Paramount Purchases 60,000 More B & K Shares; Holdings Now Over 87 Per Cent

(New York, Jan. 2.—Paramount has purchased privately approximately 60,000 additional voting trust certificates of Balaban & Katz Corporation, issuing 1.6 shares of Paramount Famous Lasky Corporation stock for each charge of Balaban & Katz. This additional purchase gives Paramount approximately 87 and one half per cent of the issued and outstanding voting trust certificates of Balaban & Katz, as compared with 65 per cent heretofore held.

It was also announced that Paramount has arranged to purchase approximately $2,000,000 worth of outstanding certificates of indebtedness of Guaranty Trust Company, which come due in October, 1929. These certificates were issued under the original purchase of Balaban & Katz stock by Paramount two years ago.

The purchase of these certificates on this basis relieves Paramount of making this cash payment in October, 1929, and changes this quick liability, with a 27 per cent interest rate, into common stock at $53.25 per share.

1,200 Green Lights Used In 3 Theatres' Christmas

(Portland, Ore., Jan. 2. — Twelve hundred red and green lights, a mile of cedar boughs, a half mile of tinsel, six tall Christmas trees and barrels of tree ornaments, were among the holiday decorations used by the Consolidated Portland Theatres, Inc., in their theatres: The Uni-Vue, The Stran, and the Rivoli.

The fifth annual Christmas matinee was given by the Oregon council, National Motion Picture League, at the Rivoli Theatre, where children in all institutions were guests. The two photoplays given for their benefit were, "Alice in Wonderland," and "Robinson Crusoe."
FN Announces Impressive Number Of Films All with Dialogue

Corinne Griffith Signed for Six Productions in Three Years—Barthelmess Contract Renewed for Two Seasons
(Special to the Herald-World)

NEW YORK, Jan. 2.—An impressive number of First National-Vitaphone Productions, all with dialogue, was announced today for coming release by Ned. E. Depinet, First National’s general sales manager. This announcement was made concurrently with the fact that Corinne Griffith had been signed to a three-year contract to make six audials, the first to be “Prisoners.”

ALICE WHITE is signed to make four pictures next year, and Richard Barthelmess’ contract has been renewed for two years and will make three a year with Vitaphone synchronization.

First National also has purchased the right of “Rose of Killarney,” “When Irish Eyes Are Smiling,” “Riviera” and “The Queen of Jazz.” It is stated as probable that “When Irish Eyes Are Smiling” will star Colleen Moore on completion of “Why Be Good.”

Dialogue for Other Stars

The list announced by Depinet for dialogue includes the Corinne Griffith pictures under her new contract with two super-specials a year; also the remaining pictures to be made by the star under her former contract. Coming productions starring Richard Barthelmess, Billie Dove and Milton Sills also will be with dialogue.

Pictures to be completed for this year’s program are: “The Green Promise,” set for dialogue, “Weary River,” starring Richard Barthelmess; “His Captive Woman,” with Milton Sills and Dorothy Mackaill; “Saturday’s Children,” a special; “Love’s a Beautiful Thing,” with Corinne Griffith; “Hot Stuff,” starring Alice White; “Two Weeks Off” and “The Girl in the Glass Cage,” with Dorothy Mackaill; “Children of the Ritz,” with Dorothy Mackaill and Jack Mulhull; “The Man and the Moment,” with Billie Dove and Rod La Rocque; “Heart of a Princess,” “The Other Tomorrow,” with Billie Dove; “One Sullen Night,” with Dorothy Mackaill and Jack Mulhull; “Eagle’s Trail” and “The Spotter,” starring Milton Sills; “House of Horrors,” a mystery melodrama. A number of productions in this list are completed and others will be ready in time to meet the winter and spring releases when they will make six productions.

First New Stage in Use

The first of the eight soundproof stages being constructed at the First National Studios in Burbank is now in use and others are being rushed to completion. In addition to the stages on the First National lot, there are eleven Vitaphone soundproof stages in California and one in Brooklyn, all of which may be used if necessary.

First National Pictures enters upon the new year with stars and featured players who have proved themselves especially well adapted to talking pictures. Richard Barthelmess sings as well as talks in “Weary River.” The picture is finished.

Dorothy Dawson Signed New

Corinne Griffith has a voice of such fine quality for Vitaphone reproduction that she was signed exclusively for super-specials with dialogue. Her contract covers the next two years during which she will make six pictures.

Dorothy Mackaill and Jack Mulhull will be seen and heard in Vitaphone production where the contract players have shown themselves adapted to sound film. Doris Dawson has been given a new contract following the excellent showing she made in dialogue sequences.

Allen Named Assistant
To Warners’ Sales Head
(Special to the Herald-World)

DETROIT, Jan. 2.—James V. Allan, manager of the Warner Brothers exchange there, has been appointed assistant general sales manager of the company.

Mr. Allan, who also is president of the Detroit Film Board of Trade, will go to New York to take up his new duties there on January 7. No announcement has been made as to who will be appointed to fill the vacancy.

Kiwanis Christmas Party
Makes 500 Children Happy
(Special to the Herald-World)

CAMBRIDGE, O., Jan. 2.—The Christmas party of the Kiwanis club held at the Colonial theatre attracted over 500 children. The party was a big success and the remains of the food and toys left over were given to a poor. The Colonial theatre received front page story on the Christmas show in the Cambridge paper.

11 of Rayart’s 1928-29 Program Are Completed
(Special to the Herald-World)

NEW YORK, Jan. 2.—Three more pictures, making 11 in all, have been completed by producer Trem Carr for Rayart’s 1928-29 program. The pictures that have just been completed are “The Black Pearl,” “When Dreams Come True” and “Brothers.”

Not Matrimony
But Alimony!

Scenes from a new Columbia production starring Lois Wilson, were presented on the “Broadway” page in last week’s issue, the production being erroneously called “Object—Matrimony!” The correct title is “Object—Alimony.” The picture is further described in the “New Pictures” department of this issue.

“Faker” Role Results
in New Columbia Contract
For Jacqueline Logan
(Special to the Herald-World)

HOLLYWOOD, Jan. 2.—Because, it is said, of her performance in “The Faker,” in which she portrays three roles, Columbia Pictures has renewed its contract with Jacqueline Logan for two additional productions on the current picture list. Her portrayal in “The Faker” of Miss Logan was also featured by Columbia in “Nothing New Year,”

Miss Logan, who includes in her many portrayals, that of Mary Magdalene in “King of Kings,” also has had several years of experience on the stage and it is not unlikely that she may appear in one of Columbia’s audials productions, it is stated. She has starred in several recent Columbia productions.

Washington Blue Law
Would Rob Workmen of
Recreation, Says Austin
(Special to the Herald-World)

WASHINGTON, Jan. 2.—A citizens committee of the association opposed to Blue Laws has been organized here to fight the Lankford bill.

President Austin of the district A.O.B.L.-assaulted the claim that the bill would “protect labor,” and declared that, instead, it would rob labor of Sunday shows, baseball and other beneficial forms of recreation on its only day of leisure.

Attorney John J. McGinnis is chairman of the citizens’ committee.

Comerford and Stanley
Book Columbia Products
(Special to the Herald-World)

NEW YORK, Jan. 2.—A deal has been closed between the Comerford Circuit and Columbia Pictures in which the circuit has booked to play Columbia product for the current season. The contract involves both silent and sound pictures.

“Submarine,” Columbia’s underwater picture, has been booked by the Stanley-Cran dall circuit for their first run houses in West Virginia, Maryland and Washington.

Brownie Joins Brin Chain
(Special to the Herald-World)

MILWAUKEE, Jan. 2.—Stan Browne, formerly with the Saxe and Midweso theatres in Milwaukee as district manager, has become district manager of the L. K. Brin Theatres, new chain.

Returns to Native
China to Make Films
(Special to the Herald-World)

PASCO, WASH., Jan. 2.—One of the most interesting projects in cinema history is about to be instituted in the opening of a studio in Shanghai, China, by James Wong Howe, cameraman for Paramount and Metro-Goldwyn-Mayer, successively. Nineteen years ago he was a pupil in the Pasco schools. He is a son of Wong How, Chinese merchant. In January he leaves for fact actually, where he goes to open a studio as the head of his own company, The Great Wall Corporation, which will produce some of his country’s legends, with Chinese actors. The first will be known as “The Soul of the Tiger.” Howe also exhibited to the schools of China industrial films depicting the great industries of the United States. Howe is backed by wealthy Chinese of San Francisco and New York.
Marcus Is FBO Vice President; Rosenzweig General Sales Head

Kahane Is Elected Treasurer and Secretary and Herman Zohbbl His Assistant—Scollard and Delehanty Voluntarily Resign

NEW YORK, Jan. 2.—Lee Marcus is now a vice president of FBO Productions, Inc., and Charles Rosenzweig is general sales manager. These elections, and others, were made at a meeting of the board of directors Friday. B. B. Kahane was elected treasurer and secretary, following the voluntary resignations of Clinton J. Scollard and Thomas Delehanty, former treasurer and secretary, respectively. Herman Zohbbl was elected assistant treasurer and secretary.

Lee Marcus has been associated with FBO since its inception seven years ago. He entered the organization as assistant to the late Harry Berman, general sales manager. Upon Berman's death, Marcus became general sales manager and has been serving FBO in that capacity for the last four years. Marcus started his film career in 1919 as salesman and booker for Realart Pictures Company in Buffalo. When a better opportunity presented itself, he joined Selznick Pictures Company in New York, and remained with that organization for one year. The Selznick bankruptcy sent him to the R-C Pictures Corporation. When R-C was merged into FBO Productions, Marcus was one of the few executives who remained with the organization as assistant to Mr. Berman.

Charles Rosenzweig is another veteran of the picture business. He has been in pictures for thirteen years, and like Marcus, has been associated with FBO since its inception seven years ago. He started his career as a salesman for Universal Pictures Company. In two years, he was made division manager for New York by Universal, and remained with that organization for four years, joining FBO in 1922 as sales manager for the New York office. He was promoted last year to Eastern sales manager.

B. B. Kahane, newly elected treasurer and secretary of FBO, is also treasurer and secretary of Radio-Keith-Orpheum Corporation as well as Keith-Albee-Orpheum Corporation.

Herman Zohbbl, newly elected assistant treasurer and assistant secretary of FBO, has been connected with the United States Leather Company for the last 24 years as auditor and assistant controller.

**Rumors That Warners Seek New Boyd Theatre**

(Staff to the Herald-World)

PHILADELPHIA, Jan. 2.—Unconfirmed rumors are current to the effect that Warner Brothers are angling for the new Boy's theatre. It is reported that Warner's have offered Boy's a quarter of a million profit for the house, which has been open less than a week.

**Saenger's Issues 50 Cents Dividend on Common Stock**

(Staff to the Herald-World)

NEW ORLEANS, Jan. 2.—A quarterly dividend of fifty cents a share on both Class A and Class B common stocks payable out of the profit, was given yesterday to all stockholders on record Dec. 31, 1928, by Saenger Theatres, Inc.

**Three Fires in 8 Days**

(Staff to the Herald-World)

QUEBEC, Jan. 2.—The third fire in eight days broke out in the Princess theatre Christmas night. An investigation is under way.

**Christies Form $1,500,000 Corporation To Take Over Metropolitan Studios**

(Staff to the Herald-World)

HOLLYWOOD, Jan. 2.—The Christie brothers have filed incorporation papers for an organization representing a million and a half dollars, to be known as Metropolitan Sound Studios, Inc. It has taken over the properties of the Metropolitan Studios in Hollywood as well as the newly built and operating sound studios at the same location.

It is understood that several large outside interests besides the Christies are being pooled in the ownership of at least six different producing companies, which will have a combined film program for the coming year representing more than $20,000,000.

Officers of the new corporation are Charles H. Christie, president; Al E. Christie, vice-president; and William S. Holman, secretary and treasurer. Phil L. Ryan is general manager in charge of production.

Among the important film producing organizations now making pictures at Metropolitan are Harold Lloyd, Cudd, Columbia, British and Dominion Films, Ltd. The company's studios will be located at Chesterfield, Liberty, Cliff Broughton and the Christie auditorium companies.

**33 Features Listed On Universal's 1929 Production Program**

(Staff to the Herald-World)


**William Le Baron Will Supervise "Rio Rita"**

(Staff to the Herald-World)

NEW YORK, Jan. 2.—William Le Baron will be in charge of preparations for the filming of the first of 1929's FBO features "Rio Rita." The picture will be made with the original Renz Ziegfeld cast and music.

Before entering the cinema world Le Baron wrote many stage plays and was associated with the late Victor Herbert in authorship of "Her Regiment," and with Victor Jacoby and Fritz Kreisler, on "A Man and a Woman." Rehearsals will be held for two weeks before the camera will be turned on the production, according to Le Baron, who is in charge of FBO studio activities.

**UFA Stockholders Have Meeting, 97% Present**

(Staff to the Herald-World)

BERLIN, Jan. 2.—At a meeting of the UFA, which took place on December 14, 97 per cent of the UFA capital was represented. In answer to the question regarding the Anfa declaration, it was stated that the negotiations with the insurance companies have been terminated and that the UFA has suffered no financial damages.

**New Keswick Theatre Opened on Christmas**

(Staff to the Herald-World)

GLENSIDE, PA. Jan. 2.—Edwin N. Johnson's new Keswick theatre costing $300,000 was opened Saturday. The Keswick is of old English construction with a seating capacity of 1,700 and represents the very latest in theatre construction.

**Theatre Changes Name**

(Staff to the Herald-World)

GREENFIELD, Ind., Jan. 2.—The Wynnott theatre changed its name to the Riley theatre. The new name was inaugu-
Sono-Art Productions Headed By Weeks; Eddie Dowling Signs

New Company to Produce Sound Pictures Starts First Picture Early This Month—Backed by National Diversified Corporation—Uses W. E. Equipment

(Special to the Herald-World)

NEW YORK, Jan. 2.—George W. Weeks is vice president of a new sound picture producing company named Sono-Art Productions, which in 1929 will make a number of full length auditions with silent versions, the first going into production early this month at the Metropolitan Studios in Hollywood, controlled by the Christie Film Company.

Weeks, film pioneer, Paramount executive and formerly general manager of distribution, has represented the Christians in the East for the last year. Interested in Sono-Art and officers and directors are O. E. Goebel, Thomas A. Lynn, Charles H. Christie and Weeks. The company will have the financial backing of National Diversified Corporation, which comprises representatives of some of the biggest money interests in the country.

Dr. Conde Pallen and Messrs. Goebel and Lynn are respectively, president, vice president and secretary-treasurer of National Diversified. Goebel, president of Sono-Art, has confined the major portion of his time to motion pictures since 1915 when he left the practice of law and has written and produced a number of successful pictures since that time.

Lynn was long identified with one of the leading financial institutions of this country and served his company in many capacities, assisting in handling a field force of 20,000.

Selection of Weeks to head the active management of Sono-Art gives that company an executive leadership possessed by few motion picture organizations as his 15 years' experience in the business attests.

Weeks also announced that Eddie Dowling, actor-playwright-producer, had signed with Sono-Art to star in a production based on his own story, "Broadway Bound."

"The new medium of artistic expression has proved so absorbing that I have dropped my stage work to devote all my time to it," said Dowling.

Sono-Art talking pictures will be produced with the recording of the Western Electric Company devices.

Oscar Hanson, new general sales manager, contributes his "advice" to George Jessel as the latter leaves the Tiffany-Stahl convention for his matinee. Shown are Hanson, Jessel and President T. A. Young.

And in this section are shown (front row) L. A. Young, Oscar Hanson (the new general sales manager, to introduce whom the gathering was held), William Shapiro, A. L. Selig, A. H. McLaughlin, (second row) H. F. Leotholt, S. A. Galanty, Tom Colby, J. L. Francioni, R. Kelly, Sterling Wilson, Pete Dana, (back row) Harry Brown, Al Blonson, Roy Avery, Ed Heller, E. Weakley and J. Huse. The convention was conducted two days at the Stevens hotel in Chicago. Sales talks on coming sound productions were also features of the meeting.

Hanson Introduced To His Sales Staff At T-S Convention

Branch managers of Tiffany-Stahl met their new general sales manager, Oscar Hanson, at a convention held mainly for that purpose at the Stevens hotel in Chicago, December 28 and 29. President L. A. Young, Grant L. Cook, secretary and treasurer; A. L. Selig, advertising and publicity director; Hanson and his assistant, Carl Goe, were those from the home office to compose, with over 20 exchange heads and other executives, a total of 31 attending.

The company is now negotiating for sites in New York, Chicago and Philadelphia on which to build first-run theatres, according to Cook, who, however, declared that he could give out no further information on the project at this time.

The meetings, which were presided over by Cook and Hanson, included a showing of "Lucky Boy," regarded as "the big shot" in the lineup, "Lucky Boy," an audien with emphasis on the singing sequences, stars George Jessel, star of the original "Jazz Singer" on the stage.

Physically stocky and easy of manner, Hanson is typically the man of great energy calmly directed, and he impressed the members of his staff as such.

Also attending the convention were Abe Meyer, assistant to L. A. Young; Rudolph Flothow, manager of synchronization; Curtis Nagel of Nagel and Brown, producers of the Color Classics; Phil Hazza, Canadian general manager; A. H. McLaughlin and William D. Shapiro, division managers; and Mannie Brown, special representative. Exchange managers attending were:

A. H. McLaughlin (Chicago); Al Blonson, New York; E. A. Miller, Minneapolis; Charles Weiner, Cincinnati; Carl H. Shalti, Detroit; H. F. Leotholt, Omaha; S. A. Galanty, Indianapolis; Tom Colby, Atlanta; J. L. Francioni, Kansas City; R. A. Kelly, New Orleans; Sterling Wilson, Albany; Pete Dana, Buffalo; J. E. O'Toole, Milwaukee; H. I. Goldman, Boston; Allen Morris, Pittsburgh; Harry Brown, Washington; Al Blonson, Dallas; Roy Avery, Oklahoma City; Ed Heller, Charlotte; and J. Huse, Dallas.
Among filmdom’s newlyweds—Creed A. Neeper, general sales manager of the Harold Lloyd Corporation, producer of Harold Lloyd feature comedies for Paramount release. Neeper was married to Miss Elizabeth Vesey in New York City.

Between scenes, which is to say, between hair-raising rides and hairbreadth escapes, since the big fellow at center is Ken Maynard, First National Western star. Harry J. Brown (left) is his supervising director; and Charles R. Rogers, his producer.

Virginia Bruce, late of Fargo, No. Dak. But now of Hollywood. For William Beaudine, the director, chancing to meet her, signed her to a five-year contract. Virginia is 18, blonde, and as you see, very pretty. And lucky, as well.

A glad time in store for them, as they await admittance to see and hear Al Jolson in “The Singing Fool.” The big party was a holiday gift of Judge Samuel D. Levey, Edwin M. Hydeman and Warner Brothers, to the children of non-sectarian institutions in New York City and environs.

A new MGM picture of the South Seas has taken W. S. Van Dyke (right), director of “White Shadows,” to Tahiti. This time he will make “The Pagan,” starring Ramon Navarro (left). Renee Adoree and Dorothy Janis have supporting roles. The party is shown taking ship from San Francisco.
Warner Brothers' new general sales manager, Claude C. Ezell, former division sales manager who has been appointed successor to Sam E. Morris upon the latter's elevation to vice president and general manager.

David Lee, the lad millions seeing Warner Brothers' "The Singing Fool" are weeping over. But was there more fortunate youngster than he shown among his Christmas toys? A few years old, and fame and fortune already his, thanks to Al Jolson—and to Master David himself.

Posed for the love of "mine." 'Tis fitting, for Anthony J. Xydias, president of Perfect Talking Pictures, and Ward King, director of Telefilm Pictures, expect much from the microphone, having begun a program of audience shorts and features at the Telefilm studio in Los Angeles.

Why not in the main show? For the present, however, all we can say is that Sally Eilers appears thus costumed in "The Side Show," Columbia production in which she is starred, with Jason Robarts opposite.

A scene from real life, despite its resemblance to the more familiar source, with the roles of Mr. and Mrs. James Murray being taken by the MGM featured player and his bride of a few weeks.
Larry Darmour, producer of short subjects for FBO, who this season has added the “Racing Blood” series of thrillers to the “Mickey McGuire,” “Toots and Caspar” and “Barney Google” comedies.


James Hall, Paramount featured player, and his dad, Clinton Brown, who recently visited his son in Hollywood. When James was 13, he ran away from home because his father opposed his theatrical ambitions. Now—well, this picture might be a final fade-out, mightn’t it?

Another conference broken up by the Herald-World photographer, whose audacity while scouting around the MGM studio resulted in this snapshot of Director George Hill (right) and his art director, Merrill Pye.

Varied are her new roles. Kathryn McGuire is featured by First National in Colleen Moore’s “Synthetic Sin” and Mulhall-Mackall’s “Children of the Ritz,” and by FBO in Tom Mix’s, “The Dude Ranch.”
First Seven World Wide Pictures Go to Exhibitor This Month

Come from Seven Foreign Nations and Were Made in Exact Locales Called for in Stories, Says Williams

By PETER VISCHER

NEW YORK, Jan. 2.—The first product imported by World Wide Pictures, Inc., a series of seven photoplays made overseas, will be distributed to the American market this month. Thus the new company organized by J. D. Williams, who enjoys an international reputation in the film industry, makes its bow to the American public.

THE first seven pictures to be released bear witness to the extraordinary versatility of the World Wide product. They come from England, France, Russia, Poland, Egypt and Italy. The pictures were made on the exact locations called for by the stories, directors and principals and engaged natives showing all scenes in their true atmosphere. Herein, Williams believes, lies the reason for the new company.

Only Organization of Kind

World Wide Pictures is the only organization of its kind in America specializing in imported photoplays. Leading officers besides Williams, organizer and for six years general manager of First National Pictures, who is executive vice president of World Wide, are Alexander S. Aronson, for five years general foreign representative of M.G.M., associate to Williams and general foreign representative with headquarters in Europe; Joseph S. Skirboll, formerly distribution executive in the United States and foreign representative for First National Pictures, sales manager.

The company will distribute physically through Educational Exchanges, but will maintain its own sales and advertising staff. Instead of selling in block, exhibitors can have each picture screened and buy one or all, as they like, it is announced.

Passed Upon by Board

All pictures selected by Aronson abroad are passed upon by a board of review in the New York office. This board consists of men and women both in and out of the industry. The company has made contracts with British International Pictures, Ltd., largest English producing company with studios at Elstree; U.F.A., the largest German company with studios in Berlin, and British Dominions, Ltd., whose studios are at Gricklewood, French, Austrian and Italian contracts are pending.

Active distribution will start January 15.

Wizards of World Wide

J. D. WILLIAMS
A. RONSON
J. S. SKIRBOLL
**EXHIBITORS HERALD-WORLD**

**January 5, 1929**

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**EXHIBITORS to Rip S. Consideration, the Believe pleased, lottery, motion**

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**Photos**

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**Addition of Leading Factors in Sound Picture Field Means Audiences Will Be Guided by Same Cooperative Policies as Silent Films, Says MPPDA Statement**

**(Special to the Herald-World)**

NEW YORK, Jan. 2.—A special meeting of the Motion Picture Producers and Distributors of America, Inc., held here last Thursday, brought new and substantial figures into the organization. The event was signalized by gratifying remarks on the part of Will H. Hays, president of the organization, and those honored with election.

R.C.A. Photophone, Inc., and Electrical Research Products, Inc., sound apparatus manufacturer of Western Electric, became member units of the MPPDA.

The following statement regarding the election was made:

"R.C.A. Photophone, Inc., the subsidiary of the Radio Corporation of America engaged in the commercial development of devices for the recording and reproduction of sound pictures, and in the production of talking motion pictures with the view of developing the commercial and technical side of such pictures, joined the Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president.

Otterson Elected Member

"John E. Otterson, president of Electrical Research Products, Inc., which is the manufacturer of the synchronizing process of the Western Electric Company, was also elected a member.

"The two members were admitted at a special meeting of the board of directors. David Sarnoff, president of R.C.A. Photophone, Inc., was elected to the board.

Changes in the board were made by the election of Harry M. Warner, representing Warner Bros. Pictures, Inc., and Vitagraph, Inc., and Albert Warner, representing First National Pictures, Inc.; also Hiram S. Brown was elected a director, representing FBO Pictures Corp.

"The addition of these leading factors in the sound picture field, R.C.A. Photophone and the Western Electric subsidiary of the Radio Corporation of America, will be guided by the same cooperative policies that have accompanied the growth of silent pictures since the formation of the Motion Picture Producers and Distributors of America, Inc.

"David Sarnoff, president of R.C.A. Photophone, Inc., said: "After analyzing the great possibilities present and future, of the motion picture industry, I believe that the work of the Motion Picture Producers and Distributors of America, Inc., under the leadership of Mr. Will H. Hays, and their efforts to maintain and improve the standards of the business, have resulted in important contributions to the public, as well as to the industry itself. R.C.A. Photophone joins this association with the hope of being able to assist in the program of the latter for better pictures and a greater industry.'

Effective Work, Says Otterson

"John E. Otterson, president of Electrical Research Products, Inc., said:

"I believe that an association with the organized industry. The association has been doing most effective and constructive work, and in this effort it is my pleasure to participate.'

"In referring to the matter, Will Hays said:

"The organized industry is pleased, of course, with the affiliation of these two new and strong units with our association efforts. They represent very large interests in the new phases of the motion picture industry and their ability and constructive advice and cooperation will be most helpful in solving the problems of the industry and in the further development of its largest usefulness.'

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**Flames Cost $200,000; Projectionist Injured**

**(Special to the Herald-World)**

HOT SPRINGS, ARK., Jan. 2.—A fire which started in the projection room of the Lyric theatre did $200,000 damage. The three-story brick building contained the theatre, a room for the third floor and several stores on the ground floor. Russell Phillips, projectionist, suffered severe burns. All in the audience were out in safety.

**Bill Cody Signs for Two British World's Audiences**

**(Special to the Herald-World)**

NEW YORK, Jan. 2.—Bill Cody, Western star, has signed with Edward Churchill of British World, for two talking pictures to be completed on Canadian soil.

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**Fire Destroys Theatre**

**(Special to the Herald-World)**

WEST MONROE, LA., Jan. 2.—Fire of an unknown origin destroyed, among other structures, the Crystal theatre building, with all its seats, projection room, and other property. The theatre will be rebuilt and enlarged at the earliest possible date.

**DeMille Moves Into New Bungalow**

CULVER CITY— Cecil DeMille moved into his new bungalow in Culver City. The new house built on a Spanish style and will contain many of the DeMille collections.
Bucher Sees Great Progress in 1929 with New Photophone Studios

(Special to the Herald-World)

pictures represents nine years of experimental and research work in the laboratories of the principal factors in the radio and electrical industries of the United States. The new technique of sound reproduction thus developed made possible a revolutionary system of recording and reproducing the world's sound on films as well as discs and reproducing therewith. This system is now available through RCA Photophone, Inc., to producers and exhibitors throughout the nation.

At the present time RCA Photophone is announcing the installation of many leading theatres in the United States as early as March 1929 to make 2,000 additional installations of the same character.

The same installations already made have been limited by production authority conditions, as well as by engineers and acoustical experts, as marking a new standard of reproduction in sound-motion pictures.

"Beyond the quality of reproduction striking advantages, perhaps, from the standpoint of the exhibitor, is the simplicity of operation. So thoroughly standardized is RCA Photophone equipment that it is possible to train in a period of six weeks new personnel to operate the system. Similarly in the recording of sound-motion pictures. Under all normal conditions of operation it is rarely necessary to retake a sound recording by the RCA Photophone system. Generally, single shots are satisfactory. To motion picture producers this means a saving of thousands of dollars in production expenses.

New 8 Radios Ready Soon

"In the sphere of sound-motion picture production, it is significant to note that some of the most successful pictures of the present season have been recorded by the RCA Photophone system. Contracts for the production of sound pictures already have been signed with various motion picture producers, and other contracts await the completion of new sound motion picture studios, which RCA Photophone expects to have ready for production early in 1929.

"The Gramercy Studio and the Gramercy Annex will be completed in New York by Photophone and they will have facilities second to none for the recording of ordinary films as well as of elaborate feature pictures. The new studio of RCA Photophone, Inc. is being built up on a scale large enough to record feature stage productions. It will be equipped with the latest technical devices for making of sound pictures. In addition, there will be facilities for research and experiment in the many new problems which the art of telling motion pictures constantly presents.

"With ample studio equipment reflecting the latest developments of the art, RCA Photophone, Inc. in 1929 will embark upon a forward-looking program in this field. This program will cover among other activities:

(1) The equipment of theatres throughout the country with the RCA Photophone system of sound reproduction;

(2) The maintenance of studio facilities for the recording of sound motion pictures, from newsreels and shorts to the most elaborate feature productions, to be made available to motion picture producers;

(3) The development of a series of important educational films of a new character through the RCA Photophone system of synchronizing sound and action on the film;

(4) The production of high-class sound pictures by RCA Photophone, Inc., with the view of introducing various new elements being developed in sound technique.

Briefly, RCA Photophone plans for 1929 call for steady progress in every phase of the sound-motion picture industry, in the development of which we believe the radio and electrical industries of the United States can contribute greatly."
New Xydias Sound
Company Launches
Production in West
(Special to the Herald-World)

HOLLYWOOD, Jan. 2.—Anthony J. Xydias, head of the newly organized Perfect Talking Pictures Corporation, has leased the Charles Ray studio on Sunset Drive and has started production of an announced series of 24 one-reel sound comedies and novelties, to be followed by two-reel and long features. The product, to be called Filmotone, will use a device which is said to be on a cost scale for the smallest theatres, and the productions can be played on other disc systems.

The first production unit was directed by Ward Wing under the title, “We’re in Vaudeville Now.” In the cast are Fred Warren, Harry Todd, Lori Bara, Hazel Howell and Jack Raymond.

“Within sixty days any and all exhibitors can get all the talking pictures—one-reelers, two-reelers and full-length features—they want from our company,” Xydias said, “and we will be able to supply them with a device any exhibitor can afford.”

Paramount Starts
Newspaper Campaign
In 400 Key Cities
(Special to the Herald-World)

NEW YORK, Jan. 2.—Paramount inaugurated a national newspaper advertising campaign this week to aid the exhibitors who will play Paramount audien pictures. The announcement will be printed in 700 newspapers in 400 key cities and is estimated that 100,000,000 will read it.

Sol Lesser on West Coast
To Build $500,000 Studio
For New Producing Firm
(Special to the Herald-World)

LOS ANGELES, Jan. 2—Sol Lesser is here to superintend construction of a $500,000 soundproof studio in the San Fernando Valley for the newly formed Lesser-Warner Producing Corporation, of which he is president. Franklyn Warner is vice president, Richard F. Bailey, secretary, and Mike Rosenberg, treasurer. The Sonora-Bristol soundophone recording and sound device will be used.

There will also be a studio in New York, supervised by Rosenberg, who will be chief of eastern operations. Offices are at 1776 Broadway in New York and in the Pacific Finance Building at 6th South Hope street, Los Angeles. A number of Broadway stage stars are to be signed, Lesser said, and the New York studio will save them the long trip to the West Coast while they are appearing in stage plays.

Lesser also plans to manufacture and market an audiophone for home use and to launch “picturized” religious entertainment for churches.

Sonora-Bristolphone Hour
Given Wednesdays on WGBS
(Special to the Herald-World)

NEW YORK, Jan. 2.—A weekly Sonora-Bristolphone Hour over WGBS was launched for Wednesdays by arrangement of Mike Simons. A triologue, with Ernest Maas, production supervisor, and Fredericka Sager, scenarist, is the initial offering.

Device Makes Visual
Record of Wavelength
(Special to the Herald-World)

SAN FRANCISCO, Jan. 2.—A demonstration was made this week of a new audiophone device said to make use of a different medium for recording than any of the devices now in commercial use. The mechanism is the invention of Carl Rhodenhaned. The device not only plays back the sound but likewise creates a visual record of the sound wavelengths.

It is planned to make use of the new device for analyzing voices of stars and for training voices.

Paramount Names Cozaine
Eastern Stage Manager

NEW YORK, Jan. 2.—Arthur Cozaine, location manager for Paramount for a number of years was appointed stage manager of the Long Island studio. Cozaine will work under David J. Sarecky, who has been in charge of the stages and in addition to looking out for the general maintenance of the studio.

DeForest Phonofilm
Install Two Machines
(Special to the Herald-World)

NEW YORK, Jan. 2.—Two DeForest Phonofilm machines were installed in theatres last week. The Plaza theatre in Cleveland was equipped with a machine and the Tivoli in Brooklyn was being equipped.

Two more DeForest distributing offices were opened. J. K. Adams has established headquarters in Boston and will distribute the machines in Massachusetts, Maine, New Hampshire, Rhode Island, Vermont and Connecticut. Joseph Klein opened office in Philadelphia and will distribute DeForest machines in Philadelphia, southern New Jersey, Delaware, District of Columbia and Virginia.

New Sound Film Reel

A new Sound Film Reel for exhibitors using sound-film equipment, has been placed on the market by National Theatre Supply Company. An improved 5 inch hub is designed to prevent the film from passing the aperture plate at too great, or at an uneven, speed.
SOUND PROOF PARTITIONS and DOORS
For Movie-Talkies, Studios and Theatres.

HAMLIN'S sound tight doors and folding partitions have proved their efficiency in hundreds of installations in Broadcasting Stations, Hospitals, Schools of Music, Libraries and Office Buildings. Also such companies as Metro-Goldwyn, Radiophone, Famous Players, have been equipped.

Send your specifications or write for catalog

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Manufacturers
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SOUND EFFECT RECORDS
$1.00 EACH
F. O. B. Omaha

Set contains more than 30 different effects, such as Airplanes, Gunshots, Passenger and Freight Trains, Fire Engines, Gongs, Auto Horns, Sirens, etc., making
Sound pictures a reality for the small theatre who owns a double turntable outfit. Here's your opportunity.

Don't Wait | $1.00 Per Order Today
Write or Wire
EXHIBITORS RECORD SERVICE COMPANY
Room No. 1, Film Bldg., Omaha, Neb.
Everything Shipped C. O. D. Insured

F N's Aids to B. O. on Sound

Here are 17 different sound slugs prepared by First National to be used by the exhibitor to snipe in his newspaper ad copy. They are designed for both the talking and sound pictures and are small enough to allow the exhibitor to place them in his copy without taking up too much space.

This view of a 24-sheet stand shows how the special "talking" one-sheet (lower right hand corner) may be sniped on the 24-sheet without in any way spoiling the poster, yet having the poster just as effective for the silent version. Below: These lobby streamers can be adjusted to read either "Our Screen Speaks" or "Our Screen Sings" by detaching either "Speaks" or "Sings" from the string.
GUARANTEED PERFECT EQUIPMENT FOR
TALKING PICTURES
AT LOW COST

HERE ARE SOME FACTS

Dear Mr. Exhibitor:

HERE IS WHAT YOU’VE BEEN WAITING FOR—Reasonably priced high grade devices for your booth that will enable you to play genuine talking pictures—WE HAVE THEM and hundreds of wise exhibitors are already reaping profits—Our recent installations have included circuits who have previously installed high priced and elaborate equipment in other of their theatres and have now switched to ours—WHY? Because we guarantee and produce the same results at a fraction of the cost.

We guarantee that our machines do not infringe on the patents of any other machine, our equipments are licensed and covered by separate patents, and furthermore, do not develop the hundred and one troubles usually found in machines of more complicated design.

One operator can easily handle our units, can make his own adjustments and you don’t need to tear out booth walls to get our equipment into it.

And as to producers furnishing pictures, we are pleased to say that every exhibitor who has installed our machines is getting all the talking and synchronized pictures he desires—our machines are approved because they are RIGHT and deliver perfect synchronization and tone and we will back that statement up with results on your own screen.

You’ll be sorry if you don’t install MOVIE-PHONE, it’s positively the only LOW PRICED HIGH GRADE APPARATUS ON THE MARKET TODAY—THAT GIVES THE RESULTS DEMANDED BY THE PUBLIC AND PRODUCERS, and at the same time possesses every advantage that you require in the way of price, operation and ease of installation.

Complete installation for two machines in your booth for as low as $1,000.00. Results guaranteed to be the equal of any talking equipment on the market. And our equipment is sold at a fraction of the cost of any others. INVESTIGATE!

MOVIE-PHONE CORP.
724 So. Wabash Ave., Chicago, Ill.
Two of Best Sound
Stages Built by U. A.
For 1929 Releases

Five All-Audiens, Six Part Dialogue,
Seven with Sound Scheduled
(Special to the Herald-World)

NEW YORK, Jan. 2—Five all-audiens, six part-audiens and seven with sound but without dialogue are United Artists' answer to the call for the new type of picture to be released in 1929. For production of these pictures United Artists has built two of the best equipped sound stages in existence.

The five all-audiens are Mary Pickford's "Coquette," Roland West's "Nightstick," Herbert Brenon's "Lummox," Ronald Colman's "Bulldog Drummond" and Vilma Banky's "Childs, Fifth Avenue."

Four in Production
The six part-audiens, four of which are in production, are Douglas Fairbanks' "The Iron Mask," Charlie Chaplin's "City Lights," Gloria Swanson's "Queen Kelly," Henry King's "She Goes to War," and Harry Richman's "Say It with Music."

Voices that will be heard on the screen for the first time are those of Mary Pickford, Gloria Swanson, Vilma Banky, Douglas Fairbanks, Ronald Colman, Lupe Velez, Alma Rubens, Walter Byron, Pat O'Malley, Eleanor Griffith and Mae Busch. Directors of audiens: Erich von Stroheim, D. W. Griffith, Herbert Brenon, Henry King, Charles Chaplin, Allan Dwan, Sam Taylor, Roland West, Alfred Santell, Alan Crosland and F. Richard Jones.

Others with Sound
Pictures that will be released with sound and without dialogue include the Max Reinhardt-Lillian Gish film written by Hugo von Hofmannsthal; Ronald Colman in "The Rescue," direction of Herbert Brenon; Dolores del Rio in "Evangeline," direction of Edwin Carewe; John Barrymore in "King of the Mountains," direction of Ernst Lubitsch; Norma Talmadge in a film based on an original by William J. Locke; Constance Talmadge in "Venus"; and Rex Ingram's "Three Passions."

"I would be foolish to fly in the face of public acceptance of sound pictures and we are setting about to supply this demand as rapidly and legitimately as possible," said President Joseph M. Schenck in the Los Angeles Examiner. "We have two of the finest equipped sound stages in the world now ready for talking picture production."

Huge Market for Silent
"I believe no mistake could be more serious than to ignore silent pictures with the huge market at home and particularly abroad for this type of picture. Fundamentally, the talking picture is mechanical in the same sense. The camera photographs with power, reality and penetration that are unsurpassed."

"A Sarah Bernhardt might fool the public with her makeup on the stage, but she could not fool the camera. The talkies do not achieve this reality, this truthfulness which the camera possesses. So far, the results have been quite opposite. Voices on the screen do not sound like voices in real life and it remains to be proven whether this mechanical artificiality can be overcome. A phonograph record is still a phonograph record. A good phonograph record may be better than a bad concert actually heard, but it cannot be the equal of a good concert actually heard."

"The motion picture, on the other hand, has given a reality to the public that is not possessed ever by the stage."
$10,000 Damage When 
Heater Ignites Film
(Special to the Herald-World)

HOLLYWOOD, Jan. 2.—Damage estimated at more than $10,000 was caused by a fire breaking out in the cutting rooms of the Charles Rogers Productions unit at Universal City last week. It is believed the blaze started when a piece of film fell against an electric heater. The reels of Ken Maynard’s picture, “The California Mail,” on which they were working at the time, were destroyed, as well as the offices, cutting rooms and a paint shop. The negative of the Maynard picture was in the studio laboratory, saving a heavy loss.

Carl Laemmle Returns 
For Daughter’s Wedding
(Special to the Herald-World)

HOLLYWOOD, Jan. 2.—Carl Laemmle returned here Saturday to attend the wedding of his daughter, Rosabelle, who married Stanley Bergerman today. Bergerman is a well-to-do merchant here. Rev. Edgar Magin officiates at the wedding, while only a few friends and relatives will be present. Carl Laemmle, Jr., will be the best man.

Hobart and Le Baron 
Are Reunited at F B O
(Special to the Herald-World)

HOLLYWOOD, Jan. 2.—Henry Hobart and William Le Baron, both of whom were associated with Cosmopolitan in the days when Marion Davies first started her picture career, will be together again when Hobart goes to FBO to become part of Le Baron’s staff.

Erle Hampton Joins Pathe
(Special to the Herald-World)

CULVER CITY, Jan. 2.—Erle Hampton, formerly assistant publicist director of Fox West Coast Studios, has been signed to the Pathe publicity staff on the West Coast.

James Kirkwood to Return to Screen

NEW YORK.—James Kirkwood will return to the screen to appear in Warner Brothers picture “The Time, the Place and the Girl.” Kirkwood will have a speaking part in the picture.

Marked Slump Said to Be Due 
To Xmas Season in Production

Metro-Goldwyn-Mayer Carrying One-Fourth of Present Studio Load, Survey of Hollywood Shows; Pictures Planned for Work at Once Is Prediction
(Special to the Herald-World)

HOLLYWOOD, Jan. 2.—With only 26 pictures of feature length in production this week the business of making pictures is nearer to a standstill than at any previous time in several years. It is a temporary respite, however, according to officials of Universal, Fox, First National and Warner Brothers which are the biggest companies affected by the slump.

Metro-Goldwyn-Mayer, on the other total number of pictures in production hand is producing 25 per cent of the in the entire colony.

According to plans and announcements 10 pictures will be launched before the end of this week. Studios have been waiting for the conclusion of the holidays, it is said, to resume work on an extensive scale.

Fox Only Lot to Start One

Only one picture went into production during the last week of 1928. It was Fox’s “Girls Gone Wild,” a Sue Carol-Nick Stuart production which Lou Selle is directing. Miss Carol and Stuart will, of course, do the romancing and Roy D’Arcy will provide the menace.

John Darrow, another rapidly rising young artist, has been assigned an important role in “Girls Gone Wild.”

At the same time the Fox company finished five of the seven pictures they have been working on. F. W. Murnau wrote the story for his production, “Our Daily Bread.” This is Murnau’s third American-made picture and co-features Charles Farrell and Mary Duncan. Shooting on this great drama of the wheat ranches began on Labor Day and production has been kept rigidly to schedule since that time, many weeks having been spent on location. The supporting cast includes such capable players as David Torrence, Edith Yorke, Dawn O’Day, Jack Pennick and Dick Alexander. Murnau will assist in the editing and cutting of “Our Daily Bread,” after which he contemplates a trip to Germany.

John Ford completed his latest production for Fox during the past week. It is Victor McLaglen’s starring vehicle, “Strong Boy,” in which he plays the role of a baggagemasher who tries a white collar job. Loretta Young is cast opposite McLaglen with Clyde Cook, Parrell MacDonald, Tom Wilson, Jack Pennick and Slim Summeran playing important parts. Director Ford took a company of 80 to the Mexican border near Carrizo Gorge for the filming of sequences of this picture.

“White Fury,” which went into production on the Fox lot November 12, was completed during the week. It is a story based on experiences in the frozen north country, and was directed by Charles Klein. The cast is headed by Lawrence Gray and petite Nancy Carroll of musical comedy fame. Others of importance in the list of players are Josephine Dunn, Anders Ran-
“Good Month Ahead” So Actors and Studio People Whoo? It Up

And Arthur Stebbins Arranges Big Natal Day Surprise for Joseph Schenck; Mike Levee Does the Honors at Dinner

By DOUGLAS HODGES

HOLLYWOOD, Jan. 2.—Although the studio and theatre situation these past 10 days has been uninspiring there are prog nostications from every quarter that this month will find business extraordinarily good in both ends of the industry.

BUSINESS in all Coast theatres took a change of direction the latter part of December and, according to Harold B. Franklin, president of West Coast Theatres, the condition of the show business is on the upgrade.

Film buyers and talking pictures in stating his reasons for believing January will show a change in the barometer of business figures that many of them have been booked by West Coast.

The studios have accomplished practically nothing in the past 10 days. Employees have made "holo" days, three days before and after each Sunday and holiday. They have practically refused to do any work, which may or may not have been deliberate, when considering the approaching a prosperity of a month by making a running start on it. Three men.

Schenck and Stebbins Party Big To-Day

Joseph M. Schenck had honors bestowed upon him again this week at a heavy dinner at the Roosevelt hotel, Hollywood's club room. At this signal to get up and go, employee W. Stubbins, Schenck's friend and associate, helped arrange the shindig which was regarded one of Xmas Week's big affairs. And it was not about those of whom rate 21 guns and about three dozen who rate at least a couple of guns. They all laid off work and went to the big birthday party. Mr. Schenck was born the day after Christmas.

Mike Levee was toastmaster and gave numerous guests an opportunity to make remarks regarding the honored guest.

Many of the following invited guests were present:


Corinne Griffith, who had a contract with First National with a year to run, shrugged her contract out of the window for another which will last for three years and two pictures per year. All six films will be produced by Griffith.

It would be a laugh if some of the producers were found to be talking seriously about the approaching fate of talking pictures. It would be odd if talking pictures proved to be only a six-months' fad and if Corinne Griffith does not sign one of the big companies in Hollywood next year.

Dr. Hugo Reisenfeld is back here. He brought the first sound film of Ronald Colman's new starring picture with him when he returned this week from New York.

Our Pal Makes Good

Little Nate Slott, whom we may now hail a young producer, got in his good licks this week when Metropolitan theatre booked his latest picture of the "Ace of Sport" series. Johnny Weismuller and Merna Kennedy are in the film.

At Green Chooses Joel McCrea

"The Five O'Clock Girl," starring Marion Davies, boasts a notable's son. Alfred E. Green, director of the picture has just cast him this week in the role opposite Miss Davies.

He is a college athlete of West Coast fame and is the son of F. McCrea, recently retired as secretary of the Los Angeles Gas and Electric Light Corporation. His name is Joel McCrea.

Marked Slump Said to Be Due to Christmas

Season in Production

(Continued from preceding page)

Carmel Myers and Noah Beery in the supporting cast.

George Melford, who has been mega- placing "The Charlie Chan" for Universal, took the final shots on this production last week. Paul Schoeff led the script for the story which was originally purchased for Conrad Veidt. Holmes Herbert, however, has portrayed the leading male role with Margaret Livingston in the feminine lead. Rockelle Fellows, Philo McCullough, Rose Tapley and Crawford Kent are in the supporting cast.


The Gas Edwards Movieite Subject, "From Broadway to Heaven" was completed in the Metro-Goldwyn-Mayer sound studios during the past week. This is an all-color, and is supported by Lewis Stone, Charles King, musical comedy star and popular baritone, and will be embellished with many colorful ballets and specialty dances.

Neilan Film Completed

Marshall Neilan completed the picture which he has been directing for British and Dominions Film Corporation, Ltd., during the past few weeks. The picture is entitled "Fog" and is an all-talking production made in the new Metropolitan Sound studios.

John Loder, under contract to Paramount, was borrowed from that company to play opposite Mary Brian, who has the feminine lead. James Kirkwood has one of the most important roles in the picture and is supported by Lyle Talbot, Hamilton, Robert Ames, Frank Reicher and Hallam Cooley.

New Parkside Opens (Special to the Herald-World)

SAN FRANCISCO, Jan. 2.—The Parkside theatre, a 1,000-seat house, opened last week. The building is of Spanish design, with the interior representing a Roman theatre with canopied ceiling.

ON A LOT OF THE LOTS

Regarding:

Thelma Todd: Bennett Christopher
Tom Mix: Charles Bow
Colleen Moore: Billie Dove
Sharon Lynn: Jean Harlow
George S. Arliss: Douglas Fairbanks

HOLLYWOOD, Jan. 2.—Thelma Todd, who until a few days ago was a First National star, is finding it profitable in the free lance field. She has had three calls during the past three days to appear in leading roles for various producers, but had already signed to play the starring role in "The House of Horror" which Benjamin Christison is scheduled to start at an early date, for First National.

Tom Mix the big "he-man" from all out- doors, can feel justly proud when he can boast of hisdomain's greatest stars as his former leading men, Clara Bow, the past popular, (according to box office record) played opposite Mix three years ago when he was with Fox. Colleen Moore, did her stuff in "The Wilderness Trail" six years ago then became the desirable Billie Dove in her first big role, opposite Tom in "Sweet Boiled." To date, no one cause was needed with trio, except Mix, so with a combination how could anything but the highest be attained.

Sharon Lynn, recently signed by Fox for a long term contract, is looking forward to the time when she will be engaged for a picture where Jean Hersholt and George Sidney are cast. She appeared in one several months ago entertainment "Gay Claus" and is still gigging away over the many pleasant hours of the making. "Both Mr. Hersholt and George are so funny," says Sharon. "They kept the whole cast laughing all the time they were on the picture, kidding in Jewish and Danish dialect." She says they are a sure cure for the blues. This is known needed with trio, so many of the well known grouchers who are given an early call. More power to the ones with a sense of humor. Miss Lynn is preparing to make a Movietone short entitled, "Women Are Like That," at Fox.

Take it from me folks, Guinn Williams, better known as "Big Boy," will soon be as well known as some of the greatest stars. There is always a reason for predictions. He put over one of his biggest roles in "Noah's Ark" as a buddy of George O'Brien. Of course, George would naturally lend color, but nevertheless, "Big Boy's" work stands out. He has now booked to appear with Charlie Farrell and Janet Gaynor in "Blue Skies." When he finishes this he will return to Warner Brothers to do a Vitaphone production.

Starrdom within the next 12 months, is being freely predicted for William Bakewell, handsome young leading man for Alice White, now appearing in "Baby Snuff," with the charming Mervyn LeRoy is directing. Bakewell has little time to call his own, for no sooner had he finished a dual role with Douglas Fairbanks in "The Iron Mask," than he was called for the lead opposite Miss White.

—BOB FRAZIER.
Here's Principle Of Telegraphon At Sound School

The apparatus being used by Professors Immel and MacDonald in voice development at the school of the motion picture at the University of Southern California, is a refined form of the Poulson Telegraphon, based on a principle of use of electro-magnetic inductors. By magnetic recording without distortion, these voices are reproduced and analyzed, and defects are picked out and corrected. Unlike the phonograph, the Telegraphon record, on a piece of magnetized wire, can be slowed down, almost as "slow motion" films analyze motion, and the component parts of sound thus can be carefully dissected. Considerable headway in speech analysis and instruction has been made by Dean Immel and Prof. MacDonald.

Microscope of Sound Waves

The Telegraphon in itself is composed of a long steel wire, which, passing from spool to spool, runs through a magnetic talking head, in which, actuated by voice vibrations, an impedance is set up which changes the molecular assembly of the steel. The record is permanent. It can be run through a receiving head similar to a phonographic electric pickup, amplified by power tubes and sent over a loud speaker. Records are taken both with the microphone and the Church acousticon, or delicate four-plate microphone—a veritable microscope of sound waves.

Galvanometer Used

This device, in which a galvanometer, actuated by the delicate currents generated in the magnetic pickup, records its movements by means of a mirror, throwing a beam of light onto a moving sensitized paper, provides an extremely accurate "picture" of every voice vibration. The kymograph, a mechanical device for the same purpose, is also used. This consists of a delicate diaphragm from which a slender thread runs, to be looped three times over a drum pivoted on watch jewels, and then to a tension spring.

The movements of the diaphragm, thus impressed on the galvanometer, are used to record by a mirror, beam, and sensitized tape in the same manner as with the phonodine, save that the method is mechanical rather than electrical.

The laryngal stroboscope is also used in the "voice analysis," and photograph the actual movements of the vocal machinery in generating sound, by means of whirling perforated discs, somewhat on the principle of the camera-shutter in a motion picture camera.

$1,000 a Day to Run Carnival in Ouachita
(Special to the Herald-World)

MONROE, LA., Jan. 2—Carnivals outside the corporate limits in Ouachita parish, after January first, will pay a license fee of one thousand dollars a day. Opinion was manifest that carnivals are usually accompanied by thefts and robberies.

Warners Sign Juliana Josephson

NEW YORK—Juliana Josephson, scenarist, has been signed by Warner Brothers for a long-term contract. Josephson will begin work on Al Jolson's next picture "Mammy."

Notables of Industry Attend Last Rites for Fred Thomson

Funeral Services for Beloved Western Actor Held Three Days Prior to Burial—Film Capital Bows in Tribute to the Man and His Influence
(Special to the Herald-World)

Hollywood, Jan. 2.—Funeral services for Fred Thomson were held last Wednesday, and burial was at Forest Lawn cemetery Monday. Burial was private.

The industry paid beautiful tribute to its friend. Directors, writers, producers and actors laid aside their work to attend the rites at Beverly Hills Community Presbyterian church. Not since the death of Valentino had they lost a more widely known fellow-craftsman. Nor had the industry ever lost a member who had been of greater influence in building the prestige of motion pictures.

Studio people who loved Thomson because of this influence, were there in hundreds to pay homage. Douglas Fairbanks, Louis B. Mayer and Harold Lloyd, Buster Keaton, Marion Davies, Norma Kerry, Lloyd Ingraham, George Hill and Al and Ray Rockett were among the more prominent persons present.

Admired for Many Talents

People attended who not only admitted he was their screen hero but people who had known him to be their real hero as well. People here have regarded him as a soldier, a fighter, a disciple of the Gospel, a scientist, a writer, sportsman and an actor. He represented to production people the kind of man any industry is fortunate in possessing. They had gazed when they heard of his death.

Pallbearers were Harold Lloyd, Charles Farrell, George Hill, Douglas Fairbanks, Henry Thomson and David R. Fearles. The honorary pallbearers were Frank Beery, Dr. Frank R. Barham, William Randolph Hearst, O. K. Cole, Harry Carr, Harry Chandler, Lloyd Ingraham, Norma Kerry, Buster Keaton, Al and Re, Rockett, Dr. Edward S. Merrill, Joseph M. Schenck, Milton Sills, Walter Van Pelt, Dr. John Wilson and Tom Mix.

Lauds His Ideals

Dr. Arthur Lee Odell uttered a pronouncement of Thomson's worth and ideals, addressed to the widow, Francis Marion, who was certainly comforted as much by his address as by the efforts that doctors made to help her bear up in her bereavement.

Rev. W. E. Roberts and Rev. Paul Elliott, friends and college chums of Thomson, were beside Dr. Odell on the rostrum. A hymn was sung by John Roach, one of Thomson's closest friends.

While the organ whispered the funeral march, the casket was borne slowly down the aisle and the great assemblage rose as one person in final farewell to Fred Thomson.

Arthur Knorr Marries Ruth Grey

NEW YORK—Arthur Knorr, associated with the Capital theater for five years, married Ruth Grey recently. Mrs. Knorr appeared in George White's "Scandals."
January Brings Christie Talking Plays and Cohen Negro Stories

The first month of the new year brings release of the Christie All-Talking Plays which mark the most radically different step in short feature production ever made by that organization. A series of pictures adapted from stage plays, as well as the Octave Roy Cohen stories in their original Negro dialogue, will go to the exhibitors.

The first Paramount-Chrisite release will be the travesty sketch, "When Caesar Ran a Newspaper," by Waldemar Young and William Jacob. It features Rayna Hatton as Julius Caesar, who edits the "Morning After," and Sam Hardy, former Broadway comedy star. S. Sam Anthony, the press agent for Cleopatra. Also seen are Betty Lorraine as Cleopatra, Maude Trux as Mrs. Calpurnia Caesar, and Carl Stockdale as Busto Magneto, Caesar's chauffeur.

Next will be E. P. Heath's comedy playlet, "A Bird in the Hand," featuring Lois Wilson, with Jason Robards, Roy D'Arcy, and Dot Farley, directed by A. Leslie Pearce.

Cohen Negro Story Follows

Following "A Bird in the Hand" will be Octave Roy Cohen's "The Melancholy Dame," introducing dusky fictional characters made famous in Cohen's published stories, such as Florian Slappey, Mr. Permanent Williams and his wife, Jonquill; Mr. Webster Dill of Dill's Sinful Sinecopes; Sappho Dill, his dancing wife; and Lawyer Evans Chew; these directed by Arvid E. Gillstrom, and supervised by Alfred A. Cohn.

"Post Mortems," a comedy of bridge and burglars, by Charles Devine, playwright, will introduce Raymond Griffith, the whistling comedian, in a unique audition role.

All-Colored Casts Planned

The next of the Octave Roy Cohen stories to go into production will be "Music Hath Harms," the story of the celebrated colored cornetist, Roscoe Griggers, with his rival, Professor Alec Champagne, Sis Cal-...
PRESENTATION ACTS

Theme Songs Help Good Pictures

STAGE SHOWS

San Francisco Granada
Week Ending December 28

This week's stage attraction was in the form of a double bill and patrons found their money's worth, and more, in each offering. The music, too, was of the double bill variety, with Gino Severi taking over the duties of director in the pit and Henry Buse continuing on the stage.

The first stage show was in the form of a special Christmas offering, featuring a group of youngsters from Rose DeBell's Dancing Academy in "Eddies in Toyland." The curtain went up on a dreary street scene, with snow falling on a homeless waif, who finally curled up in a doorway to rest. A good fairy tripped in, touched the hungry child with her wand and her rags were transformed into the raiment, while the tenement disappeared and a beautiful interior took their place.

The door of a cabin opened at a touch of the wand and six girls trooped out and danced. A small harlequin swoke at a touch of the wand and played the accordion very effectively. A huge candy box opened and out tumbled a tiny tot, who sang. The outstanding feature of the act was the performance of a couple of girl acrobats of exceptional skill.

The waif sang a little song of gladness, a boy in the costume of old Italy offered a comedy number and a doll came to life and danced on a huge drum. The chorus came on to the music of "The Wooden Soldiers" and later danced to "Jingle Bells." The act came to an end with the entire company appearing with illuminated building blocks spelling out the greeting, "Merry Christmas."

Following the rendition of an illustrated song the Public review "Wonderful Girl" took the stage, and this also proved out of the ordinary, being in the form of a film, with a film in three acts. The first act was on the deck of a ship on the Atlantic and opened with an introduction in song form, introducing the principal characters and the Dave Gould Girls, who danced.

The second act depicted a horse scene in New York, with a band of musicians appearing to welcome Henry Buse, returning from a trip to Europe. A quartet offered music that must be called the superstition to stop work to listen.

The final act showed the orchestra pit and stage of a New York theater, with tired chorus girls doing a sitting down dance. Henry Buse led the orchestra through an arrangement of old-time music, contributing a trumpet solo, and Eddie Magill sang a song written by a local writer and entitled "The Gang's All Here." offering an encore, "I Can't Give You Anything But Love."

Al and Roy Samuels did their celebrated tap dance, Helene Heller and Frank Reid sang, and the presentation came to an end with the curtain at the rear riding on the exterior of a beautiful church, with a wedding party making its appearance. The company sang "Wonderful Girl!" as the curtain descended.

Philadelphia Stanley
Week Ending December 29

The spirit of Christmas was greatly in evidence at the Stanley this week and the program was one of the most delightful and nicely balanced that has been offered for some time. Two beautifully lighted Christmas trees decorated the stage and the divertissement was called "The Night Before Christmas."

The Stanley Symphony Orchestra presented a Christmas fantasy beginning with a medley of Christmas melodies and coming to a dramatic climax with "Song of the Night" in white ecclesiastical robes floating be-

Claude B. Ball

Claude B. Ball, a veteran teacher of motion picture theatre organ music. The Ball Theatre Organ School in Chicago is a busy institution these days. If you don't believe it, try to interview Dainty, as Mr. Ball is familiarly known by his students, for more than one minute (sixty seconds). It just can't be done, for after all, business is business.

Writes Tucker Song

Sam Lerner, director of publicity and advertising for DeLizza, Brown & Henderson, the music publishers, has written a special comedy song with Ted Shapiro, called "My Conversational Man." Sophie Tucker, that well known exponent of hot songs, is featuring the number in her tour of vaudeville theaters.

Good Music Puts Film Across in Any Theatre

"Sonny Boy" Has Added to the Success of "The Singing Fool"

By A. RAYMOND GALLO

After many years of close association the music publishers and the motion picture producers have finally realized the importance of each others exploitation angles and are now set out to work together in more close harmony than ever before. The tremendous success that several theme songs have made in the past year has convinced the music publishers that the motion picture tie-up is an essential one for a quick exploitation of the song. The film producers also feel that a good theme song can do a great deal in popularizing their production as the sheet music and records are a direct means of advertising the picture into the homes.

About two years ago Sherman Clay & Company led the field when it published the theme songs to "What Price Glory," and "Seventh Heaven." Everyone knows the "Ramarama" and "Diane" were hit songs and in all probability would have become popular regardless of the film tie up. However the songs helped make the film popular and vice versa, which resulted in a complete huge success of both. Almost immediately after this incident the Remick Music Corporation came out with a song called "Laugh, Clown, Laugh" that was used as a theme to Lon Chaney's motion picture of the same name. The song became an overnight hit and the picture no doubt also reached the money making class, as all Chaney's pictures do.

Ramona Song and Film Success

When Delores Del Rio came out with "Ramona" it was learned that Leo Feist Inc. had a song of the same name that had been written long before the picture was ever thought of. It also happened that the song was of a hit calibre and for a long time it remained on top of the best sellers list throughout the country. The same publishers later issued the theme to "Lilac Time" called "Jeanenne, I Dream of Lilac Time" that almost surpassed the pace set by "Ramona."

The biggest theme song hit that was ever written is "Sonny Boy" from the "Singing

(Continued on page 47)
For All Theatres

that can use any kind of sound synchronizing device with turntable

FEISI

SLIDE-O-PHONE

PRESENTATIONS AND ORGAN

Make An Ideal Combination


Presentation No. 1

"I'M SORRY, SALLY"

21 slides, our own synchronized record and cue sheet

Book and Order NOW

Rental Fee $6.00
for 1 week or less

Leo Feist, Inc.
231 W. 40th St.
New York, N.Y.
From Church to Theatre
Organist, Grierson's Record Rise

The new featured organist at the Palace theatre in Rochester, New York, is Tom Grierson, former church organist of this town. Tom just concluded a year's engagement at Shea's Buffalo theatre.

He first became popular through his organ recitals, which have been broadcast over the Radio Corporation of America stations. At present Grierson is also a recording organist for the Wurlitzer corporation company and has just completed a series of records that will be used on the outdoor organ in Roosevelt Park, Los Angeles. Another series will be used by Cecil DeMille in some of his motion picture productions for atmosphere emotions.

Grierson's training in the musical field began at an early age in England under the tutelage of Sir Sidney Nicholson, the famous Westminster Abbey organist in London.

New Theatre Opens in Chicago

Another deluxe picture house made its bow to the Chicago theatregoers last week when the Symphony theatre, at Chicago avenue and Cicero, opened its doors. The new house is a recent addition to the new firm operating under the name of the United Theatres Corporation and has a seating capacity of 2,000.

The policy of the house will be first run pictures with vaudeville. The Symphony Stereophones are on the stage and furnish the necessary musical accompaniment.

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: At the Smoot theatre this week I used an original set of slides entitled, "Miniatures of 1929," or "The Past Year in Song."

Just a line of each number's chorus was used up to the last two which were used in full. Words were shown on the last two numbers only, the other numbers being played with appropriate slides something like a "remembrance" act.


Audience seemed to get quite a kick out of it. I forgot to mention that the songs were picked as the "hit" songs of the year from statistics of Berman's column in HERALD-WORLD.

Best regards of the season to you, and a successful year to you and the HERALD-WORLD. Sincerely, Wm. J. Cowdrey, Parkersburg, W. Va.

Exhibitor Puts Over Film with Theme Song

Manager L. Wagner of the Rialto theatre, Fort Dodge, Iowa, displayed a good sense of press agentry when the Metro-Goldwyn-Mayer special "White Shadows in the South Seas" was played his house.

He arranged to have the theme song called "Flower of Love" placed at the Firemen's benefit dance, which was attended by a large audience. The song was sung to one of the firemen, who also made an announcement that the picture was playing the Rialto theatre. Similar announcements were also made at two of their regular dances which followed this one.

With the co-operation of the music stores, window-tie-ups were arranged with sheet music and records displayed. Two thousand bookmarks were also distributed through the public library.

A mailing list of over 500, covering teachers and principals in the public schools, were also circulated. Special one-sheets were placed on both sides of the buses during the engagement of the film.

The exhibits of other good exploitation stunts which were furnished by an M.G.M. publicity man assisted Wagner in putting over the South Seas islands play-off in first order.

Publix Page Boy Is a Fighting Fool

On the staff of the Brooklyn Paramount theatre is a young colored man named Alfred F. Jones, who has been with the Publix interests for the last seven years. For the benefit of those who do not know much about Jones we will give a few inside facts.

For the first three years he was chief page boy at the Rivoli theatre in New York, later going to the Rialto in a similar capacity, and before coming to the Brooklyn theatre he held the same post at the Paramount in New York.

One of Jones' chief sports is boxing, and he is responsible for training the Paramount theatre staff in the art of boxing. He has twenty fights to his credit, of which he has won all of them. At present the young man is chief assistant to the secretary of the managing director of the theatre.

Australia After F & M Stage Talent

Word is received from the vaudeville booking department of Panchon & Marco that starting in January several theatres in Australia on the Williamson circuit will be supplied with F & M acts.

Doe Howe, in charge of this department, will have as his name cards several Levy circuit, J. B. Mueller, representing the Australian interests, is now completing arrangements with Mr. Preise.

Screen Comic on Stage

After creating quite a success in the William Fox comedy "Plastered in Park," Sammy Cohen, the star, is now making personal appearances in picture houses and will open an eight weeks' engagement for Publix starting January 15.

Cohen will open in Chicago for Balaban & Katz in a specially written set by Lou Breslin, a well known Fox writer. After eight weeks in presentation houses Cohen will be starred in a Broadway Publix unit.

In Person

Buster West, the young man who almost coped the stellar honors in the last George White's Scan- dal, is the star attraction this week at the Granada theatre, Chicago. Buster is assisted by John West and took part in the Charles Kelsey New Year stage show. This is the beginning of a new series of names that Marks Brothers will present to Chicago theatregoers during 1929.

STAGE SHOWS

(Continued from page 45)

fore a cathedral window. The soft, misty light, the brilliant stained glass window, the dim figure and the volume made the picture one of the most effective numbers. As the scene closed the window was raised and angels and trinitarian stars appeared out side as the choir took up the strains of music.

The curtain rising for the holiday divertissement revealed a number consisting of the audience on a huge canopy bed on the stage, with eight heads raised expectantly from under the covers. They put on a large coat dress, lit a rag of sleigh bells and a sack of toys, which were distributed.

After a formal dance with the toy the Ballet settled themselves at the side of the stage as Santa sat on a high chair. He raised a small blond girl followed by a Brunette—The Hudson Wonders. And they were wonders, for these two children brought more applause than any other feature on the program. They were full of pep and vivacity and did stunts that seemed humbly impossible, yet all were done with grace and ease that brought a storm of applause. They turned somersaults in the air, they bent backwards until their hands touched the floor, standing on her hands one bent backwards until her feet touched the floor, then she walked on hands and feet across the stage and showed a flexibility and skill that outdid most of their seniors in acrobatic feats.

In the finale Alexei Robokovsky as Santa Claus sang with a rich velvet voice, while the ballet, in the Ballet hopped into bed and the curtains were drawn, leaving the audience with a feeling of having enjoyed a thoroughly satisfactory presentation.

Pittsburgh Penn

Week Ending December 29

The stage attraction was the Publix unit Steger's Marionettes in "Mary's Book of 1929." A score of midgets giving a little revue, in which the tiny performers offer specialties one after another much as seen on the vaudeville stage. They are fully as capable as artists of normal size and their program includes costume changes of forty seconds. The series are also marked by a steady flow of even engineering. There are many special scenes, and the costumes are dazzling and diversified. One scene in particular scores a great hit. The curtain rises to find the entire company scattered about the stage, and each is imitating a mechanical doll or toy. Each performer is slowly going through his or her certain motions over and over again, and the audience bursts into applause at every showing.

In the grand finals these well-trained elephants add a big plus to the other numbers. The chief of the forty minutes for grown-ups as well as children. The concert orchestra, under the direction of Elias Breeskin, renders a medley of Christmas hymns.

JOHNNY F HAYE

"The Singing Fool Pianist"
Now Touring

PUBLIX THEATRES

Direction—William Morris Agency
New York Paramout
Week Ending January 4

Dave Rubinoff, famous violinist and one of the few personality pit directors, offered an orchestral production called "Happy New Year." In this a series presentation with the Paramount, local burnt wood singing was used.

The "Perfect Girl," featuring Helen Macfadden, was the stage offering. Bennie Krueger made his entrance and offered an explanation of the show.

Two of the "Four Cheerleaders" then did a telephone skit that was pleasing. Next, a rehearsal scene with the Foster Girls dancing and singing special songs for "The Perfect Girl." A "Syncopated Cocktail" with the girls shaking the cocktails as Luella Lee danced in a red robe.

Dave Rubinoff, entering to a fine hand, next played "I Can't Give You Anything But Love" in every manner and time a violin can be played. Dave is a favorite here (usually he takes one or two encores), but as the show was a long one he beggared off, amid much applause.

Luella Lee followed in a huge fog coat, sang and danced pleasingly to that new cap, "Dolm' the Razcoon." She was received well. The Four Cheerleaders followed with some popular tunes, which they sang harmoniously and to a good hand.

Helen Macfadden and the Foster Girls next offered some "Setting Up" exercises and bug punching that was well done and received generous applause. Joe Pena, a funny fellow, that had the house roaring at his gags and comedy singing, received a good hand. Helen Macfadden and the Foster Girls then have a race on "Pedometers," to learn who is the "Perfect Girl." The Four Cheerleaders sang "Performer Girl" as ensemble enter, and Helen Macfadden in frame background makes a pleasing picture that closes this show.

Chicago Chicago
Week Ending December 28

This week the Chicago theatre celebrated the holiday by staging an elaborate Christmas festival opening stage. The stage show was called "The Land of Make Believe" and had over sixty people in the cast, including little ones. Several scenes from fairyland and childhood were reproduced with much success as entertaining value.

Among the cast the most outstanding in individual performing were Shannon's Playtime Frolics, a novelty acrobatic child set, and Geraldine and Joe, two little totes who performed like regular trouper. One of the most impressive scenes was the old woman in the shoe.

The entire show was practically given by young folks and presented every conceivable form of entertainment that grown artists are capable of performing. The hand accorded this presentation was in evidence by the appreciation and enjoyment was an admirable piece of work on the part of the theatre management value.

The Chicago Theatre Symphony Orchestra presented one of its regular orchestral productions in the afternoon of "The Land of Make Believe." The orchestra assembled by voice, featuring Luella Frieria, a capable soprano. This was a Spitnay production and directed by one of his assistants.

Detroit Michigan
Week Ending December 28

And we hope you had a merry one, too! Of course, part of the stagehow at the Michigan this week had to be devoted to Christmas entertainment, particularly for the kiddies.

So a whole group of baby stage stars was imported for an extravaganza entitled, "In King Cole's Court." Charlie Jenks, Detroit's favorite tenor, was Jolly old King Cole. He sang a song as introduction and then introduced the various kiddies.

The group was out, and Baby Dorothy, Creighton Kissen and Luela Keeley, Zivin Twins and Herby Shey. All of them were garbed as characters in some of the Mother Goose rhymes.

Just which was which, as far as names go, escaped this reviewer, so we will list them by their characters. Feature honors went to Little Boy Blue, who we suspect was Herby Shey. A younger of about 12 or 13, that little fellow was very hokey and also sing. We predict he will make his mark some day.

Jack and Jill were a couple of clever child acrobats, who gave a good stump of rhythm and tumble work with a vest that brought forth many boisterous guffaws from Father Christmas, a youngster in which he interpolated "Sundown." He earned another encore.

The show closed with Paul Ash leading the boys in a special arrangement of "Rhapsody in Blue." This was a fine show and a great improvement since it played at the Paramount in New York.

Kansas City Pantages
Week Ending December 28

Goldman's Midget Folios was given a prominent position on the stage program at the Pantages. The number of its five individuals presented its act much better on the order of the "master of ceremonies" type and went over well with large audiences all week.

Brady and Mahoney have a Dutch comedy dialogue number their hits in the last few weeks which could be included in a revue—vocal, dancing and acrobatic number.

The company of fifteen individuals presented its act much better on the order of the "master of ceremonies" type and went over well with large audiences all week.

Brady and Mahoney have a Dutch comedy dialogue number their hits in the last few weeks which could be included in a revue—vocal, dancing and acrobatic number.

The Stanley Brothers and Attrum, billed as "Con- tinuous Family Show" was a real acrobatic and aerial number that is a bit out of the ordinary insomuch as ability of the cast is concerned.

Lucas-Chile, the national Pantages orchestra rend- der popular selections as the encore.

New Orleans Saenger
Week Ending December 28

With applause that shook the theatre Ben Black, personality leader, was welcomed back to New Orleans Saturday with one of the best Public shows of the season, which even the most critical screen could go without. For "Deep This Way" is a true from any angle the spectator may happen to view it. As seen here, of course, the future chorus, six strikingly handsome Foster Girls and six of them, are seen. plunge, Bobo's, was also good, Bobo who danced, with perfect rhythm, knew how to wear their clothes and seemed to be in front of the audience—nothing is more characteristic of the early part of the season seemed entirely ignorant of... The Four Dictators, a quartet, which Ben Black rehearsed himself in New York, sang beautifully and with music and magic.

Bree Sarthe, featured as a blue singer, was the press department claim.

Frances Wills is some dancer and her acrobatic stunts were particularly pleasing, especially to those of the masculine gender who are beginning to count the hairs on the top of their heads.

Of the hit of the show, however, from the angle of audience, was Bobo's "Magic Ring," and the latter a dog, who did some very clever comedy juggling—Bobo is just as good as either Bob or Bob, though he recebered something with smaller hands and as he has no domestic expenses it is probably just as well. Aside from the odd ball Ben Black, the show was at its best when they put on their at yet if they would in the tramp rags, get a clean shave and look like Christians—the ladies would take more kindly to them.

Lottie Howell sang "Same Silver Moon," which was really better than many of the songs that have appeared on the Tulane stage in the past few years. Miss Howell received several encores.

Ben Black introduced to New Orleans his latest song success, "Rude That Bloom in the Night," with full stage band accompaniment, assayed by John Hammond at the orchestrations.

Don Filippini arranged a program of Christmas carols which was a great hit. One special scene was a choir boy at the entrance of a church in full vestments rendering a special number. Taken all in all, the Don's arrangements were very appropriate.
ORGAN SOLOS

Edward K. House (Chicago Uptown) presented a special Christmas solo with lyrics written to the tune of "Ring a Ring o'Rosies." When offering a special Christmas tree slide, House explained to the audience that he was present to play the piano. The house first began by going in front of the audience and began to serenade the crowd with "I Can't Give You Anything But Love," and then followed with "Rainbow Round My Shoulder," which was the best received of the night. House sang the last number, and for some reason or other, his voice became a bit husky. This solo did not receive the same reaction as the others, however, and the solo nevertheless received a very good hand.

Kenneth T. Wright (Mecomichle, Mich., Lloyd's) used in "Jingle Bells" at the Great Lakes Bowl. He then continued the Stahl color symphony, "In a Persian Market." An accomplished member of the orchestra was the same name was written by the house music supplied many interesting movements to the beauty of the film.

Harold Daniels (Buckingham Chicago) offered a straight solo called "A Christmas Vision." It contained the melody of the Christmas Carol. A high-light of Daniels' offering came at the site of the solo when a small Christmas tree, on either side of the orchestra, was lit up, and this combined with the beauty of the console decorated for Christmas. It was a perfect showpiece of an artist. Daniels then played two popular songs, "Sweetheart On Parade" and "I Can't Give You Anything But Love." Love songs are always well received, and Daniels sang with great enthusiasm, as they always do for this organization. This solo also received a good hand. Indefinable style, and one of the reasons for this young man's increasing popularity in the field of solo organ playing.

Dick Liebert (Pittsburgh, Pa., Penn.) featured a novelty which suggested to the audience that all he cared for in the world was a gift was appliance. Also introduced "Roses of Yesterday," "Here's Lightning Round My Shoulder."" Dick Liebert's performance was very well received, and the audience gave him a hearty hand.

Preston Sellers (Chicago Oriental) introduced the next number "My Merry Christmas." Because it was Christmas week, one thing that is noticeable about Sellers is he always chooses for this season the best of seasonal songs. After the announcement was flashed on the screen that the stage show was to begin, Sellers was called back for an encore. His popularity at this show was nearly 100 per cent.

Jesse Crawford (New York Paramount). In keeping with the holiday spirit Crawford used an en- thusiastic "Jingle Bells" as his last number. He offered only two numbers in his concert this week, but they were very well played and received with great enthusiasm. His popular number "A Precious Little Thing Called Home," and his second number "Sonny Boy," were a big hit. Crawford received a well-deserved round of applause for his last number, and the audience gave him a hearty hand.

Bernard Cowham (Floating, Floating, N. Y.). Bernard's dynamic personality has caused a town that has never had community singing to sing as if they had been doing it for years. Cowham's first stunt was called "Hello Flushing," and with the use of special lyrics he introduced himself and community singing here. His first number, which was well played, was called "Sonnny Boy," but they were a little shy. The second number, "Let Me Call You Sweetheart," lighten up the mood of the girls to sing, was better. "Old Man Sunshine" had every one in the house singing, and Cowham was a big hit with this. This week Cowham was called to town and the town is already talking very favorable of him.

Roland Copeland (Low's Prospect, Floating, N. Y.) played a solo of the "Girl's Life," a special song written for the "Girl's Life." He started off with a straight solo, this week, Copeland has long been a favorite here, and after the house music began. It is easy to see why the audience was pleased. By the end of the week, when all tempo suit them all, you are getting regular requests for the same song and so it goes on for weeks and weeks endlessly.

Benjamin H. Murtach (Brooklyn Paramount). Called his solo this week "New Year's Resolution." He began his first number with a complete melody, and so it goes on for weeks and weeks endlessly. "You’re probably cockoo by now, reading all this and I know what you’re thinking—this boy Stanley wants an extra edition of the EXHIBITORS HERALD-WORLD printed for him big time, and android.


down SOLEMN.

The program's "try for accommodations" to rest is a big hit with the audience, and so it goes on for weeks and weeks endlessly. "You’re probably cockoo by now, reading all this and I know what you’re thinking—this boy Stanley wants an extra edition of the EXHIBITORS HERALD-WORLD printed for him big time, and android.


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down SOLEMN.
THE THEATRE

Your Suggestions Are Invited on Ads

A new service to exhibitors is launched in this issue by "The Theatre." You already are helping one another through this department in many directions—by the House Organ Exchange and the interchange of ideas it affords, through the publication of your letters telling how you have put over certain pictures, through reproduction of newspaper ads which you have used, and in countless other directions. Now comes the new service, in which you may share if you so desire.

Frequently the department is asked by its readers to comment on advertisements and various ideas submitted for just that purpose. That comment the department gladly and sincerely gives, and if each page contains only one helpful suggestion we think it still has accomplished something, though we are not satisfied with that, of course. But we believe that even more can be achieved if we all participate in offering comments.

* * *

We take for granted that each exhibitor will welcome any suggestions presented by fellow-exhibitors. That's the essence of the department, or rather half of the essence, because we all are operating on a principle that by helping others we in turn will be helped by them.

From time to time, and only as proposed by the one who sends in the subject matter, we will reproduce a newspaper ad or other paper, offer our own comment as requested, and follow up by printing the suggestions which you yourselves offer. You all are keeping a file of "The Theatre," of course.

At least, most of you are, judging from letters received. When an exhibitor's comment is printed, reference will be made to the preceding issue in which the original copy appeared. Thus you easily can refer to your file and compare notes. It is important, as a time saver, that you refer to the issue in question when you send in your comment.

Tyas Asks Suggestions

All set? All right, then, let's go. This is possibly a bit unorthodox to start with the accompanying copy, in that it will be a bit of a surprise to its author, P. E. Tyas, manager of the Liberty theatre, Amherstburg, Ontario, in that he has not been warned of this new departure. However, we feel certain not only that we are violating no confidence but also that Tyas will welcome this move.

* * *

"We are regular readers of all the 'Herald-World' columns," writes Tyas, "especially 'The Theatre,' from which we derive many pointers and helps in various ways.

"With this letter we are enclosing a clipping of our Christmas advertisement and would be glad to have you criticize it, from every angle. As is the case with most small town exhibitors, we are somewhat hampered with having a small town paper and also a week's program to advertise, which cramp individuality.

"Any suggestions you make will be welcomed. Wishing you continued success with your very interesting column in a very interesting paper."

Now, then, folks, cast your eye on the ad on this page. In one respect this is a particularly bad one, because taking into account the two handicaps mentioned by Tyas, there is little in the way of suggestion to offer. We like the betterer and particularly the separation of the two black matrices, in addition to the generous use of white space.

Italic Type Would Help

We believe the type selection could have been bettered. For example, we note there is not one line of italic type in the entire ad. There could have been changes to italic type that would have set off the ad considerably. We feel confident that the printer who set up the ad has at least some italic type, very likely in the families of type used. One place in particular that italic would have helped is in the line "Comedy—Eagles of the Night, Chap. 6." We take it that the rule above that line was on the mat, though of course that could have been routed off.

But the chief point is that this line is in the same size and type as the next line which announces the change of program. In reading newspaper ads we all have been struck often with the fact that the various programs are not separated. That becomes confusing to the reader and patron.

Now then, what do the rest of us think about it? Tyas and "The Theatre" both welcome your comment.

Telegram on Censors Puts Over "Red Dance"

Manager R. S. Roddick of the Capitol theatre at London, Ontario, in exploiting rather unorthodox chid three costumer space for the reproduction of the following telegram from D. O. Byrne, booker in the Toronto film exchange:

"If Dolores Del Rio's new picture 'The Red Dance' is released without cutting by board you will have it for London to open Monday, December 17, exactly as shown in New York with complete sound and music accompaniment. Doubtful, however, if it will be passed without cutting. If they cut it, then it cannot be shown as a sound picture. Picture rather daring, so be careful in advertising. If it gets through complete it will be the best possible bet to bring in pre-Christmas crowds, as picture is splendid romance of strong drama, big scenes, luxurious settings and packed with action and great thrills from start to finish. Original advertising held by Customs as too hot for Ontario, but am rushing you special material from our own studies which will have to do. Will advise tomorrow if picture gets past board. Regards."

Telegram on Censors Puts Over "Red Dance"
Police Chief Host
To 3,000 Children
At Theatre Party

More than 3,000 pupils of the Indianapolis public and parochial schools were guests of Claude M. Worley, chief of police, recently at the Palace theatre. The party was given particularly for members of the Indianapolis school patrol and other pupils who wrote in response to an appeal for improved safety conditions among children in the city. The appeal was made in radio talks.

The theatre party was arranged through the courtesy of Wallace Allen, manager of the theatre. Three Movietone vaudeville acts, an "Our Gang" comedy reel and a news reel were shown. Lester Huff, organist, gave a special program of interest to children.

"Human Fly" Exploits
"Tarzan" Chapterplay

When Manager George Stevens at the Willoughby theatre, Willoughby, Ohio, booked Universal's "Tarzan the Mighty," he planned to step and get all the money the serial was entitled to. The master move in his campaign was the hiring of a "human fly" who, dressed in a huge ape suit, climbed the front of the theatre, all the high trees in town and telephone poles. Needless to say the "ape man" had a gang of kids following him all the time. And they all came to see "Tarzan the Mighty" at the theatre too. Then Stevens took the "ape man" on the top of his sedan advertising the serial with banners on the car, and ran miles out into the country each way from town. As a result, the Saturday matinee business, the time of "Tarzan's" run, is far ahead of the Sunday receipts.

Mothers Like Kiddie
Revue at Theatre

A novelty for mothers was staged recently by the Olympic theatre in Watertown, N. Y., when one night was set aside for a kiddies' fashion revue. With children acting as models, fashion's latest creations were shown. The theatre played a good card in staging a fashion revue with living models throughout the week in connection with a "Suburban Week" sponsored by the merchants of the city and which brought thousands from the rural sections of northern New York.

Theatre Aviation Beacon
Another Road to Goodwill

An aviation beacon has been installed atop the new Oakland (Cal.) theatre and is now guiding pilots of night flying planes to airports in the Greater San Francisco field.

Airport officials pronounced the beacon practical and the theatre management applied to the Department of Commerce for permission to operate a private air to aeronautics. The beacons includes 125 feet of Claud Neon tubing, mounted on a bevel glass ball.

Morning Matinee Popular
Saturday morning shows for children at 10 cents admission have become a popular feature at the Imperial theatre, Ottawa, under the direction of Ray Tubman, the house being packed on each occasion.

Dressing House Organ Cover
In Holiday Greetings

Sheboygan Theatre Newsette

File this page for reference next winter when you make up your Christmas house organ.

Palace Theatre

Sheboygan (Wis.) Theatre Newsette.

Palace Theatre, Torrington, Conn.

Family Theatre, Sheldon, Ill.

"Now," West Coast Theatres organ.

TELL 'EM WITH TRAILERS

NATIONAL SCREEN SERVICE
SELLS SEATS
Hendricks’ Card
And Tieup on Auto
Both Ring the Bell

William L. Hendricks, managing director of the Capitol and Olympic theatres at Steubenville, Ohio, writes us about an idea put over in exploiting "The Cameraman." But before going into that, let’s take just a moment to call his Christmas Greeting card one of the bestliners of those received by "The Theatre" from its many readers.

Cut into a black and white comedy sketch is a strip of film in four frames, reading "Not a Vitaphone Talkie but talking just the same, and Wishing You a Merry Christmas and a Happy and Prosperous 1929. William L. Hendricks Capitol-Olympic Theatres, Steubenville, O."

But here’s the exploitation done on "The Cameraman" by Hendricks:

"Several days before the opening of the picture, arranged with the Chrysler people to furnish us with a new roadster with the top removed; this car was bannered with signs reading: WATCH FOR THE CAMERAMAN, carrying also, on the sides, smaller signs reading THE CAMERAMAN CHOOSES THE NEW CHRYSLER. This car was driven about town several days before the opening of the picture, with a man, costumed as a cameraman, with a motion picture camera set up in the rumble seat, apparently taking shots of the town and the Christmas crowds.

"Police permission was obtained to stop the car wherever desired, attracting plenty of attention and apparently taking pictures. The day before the opening of the picture the posters were changed to read SEE BUSTER KEATON AS THE CAMERAMAN AT THE CAPITOL and Dates. Several hundred feet of film made on the first day we used the gag were run during the run of the picture."

Colleen Moore Pictures
In Contest at the Circle

Theatre goers who have followed the career of Colleen Moore and who visit the Circle theatre at Indianapolis were attracted to the latest contest at that playhouse. In conjunction with the theatre, an Indianapolis newspaper printed a collection of pictures of Colleen Moore as she appeared in a number of her pictures. The theatre offered awards for naming the screen play from which each picture was taken.

"Wings" Contest Winner
Gets Aviation Scholarship

The management of Saenger’s Liberty theatre at New Orleans instituted a contest for the best built model planes by citizens of New Orleans, in connection with the showing of “Wings.” The first prize winner will have an option on a scholarship offered by the Southern Aeronautical Service, School of Aviation.

Food Pays Admissions
In Salvation Army Tieup

A turnip or a cabbage or what have you in the food line served as admission tickets to the Riviera at Omaha for boys and girls at a Saturday afternoon show, in a tieup which Manager Ray Jones made with the Salvation Army. The pile of foodstuffs went to unfortunate families in Christmas baskets.

“On Trial” to Sell as Book
NEW YORK—“On Trial,” Warner Brothers all-talking picture, will be sold in book form by Grosset & Dunlap, publishers.
DEAR FOLKS:

I've seen "Simba." Of course I've seen "Chang" and the other four-footed brethren, too, but that's another story. "Simba" is the big boy of the moment. A really big boy, although not really very good company. If it is all right with you I'd just as soon meet the fellow at no closer quarters. And thank you, Mrs. Martin Johnson, for plaguing the beast when you did. Another leap and he'd have been in my lap.

That's the sort of picture "Simba" is. The animals are right in your lap most of the time. And there are plenty of animals. In fact, many of the supporting quadrupeds were more interesting to me than the star, but of course that's my inexperience.

More interesting, for instance, was the elephant with the palm leaf ears. I could learn to like this guy. And the giraffes were nice, too. I suppose that's why the circuses have so many of them. And I've always been strong for the zebra, a horse with a sense of the artistic and the carriage of a lady. But of course the lion is the lion's share of the emphasis for the good reason that he's the boss of the jungle and I suppose I can do nothing about it.

The picture is great animal study stuff and you might as well count the natives under the heading too while you're at it. In fact I think these were, after all, the most interesting of the lot. And all, of course, are good

"THE AIR CIRCUS"

I CONFESS that I don't know whether the Merrwell Boys are still at it (Frank and Dick), but if they are I'm sure they're doing things like Arthur Lake, Sue Carol and their boy and girl friends do in "The Air Circus." All the picture lacks to be genuine Merrwell stuff is a villain. Probably, too, that is all the picture lacks to be bang-up entertainment. Somehow it isn't quite.

The story's about a couple of boys who go to school to learn the flight business and do so. Sue Carol is in view as the chief motivating influence of one of them. The other had a brother who died over there; also air fear. And a mother who is performed by Louise Dresser as well as this particularly unpopular type of mother could be performed by anybody in these States. (I wept for as well as with her in the weeping scene, which the

youngsters in the theatre could not seem to take seriously however hard they tried.)

Probably I shouldn't have seen the thing with a young audience (most of those present were minors) because the young are so keenly perceptive of phoney sentiment. They simply sneezed at the sad spots, rounding into true juvenile form at the finish and applauding just as though everything had been all right. I guess that about describes "The Air Circus."

"THE HAUNTED HOUSE"

I'VE had a terrible time with these spook pictures. For this reason: A good many years ago I saw the stage production of "The House of a Thousand Candles" and thought it splendid. I saw it several times. And in all the years that have gone by I have looked at the various successive spook plays and picture with that early classic (to my mind) as a model. None were ever so good as the original, to me, and I suppose none ever could be. And so, when I had sat through "The House of a Thousand Candles" (as a child, it doesn't seem sensitive to me either.)

That much for my personal reaction. And the reasons. But I'm of the opinion that the fact of the matter is quite different. I have the increasingly firm conviction that "The Haunted House" is better than any of the other spook pictures. Because, quite plainly, it is just like "The House of a Thousand Candles" — without the candles—and that has always represented to me the best of all spook plays.

In view of these contradictory paragraphs, it seems quite plain that I have nothing positive to utter about "The Haunted House." Therefore I'll say no more about it.

"WEST OF ZANZIBAR"

ON this last day of 1928 I respectfully reissue my semi-occasional bulletin to Mr. Lon Chaney. As you must recall, if you read this page at all, it is my custom on these occasions to tell Mr. Chaney that we ought to forget the horror permanently and become the exceedingly brilliant actor that he is. In this wise—

Mr. Chaney's big moments have been "Tell it to the Marines" and "While the City Sleeps." In the former he wore no makeup, save a Marine's uniform. In the latter, none at all. Now why in the name of—of, say, Lon Chaney, go back into the muck and mire of "Congo" and do this "Dead Legs" guy? Who would rather see this bozo than the detective of "While the City Sleeps" Is it the European market demand? I doubt it. I think it's—but no matter. The point is that Lon Chaney is too good an actor to make a mere stunt man of himself. It's like Lindbergh enacting Dr. Jekyll and Mr. Hyde. Maybe he could do it better than Barrymore, but whodunnit wants him to? (Come on, Lon, and come clean.)

"THE LOVES OF CASSANOVA"

KNOW about this guy Cassanova? (Use plain envelope if you choose.) And about the big time he had in and around Europe, if you believe his account of it? (Don't tell me you haven't heard.) Well, here he is, a Continental impersonation in color and English, and he's the same guy.

They ran this at the United Artists theatre the week before Christmas. The United Artists theatre, patronized by the smartest and probably the most adult crowd in Chicago, was exactly the place to run it. Possibly the week before Christmas was exactly the right time, for then if ever it takes word-of-mouth advertising to get the nickels into the till. And yet I'm not at all sure that Chicago, carefully shielded by a censor board that still believes in fairies, is exactly the right city for the picture.

The picture is very debly made. I'd say that nearly half the footage is given over to captions, which are in Mons. Cassanova's own inimitable phrasing (as cannily caught by a translator who knows his adverbs.) In between these captions there is much pursuing of women, none of whom seem to require a great deal of pursuing, and everything is so nicely tinted and so swiftly dashed off that it makes first rate pastime. (That is, if the gentleman on your left isn't the minister and the lady on your right is modern, too.)

Personally, and of course I can be nothing but personal in a matter of this kind, I think the picture is excellent stuff and hope to see more similarly courageous effort. Personally, too, I think by good friend Tragsdorf of Nellsville, Wis., not to mention J. C. Jenkins, will petition the editor for my release when—and if—they read of my having said so.
Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors Herald-World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

Business Opportunities
TWO motion picture theatres, about 900 seats, in Ohio between Cleveland and Youngstown, 9000 population, big drawing power. One theatre equipped for road shows. Seven day town, no competition. Price $45,000. With fixtures. Must be paid quick. Inquire Box 340, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Position Wanted
ATTORNEY—Formerly Film Executive of ten years experience in distribution. Can work generally and act in liaison capacity between business and legal departments. Address Box 342, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

ORGANIST—Experts thoroughly trained in showmanship available at all times for first-class positions. Men and women. No service charge. Write full information concerning salary, organ, hours, etc. Address Vermont Knaus School of Theatre Organ Playing, 210 N. 7th St., Allentown, Pa.

ORGANIST AT LIBERTY NOW—Experienced, capable, efficient musician. Night reader, complete library can cure all type of pictures, present slide novelists will call anywhere. Reference: Address Box 336, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

FEMALE ORGANIST is looking for a position, will be free January 1st. Am well recommended, reason for leaving due to family. Can play on all makes. Single, will go anywhere, can eke pictures correctly and accurately. Will start for reasonable salary in order to prove worth. Address Box 239, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

ORGANIST FIFTEEN EXPERIENCE—First- Rate Chicago Organist, (Males) Reason for leaving due to Vitaphone. Expert synchronization of music to the picture. Novelty and straight auto work. Large library. Union, married, will go anywhere. Best of references. Personality can be satisfactory arranged. Address Box 316, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Equipment for Sale
FOR SALE—320 18" vender chairs $1.50—220 vender chairs 18" $1.40—170 18" vender chairs $1.30 —250 21" vender chairs $1.45—475 vender 29" like new $9.00 all cashings perfect and vender in fine condition. 2 Motograph Model 102E motor drive machine complete with lens, $150.00. Must be sold. 2 Villen motor drive types S lamp and Peerson arc controls with lens, $65.00 each. Powers 68 motor drive with lens, wonderful condition, $250.00. The Theatre Seating Company, 845 S. State St., Chicago.

UPHOLSTERED Theatre Chairs.
1800—Vender Theatre Chairs.
500—Upholstered Chairs with spring seats, panel back.
Also all makes REBUILD projectors, spotlights, reflector lamps, screens. Everything for the theatre at bargain prices. Address AMUSEMENT SUPPLY COMPANY, 180 W. 67th St., Chicago.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, reflectors, shop lights, etc. Address Movie Supply Co., 844 Washab, Chicago.

POWERS AND SIMPLEX PARTS, 20% and 10% discount. Two Powers 6 B with Peerless lamps. Will take reasonable prices. Also several other lots of Powers and Peerless parts. Address Carol Fenney, 62 St. Paul St., Rochester, N. Y.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Sim-plex Heads. Best Prices. Write Joseph Spraitler, 1214 E. Ninth St., Chicago, Ill.

CHICAGO CLEARING HOUSE—Our bargain list of Film Equipment, include projectors, operators, machine, including 12 rebuilt Simplex motor drives machines with latest type S lamp houses. All prices from $175.00 and up. Peerless arc controls $25.00 per pair. Compensators all makes, $20.00 and up. Guaranteed operators at reasonable prices. AC and DC Electric fans rebuilt, just like new. Write for complete list of your needs and prices. No obligation. Address Illinois Theatre Equipment Co., 1214 E. Ninth St., Chicago, Ill.

POWERS AND SIMPLEX PARTS for sale at 20 per cent and 25 per cent reduction. Reflector arc lamps cheap. Address Carol Fenney, 62 St. Paul St., Rochester, N. Y.

Chairs for Sale
1000—of the finest kind brand new vender chairs manufactured by Howroyd-Wakelfield. Way below cost. Shipment in forty-eight hours. Write today for great prices. Full details. C. G. Demel, 843 South State, Chicago, Ill.

BIG BARGAIN in used Opera chairs, 600 uphol-stered, "Near-gravuremboso" process. 500 81631" letter size opera chairs, $25.00 each, cash, post paid. Samples. Address Soliday's, 11124, Knox, Ind.

Stationery
“VEGRAVURE” “Vegravurembose” (no-plate embossing) processes. Special 500 81631" letter size opera chairs, $25.00 each, cash, post paid. Samples. Address Soliday's, 11124, Knox, Ind.

FOR SALE:—Used Reproduco player organ with large music library rolls excellent condition. Arcade Theatre, Brookhaven, Mississippi.

SEEBURG Electric Orchestration. Several different attachments. One year old—good condition. Cost $600.00. Will sell for $200.00. Harry Land theatre, Port Gibson, Miss.

TOPCHAIRS, seats and backs for all makes, five ply, at prices that save you half. New and used Opera chairs. Address J. P. Redington & Co., Scranton, Pa.

REFERENCE BOOKS—Motion Picture Trade Directory, 120, Anatomy of Motion Picture Art, $2.50. Films of the Year, $2.50; Close Up, annual subscription $3.00. Films may be sent through us. Send check or money order with your request. Address Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Theatre for Sale
NO COMPETITION. Population 1600. Other business after January 1st. Reasonable if taken at once. Address Box 677, Stockton, Ill.

APOLLO THEATRE, Princeton, Ill., county seat, 5000 population. Lease runs seven years, 875 seats, low rent, newly decorated, new screens, new stage and window drapes, best equipment, own everything in theatre, showing big first run pictures. Priced to sell. It will make you money. Selling on account of health. Address Miles S. Fox, Owner.

Theatre Wanted

Theatre for Lease

Organs for Sale

Gift Night Souvenirs
GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 140 W. 21st St., 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 finest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spraitler, 1214 E. Ninth St., Chicago, Ill.

Miscellaneous
WANTED—Wants out films, scrap and surplus stocks in any quantity. We supply steel drums approved by fire departments everywhere. Address Master-Craft Products Co., 4535 Fifth Avenue, Chicago, Ill.

WANTED: Talking Pictures, with records for ready-lookers. Address Walter J. Tenny, Box 315, Sacramento, Calif.

Equipment Wanted
WANTED—2 Peerless or Powers 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 327, Exhibitors Herald-World, 407 S. Dearborn St., Chi- cago, Ill.

HIGHEST PRICES paid for used opera chairs, projectors, machines, etc. Address Movie Supply Co., 844 Washab, Chicago.

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddy, 118 Golden Gate Ave, San Francisco, Calif.

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 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.
LETTERS
From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Another Opinion on Posters
MILWAUKEE, WIS.—To the Editor: I was particularly interested in a letter which was published in your "Letters From Readers" section under the name of Glennie, director of advertising and publicity, Fox Film Corporation, New York City, in your issue of November 27, 1929.

I was of particular interest to me for the reason that Mr. Allvine expressed the belief that the illustrated art work and poster ideas contained in an article by Al Nelson in reference to the work of L. G. MacDaniel, poster artist at the Alhambra theatre, Milwaukee, not only lacked originality but was a plagiarization of art ideas that originated, after all, is but the culmination of ideas that have been cultivated through the experience of contact with fellow theatremen. However, I am glad to state that there is nothing in Mr. MacDaniel's make-up that would prompt him to "harm the brain-child" of another and this was my reaction when he worked out his "Jazz Mad" posters.

According to the routine of theatre work, there are weeks when heavy schedules do not allow of sufficient time to delve into purely original work. On occasions of this kind he goes to his "morgue" or reference library, where he finds ideas that are more applicable to his mind. When time is less pressing, he works out his own ideas. I know, from experience, that this is a routine that every ambitious artist follows.

In fact, I will venture the opinion that should Mr. Miller or Mr. Dickson of the Fox art department, be questioned about the originality of many of their outstanding ideas they would say to Allvine and himself as most any outstanding artist would say, that they had benefited themselves not only by their own ideas but by those of many other artists they were influenced by.

May I conclude by stating that Mr. MacDaniel has gained his rating as one of the leading poster artists in the country through his own unselfish ability and his desire to consider and value the work of his fellow artists.—John Meaka, exploitation manager, Milwaukee Theatre Circuit, Inc., Milwaukee, Wis.

Trazes, then Phil, Galley, the Rabbi, or whoever he happens to think of. But then some of these we've been getting the rest of us posted about what they are doing so maybe it will stir them up. Now take me for instance, I always drop a line once a year so he leaves alone.

Well, sir, I am very much interested in the different versions the boys have, as to sound, and of course the opinions concerning the pictures, flivers or what have you. But I agree with them mostly that pictures are not enough to pull them in or recently, at least, in a decent crowd only when I have vaudeville or an added attraction, so I guess pictures are passe.

People have been led, so many times, to believe many pictures were supers. They were over expectant and after sitting through a rapid repetition of the same story, I guess most of us will have to give them something just pictures. But where are we to go to get a line of equipment now that the sound, no margin for us when we use a sound picture as the producers see another way to bleed us foolish people who will pay any price for the privilege of being part of the firsts to buy.

I am not in favor of those that are interested in sound is this will or that equipment allow us to use the different pictures from the many producers, or when we try to put them in one certain equipment that will allow all productions to be used on a chosen make.

It is useless to us to buy a Simplex, a Powers, and all of the other projectors to use certain productions that this or that producer may tie to, and it is the same with sound equipment. They cannot expect us to equip with the many different sound devices just because they cannot get together.

As it stands now, it would be very foolish to buy anything until sound equipment is stabilized, put within reach of all with the product to be furnished so that we can live, and to be assured that there will be some service guaranteed by the company.

Possibly this problem is one for Will Hays and Abram F. Myers to concentrate on and bring the problem as far as possible on some form of contract that will not only protect the producer but will also protect the buyer of pictures having sound.

If you are tired of the manufacturers of sound equipment offering different product forms for the choice payment of the picture you insist on, I am sure all exhibitors would sponsor.

I believe the producers are tied up tight by the manufacturer of sound equipment at present, and that it will take a combination of producers and exhibitors working hand in hand to get an agreement that will give all the boys on Wall street that they may have in every channel of this industry just now.

H. J. Longaker, State theatre, Alexandria, Minn.

Says He's Exhibitor's Son; Bad Checks, 2 Years in Pen
(Special to the Herald-World)

SHARON SPRINGS, Kan., Jan. 2.—A two-year sentence in the penitentiary was imposed on R. H. Emert, convicted of passing bad checks on several exchanges and stores and representing himself to be the son of W. E. Ward, manager of the Strand theatre. He is not a son of Ward.

Talking of Airplane Patrol To Keep Planes from Studios
(Special to the Herald-World)

CULVER CITY, Jan. 2.—In order to insure the safety of tricky pictures, an airplane patrol has been started to keep stray airplanes from flying over the M. G. M. Studios. Auto traffic was sufficiently controlled by the use of the picture "Hallelujah," and now the airplanes will have to be halted if they continue to disturb the singing choruses in "Hallelujah."

Board of Trade Gives Town New Theatre to Draw Country Business
(Special to the Herald-World)

GALT, Ont., Jan. 2.—The new Board of Trade, numbering 353 active members, has launched a theatre project for the town because of the belief that country trade was being expended at the rate of $10,000 annually at the present theatre facilities. Within two weeks the new board found that the local issue of stock for the theatre had been oversubscribed and they are planning to go into stock as a matter of good business. R. O. McCullough, Galt manufacturer, is directing the theatre scheme.

M. E. Cory Elected Head Of San Francisco Board
(Special to the Herald-World)

SAN FRANCISCO, Jan. 2.—The San Francisco Board of Trade has elected the following officers:

President, M. E. Cory, Pathe; vice-president, J. J. Patridge, Paramount; secretary-treasurer, W. E. Matthews, F.B.O. These officers, with G. P. Faris, M.G.M.; J. M. Miller, Warner, and Charles Muchman of First National, comprise the board of governors. Milton A. Nathan, who has been counselor for the organization since it was formed, and who has served as secretary for several years, continues as counselor. The retiring president, G. C. Parsons, was presented with an appropriate gift in appreciation of his efforts.

Children Are Barred From "Wedding March"
(Special to the Herald-World)

CALGARY, Jan. 2.—Practically the first restriction on a sound film in Canada, a picture an official source was experienced at the Capitol theatre when "The Wedding March" was shown. The production was passed by the Alberta moving picture censor but with the proviso that it should only be presented before adult audiences. Manager Hazza therefore had to announce that no children would be admitted to any performance.

Sound Device Invented By Portland, Ore., Mgr.
(Special to the Herald-World)

PORTLAND, Ore., Jan. 2.—The Audio-Visual Corporation, presidency of P. A. Carlin, 20, inventor and manager of the Senate theatre. The apparatus is portable and interchangeable, using discs.

Thomas Co-stars with Jeans
(Special to the Herald-World)

LONDON, Jan. 2.—James Thomas has been signed to play the male lead in "Power Over Man," a new talkie. Isabel Jeans will play the leading lady.

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LEXINGTON, Ky.—W. H. Strong, assistant manager of the Capitol theatre, is auditing his job.

PANAMA CITY, Fla.—Ruth C. Rolfe, manager of the Capitol theatre, is on a trip to Chicago.

Huntsville, Ala.—The Dixie Theatre is closed for the winter.
WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Columbia


THE WARNING: Jack Holt—Fair program.—J. L. Seltor, Selma theatre, Selma, Col.—General patronage.

THE WAY OF THE STRONG: Special cast—Good drama, but the paper, with the exception of the 11-27 review, did not comment. Whether under or over it is good, and pictures are usually O. K., but they don’t draw.—Right Grist, Theatresnith theatre, Columbus Falla, Mont.—General patronage.

THE SCARLET LADY: Special cast—November 27-28-29. A very good picture, pleased everbody. A lot of their pictures are very good and you don’t have to put a mortgage on anything to buy them. —L. A. Farrill, Orpheum theatre, Rock Valley, la.—Small town patronage.

FBO

CHARGE OF THE GAUCHOS: Francis X. Bushman—Very pleasing picture and one of the best prints we have run for some time. Eight reels. — B. E. Faehner, Electric theatre, Curtis, Neb.—Small town patronage.


THE PERFECT CRIME: Special cast—35th. December 14-15. Tested and bought as a special. Only a mediocre program picture. Film dark. Glad I didn’t raise admission. As a whole it didn’t satisfy. Queen ending that didn’t quite let my patrons know what it was all about. Seven reels.—E. G. Aerts, Auditorium theatre, Laurel, Neb.—General patronage.

DANGER STREET: Warner Baxter—B. A. A good underworld picture. Will they ever stop making underworld pictures? There are too many of this type of picture. Do not draw here. Six reels.—W. L. Hill, Orpheum theatre, Rock Valley, la.—Small town patronage.

SINNERS IN LOVE: Olive Borden—51st. December 13. I was extremely bored all through this picture and so were my patrons, if I am any judge. I’ve never read True Story Magazine but if it is not better than this picture based on one of its stories, I haven’t missed anything. Six reels.—H. B. Grice, Albin Mills theatre, Bath, S. C.—Small town patronage.

TERROR MOUNTAIN: Special cast—49th. December 15. This is a good entertaining picture. Pleased my Saturday crowd.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.


THE CHANCES ARE

THAT 1929 will be Better.

Hopefulness, of course, is such a human trait that it is often based on inaccurate judgment. But it seems to us that to expect in 1929 a settlement of many of the problems which have worried the average exhibitor during 1928, is not responding to mere hopefulness.

For one thing, 1929 brought a sudden change in the film business—synchronization. The more mighty exhibitors have been able to meet this change at least satisfactorily, for they have been able to install the necessary equipment.

But even now there are signs that this equipment will soon become available to the smaller exhibitor. Naturally, producers want it to be, so that their market may be larger. It is therefore only logical to expect that they will find a way to enlarge their market as soon as possible, and since there have been a few months for sound to grow to its present proportions, a similar time, it may be reasoned, should allow it to grow within the reach of everyone.

Then, too, in 1928 there were a number of sections of the country where local economic conditions were poor. Unemployment was a problem rather generally, while the coal fields, Eastern textile districts, the central Midwestern farming sections and the Mississippi flood area, furnished special examples of economic depression. Add to these whatever you may think of the economic influence of a Pre-sidential campaign and you will get indisputable data in favor of hopefulness for 1929, since most of these conditions have been or are on the way to being cleared up.

There is also the belief that the public has been “getting away from picture shows.” Perhaps. The public does things like that in almost every field. But the screen has something vital to offer—the eternal story, told in the best way man has yet found to tell a story. Motion pictures are not far. So the public, if it went, will be back—yes, it should be sometime in 1929.

—GEORGE SCHUZT.

THE HAUNTED HOUSE: Special cast—O. K. Lewis and a batch of other quiets, makes a rather aboveaverage fair-business. —Charles H. Richelieu, Richelieu theatre, Bellefonte and Clearfield, Pa.—General patronage.


LILAC TIME: Colleen Moore—As good a picture as anyone could ask for, with Colleen Moore in her best. The air raid in this picture is the best that I have ever seen in real picture from the first scene to the final fade-out. The picture was over-sold and practically only grossed film rental. But not the fault of the theatre, Eleven—J. W. B. Bedwell, Paramount theatre, Wyoming, Ill.—General patronage.

LILAC TIME: Colleen Moore—50th. November 17-18. Good picture but too much like “Wings” to follow after. Don’t be afraid to step on it, it is worth while. Twelve—W. T. Maickill, Ace theatre, Lake Providence, La.—Small town patronage.


THE WARE CASE: Special cast—Foreign picture, making its debut. Be sure you advertise it as such. Not a bad picture.—Charles H. Richelieu, Richelieu theatre, Bellefonte and Clearfield, Pa.—General patronage.

DO YOUR DUTY: Charlie Murray—Now then, when we get ready to show burlesque to the family trade, we will be ready for such pictures as this. Until then, this sort of rot is out. Anyone with any intelligence will kick themselves for sitting through this gosh darn thing. —W. H. Brennen, Cozy theatre, Winchester, Ind.—General patronage.

THE PRIVATE LIFE OF HELEN OF TROY: Special cast—December, 1928. Don’t be fooled with this. A total loss. Grossed $5.50 the second night. Pass it up, it’s a lemon.—Younk Boh, Majestic theatre, Eureka, Mo. —Small town patronage.


HOMEMADE: Johnny Hines—December 4-5. Good program picture, but I can’t get anybody to come and see this guy. Seven reels.—William E. Tragorado, Traga theatre, Nellsville, Wis.—Small town patronage.

THE WHIP: Special cast—Not as good as the old release, just fair. May get by as a program.—A. Mitchell, Dixie theatre, Russellville, Ky.—General patronage.

LOST AT THE FRONT: Charlie Murray—A very good rendition of the "Oshins and Zeller" type with George Sidney and Charlie Murray at their best. Ran this on my 10-cent bargain night to a fair audience. Pleased all who came—Twelve—W. T. Maickill, Paramount theatre, Wyoming, Ill.—General patronage.

THE STRANGE CASE OF CAPTAIN RAMPER: Special cast—December 9. Forestr picture with an unusual theme. Not a particularly interesting title and did not draw so good but pleased those who did.—We hope first rational use the rest of its stories in America.—Carl W. Veseth, Palace theatre, Malta, Mont.—General patronage.


First National

SCARLET SBS: Richard Barthelmess—60th. December 21-22. Here is a real rough one with action and thrills. It is good, but not "The Noose." Seven reels.—W. J. Biggs, Adair theatre, Adair, la.—General patronage.
DEAR HERALD-WORLD:

MUNCIE, IND., December 24th, 1928.

As I am writing this before being Christmas Day, before tomorrow and before I have any idea of what is going to happen to me tomorrow, I want to say how much I enjoyed your column yesterday. You make me laugh and you make me think and you make me feel better. Thank you.

I am looking forward to Christmas Day with great anticipation. I know that it will be a day of joy and happiness for all of us. I hope that you will have a wonderful Christmas Day as well. I know that I will be thinking of you and wishing you all the best.

Yours truly,

J. C. Jenkins

His Colym

J. C. Jenkins

EXHIBITORS HERALD-WORLD

January 5, 1929

Metro-Goldwyn-Mayer

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J. C. Jenkins—His Colyum

(Continued from preceding page)

public's interest in motion pictures. People seem to be indifferent; they seem to have lost that spirit of enthusiasm that was at one time manifest throughout the entire country. How to remedy this is the problem that confronts the industry today.

We doubt if good pictures can be made and sold for any less money than they are today. Good pictures do not seem to solve the problem, although it is a great help. We recently visited a theatre that had just finished a three-day run of "THE KING OF KINGS," and the operator told us that he lost money on the picture each day he ran it.

Exploitation does not bring the answer. We have seen many small theatres that expended more than $1000 in book-in at the start. In the early days, when we had to buy. In the smaller towns that are holding their own are those that can play Sundays, and a business that only pays one day of the week and loses the six other days is not a very pictures to be able to go on fast going out of the business.

Eastern Indians seems to be the worst off with respect to poor business of any territory we have visited recently. The crop condition is fairly good, the factories seem to be running full time in most places, and general business conditions do not seem to be so bad, and yet attendance at the theatres is something terrible, so one must look for the solution somewhere else. We cannot account for conditions. The small theatres are playing as good pictures as are played in the larger houses, and in many instances are playing them as the larger houses, and yet the attendance is gradually falling off. If someone will point out a remedy he will make the greatest Christmas offering he could possibly bestow.

Last week we called on Bill Brenner, who operates the Colony theatre at Winchester, Ind. We did not know that he was the son of Jink Brenner, who whom we used to coon watermelons with back in 1879 in Newton county, Ind., until we called on a friend at Bluffton who advised us of this fact. We hope that the next time Bill sees his dad that he will inform him of this and will give him whatever kindness regards, and we wish him to say also that we still maintain that there was many a missing watermelon laid at our door for which we were not responsible—we always took our out to the woodshed—and that the Christmas spirit impels us to forgive him for taking our girl home from the spelling school that night.

When we haven't anything of importance to write about, as is the case today, and since we are supposed to fill just so much space, we feel the urge to break into poetry. This, we realize, is not the place for the reader, but this is one of your last, and we know of no better way to get even with you, and since this is Christmas and even father has quit work, we are going to close by saying:

Since Christmas comes but once a year
Let everyone feel
But to puzzle whisky, wine and beer
Is not the proper way
What we should do is keep in mind
That Christ brought joy to all mankind.

J. C. JENKINS,
THE HERALD-WORLD man.

P. S.—The HERALD-WORLD covers the field like an April shower.
"They Should Know by Now."

To the Editor:

Now that we exhibitors (most of us) have written up for the HERALD-WORLD what the different pictures did for us—and I do believe every exhibitor told his story with honest convictions, not through any prejudice whatever to any producer—I believe every theatre owner can tell his picture what he has heard, how much he has in it, how much money it brought, what meaning they do have, there are foreign characters, Napoleon-style, and acting and lots of other fill-in stuff which we Americans don’t like. And we don’t care to study their meanings.

Now all these years most of us have been writing our views, etc., on all pictures we have put in our theatres, and I have been trying to present them and it does not seem that we have helped matters much, for our line of narratives is still coming to us day by day, year in and year out, in the same old way.

Now, I think it is time for the producers to know our wants and to know what group of pictures to line up for our localities and let them instruct their booking agencies along this line to show us what we should know by now what line of pictures would suit best small town exhibitors.

WALTER ODOM, SR.,
Dixie Theatre, Durant, Miss.

about the most entertaining picture this pair has made. Seven reels.—H. B. Grice, Alcohn Mills theatre, Batesville, Miss.—Small town patronage.

RED HAIR: Clara Bow—A real good picture, she has made better pictures since, so it didn’t show up as well.—Arno G. Weigang, Community theatre, Oak Lawn, Wis.—General patronage.

SAWDUST PARADISE: Esther Ralston—We played this Saturday night with a two-reeler comedy, “Bargain Hunt,” to a very small crowd on account of bad weather and lots of colds raging in our little city and all around us. Both the picture and the comedy were exceptionally good. Six reels.—Wallace Odom & Son, Dixie theatre, Durant, Miss.—General patronage.

OPEN RANGE: Special cast—40%. December 15. Zane Grey Western, very good picture, pictorial good. Small house on account of B. Six reels.—H. B. Osborn, Community theatre, Mt. Hope, Kan.—Small town patronage.


SOMETHING ALWAYS HAPPENS: Esther Ralston—39%. December 16. A snowstorm cut our attendance, but the picture more than pleased those who did see it. Nice story, plenty of action and plenty of mystery. If they don’t like this they won’t like anything you can give them. Five reels.—Paul B. Odom, Legion theatre, Hollywood, Kan.—Small town patronage.

SERVICE FOR LADIES: Adolphe Menjou—38%. December 16. A fine comedy feature. The actors are all so well known, and the picture pleased all that saw it. Seven reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.


THE ROUGH RIDERS: Special cast—A good picture. Will do well with most any audience. It was made up very good especially well here. Could have been made in a few less reels. Ten reels.—Arno G. Weigang, Community theatre, Kenedey, Tenn.—Small town patronage.

SPEEDY: Harold Lloyd—The best of all Lloyd. Will please any kind of audience, and my patrons all liked it. Seven reels.—Arno G. Weigang, Community theatre, Kenedey, Tex.—Small town patronage.


CHICAGO: Special cast—Personally thought it was a poor picture for everybody don’t like this kind of stuff here. Good print.—Dwight Gris, Thetreum theatre, Columbus Falls, Mont.—General patronage.

KING OF KINGS: December 13-14. Below zero weather caused a decided loss on this wonderful picture. It hasn’t the appeal of “Ben Hur” when the weather is colder. It will fare better as the weather grows warmer. Six reels.—Dwight Gris and get out of the red. Twelve reels.—Frank Sabin, Majestic theatre, Bureka, Mont.—General patronage.

FOREBIDDEN LOVE: Lili Damita—Did not draw the house. We thought it was better than we expected, but we were not crazy over it our selves, although acting was fair, but lots of drawn-out necking. Mush! Seven reels.—E. E. Galley, Crystal theatre, Wayne, Neb.—Small town patronage.


HOLD EM, YALE: Rod La Rocque—This is a humdinger. Some of the people that saw it is still laughing. The hero’s appearance at the football game, at the last moment is far-fetched, but the rest of the picture was all good.—Dwight Gris, Thetreum theatre, Columbus Falls, Mont.—General patronage.

THE BLUE DANUBE: Operatic Joy—17%. December 13. Basketball and snow kept people away. However, this is a good drama. Seven reels.—Mrs. Holida J. Green, Gem theatre, Greenriver, Utah.—General patronage.

MAN MADE WOMAN: Special cast—Pathe wanted a picture at this time. Did not come out very good, does not compare with some of the star’s (Letticia Joy) other pictures.—Dwight Gris, Theatreum theatre, Columbus Falls, Mont.—General patronage.

RAYART

ON THE STROKE OF TWELVE: David Torrence—Picture was well liked and bought right. Six reels.—Elmer E. Vouzburr, Tiroll theatre, Mishawaka, Ind.—General patronage.

United Artists


RAMONA: Dolores Del Rio—Really the only Una O’Connor picture I have ever seen. And bow! Music should not be so ov. moked as it helps immensely.—C. A. Swierczek, Majestic theatre, Westminston, Ind.—General patronage.

RESURRECTION: Special cast—A very good picture from the famous novel.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

MY BEST GIRL: Mary Pickford—December 3-4. Good entertainment. Not as good as “The Through Back Door,” which I played more than seven years ago. Seven reels.—William E. Traguer, Trago theatre, Neillville, Wis.—Small town patronage.

COLLEGE: Buxer Keaton—Very good comedy from Buxer, but one like this will last three months for comedy entertainment. Edward Zorn, Zorn theatre, Binkelman, Neb.—General patronage.

TOPSY AND EVA: Duncan Sisters—December 9-10. Didn’t see this one, but from the many good reports I had on it I would say they liked it. Seven reels.—William E. Traguer, Trago theatre, Neillville, Wis.—Small town patronage.

HOT HEELS: Glenn Tryon—O. F. kare comedy, Tryon is getting better with every picture he makes.—Dwight Gris, Theatreum theatre, Columbus Falls, Mont.—General patronage.

TENDERFOOT HERO: Dunk! Get the book.—Wolfe & Williams, Screenland theatre, Nebraska, O.—Small town patronage.

DESSERT DUST: Ted Wells—44%. December 15. A good picture and a comedy. Has an average show for average Saturday. Five reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.


PRICE OF FEAR: Bill Cody—December 16. Double-bill’d this with Melva’s Napoleon, and both of them together didn’t make a good program. Suffered a number of walk-outs on both features and took a lot of razzing. This is better than the last few weeks we have had, but certainly not a good Sunday offering under any conditions. Small picture of the undercover story. Good, and mostly fair photography. Five reels.—Wolfe & Williams, Screenland theatre, Nebraska, O.—Small town patronage.

GUARDIANS OF THE WILD: Rex—Suitable for Saturdays.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

Rayart

Warner Bros.

STATE STREET SADIE: Special cast—A good gang or crime picture, and it is one of the best offered theatre owners. Olive Breen in Colum ba’s “Silent Pigeon is the better of the two. But this is a fast moving crime picture, with some rather good romance in it. The Tom Tix makes it very, very good. I think most movie patrons will like it.—W. H. Breyer, Cony theatre, Win chester, Ind.—General patronage.

HUSBANDS FOR RENT: Special cast—Just another lemon like five out of every six the Warner programs are, No story. Direct filming. Just Slim. Six reels.—Edward Zorn, Zorn theatre, Binkelman, Neb.—General patronage.
PAY AS YOU ENTER: Special cast—December 12. This was simply awful. I ran it one night and voluntarily had a dark house the second night. Why did they make it? Why did they sell it? I'm way ahead in prestige through clearing the second day. Six reels.—Frank Sablin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE SILVER SLAVE: Irene Rich—Just anotherレン. Irene does what we call fine acting for other companies, but she's a flop with Warners. Six reels.—Edward Zorn, Zorn theatre, Binkelman, Neb.—General patronage.

State Rights


Serials

TARZAN THE MIGHTY: (Universal) Special cast—Getting better all the time, but don't see the people flocking in. Guess they are all too poor here. Fifteen chapters.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

Short Features

COLUMBIA

WINNIE'S VACATION: Please everyone.—W. L. Hill, Orpheum theatre, Rock Valley, Ia.—Small town patronage.

EDUCATIONAL

FANDANGO: Lupino Lane—Lupino seems to eat the laughs. This is what we call good acting as one of his best.—Newman & Gerdy, Nie-Go theatre, Toronto, Kan.

GOODY BIRDS: Charlie Bowers—This is a scream. More new stunts in this than any comedy we have used for some time.—C. E. Holt, Legion theatre, Elwood, Wis.—Small town patronage.

HIS PRIVATE LIFE: Good. Two reels.—Elmer E. Voshage, Tivoli theatre, Mishawaka, Ind.—General patronage.

THE LITTLE RUBE: Dorothy Devere—A comedy that's different and it's a good one.—C. A. Swircenisky, Majestic theatre, Washington, Kan.—General patronage.

RED HOT BULLETS: Best comedy I have seen for some time. Eddie Quinn gets lots of laughs. He is well liked by my patrons and a good help to the box office also.—K. Vavere, Grand theatre, Mount Pleasant, Pa.—General patronage.

FBO


JESSIE JAMES: This "Raging Blood" series of comedies is good and please everyone.—W. L. Hill, Orpheum theatre, Rock Valley, Ia.—Small town patronage.

MICKY COMEDIES: These comedies sure please the kids, and the grown-ups don't object to them.—E. B. Conant, Charaknor Hall, Lincoln, N. H.—Small town patronage.


Welcome

Another new contributor is enrolled this week—D. C. Carter of the Kilman- rock Theatre Corporation, operating the Fairview theatre, Del Norte, Va.

"We have joined the army of reporters on pictures," writes Brother Carter, "and hope to do a bit of service from time to time. I suppose we belong to the General Patronage class, as our town is very small and most of our patrons come from the county round about."

To Carter a hearty welcome is extended, and it goes without saying that all exhibitors will benefit from his reported experi- ences.

UNITED ARTISTS: Ramona: Dolores Del Rio, 100 per cent. Nov. 21-22. All the good and beautiful things other exhibitors have said of this picture are true. Parked our house both nights and pleased everyone. Charming beyond words.—The General, Buster Keaton, Dec. 14. Fine, pleased the children most. Not nearly as good as "Steamboat Bill Jr." yet it drew well and patrons were pleased.


WARNER BROTHERS: (Old San Francisco): Dolores Costello, Dec. 12-13. This is a special on a big picture, that was well liked. This star has many friends here. The earthquake scenes were praised by many.

FOX: Vienna Wildcat: Tom Mix, Dec. 15. A good picture that went over well with our Saturday night crowd. Nothing rough in this one, some comedy. May said it was fine.

WE FAW DOWN: Laurel-Hardy—If this one doesn't suit, it can't be done, for it has a million laughs. The small comedy I have had in the past few seasons.

—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

PARAMOUNT

BELIEVE IT OR NOT: Good comedy, chorus girls and everything.—E. E. Galley, Crystal theatre, Wayne, Neb.—General patronage.

FIGHTING FANNY: Jack Duffy—Very good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Green- river, Utah.—General patronage.

HORSE SHY: Everett Horton—Good; lots of laughs for the patrons. Two reels.—Eraser E. Vos- burgh, Tivoli theatre, Mishawaka, Ind.—General patronage.

KOKO THE KOP: Inkwell Imp.—Nest little fellow. Good print.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

STOP KIDDING: Bobby Vernon—This is a good one.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

SWISS MOVEMENTS: Jimmy Adams—My first one and I am well pleased. A good, clean two-reeler.—Mrs. Hubie G. Weigard, Community theatre, Kenedy, Tex.—Small town patronage.

PATHE

THE BICYCLE FLIRT: Good comedy; laughs aplenty.—Frank Sahin, Majestic theatre, Eureka, Mont.—Small town patronage.

CAMPUS CARMEN: Here is a peach of a comedy; out of the ordinary. Biggest part in technicolor and it pleased all. Best for a long time.—E. E. Galley, Crystal theatre, Wayne, Neb.—General patronage.

MODESTY SHOP: Fair comedy.—Bert Silver, Sil- ver Family theatre, Greenville, Mich.—General patronage.

A ONE MAMMA MAN: Charley Chase—Another good one from Charley Chase. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

RUN, GIRL, RUN: A fair comedy; print in poor condition.—C. E. Holt, Legion theatre, Elwood, Wis.—General patronage.

SMITH'S COUSIN: Every Smith comedy is a winner.—Frank Sahin, Majestic theatre, Eureka, Mont.—Small town patronage.

TAXI SCANDAL: Just a comedy, that's all.—E. E. Galley, Crystal theatre, Wayne, Neb.—General patronage.

UNIVERSAL


OSWALD THE RABBIT: All of these rabbit pic- tures are good.—E. B. Conant, Charaknor Hall, Lincoln, N. H.—Small town patronage.

SOUTHER FLY: Oswald.—Good cartoon. Nice filler for variety.—Wolfe & Williams, Screen- land theatre, Nevada, O.—Small town patronage.

THAAT'S THAT: Good. Two reels.—Elmer E. Vos- burgh, Tivoli theatre, Mishawaka, Ind.—General patronage.

WATCH GEORGE: Fair. Two reels.—Elmer E. Vos- burgh, Tivoli theatre, Mishawaka, Ind.—General patronage.
SEVEN hundred educators are returning to their colleges in all parts of the nation this week with a direct plea from their leaders for active cooperation with the motion picture industry, particularly in the field of the talking picture.

Lectures on the new school of motion picture technique, launched at the University of Southern California at the request of the Education für Film, Picture and Sciences at Hollywood, were given Saturday, December 29, at the Oakland Square theatre, Chicago, and supported by several distinguished personalities as the development of speech training for the new type production.

Dean R. K. Immel of the school of speech of the University of Southern California, and Prof. W. R. MacDonald, head of the department of dramatics, prophesied that the necessity for voice training is likely to increase and that the four-year course in technical will help develop for the auditor an art of its own, with its own personnel.

Prof. Dr. Ryan of Grinnell, President of the National Association of Teachers of Speech, presided at the sessions of the association at the University Hotel and at the administration at the Oakland Square theatre.

Freshman Already Busy

Freshmen already are taking the preliminary work of the motion picture school, which was founded following a long period of intensive survey at the studios by Professor MacDonald. Seniors will be appointed and advanced studies, after being specialized in their final two years at the university. Specialists in cinematography will concentrate their work on the physics subjects, laboratory students in the chemistry courses, and the like.

With a refined form of the Telephonic, tests already are being made on the voices of actors and already considerable progress has been made. First was Anita Page, who had had no stage speaking experience, and the improvement made was truly notable and astounding, the educators said.

It was a new idea for the motion picture to go to the schools for help, Professor M. C. MacDonald said. The convention was told of the formation of the Academy of Motion Picture Arts and Sciences and its development, with the naming of the committee on practical cooperation with the university in the establishment of a motion picture course.

"On that committee were Milton Sills, Douglas Fairbanks, Conrad Nagel and others," Professor MacDonald said. "A first step was adoption of a plan to place one of the students on the university staff to determine what courses should be taught. I was placed in the studios. They insisted that there be a complete four-year course, not a one-year program."

Two Years in Specializing

"It was decided that the first two years consist of cultural courses as for other professions, the last two to be for specializing. Those who were to study cinematography, for example, were placed in the physics department, those studying laboratory technique in the chemistry department, those taking the normal work in the English department, and so on.

"The need of a practical tieup was anticipated. Senior students in their last semester will be taking the practical courses, the educators said. If they prove satisfactory they need not worry about jobs. Freshmen now are taking the course and a survey course will start next semester.

"There will be two hours of lectures a week. On aesthetics the lecturers will include Dr. Von Kleinschmidt, president of the university, Dr. Kate Gordon and many others; Euston and W. L. Steiger, Frank Woods and Mary Pickford; business and administration, Mike Levy, production head of United Artists, and Louis B. Mayer, president of Metro-Goldwyn-Mayer. Lecturers representing the actors will include James Cruze and King Vidor. Following the lectures there will be discussions, with apparatus already on hand for studying the voice in motion pictures. Likewise a reference library has been made.

"I had been on the M.G.M. lot for six months, with Harry Rapf, associate producer, cooperating with me in my survey, before the sound came picture problem arose. Before that, the motion picture industry had been at a standstill.

"I have seen the sounds stages in construction, and the changes are absolutely vibrationless. I saw the pits for foundations dug eighteen feet deep. Then was built a concrete foundation three feet thick, and slab, and next three more feet of concrete, and so on. The floor was built of concrete, for the first time.

"Dean Immel declared that the Academy was not organized for teaching, as the name might suggest.

"The possibilities of the Academy are very, very great," he said. "It is the most significant movement to us in the history of the industry. There are those in the studios who are interested in the artistic side. There are those who are not. One leader said that the aim of the motion picture was to furnish entertainment; if it had art he wouldn't hold that. They don't apologize for being in it to make money. But the Academy is not in it for profit.

"Are we talking pictures permanent or just a fad? I believe they are permanent. I don't believe there is any question about it. Those opposed probably are actuated by inadequate from Jesse Lasky and Mr. Immel, 'The Four Feathers' to Be Released Without Dialogue (Special to the Herald-World)

NEW YORK, Jan. 2.-Announcement was made here that 'The Four Feathers' will be released with sound and music synchronization only. The Four Feathers' will be taken in the picture form as Mr. Lasky. 'Dialogue can augment the dramatic passages of any subjects but it certainly cannot help, and it might impair action and emotion as this story.'
## Exhibitors Herald-World

### 1928: Tiffany-Stahl

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### 1928: United Artists

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### 1928: Warner Brothers

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EXHIBITORS

CHICAGO PERSONALITIES

By J. F.

Tiffay-Stahl sent some of the “big folks” out from New York last week to conduct a coming-out party for the new general sales manager, Oscar Hanson. The luncheons, dinners and things were held at the Stevens, Friday and Saturday, and Friday the whole gang of 31 (and that includes “Mac” McLaughlin, we’ll have you know) went over to the Chicago theatre studio and saw and heard George Jessel in “Lucky Boy.” For further details, see the news section. And yet—

It must be said here that the convention being in their particular bailiwick, McLaughlin and Eph Rosen had plenty things to do on those two days. There was, for example, a dinner on Wednesday evening at the Stevens to which no exhibitors—well, we mean, George Jessel, who has a new piece at the Harris, came over for a good meal, reciprocating, however, with a few comically cornpone anecdotes about his experiences in the talking picture business.

Then there was the theatre party at the Harris, and the banquet at the Alhambra—Alhambra Saturday night. Between times, of course, all Eph and “Mac” had to do was listen to sales talks and such.

Incidentally, which is the way many things happen at conventions, Roy Avey, branch manager at Oklahoma City, saved a woman’s life at the Stevens, just how, we forget. But no matter. John Francconi, who runs the exchange at Kansas City, asked us to set it down here so as to have an imperishable record of the fact, which both he and Bob Kelly, New Orleans manager, declare to be an absolute fact.

The Symphony theatre at 4923 West Chicago Avenue, has been leased by the United Theatres Corporation for 20 years. The new policy is stage productions as well as pictures, with sound. Albert Goldman was the broker.

Max Reinhardt, the German theatrical producer, and Lillian Gish, who has a sister named Dorothy, were in town last week, on their way to Hollywood, where they will begin production of a new picture starring Miss Gish February 1. It will be Reinhardt’s first picture. United Artists will release it.

About 500 patrons got more than the thrills they had paid for Sunday night, when a negro robber entered the Metropolitan on South Parkway and proceeding, where negroes are not allowed, to an upstairs office, where a negro business that ended up in his shooting and killing Matthew Taylor, the manager. The house catered to colored patronage. Taylor, who was in his office counting receipts of about $2,000, opened the door of the box office at the frightened command of Mrs. Lillian Lee, the operator, whom the robber was threatening. Struck by Taylor, the man shot him through the heart and fled, and he died on the way to the hospital.

Biophone is making a rapid progress hereabouts, according to Jerry Abrams. A machine is being installed in the Castle theatre, another in the Colonial, Sioux City, Mo., and one in the Van Der Vaart theatre, Sheboygan, Wis. According to Abrams, all machines will be ready for use about January 7. A new attachment makes them able to project prints from films as well as discs.

* * *

The mother of Sol Grauman, booker for Educational, passed away last week.

* * *

Elizabeth Wetters, secretary to Henry Herbel, of Universal, also lost her mother in death last week.

* * *

Joe Estes, San Antonio exhibitor, visited Jack Baker last week at the Universal exchange.

* * *

Richard Barthelmess, First National star, passed through Chicago last week on his way to New York.

* * *

Paul Bokela, operator of theatres in Des Plaines and Park Ridge, has returned to his home from the hospital. Bokela was injured when a piece of steel flew into his eye.

Max Schwartz and Frank Ishmael are on their vacation from the MGM office.

“Fleets of the Sea,” MGM picture, was given a private screening last week. Ramon Novarro heads the cast.

Notice to the hungry: Tess Heraty received 22 boxes of candy for Christmas.

* * *

Saul Goldman, booker for Gotham, shaved off his mustache the day before Christmas, because, he said, “everybody thought I was Santa Claus, and my pocketbook was empty.”

* * *

Our “Longest-in-the-Industry Club” keeps growing. This week Fox has contributed the records of 11 employees who have been with the company for six or more years. Louis Dreher, head of the booking department, has been connected with Fox for ten years. Before coming to Fox, Dreher was with Paramount. Louise Schroeder, started with Fox 22 years ago. Miss Schroeder is chief film inspector. Bob Tohn, shipping clerk, has served 12 years in the Fox exchange. Charles Walsh has also given 12 years of service. Ernie Grohe, deluxe salesman, started with Fox in 1916, and is still going strong. Sarah Zeman, contract clerk, can celebrate her ninth year as a member of the Fox staff. Max Levine, operator, also has put in nine years with the company, while Harold Loeb, salesman, has been with Fox eight years. Selma Hochman, secretary to Clyde Eckhardt, has been with Fox for seven years; and Mildred Vesely, secretary to A. M. Van Dyke has just completed her sixth year with the Chicago Fox exchange, but altogether, Van Dyke has been with Fox for 17 years. There’s a record for someone to shoot at.

“Put Teeth in Blue Law Or Repeal It,” Urges State Senator-Elect

(Special to the Herald-World)

INDIANAPOLIS, Jan. 2.—Put teeth in the Sunday blue laws of Indiana or take them off—these are the words of a decision of John I. Niblack, state senator-elect from here. And the prayers of the theatre owners will follow him.

The system in Indiana is called vicious. The state judicial system still remains too largely on a fee basis. In every small town there is a painful justice of the peace, a prosecutor in the county who does not make much money and attorneys who just dote on defending somebody.

While the theatre owner is being fined and his shows stopped, automobile races, marathon dances, cock fighting and so on proceed unmolested. Niblack says the law represents class legislation, anyway.

Pathé Issues 12-Page Press Book for “Tiger Shadow”

(Special to the Herald-World)

NEW YORK, Jan. 2.—Pathé has issued a 12-page De Luxe Press book on “The Tiger Shadow,” the new 10 chapter serial. The press book contains 8 exploitation stunts, ads, cuts, scenes and cuts of which the showman may use in his campaign in advance of the showing.

Robber Escapes with $391

(Special to the Herald-World)

PORTLAND, Ore., Jan. 2.—The Portland Theatre suffered a second robbery Christmas Eve, when a robber held up the cashier. Upward of $4,000 was in a loot, but was overlooked by the robber who got away with $391.

MILTON M. STERN

The Row’s Insurance Man.

Life, Accident, Auto, Fire & Casualty Lines

1180 E. 63rd St. Phone Fairfax 7200

No Faking in This See, Hear and Feel Show!

Editor, Exhibitors Herald-World, Dear Sirs:

I believe that I am the first small town exhibitor to introduce sound and effects. A few years ago while showing Fox’s “Johnstown Flood,” a heavy rain came up and as the house I was then in had several bad leaks, it began to come through. It increased as the feature progressed and was coming in heavy time in the flood scenes. The salesmen agree it was the first they’d heard about Vitaphone.

Yours truly,
C. C. CASSADY,
Cleveland, Ind.
In the "Talkies" too

The fidelity of sound reproduction with motion pictures is affected by every variation in the film — be it ever so slight.

That is why, in the "Talkies" too, Eastman film excels. The great quantities in which it is produced, the strict supervision constantly exercised — the resulting uniformity from roll to roll, day to day, year to year — these factors of Eastman film manufacture are of first importance to the newest development of the art.
THE world's funniest team in the world's funniest comedy—that's THE DIPLOMATS, latest Fox-Movietone CLARK and McCULLOUGH All-Dialog Comedy.

Now convulsing audiences at the Gaiety Theatre, New York, during the $2 top extended run of "The River."

"This is a delight."
—New York Morning World

"A riot."—Exhibitors' Daily Review

WILLIAM FOX presents

CLARK and McCULLOUGH

in

The

DIPLOMATS

FOX MOVIE TONE ALL-TALKING COMEDY

Directed by
Norman Taurog

Story and Dialog by
Arthur Caesar

FOX MOVIE TONE talkers talk profits
FOLLOW THE LEADER!

More theatres are playing M-G-M’s Hal Roach Comedies and M-G-M’s Short Subjects than those of any other company. See for yourself!

METRO - MOVIETONE ACTS M-G-M within six months is topping the field with its de luxe Movietone Acts. A great library of Star numbers to draw from. Second series now booking. If you’re planning for Sound, insure the success of your investment with Metro-Movietone Acts!

M-G-M NEWS A Newsreel that gives the News! Twice weekly it scoops all rivals!

M-G-M GREAT EVENTS The Technicolor dramatic gems of feature calibre! Watch for “Manchu Love.”

M-G-M ODDITIES Once known, always shown. UFA’s world-wide thrills!
The New Style 39-R
Robert Morton
UNIT Organ

What Hundreds of Exhibitors have been Waiting For!

A permanent music feature for the average exhibitor. The New Style 39-R is a musical, artistic and structural achievement, making it possible for the average exhibitor to offer his patrons the highest type of performance at a minimum cost.

The New Style 39-R Robert Morton Unit Organ is different from all other organs. No technical description can convey the wonderful range of musical possibilities and the amazing superiority in construction.

Before you pass judgment—before you buy any musical equipment of any type whatsoever, you owe it to yourself and your patrons to get complete information on this wonderful instrument.

Robert Morton Organ Co.

New York 1560 Broadway
Chicago 265 So. Michigan
Los Angeles 1974 So. Vermont
San Francisco 18 Golden Gate

A Complete two manual and pedal Unit Organ of the latest and most advanced type of construction.

Can be installed in any theatre—either in the orchestra or in any local where space is available.

Can be played by hand or by the New Self Playing reproducing and recording player rolls.

Mail Coupon to nearest office—Today for New Selling Plan

Name ____________________________
Theatre ____________________________
Seating Capacity ____________________
City and State ______________________

Send me without obligation full details on New Style 39.
When the tough New York critics rave like this, it means plenty!

"'The Shopworn Angel' is thoroughly charming and engaging. So delightful in story, action, direction and titling that it is assuredly THE MOST LIKABLE AND GENUINELY HEART-WARMING PHOTOPLAY TO ARRIVE HERE IN MANY WEEKS. Nancy Carroll has never been as good as she is in the role of the chorus girl. Gary Cooper is engaging, ingenious. Paul Lukas is, as ever, exceptionally good."—New York Herald Tribune

"Delightful, convincing, human, beautifully acted. Nancy Carroll plays her role magnificently. Gary Cooper will amaze fans. He gives a great performance."—New York Daily Mirror

"THEY DON'T COME MUCH MORE ENTERTAINING THAN 'THE SHOPWORN ANGEL.' Has every ingredient necessary to success."—New York Daily News

"Nancy Carroll looks pretty enough to be in the front row of any show, in fact right out in front. 'The Shopworn Angel' is ably done and wonderfully free of hokum."—New York World.


"Nancy Carroll and Gary Cooper give expert and charming performances in 'The Shopworn Angel.' Richard Wallace has turned out a thoroughly fresh and fascinating film."—New York Sun.

"Entertaining, packed with audience appeal. SO WELL HANDLED THAT IT GOES DOWN AS ADDITION TO SEASON'S GOOD PICTURES."—New York Daily Graphic.

Great SILENT or in SOUND with score, Nancy Carroll singing and ONE REEL DIALOGUE
Released very soon—

THE SATURDAY EVENING POST

"THE MELANCHOLY DAME"* 
First of a series of screamingly funny talking comedies based upon the famous Saturday Evening Post stories of Octavus Roy Cohen. Screen arrangement by Alfred A. Cohn.

"WHEN CAESAR RAN A NEWSPAPER" With Raymond Hatton as Caesar, Sam Hardy as Marc Antony and luscious Betty Lorraine as Cleopatra. From the celebrated travesty by Waldemar Young and William Jacobs.

The Class Short Talking

GOOD news for exhibitors! Al and Charles Christie, for years the leading quality short comedy producers of the industry, now offer theatres a series of de luxe 2-reel talking plays. Produced on lavish scale in the Christies’ own great newly equipped sound studio.

THIRTEEN releases between now and July 1st. Featuring such well known stars as Raymond Hatton, Raymond Griffith, Sam Hardy, Lois Wilson, Jason Robards, Roy D’Arcy, Dot Farley, James Gleason, Charley Grapewin and many others.

PARAMOUNT-DeLuxe 2-Reelers produced like Feature Specials
**Followed by**

"POST MORTEMS"
with Raymond Griffith

"MUSIC HATH HARMS"
by Octavus Roy Cohen

"MEET THE MISUS"
with James Gleason, star of stage "Is Zat So!"
By Kenyon Nicholson, author of "The Barker"

and many more!

---

**Product of the Market!**

Talking acts no longer succeed on novelty alone. The public demands quality and class. Paramount-Christie Talking Plays supply this as no other product available does! Produced with the same lavish expenditure of care, money and talent as feature pictures in sound.

Distributed by Paramount. First release, "When Caesar Ran a Newspaper", on February 9th. Followed by other Paramount-Christie gems of entertainment, all with box office headliners who can talk. See your Paramount salesman today.

CHRISTIE

talking Plays
LUCKY BOY

RELEASED IN JANUARY

GEORGE JESSEL

ORIGINAL STAR
OF "THE JAZZ SINGER"
IN

HIS FIRST TALKING

Drama of Mother Love and Sweetheart Love and of a Boy’s Ambition—With George Jessel Singing His Heart Out in a Variety of Songs, Telling Funny Stories, Impersonating Great Actors and Amusing Characters, Wisecracking ad lib., as Only This Clever Star Can.

Dialogue and Titles by George Jessel
Directed by Norman Taurog and Charles C. Wilson
Sound Sequences Produced Under the Supervision of Rudolph Flothow
Music Score by Hugo Riesenfeld
Theme Song, "My Mother’s Eyes," by L. Wolfe Gilbert and Abel Baer
Published by Leo Feist, Inc.
Synchronized by RCA Photophone
The Greatest Audience Picture Ever Made

A Leading Personality of the Theatre—That's Jessel! Lucky Boy Brings Him to Screen Audiences with His Voice—and What He Can Do with Songs and Wit.

A Glamorous Colorful, Romantic Background.

A Singing Chorus of 60 Beautiful Girls.

The Picture Every Exhibitor Has Been Waiting For.
THE ONLY SOUND NEWS REEL THAT HAS IT!

Variable Area Sound Track from Pathe Sound News

Variable Density Sound Track

Above are pictured sections of the variable area sound track from PATHE SOUND NEWS and the variable density sound track. One glance at these illustrations will prove to the man who knows nothing of the technical problems of film printing how infinitely superior the variable area system is. There is no necessity to compromise in negative developing, printing or positive developing between the light photograph and the sound photograph. The negative and positive are developed and printed for top quality. The sound track automatically comes out perfectly. There can be no loss of sound values through over-printing or over-developing.
That means that even the sky isn't the limit for PATHE SOUND NEWS!

It can go anywhere—see all and hear everything. The "mike" can go where the sound is and the camera can go where the picture is.

No single camera carrying a double burden of sound recording and photography devices to hamper it and sacrifice its pictorial quality.

PATHE SOUND NEWS can operate any number of picture and sound cameras on the same circuit and all sound recording is done on separate and special film.

Photographed as it is on a separate sound negative, when PATHE SOUND NEWS reaches the cutting room, it can be edited to meet the elasticity of the Editor's ideas and it is not confined to the very rigid limitations of a single picture sound negative.

PATHE SOUND NEWS alone has the editorial flexibility and sound superiority of the two negative system.
Again the **HERALD-WORLD** Leads The Field in 1928!

During the past year EXHIBITORS HERALD - WORLD published the largest volume of paid advertising of any motion picture trade publication. The following figures indicate the totals in pages:

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*Note: The Herald-World total is exclusive of considerable advertising published elsewhere but rejected here on account of financial instability.*

Such Recognition from the Industry Must Be—and Is—Deserved On the Secure Basis of Enterprise, Service and Dollar for Dollar Return
Ooh, look – a Geepsy! maybe a futchun she’ll tell, hah!
WHAT THE FUTURE HOLDS IN STORE FOR LEO AND YOU

Start the New Year right!
Know what’s going to happen

The greatest barometer of the days to come are days passed and passing. That’s why it’s a cinch to figure out what Metro-Goldwyn-Mayer means to you in 1929!
Here's what happened in 1928

“Our Dancing Daughters” with Joan Crawford started the fun! And what fun! Everybody said: “Watch M-G-M!” And oh baby they watched Bill Haines in “Excess Baggage”; Lon Chaney in “While The City Sleeps”; “White Shadows in the South Seas”; Marion Davies and William Haines in “Show People”; “Dream of Love” with Joan Crawford; Lon Chaney in “West of Zanzibar”; John Gilbert in “Masks of the Devil” and a lot more Big Ones. And that’s just the appetizer! Wait!

one hit after another

It’s been the greatest hit year in M-G-M history

THE FIRST RELEASE OF 1929 IS THE GIANT PICTURE

Clarence Brown’s production of the Astor Theatre Sensation

THE TRAIL OF '98 Metro-Goldwyn-Mayer’s Epic of the Klondike Gold Rush

with

DOLORES DEL RIO

and a mighty box-office cast
"THE TRAIL OF '98"

is one of the greatest box-office pictures ever made. It has a great story with great players, including

DOLORES DEL RIO

RALPH FORBES  KARL DANE
THE WHITE HORSE RAPIDS
The tiny boats were tossed about like driftwood among the mountainous waves of the rapids that tore along at express train speed.

THE SNOWSLIDE
A thunderous roar! Hundreds of men, horses and dogs lost as the avalanche buries them beneath tons of snow.

THE BURNING OF DAWSON CITY
It was far wicked to last—the gambler with ignited clothing sets fire to the world's most famous gold camp.

FACTS
about “The Trail of ’98”

More than two years in the making at a cost of two million dollars! Clarence Brown is the director. An All-Star cast: Dolores Del Rio, Ralph Forbes, Karl Dane, Tully Marshall, Harry Carey and a host of others. Fifteen thousand extras appear in the picture, more even than “Ben-Hur.” Based on Robert W. Service’s famous novel, serialized in hundreds of newspapers. Played to capacity for months at $2 at the Astor, N.Y., and at Grauman’s Chinese Theatre, Los Angeles. Hailed by critics as the logical successor to “The Big Parade” and “Ben-Hur.”

SOUND OR SILENT!

MORE BIG SCENES THAN EVER BEFORE IN ONE PICTURE!

THE GIGANTIC SNOW SLIDE
More breath-taking than the dividing of the Red Sea in “Ten Commandments.”

THE CHILKOOT PASS
A spectacle to be remembered with the winding march of heroes in “Big Parade.”

THE WHITE HORSE RAPIDS
Ranks for thrill and tenseness with the chariot race in “Ben-Hur.”

THE BURNING OF DAWSON CITY
Showing the origin of history’s great disaster, when the gambler with ignited clothing sets fire to the world’s most famous gold camp.

Follow “The Trail” to the Bank! to the Bank!
DUNK THIS OVER!

“You’re... the... cake... in my cof... fee!...”

M-G-M HAS COME THROUGH WITH ONE BIG HIT AFTER ANOTHER SINCE AUGUST but it’s just part of M-G-M’s merriest box-office party!

HOORAY! HOORAY! THEY’RE ON THE WAY!

ALIAS JIMMY VALENTINE

Starring WILLIAM HAINES

S. R. O. $2 ASTOR THEATRE TALKING SENSATION!

And More!  More!  More!  Take a look—
And still the M-G-M hits come—

**RAMON NOVARRO** in **THE FLYING FLEET**

Absolutely the last word in aviation thrills with handsome Ramon in his most romantic and jolliest role since "The Midshipman." Great either with Sound or Silent.

**JOHN GILBERT** in **THIRST**

The star they all wanted! He's just signed again with M-G-M (of course!). And his vast public will flock to see his new drama of love and thrills! Equipped for Sound—or Silent!

**GRETA GARBO** in **WILD ORCHIDS**

John Colton, author of the stage success "Rain" has given beautiful Greta the most gripping story she's ever appeared in. With Nils Asther. Sound or Silent!

**THE BELLAMY TRIAL**

Something to cheer about! The Saturday Evening Post serial! Directed by Monta Bell! The perfect TALKING picture. A thriller any way you play it—Sound or Silent.

**WILLIAM HAINES** in **THE DUKE STEPS OUT**

Jimmy Cruze who made "Excess Baggage" is directing Bill Haines (with Joan Crawford) in what is destined to be one of the talked of pictures this year. Watch for a Big Shot!

**METRO MOVIETONE ACTS**

It was to be expected that M-G-M would bring the much needed Quality note into the making of these important Movietone subjects. Within a brief six months M-G-M has built up a library of great box-office numbers and now brings you its Second Series of Metro Movietone Acts. Three de luxe numbers weekly. Among the big names: Van & Schenck, Vincent Lopez, Miller & Lyles, Ukelele Ike, George Dewey Washington, Odette Myrtle and many more.

**WITH SOUND!** Now available with Sound—"Our Gang" comedies; Charlie Chase comedies and Laurel-Hardy comedies!
THE BRIGHT LIGHTS!

M-G-M stars are the greatest of all!

And There Are "More Stars Than There Are in Heaven" in Metro-Goldwyn-Mayer Pictures
RECORDS SHATTERED
in
West Coast Theatres
with the
—STAR FOX
TALKING SMASH

IN OLD ARIZONA

beating ALL PREVIOUS WEEKS’ business

CRITERION
Theatre
Los Angeles

BROADWAY
Theatre
Portland, Oregon

FIFTH AVENUE
Theatre
Seattle, Washington

The Talk of the West Coast
Truly the outstanding achievement of William Fox.

—Seattle Post Intelligencer

Fox Films have set a standard not only for the rest of the industry but for themselves.

—Seattle Times

This picture excels all of the promises made for it by the makers.

—Seattle Star

Nothing excels it in romantic interest, novelty and picturesque appeal.

—Portland News

Deserves highest praise. Delight to sit through it all.

—Portland Journa

Unique in cinema annals. A thoroughly entertaining production

—Portland Oregonia

—Los Angeles Express

Really the first talkie to combine the technique of the screen and stage. Take my advice and see it.

—Los Angeles Examiner

A surprising disclosure of what can be done with a microphone in the open air.

—Los Angeles Times

Destined to please many audiences and to win over new converts for the talkies.

—Los Angeles Herald

This production is of unusual merit.

—Los Angeles Daily News
RECORD BREAKING BUSINESS of
IN OLD ARIZONA

at BROADWAY Theatre, Portland, Ore.
and FIFTH AVENUE Theatre, Seattle, Wash.
[both with weekly change policy]
compels transfer to other theatres

Now packing 'em in at the
HOLLYWOOD Theatre, Portland
and COLISEUM Theatre, Seattle

Opens JANUARY 18th WARFIELD THEATRE San Francisco
Opens JANUARY 19th ROXY THEATRE New York
Opens JANUARY 20th CAPITOL Theatre, Hartford, Conn.
PALACE Theatre, Waterbury, Conn.
PALACE Theatre, New Haven, Conn.
PALACE Theatre, Bridgeport, Conn.

F for Greater Prosperity in 1929 play
MOVIE TONE all-talking features
WHEN that hard-boiled bunch of Universal officials saw and HEARD the first Oswald with SOUND.

They came to smile and stayed to roar!

Silent Oswald is funny. You'll agree to that. Soundie Oswald is a RIOT—a SHRIEK—A YELL!

And now that Universal has scooped the field with synchronized cartoons, you have your opportunity of setting them in for the knockout laugh feature of any program. When you play "Hen Fruit," "Sick Cylinders" or any forthcoming Oswald cartoons with sound, only one answer is possible—

OFF GOES THE ROOF!

Universal Scoops the field with Synchronized Cartoons!

watch the big bookings roll in!

Universal Shorts are Super Shorts!
"Sets new record
Samuel Goldwyn
Presents

VILMA BANKY
"in"
The Awakening

by
Frances Marion
with
Louis Wolheim
and
Walter Byron
VICTOR FLEMING
production

Says the American of Miss Banky’s first solo starring picture: “Worth-while film. Miss Banky as gloriously beautiful as ever with a new sparkle.”

The NEWS: “Miss Banky is a thing of exquisite beauty. Splendid performances.”

The TELEGRAPH: “Miss Banky’s beauty and charm never seen to greater advantage. A radiant star.”

EVE. WORLD: “A feature which is bound to prove popular to the great mass of movie fans.”

UNITED ARTISTS PICTURES
first four days

at RIVOLI-UNITED ARTISTS, New York

"Crammed full of the above-mentioned tried-and-true situations."—Eve. World.

The WORLD: "Good entertainment. The kind that seems to be popular."

The MIRROR: "Vilma enchanting. It is a beautifully made picture."

The GRAPHIC: "Miss Banky more interesting and attractive than ever."

The TIMES: "A picture that makes for good entertainment."

The TRIBUNE: "Miss Banky is excellent."

The JOURNAL: "Actress is very beautiful. A handsomely mounted production."

for your success in 1929—
What *Exhibitor’s Choice* Selling means to exhibitors

By J. D. WILLIAMS

*Exhibitor’s Choice* Selling concedes to exhibitors the right to think for themselves.

*Exhibitor’s Choice* Selling is based on the conviction that theatre owners know what is good for their own business.

*Exhibitor’s Choice* Selling means that exhibitors can pick and choose those of our pictures which they believe will make money in their theatres.

*Exhibitor’s Choice* Selling means that exhibitors can buy one or as many pictures at a time as they wish.

*Exhibitor’s Choice* Selling means that exhibitors can see our pictures before booking them if they wish.

*Exhibitor’s Choice* Selling means that this company intends to play so fairly with exhibitors that it will pay them to help us to succeed.

Ask Any World Wide Manager or Salesmen at any Educational Exchange to PROVE IT!

“Photoplays made where the story’s laid”

PICTURES ACTUALLY PRODUCED IN EUROPE ASI
These pictures now ready
for Exhibitor's Choice Selling

A real night in Paris is this notable picture "Moulin Rouge". Dupont (director of "Variety") rented the famous night resort and entire beauty cast of its daring Revue for realism for the strange love-triangle story. Stars brilliant Chekova.

"A WOMAN IN THE NIGHT" amazing maternity drama starring luscious Maria Corda; romance of London marriage and Southampton night actually produced where story's laid. Variety's London Critic says "Delicate theme robustly handled—100% entertainment."


"THE BONDMAN", starring Norman Kerry, exteriors actually made in the romantic Isle of Man and Sicily, home of the vendetta, from Sir Hall Caine's great novel of bitter hatred conquered by love.

Biggest ice thrill since W. D. E. Climaxes "PAWNS OF PASSION" melodrama actually made on wild Russian frontier and artists' quarter, Paris. Brilliant Olga Chekova as beautiful dancer, hunted by men, until true love triumphs.

"TOMMY ATKINS" made in Mankind's Cradle of Romance, Egypt! A great, grim, battle-scarred fortress; hundreds of wild tribesmen; Battalions of British troops; a "Beau Geste" story of a beautiful girl and her lovers. That's "Tommy Atkins"—fighting lover. World Wide Picture.


Bring the real world to your screen
... You always knew he was the biggest male star-draw in pictures... But—YOU DON'T KNOW NOTHIN' YET!...

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IN THIS ISSUE—

Competition, not mergers, brings good pictures, says Adolph Zukor; President of Paramount predicts continued prosperity for industry as a whole in 1929; Declares dialogue is here to stay but believes that motion pictures which merely copy stage plays will not “amount to anything”; Says pictures should be better than ever this year.

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Pathé wins first round of fight to prevent censors’ interference with audiences; Injunction is granted against New York state board.

Girl manager of two theatres urges friendly counsel from salesmen; Says she’d rather drop lease than Exhibitors Herald-World.

Fox will build seven more super-theatres this year in key cities; Sydney Cohen proposes plan for exhibitors to cooperate in combatting influenza.

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Fair Play

Mr. R. F. WOODHULL, president of the Motion Picture Theatre Owners of America, last week issued a statement in which he reviewed the progress of the organization during the past year. He announced that, “progress for the last year has been satisfactory and safe.” He further stated that, “its record of accomplishments is comparable to that of any similar endeavor.” Other details of the strengthening and development of the organization during the past year were referred to.

Right up to this point Mr. Woodhull’s statement was interesting, constructive and timely. The association has been making steady and even progress and its future is bright. A public pronouncement covering these points was most appropriate, but, unfortunately, Mr. Woodhull did not stop there. Instead, he undertook to deliver a vigorous slap at the Allied States exhibitors association and all of this portion of his statement might very much better have been left unsaid.

If a group of exhibitors standing outside the Motion Picture Theatre Owners of America want an association of their own, we see no reason under the sun why they should not have it. If Mr. Woodhull wants to defeat such an organization and strengthen his own, the course for him to take, it seems to us, is to make the service of his organization stronger and better so that it will attract exhibitors who are not members. Simply to attack the other organization offers no reason for members of that organization to abandon it and join his. Also, we do not think that such a course will have much appeal to the many thousands of exhibitors who are now standing outside both of the organizations.

Mr. Woodhull, among other remarks that will be strongly resented by the Allied States organization, charges this latter association with ignoring the proven fact that the problems of this industry can be settled within the industry through peaceful negotiations. Mr. Woodhull may be right in his charge but it must be said that as far as this statement goes he is guilty of the same charge because such a statement can only be regarded in the light of being anything but along the line of peaceful negotiation.

We reaffirm our position: The Allied States group, or any other group, have equal rights with the Motion Picture Theatre Owners of America in the matter of organizing along such lines and in such ways as they may deem fit and proper. To contend against this is a course that will reflect no credit upon the industry or any part of it.

Both the M. P. T. O. A. and the Allied States organization will flourish only in so far as they render good and valuable service to their members. Competition among these organizations should be on the basis of service and not mud-slinging.

Insuring the Future

BEHIND the name hunt for a suitable term with which to describe talking motion pictures there is a pressing necessity which does not seem to be recognized in various quarters in the industry. As is usually the case, the keenest—and most successful executives—are quite aware that if such a term as “talkies” comes to be satisfied upon the talking motion picture this new form of expression will go through its life under a severe and expensive handicap. But many of the others are content now to do nothing and to try nothing, having either no constructive ideas or else believing, weakly, that no suitable term can be popularized.

Brand names attached to a product that necessarily is varying in quality has always been held by competent experts to be a dangerous course. But the right name for talking motion pictures would not in any sense be a brand name; it would be a name that would be attached to an entire classification of pictures. Brand names come into disfavor when they are associated with an inferior product. This same principle could not work to the disadvantage of talking motion pictures unless the entire classification of talking motion pictures proved to be inferior product. If this, unfortunately, should transpire it would make no difference what they would be called; their early demise would be in the cards.

The motion picture industry, despite its intimacy with the public, has not and does not give adequate attention to matters relative to forming and directing public opinion. In a great number of the most successful industries when a new important line of product is brought out an effort immediately is made to identify such product by name. Such effort is then followed by the adoption of ways and means of getting the new product, under its new name, definitely and favorably into the consciousness of the public.

These are the object lessons which the motion picture industry at this time should study and act upon, and may do so with assurance that in such ways they will be advancing and insuring the future of the talking motion picture.
**Competition, Not Mergers, Brings Good Films: Zukor Predicts Continued Prosperity For Industry as Whole in 1929**

**ADOLPH ZUKOR**

**Says—**

"Individual prosperity will depend this year, as always, on the quality of the pictures produced during the year by the various companies, and shown by the different theatres."

* * *

"The drama will come back. It will not disappear. It will not be crushed by the competition of motion pictures for I am satisfied that motion pictures that are simply copies of stage plays will not be good enough to amount to anything. We are in different fields and there is no reason why both of us should not be eminently successful."

* * *

"The figures for last year showed that the industry had a good year. Attendance at our theatres showed a normal increase. In other words, we have not lost touch with the public."

* * *

"Pictures should be better this year than ever before. We have had experience and we have learned."

* * *

"I like to see strong companies in competition. I don’t like to see them joined together and made fewer. I don’t see where great amalgamations help the industries, where they help the companies, or where they help the public. Competition makes good pictures and good pictures provide attendance."

* * *

"Though I am firmly convinced that dialogue is here to stay, a definite part and parcel of picture equipment, I hesitate to state a definite opinion. . . . I am not satisfied with talking pictures that are merely novelties. The day of the novelty has not passed, because every new installation in every new city opens a brand-new field, but even so I am not satisfied just to give sound, or talk. We must improve and solidify our position."

NEW YORK. Jan. 8.—The motion picture industry will enjoy continued prosperity through 1929, in the unqualified opinion of Adolph Zukor, president of the vast Paramount organization, so long a barometer of business.

In his panelled office high in the towering Paramount Building, with the warmth of a brilliant winter sun streaming through the leaded windows, Zukor discussed the future in terms of the past in an exclusive interview for the HERALD-WORLD, his first personal message to the trade in a year.

"The industry as a whole will be prosperous," he said. He slid forward in his chair and perched himself on its edge as he grew interested and enthusiastic. Which company will profit most, which theatre, which individual, is a matter for circumstances to decide.

"Each year we all of us get some share of the general prosperity. Sometimes we get more, sometimes we get less. Sometimes this company leads, sometimes another. Individual prosperity will depend this year, as always, on the quality of the pictures produced during the year by the various companies, and shown by the different theatres.

"In the motion picture industry, quality and revenue are brothers. They go hand in hand."

Zukor based his prediction of prosperity, in a measure, on the success achieved during 1928.

"We have a yardstick by which we can measure success in our industry," he said, "and that yardstick is attendance. The figures for last year showed that the industry had a good year. Attendance at our theatres showed a normal increase. In other words, we have not lost touch with the public. The public is still interested in motion pictures and is still willing to go and see good pictures."

Zukor talked with engaging frankness. He met every question without evasion, without quibbling. He made each answer fully, generally in terms clear and refreshing. Obviously, he was full of his subject, testimony of his active interest in the industry and its work, of course no surprise in view of his long and continuous and highly successful service.

"Pictures should be better this year than ever before. We have had experiences and we have learned. Each company is reaching out for better stories, better players, better directors, better pictures. They are in keen competition with each other, and these things taken together testify to the health of the industry."

"The industry will always need keen competition—not unfair com-
petition, not unethical competition, but keen competition. I like to see strong companies in competition. I don't like to see them joined together and made fewer. I don't see where great amalgamations help the industry, where they help the companies, or where they help the public. Competition makes good pictures and good pictures provide attendance.

"I have just come back from Hollywood and have seen and heard a great deal about pictures with dialogue, about 'talkies.' Though I am firmly convinced that dialogue is here to stay, a definite part and parcel of picture equipment, I hesitate to state a definite opinion. Opinions, during this present state of flux, change from day to day. Our actions have to be determined, to a large extent, by what we learn as we go along.

"This much I know. We shall use dialogue as we use any other device for the production of good pictures, not more. When we get a situation that seems suited to dialogue, then we shall use it. When we get a situation obviously made for silent pictures, then we shall not strain to insert dialogue. We must not forget the importance of relaxation in motion picture entertainment.

"We are determined to go slowly. Whereas we used to try and lay out a year's program ahead of time, now we shall be content with planning two or three months ahead. Much can happen and we are eager enough to improve the quality of our product to want things to happen.

"I am not satisfied with talking pictures that are merely novelties. The day of the novelty has not passed, because every new installation of sound equipment in every new city opens a brand-new field, but even so I am not satisfied just to give sound, or talk. We must improve and solidify our position."

Zukor said he was not surprised to hear that some audiences through the country are already tiring of sound pictures. He reiterated the point that pictures must be good no matter what devices they employ. He said that he personally, along with other motion picture theatre-goers, would far rather see a good silent picture than a bad sound picture.

I asked Zukor if the motion picture industry felt any antagonism toward the legitimate stage, if the film industry felt an elation over the dog-days of the drama, any sense of having scored a victory.

"We bear no ill will toward the legitimate stage and do not in any way feel a sense of victory," he said. "In fact, those of us who have been through the mill see no reason why the drama should be so frightfully concerned over its present unhappy state.

"The drama is now going through a period of depression that hit us sooner and left us quicker. It is not extraordinary to come upon a whole series of ordinary plays, whether on the stage or on the screen. Somehow it happens that you reach a period when nothing turns out well, when results are mediocre, unimportant, uninteresting. And then, curiously, when things look blackest, one or two smashing good things will come along and lift the whole level with it.

"The drama will come back. It will not disappear. It will not be crushed by the competition of motion pictures, for I am satisfied that motion pictures that are simply copies of stage plays will not be good enough to amount to anything. We are in different fields and there is no reason why both of us should not be eminently successful."

Zukor's manner was doubly enthusiastic. First, he seemed roused over the promise of success through 1929. Second, he seemed more than energetic over the prospect that success will not be too easily achieved, that obstacles lie in the road and that the situation is interesting enough and promising enough to threaten day to day changes.
**Variety**

**Analyzes**

**The Trade Papers**

FROM time to time "Variety," a show business publication, undertakes a critical analysis of the motion picture trade papers. Like much of the general text that is written and printed today, it is amusing but, consistently with the policy of the publication, they do not trouble themselves with the little matter of facts. We do not suggest that particularly in the case of contemporary publications "Variety" maliciously, or even deliberately, misrepresents the facts. It is simply in a case in which general unfamiliarity with the habits of truth-telling is the normal order of the day.

In a recent issue "Variety" published the latest analyses in the series. In this the merger of Exhibitors Herald and "Moving Picture World" was discussed and several erroneous conclusions arrived at. We shall not trouble ourselves to attempt to correct these conclusions for the first mention of a mis-statement in "Variety" would have the originality and infrequency of the greeting, "Merry Christmas"; secondly, it was long the hallmark of the "fast school of journalism that even the terms the business in which we are engaged would sound to its managers as a foreign tongue.

Mr. Sime Silverman, publisher of "Variety," is commonly and widely held by those who know him best as a great guy. On this point it has not been our privilege to share an intimacy which would enable us to make a more informed judgment. Our observation asserts itself to be able to put up with what his publication technically would call the mob he has around him—be must he be.

"Variety's" estimate of itself as published in the above-mentioned analysis is as follows:

**Variety**

Variety probably remains about the same, a mixed sheet trying to cover all of the show business, with the chances it is making a bun of itself trying to cover all of it, even though selling at $2.50 on the stands, this paper is far less progressive than it looks some weeks.

Variety's silly way of writing and printing is likely a laugh to those who know, but no way has been discovered to rectify its faults. The latter must be plenty to newspaper men if they ever read Variety, for those in Variety's office can see 40 holes in the sheet every time it comes out. So this page comes at the same terrible occasion of newspaper work it always has been.

M. J. Q.

**Theatre Fire's Final Toll 21 Buildings and $100,000**

(Special to the Herald-World)

HALIFAX, Jan. 8—Fire starting near the turbine of the picture theatre at Jojgin Mines, Nova Scotia, owned by F. J. Burke, was not subdued until 21 buildings had been destroyed. The loss is $100,000.

Burned structures included the theatre, a church, hotel, school, and 12 residences.

**F.B.O. Director in Hospital**

NEW YORK—Basil Smith, assistant director to Burroughs, was seriously injured by suffering from a nervous collapse. James Seymour, caving director, is replacing Smith temporarily.

**Pathé Wins Round in Fight to Keep Censors off Talking Films**

Injunction Granted by New York Supreme Court Restraining Board from Invalidating Licenses for "Sal of Singapore"—Test Case, Says Colvin Brown

(Special to the Herald-World)

NEW YORK, Jan. 8—Pathé has gone to court to prevent the censors of New York state from interfering with dialogue in motion pictures that talk. The Supreme Court yesterday granted a temporary injunction restraining the New York board of censors from invalidating or revoking licenses for the sound and dialogue version of "Sal of Singapore."

"Sal of Singapore" was released January 4. The silent version of the picture was passed without deletion or change. Pathé did not submit for censorship the sound record accompanying the film.

Colvin W. Brown, executive vice president of Pathé, said that the suit was brought for the single purpose of clarifying the situation. Students of the industry recalled, however, that Pathé has long been in the forefront of campaigns, combining censorship, began. the fight that freed news reels from censorship interference, and won important legal actions against Ohio.

That an important issue is in the balance is recognized and Pathé has received congratulations and aid from its limited or restricted licenses for the exhibition of any films, that the obligation to issue unrestricted licenses for all films, except those found to be obscene, indecent, immoral, inhuman, sacrilegious or of a character tending to corrupt morals or incite to crime, was maintained. Pathé held the limited or restricted licenses in law and an arbitrary assumption of power.

William Innsman, secretary of Pathé, emphasized the absurdity of this ruling.

**Bill Broadening Powers of Censors Is Expected**

ALBANY, Jan. 8—The question of how far a censoring body can go under the law which created the censoring commission of New York State and outlined its duties, in passing final word on sound pictures, has been the subject of considerable discussion at the state capital in Albany during the past few weeks, and fresh impetus has been gained by the Pathé motion picture company before the state board that a bill is to be drafted in the near future, and which will be introduced in the Legislature, broadening the powers of the New York State motion picture commission insofar as talking and sound pictures are concerned.

**Kansas Board May Get Device for Censoring Sound**

KANSAS CITY, KAN., Jan. 8—The Kansas State censor board would become censors of the spoken word, now that the board has moved into its new headquarters, Miss Emma Viett, chairman of the board, announced.

If the funds will permit, a small sound device synchronized with the films will be installed.

When Viett had the Kansas censor board made its announcement concerning the censoring of talkies than the Kansas City Star came forth with an editorial in which the lettered: "As if the talkies did not already have enough to worry about, along comes the Kansas State board of review and proposes to censor the spoken word as well. The scenes upon the screen. . . . It might perhaps be spared the complexities of being subject to the whims of an appointive board as to whether the words which pour forth in synchronization with the film should be listened to by the impressionable public."

**Theatre Inserts Titles in Two Languages**

(Special to the Herald-World)

MONTREAL, Jan. 8—Bilingual titles made their appearance in sound productions here last week when they were introduced at the Capitol theatre by Manager Harry Dahn with the presentation of a "Woman of Affairs." Titles were presented in English and French to meet Quebec legal requirements and also to cater to the immense French population of Montreal. Manager Dahn announced that arrangements had been made, at considerable expense, to have bilingual titles inserted in the movies at the Capitol. Since September 1, the French-speaking people had been struggling with English titles, and it was said that they were thus learning English.
LEADERSHIP —

THE Exhibitors Herald-World carried approximately 400 pages of advertising more than its nearest competitor in 1928. Of every dollar spent in the five national motion picture trade papers during 1928, approximately 42 cents was spent in the HERALD-WORLD. This overwhelming vote of confidence for the HERALD-WORLD was in almost every instance the result of thorough tests and investigation—surveys conducted by the advertiser or his advertising agency, questionnaires sent to representative people in all divisions of the trade and in all parts of the country, and a careful checkup of direct results, particularly the use of coupons in advertisements.

Motion Pictures

During the year, the HERALD-WORLD was the only motion picture trade paper receiving the full and complete advertising schedule of every motion picture distributing company of importance.

Theatre Equipment

“Better Theatres”, the section of the HERALD-WORLD issued every fourth week and devoted to theatre construction, operation, decoration, and equipment, carried from issue to issue throughout the year from 25 to 40 per cent more advertising than its nearest competitor.

Individual

In advertising placed by individuals—screen and presentation artists—the HERALD-WORLD easily led all competitors. In Presentation advertising, a class of advertising to which direct results can be readily traced, the HERALD-WORLD led by a wide margin.
Classified Advertising

In the three years since this department was started, the HERALD-WORLD has become the recognized "classified advertising medium" in the motion picture field. During the year of 1928, it carried in excess of three times the number of these advertisements printed by all of its competitors combined.

Constructive Policy

Advertisers like the HERALD-WORLD way of doing business. Its only advertising rates are those printed on its rate cards—no favoritism, no trick offers, no bargaining. Its only method of selling is on the basis of merit. It does not resort either to attempting to "pressure" advertising into its pages or enlisting outside assistance to "pressure" advertisers.

Proven Circulation

_The HERALD-WORLD gives a full accounting to its advertisers for every dollar accepted. It is a member of the Audit Bureau of Circulations (the only member in the motion picture field) and furnishes audited circulation statements twice each year._

THE HERALD-WORLD LEADS!
Two New Columbia Pictures

Two scenes are shown here from Columbia's recently completed drama, "The Faker," in which Jacqueline Logan is starred, with Warner Oland and Charles E. Delaney in supporting roles.

Warner Oland in "The Faker"

Jacqueline Logan and Charles E. Delaney in "The Faker."

Gaston Glass and Virginia Valli in "Behind Closed Doors."

Virginia Valli and Gaston Glass in another scene of "Behind Closed Doors."

The Thousand Mark

On the first of the year, Western Electric passed the thousand mark in the number of its sound installations. This is a record that defies criticism and compels admiration.

Practically every part of the country now has theatres equipped for the showing of sound pictures. There are few patrons of motion pictures who have not had the opportunity to inspect the newest product of motion picture development, to form a first-hand opinion.

The list of theatres equipped for sound showings, as published first in the Herald-World, was a most astonishing one and laid to rest many rumors floating through the industry. Small theatres had their share of sound equipment, along with the large. Charges that Western Electric, a huge organization, was interested only in other mammoth organizations were thus proved thoroughly false.

Opinion through the industry in regard to Western Electric has changed considerably through recent weeks. Worries that the "electrical monster" was going to devour the motion picture industry seem to have been given an indecent burial, just what they deserved.

Western Electric's record in the motion picture industry has so far been a highly honorable one.

Fox Theatres

RUMORS, familiar rumors, that William Fox is to build a forty or sixty or eighty story theatre on Broadway are again being heard. The building is to go up on the southwest corner of 42nd Street and Broadway, just where it can best be seen by all the members of the Motion Picture Club.

The fact of the matter is that Fox is considering a huge theatre on that site. Whether his plans will go through or not depends on many circumstances. Just how his plans are progressing no one knows. For Fox long ago learned not to say anything about his projects until the last name was blotted on the dotted line.

In other words, if all goes well there will probably be a great new Fox theatre on Broadway. If it doesn't go well, if someone wants a little more than Fox is willing to give, then there are other things that might be done with all that Fox money.

Georgie Jessel

TIFFANY-STAIL gave a highly spectacular private showing of Georgie Jessel in "Lucky Boy" at the Embassy theatre. At 11 o'clock on a Friday morning the house was packed.

Jessel soon proved himself to be a real acquisition to sound pictures. His voice registered admirably and his manner of presenting his familiar songs was made for the new order of pictures. He was given a highly enthusiastic reception.

"Lucky Boy" will be a box office hit. It has all the elements that go together for an old-fashioned success.

Jessel got into talking pictures late, but he's apparently making up for lost time.

—PETER VISCHER.

Paramount Signs Harry Green

HOLLYWOOD—Paramount has signed Harry Green, vaudeville and stage star and owner of the Lyric theatre in London, to appear in "Close Harmony," all-dialogue picture.
Le Baron Bars "Talkie" in Referring to Sound Film; Audience Campaign Growing

By DOUGLAS HODGES

They are juggling words today in Hollywood.
—and all because of the Herald-World campaign to find a suitable name—one to which the public will react favorably—for talking pictures.

A canvass of studios shows producers are the most vigorous of any of the personnel to find a word that will replace “talkie” in a suitable and meaningful way. Publicists dislike the word. They prefer another but are reluctant to join in the launching of a new word because of their peculiar position with relation to newspapers.

Whether the word will be “Resonfilm,” “Graphotone,” or “Movietone,” Carl Laemmle doesn’t know; but it will be a word that is easy to spell, read, pronounce and remember.

William LeBaron, general manager of production and vice president of FBO, declares emphatically, “The word, talkie, will no longer be tolerated by official reference among members of this organization.” He clearly states that the word, “Dialogue,” is being incorporated into FBO’s identification of the talking picture. FBO people are instructed to term them Dialogue films and Sound films.

He states further that, “according to a survey being made weekly among exhibitors FBO finds that interest in Dialogue films is growing regularly.”

There are those like Robert Welsh who are interested in the very keenly follow the developments of sound. Mr. Welsh who is general manager of Universal Studios and was formerly editor of Moving Picture World, believes however that the best word that can describe it and the best word that at the same time dignifies it is “Movietone,” one we already have.

“It’s a word of only nine letters,” says Mr. Welsh, “and one that is easily acceptable by the public. It bears a heavy investment made by Fox to exploit it.

Eddie Carewe got into a string of audios, vocos, phonies, and resons that would frighten a philosopher when he began talking about the words that the Herald-World might encounter in its search for stems, roots and prefixes with proper derivation. He began by saying, “It’s difficult for me to give a correct name for talking pictures because my sympathies are rather with the silent pictures.”

And then he added, “Johnny Grey told me they might be called the ‘Chinema.’” Al Boasberg says “the Smooshies” typify them. A producer in town says they are “squawkies.” Some people call them names that you can’t print.

“Something like ‘vocalfilm,’ ‘audiopix,’ ‘audfilm,’ ‘phonecinema,’ ‘sonofilm,’ ‘resonfilm,’ ‘cinephone’ or what have you might be useful,” said one.

“Y’ gotta get a better name than ‘talkies,’” says Harry Joe Brown, associate producer with Charles R. Rogers, whose pictures have been under First National release two years and under other release four others.

Mr. Brown observes that, “Every guy in town ought to get his noodle working on the job of finding a word because a good one is harder than the devil to find.”

But Harry Joe Brown is a student of production, a scholar with degrees from University of Michigan, post work in University of Chicago and is not bad as a linguist. He ran over his Latin derivations for a moment and then came back with a hasty conclusion that the word won’t come from a man of letters.

Tom Mix had several words to say about it this week. He said that he and Tony hadn’t done so much in the line of talking pictures but that he had put a lot of thought on them.

And you know how droll Tom talks and how sincere he was when he said, “I want this industry of mine to find a better word than ‘Talkies’ because I love this old business of making pictures and I hate to see a worthwhile effort just be placed in a bad light by a fickle public that misnames things whenever it can.”

NAME............................
ADDRESS..........................
CITY and STATE...................

[Fill in coupon and mail to EXHIBITORS HERALD-WORLD, 407 South Dearborn St., Chicago, Ill.]
Try These!

The Herald-World's campaign to find a suitable name for talking motion pictures is becoming as popular as the cross word puzzle. Try these names and see whether they roll easily off the tongue.

PICTOLOG
VOGAREEL
AUDICINE
CINOLOG
CINEMAPHONE
FOTOFOX
CINAVOICE
—Philip Hitter,
Highway Theatre,
Brooklyn, N. Y.
**

MOVIE TONE
—Robert Welsh,
General Manager,
Universal Studio,
Universal City, Cal.
**

SCREEN TONE
—Joe Brown,
Producer,
Hollywood, Cal.
**

TONOGRAPH
GRAPHOPHONE
—George Bancroft,
Paramount Star,
Hollywood, Cal.
**

DIALOGUE
—William Le Barou,
Vice President, F B O,
Hollywood, Cal.
**

SYNCHROS
—Otto S. Martin,
Minneapolis,
Minn.
**

AUDIEN
AUDIMA
LOGIMA
AUDIMAGO
MOTIOPHONE

VOCIMA
VOXIMA
—John B. Weis,
Teutopolis,
Ill.

VITASCOPE
—John E. Wood,
Comique Theatre,
Lynn, Mass.

SEE AND HEAR
—Paul Richter,
Colonial Theatre,
Montpelier, O.

OPTIVOX
—W. G. Mitchell,
Salem Theatre,
Salem, Mass.

PHOTOVOX
VOXFILM
VITAPHONICS
PARAVIEWS
—Carl Veseth,
Palace Theatre,
Malta, Mout.

KINEOGRAPH
ELECTROGRAPH
ZONOFILM
AUDIOGRAPH
—Mrs. J. B. Du Rand,
Lyric Theatre,
Elleudale, N. D.

VOISET
—Howard E. Gliddeu,
Barre,
Mass.

PARL-PICTURE
PARL-PLAY
—Vincent Tate,
Roosevelt Theatre,
Swoyersville, Pa.

CINAUDIO
CINEMAUDIO
—Wilfrid D. Jackson,
Bala, Ont.,
Canada.

HERANC
HERANCE
(Hear and See)
—John C. Leveck,
Benoit,
Miss.

LIVING PICTURES
—W. L. Mack,
Strand Theatre,
Jonesboro, Ark.

CNHEAR
(See and Hear)
—A. G. Miller,
Liberty Theatre,
Atkinson, Neb.

ACTORPHONE
ACTORGRAPH
—Charles Kleiu,
Blackhills Amusement,
Deadwood, S. D.
Comments on and suggestions offered in the Herald-World's campaign to find a suitable name for talking pictures are coming from many sources—the public, dramatic critics, producers, exhibitors, publicists, directors and all others associated with the industry.

"Vitascope" Is Offered

In answer to the theatre industry's request for a name for the combination of motion picture projection and synchronized sound accompaniment, I wish to submit, for your approval, the word "Vitascope".

As you can easily see "Vitascope" is composed of the prefix "vit" denoting "life" when spoken, and the suffix "scope," which in its general total range of a subject. Therefore, the word "Vitascope" may be interpreted as the science which is based on the range of fundamental principles necessary to reproduce a scene or image as if such were actually being enacted or alive and appearing before the spectator. The synchronized sound picture does this. It incorporates a moving image projected to the screen and synchronized accompaniment of voices, music, sound effects or a combination of the three.

Our chief concern in coining a new word will be the public's reaction and popular approval of any new expression to take the place of such names of "tablo" and "spoke" which are being widely used because of their ease of pronunciation. The public should understand but little difficulty in becoming accustomed to the word "Vitascope," however, as its prefix has already been adopted by a large percentage in the well known trade names: "Vitaphone," whose meaning is generally understood throughout the United States to such an extent that in some cases any sound installation is frequently called, (erroneously, of course) "Vitaphone." In conclusion it might also be said that the word "Vitascope" reflects the dignity and purpose of an industry so closely related to modern life.

—JOHN B. WYSS, Teutopolis, Ill.

"A See and Hear"

Those manufactured Latinizations are liked by the public remains in museums. Why not clothe the dry bones with living tissue! They never can become current popular vernacular.

Permit us to suggest the Shakespearean English — Anglo-Saxon! "Can't the dead language, a "See and Hear," describes the thing—it says it! It is better than hivow—It is alive!"

—PAUL RICHTER, Orchestra, Colonial theatre, Montpelier, O.

Professor Apologizes

Please do not think that I have been unmindful of the request you made. The fact of the matter is that I simply cannot think of a term that would fit the case. I have raked my brain and the brain of others, have waited for an insipirator moment, but all to no avail.

—GEORGE W. OBERHAG, Department of English, St. Olaf college, Northfield, Minn.

"Audien" Hardly

I am pleased to note that you are making a drive to find a suitable name for the sound picture. This action is to be commended. Your initiative is praiseworthy and the end in view necessary.

The public is quick to grasp a synonym. Already the words "talkie" and "speakie" are heard in repetition. And within a few months they will have such a firm place in the public's vocabulary that erosion will be impossible. The word "movie" will forever etch itself industry because we made no effort to eliminate it at the start. Your proposal of the word "audien" should be seriously considered. Its connotation is perfect. It smacks of modernism, yet is dignified and appropriate. As I see it, there is but one objection to its adoption—the lack of immediate application to the motion picture when first heard.

To the layman "audien" will at once be applied to "audience," due to its derivation, but will have sufficient significance to distinguish the motion picture audience from the legitimate." —E. F. NUTTER, Rechelsburg, W. Va.
Girl Manager Who Began in Shed
At Five, Urges Sales Counsellors

Miss Monica T. Lamere at 18 Runs Two Theatres and Says She'd Rather
Drop Lease Than Herald-World

[By Special Correspondent of the Herald-World]

LUDLOW, VT., Jan. 8—"Salesmen think more in sympathy with the problem
of the exhibitor in 'the sticks,' and less in competition for his order.
Give him a boost with honest counsel." This is the plea of Miss Monica
T. Lamere, who though only 18, has successfully managed the two motion
picture houses here for more than a year.

Despite her youth Miss Lamere is a
real veteran of the industry. She
learned her alphabet from the full sheet
litographs of Biograph days and could
read the press agency of the clip-sheets
before ever she went to school, for her
father, Harry N. Lamere, has been the
arbiter of Ludlow entertainment programs
since she was a babe in arms.

Writing to a stock of EXHIBI-
TORS HERALD-WORLDS she de-
clined that but for such advices as
is contained in the "What the Picture
Business Needs" she felt the theatre
manager would be in a permanent
predicament for his selection of a
program.

"Up here in the country we would
be hopeless without such help as our
trade magazines afford us in the ex-
change of experiences with our tutors," she continued. "It has been a con-
stant problem for my father and me
to sift the pictures offered him and to
realize what is best suited for our
city. Without the candid opin-
ions of fellow exhibitors our average
of successful selections would cer-
tainly be far better than it has been.
We would sooner dispense with our
theatre least than with our HER-
ALD-WORLD, for without the latter
the former would be but a liability.

When only five she demonstrated her exhibitor's heritage in threatening her
dad, a monopoly with a show of her own
in the family woodshed at a two penny
print. Other children might be content with
pins and buttons but only the hard core
of the realm would open the doors to the
Lamere woodshed for little Monica's mim-
dicking of her impresario father. She
demanded cash and had sold all nine
served seats too, before discovering that
her paternal rival had confiscated the rotary
kales. She had intended to project her show, besides tearing down
her hand-printed advertising from the trees
throughout the neighborhood.

The girl manager has never missed
a single picture in Ludlow since she
has been of school age, a record in
itself perhaps. Certainly the several
thousand pictures she has attended
have given her an excellent back-
ground in the selection of her com-
munity's moving picture offering by
affording her an unexcelled opportu-
nity to sense her fellow fan's reactions to the various types of pictures.

Through high school Monica was per-
mitted to help with the ticket and usher-
ing. On Sundays she collaborated in
the correspondence, serving as her
father's secretary. After graduation from
Black River Academy—President Coo-
lidge's high school too, incidentally—she
chanced upon college instead of college
in order to relieve her dad as soon as pos-
sible of the office detail, for motion pic-
tures have been but a hobby with him.
Printing is his trade and hobby.

Father was stricken seriously ill shortly
after Monica completed her commercial
course and the business developed entirely
upon her before she had had time to hang
up her bookkeeper's diploma. She proved
equal to the emergency, however, and was
overjoyed to hear her father agree that she
had done even better than he himself ever
had done in a similar period. Her manage-
ment had been profitable enough to war-
rant her assuming complete charge perma-
nently, he said, in turning over the business
to her after his recovery. Since then, more
than a year ago, Miss Lamere has had the
responsibility of every detail in the sele-
tion and exhibition of every program in both
Hammond Hall and the Town Hall, Ludlow's only picture houses.

Wrote All Advertising

She writes all the advertising of a local
nature, helps in ticket selling and when her
boy aids have to be absent, even posts
the lithographs and distributes the window
cards. But no matter how busy she may
be, she still views every show.

"I haven't lost a bit of my childish
enthusiasm for the screen," she explained.
"And besides seeking personal enjoyment
in the picture, I can find out how our
friends like it by sitting among them.

The greatest obstacle in motion picture
exhibition seems to me to lie where one
ought least to expect to find an obstacle,
the salesmen. I have been discussing the
the country exhibitors appre-
ciation of selling methods from her own
experience.

"The average salesman is all wrong
about the country audience. He cannot
realize, or will not realize, that there is as
definite a demarcation between program
preferences in country cities as is be-
tween political preferences in metropolis
and village. A hit in the big towns is most
likely to flop in the country districts. What
spells success for Broadway may mean ruin
on Main Street.

It isn't the superspecials and superfic-
tuals that get across for the small exhibi-
tor, according to our Ludlow experience.
Time and again we have seen it demonstra-
ted that drive-in theatre managers cannot
coax the customers literally across
Main Street to view the highly touted ro-
manic or historical pageant, while blood
and guts Westerns, Verticals or animal
animal star stories have a positive and
profitable appeal. Curious, yet true.

Librarian Adds Proof

"Our village librarian bears me out in
this, for people choose their pictures as
they choose their books. In Ludlow we
are blessed with an unusually fine library,
but it is not the romanticists and poets
whom we read. We read the sensational
rustic dust in their undisturbed slumber on
our library shelves while there is always a
waiting list for Zane Grey, Peter B. Kyne,
Rex Beach, and other writers of
pioneering eras and apostles of the great
outdoors.

"Nor is the reason far to seek. It is
merely a question of environment, I think.
In our proximity to the wide open spaces
we suffer less from artificiality, the gloss
and gaiety of small towns, and for little
or no part of us. Curiously too, when we
venture to the city we seem mad in our
pursuit of the cosmopolitan and are quite
content to relive in the city's entertainment
upon which we would turn thumbs down at home.

"Put them in a comfortable, by con-
trast, to return to our accustomed corner
in our town hall and thrill with the kids
for five reels in the triumph of right over
wrong and the final rescue of the fair lady
in a wild and woolly Western. In a word,
I think country folks like city shows just
to escape back to our own home. They go
to extravaganzas when away from home
just to be able to tell their neighbors
they had seen the same and, in fact, not because
they enjoy it especially.

Black and White of Experience

"This is but a casual survey of our coun-
try problem in program selection. Yet
when we try to explain it to the average
salesman he will argue himself hoarse in
the face to contradict the black and white of
our experience. Out of 20 recent special features, including "The Covered Wagon,
"The Way of All Flesh" and the like, we
lost money on nineteen and barely broke
even on the twentieth. Yet strangers to
our theatres will try to prove us wrong
in our prejudices.

"Dad and I have compiled a record of
every picture exhibited in both our
houses during the last year, with the
women city and rural audiences as af-
fected attendance carefully checked.
We call our volume 'Figures Don't Lie,
"after the manner," Miss Lamere began. In
the face of this record there are
salesmen who will waste thousands of
words in attempted refutation of our
observation.
The salesman some day is going to ex-
cute a right about face and approach the
country exhibitor on a different tact.
He is going to begin to understand sympa-
theetically and intelligently, is going to put
himself in our place and view the situation
with our eyes. Like the politicians he is
going to differentiate between the city
and the country preference. He is going to
try sincerely to help us."
Fox Fetes Silver Anniversary
With Plans for 7 Huge Houses

Broadway Theatre-Office Building Would Be 40 Stories High—Agreements Signed for Boston Site—Predicts $200,000,000 Fox Chain Business

Coincident with the observance of his Silver Anniversary in the motion picture industry, William Fox announced this week a new expansion program calling for construction of huge theatre and office buildings of 5,000 to 6,000 seats within a year in a key group of cities, including New York, Chicago, Los Angeles, Pittsburgh, Cleveland, Boston, and Baltimore, according to newspaper dispatches from New York.

The New York theatre building, reported as a ten-million-dollar project, would be a 40-story structure at Broadway and 47th street, where the Central theatre now stands, and would dominate one of the most striking parts of New York.

The company has recently opened large buildings as in Detroit, Brooklyn and Washington and buildings at St. Louis, San Francisco, and other key points. The sites already have been selected, it was stated. Fox is quoted as follows:

"About three and a half years ago I decided that the motion picture industry was growing. I wanted to expand and build a bigger theatre. The recent activity in opening new super-theatres, seating 5,000 to 6,000 people, is the result of an expansion of many years' work and planning."

"After reorganizing the program department, we decided to extend our activities into all of the principal cities of the United States, and in 1925, the new Fox Theatres Corporation was formed, with an initial investment of $12,000,000."

"Fox predicted of the Fox Theatres Corporation, "In three or four years it would not surprise me to see this business equal $200,000,000 a year."

Twenty-five years ago Fox, who has been brought from Hungary by his family as a poor immigrant boy, made a modest start in the film business. For $1,664.67 he bought a one-third interest in a tiny cinema theatre of 146 seats contrived out of a store on Broadway in Brooklyn. From that inconspicuous start Fox has risen to be one of the leading millionaires of the country, holding hundreds of theatres throughout the country, with a seating capacity exceeding 600,000. Among them is the Roxy theatre, largest in the world, and the new Fox theatre in St. Louis, called the second largest, to be formally opened this month as part of the Silver Anniversary celebration.

140 Acres of Studios

From a circumscribed studio at Fort Lee, N. J., which the Foxes inaugurated when it was found necessary to produce its own pictures for filling its expanding theatre circuits, the organization now has two huge studios in Hollywood and nearby. They comprise 140 acres and include Movietone City, a 40-acre plant with 27 buildings and eight stages, completed with typical Fox speed in three months. In addition there are the studio facilities in the New York headquarters at 10th avenue and 55th street, with capacity for ten units. These are now devoted to Movietone short subjects.

130 Branches in World

The laboratory equipment of Fox has grown from a ramshackle building at Fort Lee, first used in 1914, to huge plants in New York and Hollywood. A production capacity of 56,000 feet a day has soared to 1,000,000 feet in the New York laboratory alone.

Exchange offices have grown from half a dozen to 130 branch offices throughout the world. From 150 workers the number now employed by Fox Film Corporation totals 8,666.

Agreements Signed for Boston Traction Purchase

(See Special to the Herald-World)

BOSTON, Jan. 8—With a strong foothold already obtained in the New England territory through purchase of the Poli Circuit, comes the announcement that agreements have been signed for the purchase of about an acre of land at Tremont and Boylston streets, this city, by interests representing William Fox. It was also announced that the largest theatre in New England would be erected by Fox interests in Boston as part of a theatre-office building project.

Bandits Shoot Way Out of Filled House

With $3,000 Loot; "Thriller" Chase Ensues

(See Special to the Herald-World)

NEW YORK, Jan. 8—Every resource of the New York police department is being thrown into the search for eight bandits who Sunday night held up the Fox Poli Theatre, in Brooklyn, and escaped with $3,000. It was show time and the 2,500-seat house was crowded.

The bandits fought their way out of the theatre in a gun battle in which one policeman was wounded, and then followed a typical motion picture chase with bullets flying between the bandit car and pursuing police.

The bandit car was later found abandoned with 27 bullet holes in it, and blood on the car showed, police say, that at least one of the bandits had been wounded. Patrons were terrified by the shooting. Many of them fled the theatre.

No trace had been found of the bandits late Monday.
Community Tieups Point Way To Increased Receipts in ’29

Biechele Sends Woman to Confer with Parents on Pictures for Children—F & R Has Business Association Operate Theatre at Premiere—Hallowe’en Party Draws Thanks

By ERNEST A. ROVELSTAD

Greater and more effective use of the community tieup as a direct link between the theatre manager and the box office for increased business in 1929 is seen in the experiences of the past year. Exhibitors are awakening more and more to the fact that the exploiting of goodwill, not necessarily in connection with the screening of a particular picture, will show him larger returns than in 1928 when he comes to balancing his books next winter.

Sound has been a factor in bringing new patrons into the theatre, but even sound will not bring the added receipts possible unless astute management is asserted in the form of exhibitor-evidence of his public’s affairs, leading theatre owners agree. To show what has been done in an outstanding way in the direction of community tieups in the past year, the HERALD-WORLD called upon its correspondents, and the first of their replies are printed here-with. It is also to be emphasized that exhibitors are invited to send in descriptions of their most effective community tieups in the past year.

Turns Show Over to Business Association
(Special to the Herald-World)

MINNEAPOLIS, Jan. 8.—Probably the most notable community tieup of F & R theatres in 1928, and certainly the one that reached the greatest number of people, was that in connection with the opening of the Granada theatre, an up-town house. The day before the regular public opening, F & R turned the theatre over to the Hennepin-Lake Business Men’s Association, an organization in the Granada theatre district. F & R provided the association with the entire makings of the show, films, operator, musicians, and so on, and then let the Hennepin-Lake association put on the show. The business men had charge of the tickets, with admission only by invitation.

"That the business men were "all for" the Granada goes without saying. Since opening late in the summer, the theatre has had excellent patronage from the neighborhood. The business people patronize it largely as a matter of fact and their patronage of the theatre and its pictures brings in many residents of the neighborhood who otherwise would be tempted to go downtown, as well as new patrons.

Two other tieups, both at the State theatre, a downtown house, proved successful. The week preceding the showing of "Four Sons," Clem Pope, then manager, and E. V. Seibol, publicity director, went out after the German patronage. Thousands of post cards, depicting the mother with her four sons, were mailed to members of the various German societies in the Twin Cities and territory within a 25 mile radius. Pastors of the various German Catholic and German Lutheran churches in the Twin Cities were also induced to make the pictures the center of their pulpits on the Sunday preceding the opening.

A few months later, during the showing of "The Singing Fool," manager Pope invited guests from the different institutions in Minneapolis to be guests at the showing of the talking picture.

St. Clair to Direct Lloyd
(Special to the Herald-World)

NEW YORK, Jan. 8.—Harold Lloyd’s next production which is yet untitled will be directed by Malcolm St. Clair.
Lottery Sentence Upheld; Says Free Raffles Are Legal

NEW ORLEANS, Jan. 8.—The Louisiana supreme court held that it would not issue a writ to review the facts in a criminal prosecution, or to ascertain whether the defendant was justified a conviction where no question of law was involved.

The defendant alleged that the facts in the case did not constitute a violation of the Louisiana lottery laws. Prizes were given to patrons of the theatre each night, the patrons being given a number which could win the chance on the prizes.

However, according to prosecuting officials, the procedure is entirely legal if numbers entitling anyone to a chance on the prizes are distributed on the streets, to passers-by and to residences and if when the drawing is held, the winning number is posted outside the theatre. The holder is not in the theatre. According to the district attorney's office, there is an element of chance only when a sum of money is paid for the privilege of competing on a prize.

Columbia Appoints William J. Morgan Sales Executive

NEW YORK, Jan. 8.—William J. Morgan, who for many years has been a well known figure in the motion picture industry, has been appointed sales manager for Columbia, according to the announcement issued yesterday.

Morgan has had a varied as well as lengthy career. He was president of Len J. Levy, president of the distribution phase of motion pictures. For eight years he was in charge of the home office sales department and the contract department of First National. He later became general sales manager of Producers Distributing Corporation, now Pathe, and for the last 15 months has been European general manager for First National.

Washington State Exhibitors Wait on National Affiliation

Change Name to Allied Amusements of Northwest, Elect Al Rosenberg—Pizor Renominated at Philadelphia—Urges More Advertising in Trade Publications

Two state exhibitor conventions held since Christmas brought decisions of national interest. The MPTO of Washington, meeting at Seattle, decided to change its name to the Allied Amusements of the Northwest and voted that the organization for the present shall not join any national exhibitor body but leave the matter open until a future session.

Al Rosenberg was named president.

Among the recommendations of Lewen Pizor, renominated for president of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, at a session in Philadelphia, was one that the producing and distributing companies be urged to increase their advertising in the trade publications.

Bigger Film Ad Budget Proposed by Lewen Pizor

PHILADELPHIA, Jan. 8.—At the meeting of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware held at the Elks Club December 27, the following officers were renominated: President, Lewen Pizor; secretary, Mike Lessy; and treasurer, George P. Aarons. Election of officers will be held January 17.

A motion was made by President Pizor that the various film companies be asked to devote more money to trade journal advertising. It was also moved and seconded that the by-laws be amended so that nomination may be held in January and elections in April.

The application of the Benn theatre, Chester, for membership was accepted. Following the regular business meeting, a buffet luncheon was served.

More than 100 reservations already have been received for the annual banquet of the MPTO at the Franklin hotel.

Sound Equipment Discussed

As there are four holdovers, Grombacher, Kenworthy and Thall were elected for the three-year term; Fay for two years and McGill for one year.

At the invitation of the association, sound equipment was discussed by Pete Carroll, representatives of the Quackenbush; and of Kohlstache, and M. L. Quackenbush of Delux-Master-Phone.

Stockholders Strive to Retain Ascher Chain as Receiver Seeks Right to Sell

Filing a bill of application by the receiver in federal court for the right to dispose of the Ascher circuit in Chicago, held and operated by the Chicago Title and Trust Company since last spring, has aroused the stockholders to take steps to retain their interest in the properties.

Plans of the stockholders have not as yet taken definite form, it is stated, but in whatever form the plan is adopted, according to Chester R. Davis, chairman of the board of directors, the receiver will have the aid of the company in reclaiming their interests. The circuit, one of the first in the country and at one time one of the most important, was declared solvent some months ago, but upon failure of the receiver, his brothers to reassume management, was continued under the direction of the receiver.

In the reorganization of the circuit it is expected that Nate Ascher, former president, who holds the larger portion of the stock owned by the three brothers, will continue to be identified with the chain, but that Harry and Max Ascher will sever their connection.
Help Health Authorities Fight “Flu,”
Sydney Cohen Tells Exhibitors

Recounts Experiences of New York Theatre Owners in 1918, When Copeland Insisted Houses Remain Open—Producers Provided Slides

SERVICE of the theatre owner to the public as well as to himself in fighting further spread of influenza is suggested by Sydney S. Cohen, former president of the MPTOA, in a letter to the Herald-World in which he recounts the experiences of New York exhibitors with health authorities in the epidemic of 1918.

WHILE pressure was being brought to bear by other authorities to force the closing of the theatres, Dr. Royal S. Copeland, then commissioner of health of New York City, urged rather that the theatres be kept open. With cooperation of the producers, special trailers were made and the theatres not only remained open but also proved a tremendous factor in eliminating the illness. How that campaign was waged is detailed in Cohen’s letter, which follows:

“I read in the Pensacola, Florida, newspapers of the closing of all theatres and schools by the City Health Officer there, and this action will undoubtedly be followed in other places throughout the country as happened in the ‘flu’ epidemic of 1918.

“At that time, when I was active in theatre ownership, Dr. S. Royal Copeland, then my Commissioner of Health in New York City, and who is now our United States Senator, and discussed the situation with him. Pressure was being brought to bear on him to close the theatres and other places of public assembly in the city, because of this ‘flu’ epidemic. We suggested to him that instead of closing our theatres, he utilize our screens, theatres, programs and rostrums if necessary to carry a message to the public to allay the panic and fear engulfing the people. With the cooperation of the producers, special trailers were made and cartoons warning the people against sneezing, coughing and spitting in public and to use their handkerchiefs and to cover their mouths, and to take other preventative measures.

Stay Open, Says Copeland

‘Theatres everywhere and places of public assembly of any kind, such as schools, etc., being closed, and even the Surgeon General of Health at Washington was urging this result.’

‘Dr. Copeland made a public announcement urging that these places remain open, telling the public through our screens and otherwise, that he believed it would be far better to have the places of amusement continue, as it afforded relief and recreation to the public who needed so badly under such circumstances. Two days after this announcement by Dr. Copeland, Woodrow Wilson, then President, while in New York on a visit attended a public performance at the Liberty Theatre.

“Our theatres remained open all during the ‘flu epidemic. We carried these messages of health and precaution in our programs, on the screen and in the weeklies, and it was found after the epidemic had subsided that New York City, despite its close quarters, crowded subways and stores, had the lowest death and sickness rate of any city in the country.

“This was the strongest kind of an endorsement for the sanity and common sense displayed at this critical time by Health Commissioner Copeland.

Emphasizes Theatre Ventilation

‘Our experience here in New York may prove helpful to theatre owners and to the theatre going public elsewhere if it is brought to the attention of the theatre owners. Conditions are bad enough as they are for theatre owners and now many of them face the closing of their theatres because of this epidemic. Perhaps the reprinting of Dr. Copeland’s message of ten years ago (printed elsewhere on this page) may prove helpful. No doubt the thought will present itself of suggesting to theatre owners the calling of the attention of their public health authorities to the whole-some conditions surrounding the operation of their theatres insofar as cleanliness, ventilation, etc., are concerned, and the invaluable aid they can give in carrying health messages from these authorities, as well as the need that all public relations be in all times of panic for recreation under wholesome conditions.

“It is another real opportunity for the industry to offer helpful public service.’

Help Health Authorities Fight “Flu,” Sydney Cohen Tells Exhibitors

Help Health Authorities Fight “Flu,” Sydney Cohen Tells Exhibitors

Help Health Authorities Fight “Flu,” Sydney Cohen Tells Exhibitors

Copeland Announcement In Fight on Influenza

“Commissioner Copeland announced,” writes Sydney S. Cohen, “that theatres would remain open as usual and the public would be educated in fighting the disease through slides, placards and announcements reading: To prevent the spread of influenza, please cough or sneeze, if you must, into your handkerchief. There is no danger if you heed this warning. By order of the Board of Health, Royal S. Copeland, President.”


(Special to the Herald-World)

NEW YORK, Jan. 8—the acquisition of the Victor Talking Machine Company by the portable radio interests, announced in these pages some time ago, was effected this week. The method of acquisition consisted of giving one share of new Radio Common, one share of new Radio Preferred, and $5 in cash for each share of Victor. The plan was looked upon as highly advantageous to Victor.

Under the plan, Radio stock was to be split five-for-one.

Theatres Are Closed in Four New York Towns During “Flu” Spread

(Special to the Herald-World)

ALBANY, Jan. 8.—The present epidemic of flu is raising havoc with the motion picture theatres of New York state, according to reports. In four northern New York towns, Brushton, Redwood, Alexandria Bay and New Norfolk, theatres were closed last week and will remain so until the present epidemic ceases. Some villages report that at least fifty per cent. of their residents are ill. Albany theatres played to fair-sized crowds last week, while Troy showed a noticeable slump.

Canadian Famous Takes Over Three and Chain

TORONTO, Jan. 8.—Recent additions to the coast-to-coast chain of Famous Players Canadian Corporation include the Capitol at Prince Rupert, B.C.; the Imperial and Crescent at Sarnia, Ont., with J. F. Myers as manager; and various houses of the Allen Amusement Enterprises in Ontario towns, the control of which has been acquired.

Joseph P. Kennedy Goes To Florida for Vacation

(Special to the Herald-World)

NEW YORK, Jan. 8.—Joseph P. Kennedy has advised his Press agent that he left last Saturday for a lengthy vacation in Florida. His plans upon his return, when his agreement with Fathe expires, are as yet undecided.

Exhibitors Fear Gang Is Aiming at Film Theatres as Bandits Attack 3 Houses

(Special to the Herald-World)

SAN FRANCISCO, Jan. 8.—Three robberies and attempted robberies of motion picture houses in Northern California the past few days, have inclined theatre owners to believe that organized gangs are at work.

Four youths staged a spectacular holdup last week at the Wilson theatre in Fresno, making away with $1,500, the day’s receipts. Two of the bandits hid on the mezzanine floor and stopped Kenneth Workman, the doorman, and Miss Perne Salee, ticket seller, as they carried the money to the manager’s office. Workman recognized them and knocked one of them down, but the other grabbed the money and both escaped. Next day three of the bandits were arrested at a ranch, and the stolen money was recovered.

Safe crackers visited the Plaza theatre in Oakland, during the holidays, knocked the combination knob off the safe, and made away with $80. The men entered the building through a skylight.

Thieves gained an entrance to the Hayward theatre in Hayward and tried to force the door of the office safe containing several hundred dollars, but they were frightened away.

Canadian Famous Takes Over Three and Chain

Joseph P. Kennedy Goes To Florida for Vacation

Exhibitors Fear Gang Is Aiming at Film Theatres as Bandits Attack 3 Houses

(Special to the Herald-World)
Charles Rosenzweig, newly appointed general sales manager of FBO. Rosenzweig succeeds Lee Marcus, now vice president in charge of distribution, the office vacated by President Schnitzer.

O. E. Goebel, president of Sono-Art Productions, a new organization in the field of audience production. The more recent years of Goebel's career have been devoted to finance.

George W. Weeks, well known in the motion picture industry as a result of his executive attainments in film affairs, who has been elected vice president of Sono-Art Productions.

Eddie Dowling, actor-playwright-producer whose ventures have won him a high place in current stage history and who will make his first audience, "Broadway Bound," for Sono-Art.

'Way down South in the land o' cotton where the leisure of old is not forgotten, King Vidor in such a setting is an anachronism, but, we're told, 'twas necessary, this scene being laid near Memphis where the M G M director shot sequences for "Hallelujah," in which all the players are colored.

Arriving for the premiere of his latest directorial achievement, which enrolled Fannie Brice as another stage star to embrace the medium of Vitaphone. Archie Mayo is shown with Mrs. Mayo (both at left) and friends at the opening of "My Man" at the Warner theatre in New York.
The spirit of 1929—the spirit, it would seem, of eternal youth, especially of youth as it eternally is these days—but a spirit with much in its favor when symbolized by Lina Basquete, who is presented above in the spirit of her new Columbia film, "The Younger Generation."

Pat Rooney, Mrs. Rooney (Marion Bent) and Patsy, famous vaudevillians, as recorded by the Herald-World photographer at their hotel in Chicago, where they paused on their way to the Coast to make Universal short audiens.

Left: Once a screen comedian, always a screen comedian. Or was that said of some other vocation? No matter, it is applicable to Cliff Bowes, veteran comic who has returned to Educational to play featured roles in Cameo one-reel comedies.

A wreath for Leo, M G M's renowned representative of the cat family, as he arrives in Atlanta on his tour of the world. Leo is spending the winter in the Southland, where his receptions have been notably like the climate. Tom James, manager of Loew's Capitol in Atlanta, and Captain Phillips, trainer, are shown decorating Leo upon his new triumph.

Fame, apparently, has pointed at Jane Daly, who has stepped out of the ranks to take an important role in M G M's "The Mysterious Island," Jules Verne romance.
A new chief to confer with has Cecil B. DeMille, who is shown talking over his first M.G.M contribution, "Dynamite," with Louis B. Mayer, vice president in charge of production of M.G.M, in the latter's office at the studio.

Right: A new portrait of Greta Garbo which emphasizes the cast of feature distinguishing her Scandinavian beauty. Miss Garbo's latest production is M.G.M's "A Woman of Affairs," in which, of course, she is co-starred with John Gilbert.

At home with her pets. Louise Fazenda is shown with Black and White, two puppies which, owing to the fact that our dog expert is out to lunch, we can only classify as belonging to the cute family. Miss Fazenda is now working in Warner Brothers' "The Desert Song."

H. B. Warner, who seems to be climbing to still greater heights in his long career, has a character role in Warner Brothers' timely story of the Antarctic, "Conquest."

Will we "change cars" in this fashion some day? For the present, however, let such transfers be restricted to hardy fellows like Reed Howes, who is shown in a midair scene from Educational's "The Air Derby," new production in the "Russ Farrell, Aviator" series of short thrillers starring Howes. Lieut. Earl Robinson is the pilot of the upper plane.
Does Personality Count in Managing Theatre? Read About Garrity!

He Always Stayed in Background Until His Man Friday Failed to Appear—Now He's on Stage Daily

[By Special Correspondent of the Herald-World]

BOSTON, Jan. 8.—Personality counts in every sphere of life. That's what Ed C. Garrity, manager of the Columbia theatre, has recently found. Garrity has always been an aggressive exhibitor. He has kept abreast of the times in providing entertainment, but, until comparatively recently, he did this unobtrusively. If it were necessary to have somebody on the stage as a master of ceremonies, he engaged a professional to fulfill this role. If he wished to broadcast news of important developments in the Columbia theatre and program, he hired somebody familiar with public appearances.

A small man, in height and weight, the exhibitor kept himself in the background. The last thing in the world he would be was IT he thought. But one night his Man Friday failed to appear, to take charge of a special contest. Garrity was in a quandary. As a final resort, he went on the stage and took charge of the action there, serving as announcer.

This experience convinced him that he should come into the open more and talk to the patrons. Although he spoke on the stage in only a conversational tone, he planted himself right on the footlights, in order to put his talk over effectively. He was a talker, and to his group. He explained the contest. Live animals and birds were to be awarded the contest winners.

The average announcer would allow everybody to come up on the stage to collect the awards, but Garrity used better judgement. The men, boys and young girls, he invited to go on the stage, via a flight of stairs, and get what they won. However, if a woman of mature years and refinement proved a winner, she went only as far as the orchestra pit, being told to go around to the stage and get her trophy. It was realized by this exhibitor that squawking of the animals and birds would be humiliating to some of those who won them if the creatures had to be carried through the crowded house.

Twice a Day Appearance Now

This adventure on the stage resulted in Garrity making practically twice a day appearances in front of the curtain. He takes his patrons into his confidence in outlining plans for the future at the Columbia. He thanks the customers for coming; he stresses his desire to have all the modern devices of motion picture theatres, and pledges himself to install these just as soon as business warrants. The personal angle is now brought into this presentation of the Columbia. There is no affec-
tation on Garrity's part and no frills. He came out in an ordinary suit, and simplicity is his vocabulary.

Service with a Smile

Here is a sample of his talks, delivered on the service with a smile theory:

"Friends, I want to thank you for your patronage, which is increasing every day. For the last three weeks we did rec-

"And, if you continue to show your appreciation of what I've been doing, I can promise you a lot more for your money than you are now getting, which everybody thinks is pretty near the limit. I have been very much pleased at the increase in patronage, and I can assure you I appreciate your interest. I'm here to show you the pictures you want, and if you will tell me what you prefer, I will do my best to put them in this house.

"As it is now I have the first run of the pictures in the south end. Now, in this con-
nection, I would like to tell you about several pictures I have booked for next week. (He then discusses the good points of feature films to be shown at the Colum-bia the following week, with days and dates stressed.)

There are complete changes of program Sunday, Tuesday, Thursday and Saturday. Garrity is a firm believer in stage attrac-
tions as business builders, and, on Sundays, he presents four vaudeville acts, a jazz unit and a song revue, with community singing.

When vaudeville acts need better scenic environment than is possible at the Colum-bia, Garrity points out to the audience that the acts are handicapped because of the lack of equipment, and asks the audience to re-

member this.

He frequently arranges for Saturday morning matinees and special treats on holidays for boys and girls. These treats consist of pictures and distribution of candy and novelties. This is one of the reasons why the Columbia is favored with more patronage of boys and girls than the aver-age theatre.

Hoodlums’ Fight Stops
New Year Midnight Show

[Special to the Herald-World]

Ottawa, Jan. 8.—Because of the ac-
tion of hoodlums in the audience, the gala midnight performance on New Year’s Eve at B. F. Keith’s theatre, came to an untimely and unfortunate close. Revelers broke up the show and refused to calm down when ap-

"Out of the Ruins,” “Wheel of Chance,” and “Little Babes of the Kingdom” are new pictures, and he also has many more creditable pictures on his list.

F B O Signs Luther Reed
And Henry Hobart as Associate Producers

[Special to the Herald-World]

NEW YORK, Jan. 8.—Luther Reed and Henry Hobart have been signed as associate producers at the FBO’s studios, where preparations are in progress for the filming of the new program. Reed and Hobart are both veterans in the motion picture field. Reed’s latest ex-

WARNERS LAUNCH NATIONAL ADVERTISING FOR "MY MAN"

[Special to the Herald-World]

NEW YORK, Jan. 8.—In order that ex-hibitors may benefit directly from their na-
tional advertising, Warner Brothers are ar-

Warrors Launch National Advertising for “My Man”

[Special to the Herald-World]

NEW YORK, Jan. 8.—“Piccadilly,” a picture completed by Gilda Gray in London before her recent marriage, will be brought to America by World Wide Pic-
tures. “Moulin Rouge,” another European picture, directed by F. Compton, will also be imported by World Wide.

2 Dupont Productions to
Be Brought to America

[Special to the Herald-World]

NEW YORK, Jan. 8.—“Piccadilly,” a picture completed by Gilda Gray in London before her recent marriage, will be brought to America by World Wide Pic-
tures. “Moulin Rouge,” another European picture, directed by F. Compton, will also be imported by World Wide.
Devereux Made Head of Electrical Research Work On Instructive Audiens

F. L. Devereux, vice president of the Bell Telephone Securities Company, has been made general manager of the department of educational talking pictures, in the Electrical Research Products organization, according to an announcement by Western Electric. Devereux's work will relate to the development of sound pictures in fields other than those of amusement.

Except for the period of the World War, during which he rose to the rank of Lieutenant-Colonel, Devereux has been continuously associated with the Bell Telephone System since 1903. For a number of years he has held executive positions in the Bell System in Washington, D. C., of which city he is a native; in Philadelphia, Omaha, Neb., and finally in New York, where for the past seven years he has been associated with the Bell Telephone Securities Company.

"Flu" Closes 2 Saenger Theatres in Mississippi

(Special to the Herald-World)

GULFPORT, MISS., Jan. 8.—The Strand and Anderson theatres operated by the Saenger Amusement Company closed their doors last week on the initiative of the local manager Joseph J. Levy and will not reopen for several days on account of the prevalence of the flu in this section.

Barrymores on Honeymoon

(Special to the Herald-World)

LOS ANGELES, Jan. 8.—John Barrymore and his bride Dolores Costello sailed from Los Angeles on a belated honeymoon. They are to be back in Warner Brothers studio in the early part of February.

FBO Signs Betty Compson

(Special to the Herald-World)

NEW YORK, Jan. 8.—William LeBaron, vice president of FBO productions announces that he has signed Betty Compson to appear in four FBO super-productions.

David Lee on Radio

(Special to the Herald-World)

HOLLYWOOD, Jan. 8.—David Lee, Warner Brother's 3-year-old star, made his first radio appearance last week over Radio station KFWB.

Hecht and MacArthur Signed To Write Originals for FBO

Each of Co-Authors of "The Front Page" Will Pen Story for 1929-30 Production—Hecht Already Working on "Upperworld"—New Stroke by Schnitzer

(Special to the Herald-World)

NEW YORK, Jan. 8.—Ben Hecht and Charles MacArthur, playwrights, novelists and co-authors of "The Front Page!" Broadway stage success, have been signed by Joseph I. Schnitzer, president of FBO Productions, as a further indication of the steps being taken by FBO in a great expansion program for 1929-30.

Each of the playwrights will write an original story for FBO. Hecht already has in work "Upperworld," and MacArthur is to start soon on his story, as yet untitled.

Hecht started his career in Chicago as city editor and managing editor of the Chicago Journal and Chicago Daily News, and during the war was transferred to the Berlin offices of the Chicago Daily News as war correspondent. In 1924 he founded and published the Chicago Literary Times.

He is an unusually prolific writer, having written, published and produced twelve novels and plays since 1921, among them the famous "Erik Dorn." His other novels include "Gargoyles," "Fantazius Mallory," "The Florentine Dagger," "1001 Afternoons in Chicago" and "Count Bruga." His plays include "The Egotist," in which the late Leo Dricthen starred; "The Kingdom of Evil," "The Wonder Hat" and "The Front Page," written in collaboration with MacArthur, which is playing at the Times Square, New York. Hecht also authored the film success "Underworld."

MacArthur is equally famous as a playwright. He is the author of the David Belasco-Lenore Ulric success, "Lulu Belle," and also authored "Salvation" in collaboration with Sidney Howard. He is the husband of Helen Hayes, star of "Coquette."

Work on the Hecht and MacArthur vehicles will be commenced at the FBO studios in Hollywood. The authors have completed their scripts.

Since his election to the presidency of FBO Productions four weeks ago, Schnitzer has been in constant negotiation with leading Broadway producers, playwrights and novelists. Two days after his election he purchased the screen rights of Florent Ziegfeld's musical success, "Rio Rita." Production on this talking and singing feature with the original "Rio Rita" company will be started at the FBO studios.

Seattle Business Leader Lauds "In Old Arizona"

(SEATTLE, WASH., Jan. 8.—E. H. Hatch, president of the Seattle Chamber of Commerce, after seeing and hearing William Fox's "In Old Arizona," sent the following telegram to Harold B. Franklin, president of West Coast Theatres, Inc.

"Please convey to William Fox my heartfelt congratulations on 'In Old Arizona,' saw it at the premiere here at the 5th Avenue theatre and it has made a picture fan of me. 'In Old Arizona' is all, and more than I claimed for it and it is the finest screen production I ever saw. The Movietone brings truth and natural voice to the screen at last. This is a great triumph for the speaking screen and your industry."

Cleve Adams is Appointed N. Y. State Sales Manager

(Special to the Herald-World)

NEW YORK, Jan. 8.—Cleve Adams, veteran in the motion picture industry was appointed New York state sales manager, according to announcement by Charles Rosenzweig, general sales manager of FBO.

Adams started his film career as a sales man with Universal 14 years ago. He was later appointed branch manager. He remained with Universal 8 years and then was employed by FBO as district manager. Last year he was appointed short subject manager and held that position until his last assignment.

Police Hold 3 Youths in Robbery Plot Inquiry

(Special to the Herald-World)

SOUTH BEND, IND., Jan. 8.—Three youths who are alleged to have planned to hold up the Strand theatre on South Michigan street here, are being held in Indianapo lis in default of bonds on charges of conspiracy to commit a felony. They are Hubert Hamilton, brother of Betty Hamilton, cashier at the theatre; Joseph Car michael and William Cosgrove, all of Indianapolis.

Lo, the Poor Indian Is First Convicted In One Year of Stench Bomb Outrages

(SPECIAL TO THE HERALD-WORLD)

KOKOMO, Ind., Jan. 8.—Busy Allen, a half-bred Indian of Tulsa, Okla., has been convicted in city court here of placing stench bombs in a local theatre. He was fined $25 and costs and sentenced to 120 days on the state penal farm.

The conviction is the first the state has been able to get following a series of attacks on local motion picture theatres for almost a year. Ill-smelling liquids have been poured inside practically every theatre in the city, alleged to be the outgrowth of labor trouble between operators and theatre owners.

Ex-Olds, Blacker, local motion picture machine operator, accused of complicity in the crime, was acquitted when Allen refused to testify against him or to identify him as the man who employed him to come here from Chicago to plant the fluid in the Isis theatre.
Western Electric Installations Pass Thousand Mark in December

(Special to the Herald-World)

NEW YORK, Jan. 8.—The number of Western Electric sound equipment installations in American theaters passed the thousand mark with the turn of the year. Any official announcement stated that 169 installations were made during December, bringing the total up to 1,046.

Installations are now being made regularly and it is expected that the speed with which sound equipment is being installed will be accelerated.

[Theatres in which Western Electric sound projector equipment, both film and disc, have been installed during the four weeks in December ending with Saturday, December 29:]

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liberty, Putnam, Wash.</td>
<td>603</td>
</tr>
<tr>
<td>Garden, St. Louis, Mo.</td>
<td>1,375</td>
</tr>
<tr>
<td>El Portal, Lancaster, Cal.</td>
<td>1,346</td>
</tr>
<tr>
<td>Carmel, Hollywood, Cal.</td>
<td>1,906</td>
</tr>
<tr>
<td>Kline, Mt. Vt.</td>
<td>702</td>
</tr>
<tr>
<td>Lucas, Savannah, Ga.</td>
<td>836</td>
</tr>
<tr>
<td>Plaza, Richmond, Va.</td>
<td>925</td>
</tr>
<tr>
<td>Broadhurst, High Point, N.C.</td>
<td>721</td>
</tr>
<tr>
<td>Diamond, Philadelphia, Pa.</td>
<td>927</td>
</tr>
<tr>
<td>Boyds, Philadelphia, Pa.</td>
<td>2,338</td>
</tr>
<tr>
<td>Venetian, Milwaukee, Wis.</td>
<td>1,159</td>
</tr>
<tr>
<td>Indiana, Indianapolis, Ind.</td>
<td>3,362</td>
</tr>
<tr>
<td>Alcazar, Bell, Cal.</td>
<td>1,376</td>
</tr>
<tr>
<td>Granada, Inglewood, Calif.</td>
<td>1,450</td>
</tr>
<tr>
<td>Highland, Los Angeles, Cal.</td>
<td>1,150</td>
</tr>
<tr>
<td>Keith, North Platte, Neb.</td>
<td>714</td>
</tr>
<tr>
<td>Strand, Shreveport, La.</td>
<td>1,927</td>
</tr>
<tr>
<td>Whitehead, Covallis, Or.</td>
<td>1,409</td>
</tr>
<tr>
<td>Empress, Kearney, Nebr.</td>
<td>2,843</td>
</tr>
<tr>
<td>Coliseum, Seattle, Wash.</td>
<td>870</td>
</tr>
<tr>
<td>Rivoli, Los Angeles, Cal.</td>
<td>991</td>
</tr>
<tr>
<td>Judah, Lewiston, Mont.</td>
<td>627</td>
</tr>
<tr>
<td>Orpheum, Phoenix, Ariz.</td>
<td>1,684</td>
</tr>
<tr>
<td>El Monte, Los Angeles, Calif.</td>
<td>1,076</td>
</tr>
<tr>
<td>Haines, Watertown, N.Y.</td>
<td>1,362</td>
</tr>
<tr>
<td>Hippodrome, Taft, Cal.</td>
<td>800</td>
</tr>
<tr>
<td>Edwards, Sarasota, Fla.</td>
<td>1,581</td>
</tr>
<tr>
<td>Lyceum, Daytona, Fla.</td>
<td>1,379</td>
</tr>
<tr>
<td>Northshore, Gloucester, Mass.</td>
<td>1,588</td>
</tr>
<tr>
<td>Lee's, Jerseyville, Ill.</td>
<td>1,376</td>
</tr>
<tr>
<td>Paramount, Palm Beach, Fla.</td>
<td>1,231</td>
</tr>
<tr>
<td>E. F. Albee, Cincinnati, Ohio</td>
<td>1,566</td>
</tr>
</tbody>
</table>

[Theatres in which non-synchronous Western Electric equipment was installed during the four weeks in December ending with Saturday, December 29:]

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>North Park, Buffalo, N. Y.</td>
<td>1,442</td>
</tr>
<tr>
<td>Strand, Parkersburg, W. Va.</td>
<td>870</td>
</tr>
<tr>
<td>Murry, Ponte City, Ohio</td>
<td>950</td>
</tr>
<tr>
<td>Osceola, Nashville, Conn.</td>
<td>776</td>
</tr>
<tr>
<td>Arcadia, Baytown, Texas</td>
<td>635</td>
</tr>
<tr>
<td>Majestic, Sussex, N. J.</td>
<td>1,986</td>
</tr>
<tr>
<td>Charlotte, Charlotte, N. C.</td>
<td>499</td>
</tr>
<tr>
<td>White Palace, Chicago, Ill.</td>
<td>1,493</td>
</tr>
<tr>
<td>California, Chicago, Ill.</td>
<td>1,734</td>
</tr>
<tr>
<td>Marlowe, Jackson, Tenn.</td>
<td>988</td>
</tr>
<tr>
<td>Strand, Pittsfield, Mass.</td>
<td>799</td>
</tr>
<tr>
<td>Gren, Williamsport, Penna.</td>
<td>640</td>
</tr>
<tr>
<td>Redfield, Lowell, Mass.</td>
<td>1,030</td>
</tr>
<tr>
<td>Palace, Breckenridge, Tex.</td>
<td>492</td>
</tr>
<tr>
<td>Ward, Bronx, N. Y.</td>
<td>1,266</td>
</tr>
<tr>
<td>Arcade, Paducah, Ky.</td>
<td>940</td>
</tr>
<tr>
<td>Rialto, Brockton, Mass.</td>
<td>1,178</td>
</tr>
<tr>
<td>Bedford, Detroit, Mich.</td>
<td>2,001</td>
</tr>
<tr>
<td>State, Raleigh, N. C.</td>
<td>1,484</td>
</tr>
<tr>
<td>Star, Westfield, Mass.</td>
<td>800</td>
</tr>
</tbody>
</table>

[Theatres already having some type of Western Electric sound projector equipment to which film or non-synchronous attachments were added during the four weeks in December ending with Saturday, December 29:]

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>State, Highbn, Minn.</td>
<td>884</td>
</tr>
<tr>
<td>Olymipia, Boston, Mass.</td>
<td>1,973</td>
</tr>
<tr>
<td>Franklin, Saginaw, Mich.</td>
<td>1,180</td>
</tr>
<tr>
<td>Grand, Marshall, Texas</td>
<td>1,091</td>
</tr>
<tr>
<td>Savoy, Bethlehem, Penna.</td>
<td>740</td>
</tr>
<tr>
<td>Garrick, Virginia, Minn.</td>
<td>750</td>
</tr>
<tr>
<td>Rialto, Minneapolis, Minn.</td>
<td>2,006</td>
</tr>
<tr>
<td>Rialto, Springfield, Mo.</td>
<td>2,450</td>
</tr>
<tr>
<td>Clinton, New York, N. Y.</td>
<td>1,415</td>
</tr>
<tr>
<td>Regent, Battle Creek, Mich.</td>
<td>945</td>
</tr>
<tr>
<td>Majestic, Houston, Tex.</td>
<td>2,140</td>
</tr>
<tr>
<td>Sunrise, Ft. Pierce, Fla.</td>
<td>1,784</td>
</tr>
<tr>
<td>Majestic, San Antonio, Tex.</td>
<td>1,893</td>
</tr>
</tbody>
</table>

* * *

Riviera, Chicago, Ill. | 721 |
Rialto, Newark, N. J. | 3,087 |
Capitol, Newark, N. J. | 760 |
Globe, Boston, Mass. | 722 |
Palace, Pittsfield, Mass. | 1,186 |
Victoria, Harrisburg, Pa. | 602 |
State, Reading, Pa. | 767 |
Amboy, Canonsburg, Pa. | 1,452 |
Strand, Binghamton, N. Y. | 1,138 |
New, Stanton, Va. | 2,800 |
Capitol, Reading, Pa. | 1,138 |
Empress, New York, N. Y. | 722 |
Capitol, Potsdam, Pa. | 1,138 |
Colonial, Akron, Ohio. | 602 |
Oak Park, Oak Park, Ill. | 767 |
State, Chicago, Ill. | 1,493 |
Towet, Chicago, Ill. | 1,493 |
Maryland, Chicago, Ill. | 1,493 |
Tivoli, Downers Grove, Ill. | 1,493 |
Convent Garden, Chicago, Ill. | 1,493 |
Strand, Westfield, Mass. | 1,493 |
Sheridan Sq., Pittsburgh, Pa. | 1,493 |
Low, Valparaiso, Ind. | 1,493 |
Carlin, Red Bank, N. J. | 1,493 |
Strand, Perth Amboy, N. J. | 1,493 |
Enright, E. Liberty, Pa. | 1,493 |
State, Muncie, Conn. | 1,493 |
Strand, Pittsfield, N. Y. | 1,493 |
Metro, Philadelphia, Pa. | 1,493 |
Colonial, Norwicht, N. Y. | 1,493 |
Embassy, Lewiston, Pa. | 1,493 |
Garden, Davenport, Iowa. | 767 |
Broadway, Council Bluffs, Ia. | 1,493 |

* * *
Airplane Contest
Is Only Part of “Lilac Time” Drive

A model airplane contest was staged by Ray C. Brown, manager of the Strand, Akron, Ohio, with the publisher of the Akron Beacon Journal, on Christmas Day, with the showing of First National's Colleen Moore's "Lilac Time" at his theatre.

The Beacon-Journal has been promoting the making of miniature airplanes capable of actual flight, and a number of model airplane meets have been held in Akron. Brown offered a total value of $350 in cash prizes for the designers of the model airplanes which remained longest in the air. The first prize was $25, $15 with ten prizes of $1 each, also a pair of tickets to every boy who entered a model plane that actually flew, no matter for how long.

Guts Good Press Space

The Beacon-Journal played the meet up over double column headlines for a week in advance of the meet and the showing of the film. Brown also used a puzzle contest from the "Lilac Time" press sheet. Three weeks in advance of the showing, he placed novelty airplanes in the lobby with a 40x50 painted picture of a novelty airplane and tag stickers of " Lilac Time," which were on a point system. When the points were tallied, the winners were selected.

He borrowed a $1,000 talking machine, which plays twelve records without stopping, and used it in the lobby a week in advance, placing the record of the song, "I Dream of Lilac Time," with a special poster, announcing the coming of the picture.

American Legion Helps

The American Legion Log Cabin, on one of the most important streets in the town, used the "Lilac Time" banners for five days in advance. The 10x6 foot banner board panel was mounted on top of the marquee in advance and during the run of the picture.

Entire windows were given up to displays of "Lilac Time" stills, posters, book and sheet music in the following stores: Kresse 5 and 10c Store, Wirtgiler-Polling Music Store, Emerson Music Store, Brownell Music Store, Robinson Book Store. The music store also gave display of sheet music, records and special 2x2x8 cards on their music counters.

Paramount Buys Story
For All-Audience Picture
(Factory to the Herald-World)

NEW YORK, Jan. 8.—Paramount has bought the motion picture rights to Margaret H. Lawrence's story, "A Woman Who Needed Killing." The story will be filmed as an all-audience and Clive Brook and Bactanova will have the starring roles.

Fox's Outdoor Audien
Sets Tico-House Record
(Factory to the Herald-World)

NEW YORK, Jan. 8.—Paramount's outdoor house records for opening day receipts were set by Fox's "In Old Arizona," outdoor auditorium at the Criterion, in Los Angeles and the Broadway at Portland, Ore. It had done the same at the Fifth Avenue in Seattle.

Will Stage Go to Sound
Studios for Its Actors?
(Factory to the Herald-World)

HOLLYWOOD, Jan. 8.—Among the many traditions, obeyed by sound pictures will be that of the screen going to the sound studios for talent, says Cecil B. DeMille.

Paramount Doubles Equipment
At Long Island Sound Studio
(Factory to the Herald-World)

NEW YORK, Jan. 8.—Paramount and engineers of Electrical Research Products have doubled the sound recording equipment at Long Island studio of the producing company, and a third sound channel for recording musical scores will be completed in a few weeks, John W. Butler, executive manager of the studio, declared today.

Since the actual making of all-dialogue feature pictures was begun last fall with "The Letter," featuring Jeanne Eagels, followed by "The Hole in the Wall," it has become possible to make only a single talking scene at a time. There was but one sound channel. Consequently, only one picture was made at a time, in contrast to the old days when as many as six silent pictures were in production simultaneously at the studio, and the only speeding-up possible was the use of three sound channels.

Effective soundproofing of the new main floor stage is now in progress. Because of its size, and the necessity of keeping its space flexible, it was impractical to treat this stage with hollow-tile walls like the smaller stages.

A later experiment with heavy drapes, it has been decided to equip the stage with huge tent-like hangings, arranged to pull up on the floor to make a window of Venetian windowed curtains. The device was worked over by Butler in conference with sound experts of the studio staff.

Vitaphone Camera
Chief Now Busy at New Eastern Studio
(Factory to the Herald-World)

NEW YORK, Jan. 8.—Edwin Du Par, chief Vitaphone cameraman for the last three years at the Warner studios on the West Coast, is now at the Vitaphone Eastern studio in Brooklyn in charge of all camera work and also instructor of a crew of cameramen.

Bryan Fox, Vitaphone director and production chief at the Eastern studio, announces six acts signed from the vaudeville stage of the Peninsula, Sid Gilberg, McKee and Ardie, Fred Ardath and Company, and Lerdo's Mexican Orchestra.

Producer for World Wide
Will Erect Sound Studios
(Factory to the Herald-World)

NEW YORK, Jan. 8.—British and Dominion Film Corporation is getting ready to build sound studios at Brighton in England, with present plans calling for occupation in May. Herbert Brenon, supervisor of production for this company, is now in Hollywood making "The Rogue" and "The Wolves" in collaboration with Marshall Neillan. The product of the Wilcox organisation will be imported to America by World Wide Pictures. Two of the company's pictures, "The Bondman" and "The Woman in White" are about to be released here.

Peoples at Portland, Ore.,
To Reopen with W. E. Wiring
(Factory to the Herald-World)

PORTLAND, ORE., Jan. 8.—Announcement is made by the Consolidated Theatre Company, operating a three-house chain, that their Peoples theatre will be entirely remodeled and equipped with both Vitaphone and Movitone. It is expected that the work will be rushed and the house re-opened with some 600 seats and new marquee shortly after February 1. A. Bernard, for many years associated with various Pacific Coast houses, has been named as manager for the Peoples.

Coliseum at Seattle
Reopens with Audiences
(Factory to the Herald-World)

SEATTLE, Jan. 8.—Dressed in a new decorative scheme, the Coliseum theatre is among the latest to join the ranks of houses showing audiences. The house opened with "Preo and Pep," featuring David Rolls and Nancy Drexel. The bill was augmented by a number of short subjects and an elaborate musical program with complete orchestra.

When You're Ready to
Shoot, Fire That Shell
(Factory to the Herald-World)

NEW YORK, Jan. 8.—A special shell, fired in a regulation gun, has been perfected by Maurice Manne, effect director for Pathe at Sound Studios for use in shooting shots before the microphone. It is being used in filming "Ned McCobb's Daughter."
Writer Proposes Coolidge Lead War on Censoring Talking Films

Suggestion that Calvin Coolidge be retained by the motion picture industry to represent its interests when and if the question of censorship of dialogue productions becomes an issue for the United States Supreme Court to settle, is made in an article in a December issue of "The Nation," or "Padlocking the 'Talkies.'"

The hope that the "creed of the Star Chamber will not prevail" is voiced by writer, James N. Rosenberg, who declares that "previous restraint" as censorship has been defined since the days of Blackstone, was eliminated by the Fathers "because history taught it to be the tyrant's surest weapon."

"If the talking movie is to be subject to censorship what has become of our constitutional safeguard that 'Congress shall make no law abridging freedom of speech?'" the writer asks. "Is speech, when mechanically reproduced in its every accent and intonation, no longer speech? If not, what is it?"

Calling attention to a decision of the Supreme Court in 1915 that "the argument is wrong or strained which extends the guaranty of free speech to the billboards of our cities...the common-sense of the country is against the contention," the writer points out that in the wake of that ruling the following took place:

"Framed censorship was attempted in thirty states, was actually put through in seven, operates in over thirty cities by process of municipal ordinances, and the Battalions of the Blue Men were twice six tremendous assaults on Congress for national censorship; assaults defeated only by the single-handed opposition of Calvin Coolidge, while Governor of Massachusetts vetoed a censorship bill on 'constitutional grounds.'"

Can Speech Be Stifled?

"The censor's power to muzzle the talkless movie has been established in this country by statute and court decision," says the article. The censor and the talking movie is my present theme. Can the censors throttle speech via the talking movie as they are permitted to muzzle the film without vocal accompaniment? This is no academic subject for the Pennsylvania censors have already asserted such power. "Dare they do so in the face of our federal censorship; the slowly won liberty of speech in England; the fatal result of the muzzle."

"Then came the movies. If Gutenberg's hand press struck terror into the wielders of authority, it is not difficult to comprehend that in order to control movies, which contain untold amounts of public opinion, the forces of virtue girded their modest loins. The mothers of America, led by Canon Chase, gathered for battle. It is told that they had little headway. In 1912, Mayor Gaynor of New York denounced and vetoed a New York censorship bill. In 1913 an Ohio moving-picture censorship bill was enacted. Other states followed suit. It was in 1915 that the Supreme Court of the United States was called upon to decide whether an Ohio statute providing for censorship (i.e., previous restraint) over the movies was constitutional. The Supreme Court held that the policy which is exercised in granting licenses to theatres (chiefly in relation to fire hazards) justified censorship over the movie, and so sustained the statute; and at the very same term of court a similar Kansas statute, giving the censors power to suppress even the news reel, was likewise held constitutional.

Held Mere Spectacle

"These decisions the Supreme Court predicated largely on the then reigning situation, the moving picture is a mere spectacle. Counsel for the film companies urged expressly that censorship contravenes the constitutional safeguards. The fact that moving pictures are displayed not only for entertainment but as exponents of policies, teachers of science and history. The only answer of the Supreme Court was that since, according to the statute, 'Films of a moral, educational, or amusing and harmonious sound' were to be approved, "'no exhibition, therefore...will be prevented if its pictures have those qualities.'"

"That the determination of these qualities was left in advance to the decision of a censor, the Court refused to consider as an infraction of the constitutional safeguards. Its declaration made some years earlier, that the purpose of the constitutional provision was to prevent all previous restraint, then was transformed into a mere spectacle. Thus in 1915 the principle of previous restraint was for the first time adopted as a part of American jurisprudence..."

"Thus through wartime decision, not only were 'Dr Caligari' and 'The Covered Wagon' subjected to censorship as mere spectacles, but even the daily news reel with its pictures and text was relegated to the same category. Other courts soon followed suit. The New York Court of Appeals, in 1917 (Justice Cardozo not sitting) acquiesced."

Electric Officials Feted After Sound Film Show

(WINNIPEG, Jan. 9—Officials of the Northern Electric Company, which is installing the sound equipment in various Canadian theatres, were guests of honor at a dinner of Winnipeg projectionists at the Marlborough hotel, Winnipeg, following the presentation of the first synchronously projected film "Star of the Metropolis." The Northern Electric experts were H. S. Walker, A. Cash and Mrs. Cash, and A. Jackson.

"Present at the dinner were V. Armand, supervisor of projection for Famous Players Canadian; R. Reney, president of the Winnipeg operators local, and W. Hale, chief operator of the Metropolitan."
Here's Clue on How
To Tell Public About
Sound Equipment
(Special to the Herald-World)
BERKELEY, CAL., Jan. 9.—Since the
installation of Vitaphone and Movietone equip-
ment in the Campus theatre several months
ago the management has been deluged with
questions about synchronization, many people
writing long letters requesting information.
Recently the Elks Club of Berkeley put
on a Big Charity Circus in a huge tent
that housed more than 100 exhibits by merchants
and the Campus theatre arranged for a dis-
play of equipment used in the projection
of sound pictures. The display presented
the most interesting and outstanding features
connected with Vitaphone, Movietone and the late inventions
of the Western Electric Company in the field
of sound synchronization.

Eddie Dowling Goes West
To Make Sono-Art Picture
Eddie Dowling and a party of ten have
gone to Hollywood where Eddie will star
in his first talking picture, "Broadway
Bound." In the Dowling party from New
York were O. E. Goebel, president, and
George W. Weeks, vice president of Sono-
Art productions, which will produce the
picture; Frances Agnew, who is doing the
screen adaptation, and others who will aid
in putting the story on the screen.
Production will be started as soon as
the party reaches the Metropoleon of St.
Christie Film Company.

Disney Sound Cartoons
On State Right Market
(Special to the Herald-World)
NEW YORK, Jan. 8.—The "Mickey
Mouse" series of animated sound cartoons
are to be released through state rights ex-
changes, according to Charles Giegich,
business manager for Walt Disney.
Distribution in the Philadelphia and
Washington territories will be through the
Penn Productions at 1331 Vine street,
Philadelphia, Upper New York State
rights have been awarded to Richard G.
Fox of the Fox Film Exchanges at 257
Franklin street, Buffalo. These two distri-
butors will fill the bulk of the Stanley-
Warner bookings.

Sound Boosts B. O. for
Universal Seattle House
(Special to the Herald-World)
PORTLAND, ORE., Jan. 8.—Melvin G.
Winston, manager of the Columbia thea-
tre in Seattle, has made a tour of the Uni-
versal chain of houses in Oregon and Wash-
ington in company with K. Burke, general
division manager of Universal Theatrical
Enterprises. The Seattle house recently
equipped with Vitaphone and Movietone is
given the greatest satisfaction with an in-
crease in patronage and it is expected other
houses in the chain will be similarly equi-
piped in the near future.

Sound "Trouble Shoots"
(Special to the Herald-World)
CULVER CITY, Jan. 8.—A regular staff
of Movietone linemen and "trouble shoot-
ers" is maintained at the MGM studio.
The linemen run connections to locations
and the "trouble shooters" eliminate dis-
urbances disturbing voices or sounds.

Example of the film used in producing Fox's "Follies." It requires an enlarged screen and
in addition to the synchronization it gives a third dimension effect, the principle being simi-
lar to that used by George K. Spoor at the old Essanay plant in Chicago in his third dimen-
sion experiments.

Spoor's Third Dimension Device
Reported in Movietone "Follies"
HOLLYWOOD, Jan. 8.—It has become known that Winfield Sheehan has
completed production on the Fox "Follies," which is said to be a musical
transferred to Movietone.

In order to obtain the near shot with eight
dancers in the range of the camera it was
found a special kind of film was necessary.
The standard width film will shoot a chorus
at a long shot or it will shoot two people
in a closeup but it fails in bringing eight
dancers up to a closeup at the same time.

Whether actually Spoor's, the film that Fox
used in making the picture was in principle
like the film used by George K. Spoor in
his third dimension camera. It requires an
enlarged screen and gives third dimension
effect together with synchronization.

People on the lot say that Spoor's equip-
ment was used in the picture making. It
is said that it was comparatively simple to
attach the sound device to the three dimen-
sion equipment.

British Authors Divided Over
Future of Dialogue Pictures
What do Britain's authors think about talking pictures and their future?
Opinions vary, as is to be expected, but the arguments advanced by the authors
in support of their viewpoints provide some interesting sidelights.

Following very outspoken criticism of talk-
ing pictures voiced by Warwick Deeping, a
number of writers of the old and new schools
are quoted by Film Weekly, recently launched
British publication.

Deeping's view is upheld by Ethel Mannin,
who calls the talking film "a contradiction in
terms." Film Weekly quotes her in part as
follows:

"Even though the voice-reproduction part
of the talking film be improved from its
present crudity and reaches perfection, it will
never succeed in giving a realistic three-di-
ensional quality to the essential two-di-
ensional quality of the film!"

Not so is the effect upon William Gerhardt,
the younger school of British novelists,
who says:

"I think that talking pictures have a real
future when producers realize the merits and
demerits of dialogue.

"The effect of witty or delightful dialogue
instead of interfering with the story will add
to it by supplying something in a medium
of its own and beyond competition."

Canon James O. Hannay ("George A. Bir-
mingham"), after saying that he has no opin-
ion because he never has seen or heard talk-
ing pictures adds:

"If, however, Mr. Deeping is right in say-
ing that they are adding a new noise to the
enormous number already in existence, I sin-
cerely hope that they will absolutely and com-
pletely fail."

"What we want is something which creates
a little quiet in a world distracted by entirely
unnecessary sounds."

Sees Both Kinds Progressing
Another conception of the entire situation
is broached by Marjorie Bowen, with the fol-
lowing:

"I do not consider one form of entertain-
ment ever likely to supersede another. There
seem to me to be great possibilities in the talk-
ing films, but I do not think either the silent
film or the stage will be adversely affected.

Answers Mechanical Objections
A reader of Film Weekly takes issue with
Warwick Deeping with the following rather
unusual comment:

"I would suggest that when talking films
have attained a high standard of excellence,
as they undoubtedly will, the vulgarity of a
cinema play will be decreased and not in-
creased by the addition of speech."


THE STUDIO

LeBaron Announces Many Personnel Shifts for Greater F B O

Ben Hecht and Charles MacArthur Are the Latest Additions to the Company's Staff of Writers at Studio
(Special to the Herald-World)

HOLLYWOOD, Jan. 8.—William LeBaron, vice president in charge of production of F B O, added to his staff Ben Hecht and Charles MacArthur today. It was the seventh addition he made this week.

Earlier he had announced that Luther Reed and Henry Hobart will be in parallel capacities as associate producers.

The studio is being rapidly reorganized in preparation for the execution of the previously announced change of policy in production. LeBaron is one of the few familiar faces on the lot who was there one year ago.

Hecht and MacArthur are authors of "The Front Page" which made them theatrical fan favorites when they had written "Underworld" for Paramount will now write "Upperworld" for F B O. MacArthur, his team mate, will write "Gold Coast," presumably a story of radio.

The company has also announced the purchase of "Rio Rita," musical comedy.

Among additions in personnel this week are the signing of Betty Compson, Walter Woods, Sally Blane, Harold Schwartz, Myles Connelly, and Don Eddy.

Compston will be featured in four pictures. Woods is a scenic artist, formerly with James Cruze. Connelly has been engaged as a production supervisor. Eddy is publicity director.

F B O people who have left or are soon to leave include Tom Tyler, Buzz Barton, Frankie Darro, Bob Steele, Martha Sleeper, Hugh Trevor, and Tom Mix. Ranger has also withdrawn.

Contract Suit Against
Betty Compson Settled Out of Court for $400
(Special to the Herald-World)

HOLLYWOOD, Jan. 8.—When the lawsuit of F. Nigro against Betty Compson was called for trial yesterday before Superior Judge Guerin, the case went "off calendar" when attorneys announced a settlement had been reached out of court. The amount paid by the actress, it is asserted, was $400.

The account of which the plaintiff alleged was one assigned him by the Edward Small Company. The complaint alleged that Miss Compson had been entitled to the concern April 16, 1926, for $3,000, the amount being a 10 per cent charge for obtaining for Mrs. Cruze a $30,000 contract. It was asserted that $1,500 was due and unpaid.

Miss Compson contended that the suit was outlawed by not having been collected within two years.

Lina Basquette and Peverel Marley Wed
(Special to the Herald-World)

HOLLYWOOD, Jan. 8.—Lina Basquette, widow of Sam Warner and during the past year player in a number of productions for various companies, was married to Peverel Marley, head cameraman for Cecil R. DeMille, at All Saints Protestant Episcopal church yesterday.

June Collyer was bridesmaid and Robert Edeson was best man. The bride was given in marriage by her father, Ernest Belcher, dancing master, prominent on the coast.

Estelle Taylor to Play
In "Jungle" with Chaney
(Special to the Herald-World)

HOLLYWOOD, Jan. 8.—Estelle Taylor has been assigned the feminine role opposite Lon Chaney in "Jungle." It is the first time Miss Taylor has ever worked on the Metro-Goldwyn-Mayer lot.

Marc McDermott, Player Since Films' Early Days, Is Dead
(Special to the Herald-World)

HOLLYWOOD, CAL., Jan. 5.—Marc McDermott, identified with motion pictures from the time they first began to be recognized as an art and continuously since then one of the screen's most successful players of supporting roles, died at a Glendale hospital last Saturday of a liver complaint.

McDermott is known wherever motion pictures are shown as one of the screen's most effective personalities, and his roles are numbered by the hundreds. He also did some directing.

He had been in poor health for some time, and during the four weeks just prior to his death his life had been despaired of by his physicians.

Anthony Coldeway Named Assistant Executive for First National Studios
(Special to the Herald-World)

NEW YORK, Jan. 8.—Anthony Coldeway, well known motion picture executive has been appointed assistant associate executive at First National Studios.

Coldeway will work with Al Rockett on production matters and will be in charge of the writers and the story department. He will begin his duties at once.

Baclanova Is Sued by Al Rosen for $1460
(Special to the Herald-World)

HOLLYWOOD, Jan. 8.—Olga Baclanova was haled into court this week to face a claim against her amounting to $1,460. The claim was filed by Al Rosen who claims to have been her business manager. She asserted in a previous petition that he had taken advantage of her "ignorance of the English language" in obtaining her signature to a contract.

Mary Nolan Signed by "U"; Wyler to Direct
(Special to the Herald-World)

HOLLYWOOD, Jan. 8.—Shortly after efforts of M. G. M to buy the contract of Mary Nolan from Universal Mr. Laemmle decided her offices are too much in demand for him to permit her contract to expire. Universal signed her for a new contract this week. Her first picture on it will be "Come Coat Across." Willie Wyler will direct.

Re-Title Lubitsch Film
(Special to the Herald-World)

HOLLYWOOD, Jan. 8.—The picture directed by Ernst Lubitsch under the title "King of the Mountains," starring John Barrymore, will be released under the title of "Eternal Love." It was announced today.

At the New York Theatres

NEW FILMS

COLONY—"The Last Warning," a Universal picture with Marcello Alberini and Waldimir Goldarow.


GAITEY—"The River," Fox, opened December 22.


CAMER—"The End of St. Petersburg," Sokolino, revived for another week.

STRAND—"Home Towners," Warner Bros., revived for another week.

CAPITOL—"West of Zanzibar," Metro-Goldwyn-Mayer, held over for another week.

RIALTO—"Abbe's Irish Rose," Paramount, revived December 22.

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PFL Starts 4 in Post-Holiday Rush to Schedules; Lots Busy

Fox-Movietone Studios Actually in Operation with Installation of Stoloff’s "Speakeasy" Company; Fairbanks Feeds Extras by Generous Budget

HOLLYWOOD, Jan. 8.—With producers eager to counteract the depression felt since before Christmas practically all studios have launched new pictures.

Adolph Zukor's presence on the West Coast showed its influence when Paramount stepped ahead of the other studios by beginning production on four stories this week. B. P. Schulberg states there will be three more next week, several hundreds of screen players each day for several weeks. It is a season when there is a premium on a day's work. Dozens of técnico contracts are made to transfer electrician and William Nolan as film cutter.

The staff of technicians consisted of Paul Burns as master of wardrobe, S. L. Chalf as assistant, and master of properties, Burgess Beall as interior decorator, Walter Fullman as director of técnicos, and J. R. Costello as gripman. The three musketeer companies of Mr. Fairbanks, Artagran, Тhe player, and The Rolfe Section—Le Dix, William Bakewell as Louis XIV, Nigel de Brulier as Cardinal Richelieu, Belle Bennett as Anne of Austria, Marguerite de la Motte as comtesse, Dorothy Revier as Milady de Winter, Vera Lewis as Madame Peronne, Ulrich Haupt as de Rochefort, Lon Pool as Father Joseph, Charles Stevens as Planchet and Henry Otto as master of the king's wardrobe.

Other pictures on the United Artists' list star the famous Mary Pickford; Vilma Banky, Mae Busch and Gloria Swanson. Sam Taylor is directing in “Coquette.” Al Santell is directing "Brown Avenue." Roland West is directing Miss Busch in "Nightstick." Von Stromho is directing Miss Swanson "Queen Kelly." While the first sequence, "Queen Kelly" are laid in an imaginary kingdom of the German Empire, Cobourg-Nassau, the second sequence is reproduced in the picture is in reality a composite reproduction of a number of continental palaces. Months were spent in preparation of the sets under supervision of one of the best technical thoroughness a by-word. The marbel hallways provided the background of one of the most dramatic scenes in the picture, in which Miss Swanson as Patricia Kelly, a convent girl, who has become involved in a romance with a prince is housed and driven from the palace by the mad queen.

The German sequences are almost complete and preparations are made to transfer production activities figuratively to German East Africa, the locale of the final portion.

Santell to Direct Dove

HOLLYWOOD, Jan. 8.—First National called Al Santell back to the lot yesterday when it was decided that he will direct Billie Dove's next picture. The story is to be named. Santell's contract recently expired and he left the lot to join Sam Goldwyn on a Vitamkina picture.
### Herald-World’s Production Directory

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<td><strong>“The Haunted Lady”</strong></td>
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### Additional Entries...

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<tr>
<td>“Five O’Clock Girl”</td>
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<tr>
<td>“The Bridge of San Luis Rey”</td>
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<tr>
<td>“Behind Closed Doors”</td>
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MGM Speeds Release of Sound: 26 Acts Out Next Three Months

Spending up their releasing schedule because of the public’s enthusiastic reception of sound, Metro-Goldwyn-Mayer will place 26 new Metro Movietone Acts at the disposition of exhibitors in the first three months of this year, or two a week. The earlier group from Metro also consisted of 26 acts.

The list of short sound acts which will be released semiweekly from January 3 to March 30 includes two talking plays, “Confession,” directed by Lionel Barrymore, and “Nearly Divorced,” directed by Lowell Sherman and now playing at the Embassy theatre, New York, as a supplementary attraction to “The Viking.” There are two Gus Edwards’ songs revived in Technicolor, or “colortone revues,” and two recordings each by Van and Schenck and George Dewey Washington, making four releases a week of the popular Negro baritone.

While Gus Edwards revues and the playlets were made on the coast, most of the other revues recorded at M.G.M.’s New York sound studio, where capacity production has been attained under the supervision of Major Edward Bowes and Louis K. Sidney, with Nick Grinde as director.

The complete list of the new subjects follows:

For release January 5—U-klakele Ike (Cliff Edwards), with two numbers: (a) What a Night for Spooning, (b) Oh, Baby, Don’t We Get Along. (2) A Gus Edwards song revue, made entirely in Technicolor, with a special comedy song and dance act.

January 12—(1) Bernardo de Pace, world’s foremost mandolinist, in one number: (a) Thais. (2) Ramona (c) Morning, Noon and Night. (2) Confession, Kenyon Nicholson’s one-act play, directed by Lionel Barrymore, with Robert Ames, Carroll Nye, and Yvonne Stark in the cast.

January 19—(1) Van and Schenck in two numbers: (a) Pasta Vaznola, (b) Hungry Women. (2) “Nearly Divorced,” Stanley Houghton’s one-act comedy directed by Lowell Sherman, with a cast made up of Sherman, Cyril Chadwick and Betty Frances. (January 25—(1) Movietone Revue, featuring Frances White, the Ponce Sisters, the Reynolds Sisters and Joseph Regan, with Jack Pepper master of ceremonies. (2) Macion Harris in two numbers: (a) He’s Mine, All Mine, and (b) Ten Little Miles from Town.

February 2—(1) Songs of the Roses, a series of unusual song and dance acts, done entirely in Technicolor, directed by Gus Edwards. (2) George Washington in three numbers: (a) Lonely Little Bluebird, (b) Rainbow ’Round My Shoulder, and (c) Sonny Boy.

February 9—(1) George Lyngs, the Singing Harpist, in a medley of vocal and instrumental numbers. (2) Jan Garber Band in two numbers: (a) Blue Shadows and (b) Tiger Rag.

February 16—(1) Vincent Lopez in one instrumental solo. On the Air. (2) Miller and Lytes in “Jimmie’s Cabaret,” a cakewalk act with dialogue, song and a dancing contest.

February 23—(1) Dinner and Dance in a novelty singing act in four scenes. George Whiting is composer of the song hit, “My Blue Heaven.” (2) Duri de Kerekjarts in two violin numbers.

March 2—(1) Mr. and Mrs. Norman Phillips and Norman Phillips, in (a) one of the first “Parents,” written by Edgar Allen Woolf. (2) Gordon and Spikes in a dialogue and acting act.

March 9—(1) Van and Schenck in two numbers: (a) Chinese Firecracker, (b) Way Down South in Heaven. (2) Eight Violin Actresses in an act called “Rube Minstrels.” The artists are Henry Burr, Monroe Silver, Billy Murray, Frank Banta, James Stanley, Carl Mathieu, and Sam Herman and Stanley Baugham.

March 16—(1) Bob Nelson in a comedy singing act, with three numbers: (a) Everything I Do I Do For You. (b) Berlin Medley, (c) She’s Got a Great Big Army of Friends since She Lives Near the Navy Yard. (2) Phil Spitalny’s Band, a novelty orchestral number featuring, in addition to Spitalny and his Hotel Pennsylvania orchestra, the Penn Trio, the Paul Sisters, 8 Chester Hall girls and AI Wohlmam as master of ceremonies.

March 23—(1) George Dewey Washington in three numbers: (a) Lonely Vagabond, (b) The Sun Is Shining at My Window, and (c) The Curtain Comes Down. (2) Elsa Ersi and Nat Ayers in two numbers: (a) Was It All for Me? Brought to light. (b) Brought to light to Mr. and Mrs. (3) Odette Myrtil in a special instrumental subject, “The Dancing Master.” (2) Sunshine Sammy in a novelty act.

Educational Films Lead In Number of Pictures Approved by Catholics

Rev. Francis Talbot, S.J., literary editor of America, Catholic weekly, and chairman of the Catholic Book-A-Month Club, broadcasting Thursday evening, January 3, over station WLW in the subject of "Endorsed Motion Pictures," praised Educational on the fact that this company had the greatest number of endorsed subjects on the "white list" of the International Federation of the Catholic Alumnae.

Especial emphasis was given "The Lion's Roar," a series of Mack Sennett audiological comedies, and Father Talbot urged that his listeners prevail upon their local managers to book this subject. Father Talbot said: "The two pictures of "Talking to each other" in 1500 pictures of talking pictures to come from that company, and it has been very well done. The color effects are fine, the photography and technique are exceedingly interesting."

Jean Harlowe Signed

Hal Roach has signed Jean Harlowe, whom he "discovered," to a...
Staged Units Are Not Clicking

Book Better Acts With Bandshows On Long Tour
Give Masters of Ceremonies More Leeway—Revamp Shows Along the Route
By A. RAYMOND GALLO

Does the public like syndicated stage shows in picture theatres? You have probably asked this question of yourself many times especially if you are a theatre owner or a theatre manager. Of course if you are an exhibitor of a chain theatre circuit it will not do you much good to even think about it for you will receive these syndicated units until the “powers” deem it advisable to make a change. We have always contended that a syndicated idea cannot and will not work successful in the entertainment field for the simple reason that a show put together in New York loses all its flavor and freshness by the time it gets to Chicago.

We have tried to reason this matter out with the important executives on the various circuits and for a while things were going along smoothly with a local producer stationed in each territory. However since that time, which is close to a year ago, some efficiency expert has gotten the noble idea into his head that if Sears & Roebuck can manufacture suits on a national basis and sell through the mail all over the country, why not work the same arrangement in the presentation field. That has been the main downfall of chain theatre operation and by that we mean that one individual or a group of individuals have tried to force the same type of entertainment, fashioned after one model, to everybody in the amusement seeking world. Whether these people were in New York City or Des Moines, Iowa, made no difference, for in accordance with their way of planning, the show was good enough for anybody.

Public Taste Varies All Over
There is no question that in every case there has been honest intentions behind the moves and production of several syndicates, but it seems that since people have been old enough to seek entertainment they have also been different in what they sought, and by that we mean that you cannot expect an eastern stage offering that has taken the public off its feet, to do the same thing in another territory with the

Above is a likeness of Billy Randall the singing-violinist-dancer, who just completed his third tour of Public—at one time Billy was featured in the Gus Edwards Revue and is a product of that star discovery, Randall has a unique routine and one of the few novelties that is now playing combination theatres. At present he is being featured over the Marcus Loew circuit.

Nadina Borgi Booked
Nadina Borgi, famous European soprano, is being featured in an elaborate singing act called, “The Mediterranean Singers.” The ensemble consists of fourteen splendid voices ranging all the way from jazz to opera. Four of them also bear the title of Count and Countess. This attraction will soon be seen in deluxe picture theatres.

ROY DIETRIC

“Silver Voice Director”
Featuring STAGEBAND PRESENTATIONS
At the “Playhouses of the World”
Rotating Between

CAPITOL and AVALON
CHICAGO

(Continued on page 10)
EXHIBITORS HERALD-WORLD

ferent class of people whose taste and opinions vary. The same thing applies to Chicago, Los Angeles, or any other important key city. Then, too, with the increased standard of entertainment, there might be a great success in their own community and a terrible flop in another territory.

The only sensible way to make presentation pay in deluxe picture houses is not to give the same type of stage show as it is produced in one town. The idea of keeping pictures from the standpoint of costumes and scenery, but when it comes to arranging the talent, that should reflect the local situation and should be programmed in accordance with the likes of that particular audience which the theatre is trying to cater to. Besides if your programme means anything to the theatre, which in the past few years has, he should be given an opportunity to discuss your stage wares and not be hampered by a stereotyped speech.

Give the M. C. Something to Do

The future success of stage shows with personality band leaders also act the role of masters of ceremonies depend on this very same thing. By robbing the band leaders of their individual capabilities you are merely making a one stage directing the band. After all any musician can pretend to direct and once he assumes the part of a hundred and one others will immediately lose interest in him and the result will be shown at your box office.

It has been learned from past reports and constant survey that independent picture houses produce a more entertaining stage show than the big chain theaters. The reason for this is very easy to understand for the reason that they do not try to stage an idea that will endeavor to please everybody. Each show is produced with enough human interest of a universal appeal and yet with enough of the local color in it to make it entertaining from the get go. Therefore the lines, timely, the jokes are not so stale, and the songs are new and up to date. The very same thing could be accomplished by the large circuits by placing a capable producer in certain territories where the unit is expected to fill more than one week's engagement, and that producer should be acquainted with the desires of the local audience and should try to cooperate with the management in presenting the entertainment in the manner in which it is wanted.

In towns where the units play only one week and the managers feel that it would be wise to appoint either the theatre manager or the band leader to try to fill a succession of shows in the stage show each week. By allowing each and every band leader access to the box office to observe the wants of the audience and accepting their suggestions means only enhancing the stage show operator and that thing is a steady, satisfied patronage, with a steady flow at the box office.

When less thought is given to the possibility of hiring cheap talent because of the fact that they will have only one week's employment but the more successful stage show bands and producers hire the better stage show theatres. Instead of trying to save a few hundred dollars on rehearsal we should consider what the box office, executives and booking managers should devote more time in giving the public enough for their money so that they may feel obligated to patronize your theatre.

Don't Be Penny Wise and Pound Foolish

Trying to eliminate stage programs and cutting or changing rehearsed but not over the long run it may also cut your profits and there is a chance of driving your audiences by overlooking it. When every theatre, regardless of its size and location, will present talking pictures what are you doing to keep them in business? What will you offer as an inducement to fill your theatre? What will any sensible exhibitor do who has a de luxe box of 2,000 seats or up? Why, he will go right back to presentation and featured organs, or whatever the location between a deluxe theatre and a small neighborhood picture house.

Pedro Rubin, known as Mexico's foremost dancer and late dance star of Ziegfeld's "Big Rita," is now heading up the Marcus Loew circuit. Rubin has been transferred to the Strand theatre in Fremont, California. As in his late appearance in Jakes, as he is, and known by his friends is the author of "Five Left Formes," an attempt that was recently published in the better trade section of the herald-world.

Playing Loew Time

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Art Hayes in Memphis

Arth "yes, well known solo organist and for years feetlah in deluxe picture houses has left the Orphenium theatre in Madison, Wis., and is now at the Orpheum in Memphis. This theatre is now under the direction of the Radio-Keith-Orpheum Corporation.
Milwaukee Wisconsin
Week Ending January 4

"Resolution" with a Russian atmosphere and setting finds Dave Apollon acting as master of ceremonies this week. There are several other numbers but when all is said and done, Dave and his Manila band are the whole show. The presentation opens with the "Volga Boat Song" by the gang followed by a snappy dance by the ten Torney Dancers in Russian costume to the tune of "Boris."

Dave Apollon then makes his appearance and leads the gang through a five-symphony arrangement of "On the Road to Mandalay." The Torney Dancers again make their appearance while Dave supports them with his accordion and steps a few mean Russian steps himself.

Humay Bailey, who never fails to make a hit in Milwaukee, obliges in her usual fine manner with "She's Funny That Way" and "I Can't Give You Anything but Love."

The latter number Dave accompanied her on the mandolin, and then he proceeds to give a clever exhibition by playing the piano and mandolin at the same time. He is perfectly versatile and manages to slip in a bit of humor which keeps the audience bawling all the while.

The next number is by an announced mico who sings "Mississippi Mud" but whose dancing is the high spot of her act. She is pretty good.

Another dance by the Torney Dancers augmented by Dave close the show when confetti drops from above the stage and a backdrop is lifted to disclose a long leashed etork with glasses drooping infant 29 into waiting chimney. The entire presentation is well done thanks to Apollon who was one of the best versatile band leaders on the Wisconsin stage for many a moon.

Seattle Seattle
Week Ending January 1

Increased patronage during Christmas week was secured by a wonderful arrangement of stage talent brought here by Ranchon & Marce in their "Private Idea" with the outstanding artist "Red" Corcoran and his talking banjo.

The Ocat from the Steppes put over some harmonious effects in Russian musical offerings. The 12 Sunkist Beauties had no trouble in securing their share of attention, too, Love, some fancy sets.

"Happy" Phil Lampkin and his Beavers gave selections from "Student Prince," while Norma L. Flannigan and Maud were the corned act for the New Year's Midnight Frolics which established a house record.

George Dewey Washington
"Just Songs"
Third Year with PUBLIX and Still a Sensation

Just Completed Four Weeks Engagement with PAUL ASH at the Brooklyn Paramount
Being Starred by Metro-Goldwyn-Mayer in Movietone Short Subjects Two Are Now Being Released All Over the Country

Direction—William Morris Agency

New Haven Olympia
Week Ending December 27

"Cheerio," the Pubbx stage show produced by Paul Lindstrom is in its second week and as it is understood that changes will be made before it plays the Paramount, New York, in two weeks. Jack North has the biggest hit of the season. Grace and Marie Kline were not strong enough to hold up the company, and they will be replaced by Misses Eilene and Helen, who are at present in "The Garden"

They are a dancing specialty while jugling and Marie White, a toe dancer, failed to show anything above average for a solo dancer.

Kansas City Mainstreet
Week Ending January 5

Patti Moore and Sammy Lewis were given work plentiful in the stage program at the Mainstreet. The number is a veritable meadowlark program after they had finished their regular number. Their regular act consisted of a bit of dancing, some vocal numbers and clown repartee, while their hit in additional acts was comprised of timely entrances with vocal and screen company presented a number featuring fast repartee. They have an unlimited number of musical numbers.

Walter Davison and his Louisville Loons, the theatre's stage orchestra, offer specialty musical numbers of their own as well as being drafted to assist in the proceedings of other acts.

Harlan Christie, master of ceremonies, again is seen in his usual rollicking role that goes a long way in putting over the show in a big way.

Salt Lake City Pantages
Week Ending December 22

An appointment for the theatre this week. The act titled "Billies and Sainies," was a very pleasing headliner, consisting of an array of snappy songs and dances. A Spanish orchestra, under the leadership of Davolis, assisted by a number of fine dancers, put over the number of dance creations, with an elaborate stage background, carried off the laurels of the evening's entertainment each night during their week's run. A local melodist and one who has been creating considerable comment with his radio broadcasts, billed himself as "King of the Singers." He was well received in his dialogue and musical offerings.

John A. Green & Co. presented a novelty offering called "Mike at the Piano," which act portrays Mike as the town "hick" who has an array of very pleasing impersonations.

The screen attraction this past week was "A Single Man" and a very good week was enjoyed for the pre-Christmas season

Milwaukee Wisconsin
Week Ending January 4

For the second consecutive week on the Milwaukee stage is "Micolor," with Johnny Foster as manager. This week "Cherry Love" with "Red" Corcoran as star, takes the stage. The arrangement is a splendid one, and the enterprisers have made quite a showing.

The screening of the week is "The Glass Menagerie," with George Dewey Washington as star. The production is a splendid one and the public and the critics all have been speaking well of the production. 

The singing master of ceremonies at the Plaza is also on parade, with Arthur Ball singing a special. "Blessings" gives it a touch of life.

The Foster Girls, nattily attired in the "jeans" fad, are的成绩 with some well-timed fancy steps, that delight the eye of the spectator.

Dolores and Rolly then come upon the scene, as they do every year and are the cause of some trick dancing. Dolores is so tiny she seems to be a little doll in size and she does the various acts as caileously as one made of rag. It is easy to see that little Dolores "tops the show" by the peal of applause that follows the act.

The Foster Girls then come up again, dressed in colour costumes, and dance along with Arthur Ball who sings, "I Can't Give You Anything but Love." 

Armfield and the Serenaders then play "Moonlight and Roses," while Gertrude Latry and Edward Lindstrom, vocalists, give a splendid duet in Jacob Abraham's clever arrangement of the song.

Paul Kirkland in a balancing cone and ladder

Cecil Davidson
Master of Ceremonies
Putting Over the NORTH CENTER THEATRE CHICAGO With His Gang

The Singing Master of Ceremonies

Alternating at the STA-LEY, Jersey City, N. J. - BRANCHOFF, Newark, N. J. and WOWING THEM
STAGE SHOWS

(Continued from preceding page)

climbing exhibition both thrills and amuses the audience. His efforts at balancing a canoe in his ear and then transferring it to the other ear without using his hands is laugh provoking.

Dolores, Eddie and Salmonoff are the outstanding feature of the stage show. This adapts Aiken, presenting a routine that combines effective spectacle with the beautiful, has a sense of rhythm and co-ordination that is developed to an unusual degree. They toss little Dolores around with an abandon that seems reckless, but she survives despite the contortions, twirls and near-falls she endures.

The finale is worthy of a Moulin Rouge, from which it probably gets its inception. The invisible, up to this time, mill has a wheel the spokes of which are beautiful girls, tied with golden cords. Along the sides are the Fodder girls in different poses, and on top of the mill is a large roebuck, which, at the climax, opens and reveals the spirit of the blossom. The entire ensemble is on the stage with strings of blossoms in their hands, while the orchestra plays. "Blissome!"

Philadelphia Fox

Week Ending January 5

Wide variety characterized the surrounding bill at the Fox this week. The orchestra, conducted by William A. Krauth, played "Indian Fantasy," accompanied by a stage presentation with Stella Powers of the Vitaphone theatre. She was singing in Indian garb as she stood beside a water-fall falling into a canyon against a picturesque sunset scene with crinoline and the sound of the wind and the total of children were extra-ordinary and the difficult and clever acrobatic stunts thrilled the audience to round after round of applause. They

Indianapolis Indiana

Week Ending January 12

The Frank Cambria-Publix stage show gives the band an opportunity to read a "proclamation" about its inception and its record since that time. They review their "travels" that were made from week to week in each new show and re-vist some of their former haunts. They also provide a high point in the entertainment by playing a "1929 version" of the St. Louis Blues.

Jimmie McClure, an 11-year-old youth con-
Chicago Granada

Week Ending January 11

The Six Brown Brothers, including emphatically, Tom, gave Marie Rostand's production department the motif for the Granada show this week. The sax-blowing clowns inspired a show of jesters and jazz called "Saxonomia."

The curtain rose on a garden wall, behind which a caricature-like scene and star-dit thy on a drop kept rising while the ballet leader sang a special introductory song, with the rest of the ballet, in cap and bells, perched on the wall. Descending, two of these girls went through a routine, at the close of which the drop and wall lifted on full stage, revealing Benny Stahl's band, dressed as jesters, seated between steps that led to a backstage elevation now curtained by a fantastic drop carrying out the jester motif. At the files and wings also were fantastic representations of the Joker idea.

The usual harle of rusty brought in Meredith, who took the band into "My SupermanTango." Not so hot. Nelie Rasch and her three boys are next with folding a la dancing and acrobatics, difficult stuff which thrills the customers. Two bows.

Adams and Rasch follow, opening with "So's Your Old Mandarin," under a green spot. This is well received, but other songs quickly exhaust their talents and they give way to more important matters with a bow. But, before which important matters take place, the band does "That's How I Feel About You," with Benny tincering with a trumpet for a chorus but redeeming himself later with a sinister bit of his super dancing.

In the next spot is the ballet demonstrating that, with the exception of the curtsey production department, the ballet may be useful. The leader, in a song, introduces a number of Mother Goose characters, each one being impersonated by a member of the ballet. Meanwhile four chefs have brought in a big pie in a canoverade. The girls do it and down the pie is cut, and as it is opened, a dancer steps out and doer her stuff, whereas she steps back in again and is carried off the stage at the close of a ballet routine.

The headline act follows, Tom Brown leads out with his saxophone-playing clowns doing an instrumental piece, at the close of which a number of things happen, all of them dominated by Tom in his usual black-face and white pate. He comically work with the aid of a soprano sax, and a closing trompe medley of popular songs, brings them out for more and encore, and essentially in the house which last week had the irresistible Buster West, Big Time headline, contrary to the work of the past period, the Brown boys succeeded where many another must have failed.

Obviously a tough spot, the next one, but Cliff Craine takes it easy with eccentric dancing and a few gags that show he's high class. Encore and three bows.

Then the back drop rises, disclosing on the elevation six hoop-drumers, through which break the Browns for a number, while another drop rises revealing the ballet, which does a turn beneath jester cut-out dancing on strings operated from the files during the finale.

Audien and Color FilmSubjects Good for Organ Novelties

Since the talking short subjects have become an important part of many theatre programs it has been noticed that a great many of them furnish musical accompaniment, either with an orchestra or with an organ.

For example, last week's "Too Hot," solo drop organist at Loew's theatre in New Orleans, Michigan, synchronized his own score in the form of a solo to "An American Caledonia symphony called "In a Persian Market." The Kettel composition of the same name was used throughout as a theme classic.

The organist was compelled to rehearse the flashbacks a few times and in many instances furnished appropriate and entertaining music for the scenic views that ordinarily an orchestra show was called for. Especially so was the case in the scene with the dancing girls, who display their charms as the musicians in the film played musettes and tom-toms. The organ in this instance sounded more realistic than a mere tremolo, and built up the finish in real good fashion.

Organists should try stunts of this sort and expand with any subject like Tiffany-Stahl or Music Masters who furnish some real backgrounds for novel solo.

Brooklyn Paramount

Week Ending January 11

Paul Revere's very few real live variety show was "The Perfect Girl" and as reported last week, featured Helen MacFadden. As luck would have it the show announced and introduced an added feature, a contest to find the most perfect girl in Brooklyn. There is under auspices of the Brooklyn Mirror, in which Helen MacFadden's father, the famous physical culture expert, is much interested, Ash has also explained this rehearse and that he would sit in the audience to see it. The entire show was reported last week, with the exception of Paul Ask and the band numbers which were as follows: "All Alone in the Moonlight," in which Paul played piano impressively, and in which four of the boys do a comedy song and dance which was favorably received. And a special comedy song called, "Why Aren't We Satisfied," in which Paul Ask, Joe Penner and the Four Cheer leaders sang, danced and did comedy extravagance. This was very well received. All of the acts seemed to click better at this house and to win more applause. The entire show was better.

New York Paramount

Week Ending January 11

Gene Rodebisch, formerly of Publix Boston Metropolitan, opened Thursday, January 11, at the Paramount. He has received, and though he kept in the background the first week and didn't do much, the audience will see that he is a good leader and wasn't as cold to him as they have been to some of his predecessors. This week's show used the title "Cheerio." All the special lyrics used in this show were written by his Honor James J. Walker, the Mayor of New York City. (We must say that they are very good ones too.) The show was received by the Paramount, and opened to a girl singing "Cheerio" to a grotesque march as the ballet did a smart routine.

Gene Rodebisch, then entered and led the orchestra in "Don't Be Like That." Wally Jackson, then offered some love-bomb flavored comedy that earned him an encore. Helen McFarland next sang a blue number, tap danced and played some hot tunes on the array of voices while Paul Ask was received. Gene sang, "You're the Cream in My Coffee" to Helen as they walk off.

Eight black and white leopards appear as the curtain was raised to knee height, and they do a cown routine with Neeck, whom dancers, pleased with an operative number that was well received. Wally Jackson then kidded Gene into letting him lead the band he didn't do so good so he finished with another of his funny dances.

Dave Rubino, entered to do a very fine hand, and played his own violin and sang "The Russian Peasants." Rubino's violin playing is always a pleasure to hear. He ended with his own special arrangement of "Hallelujah" which received a very fine hand. He was forced to beg off for another encore.

The finale was another of those beautiful pictures in which the girls danced and the orchestra and Helen McFarland played "Cheerio." This was a fine show and received a fine reception.

Omaha Riviera

Week Ending January 3

Years ahead as Fanny Brice sang "My Man" over the Vitaphone were dried up in admiration and interest in the spectacular show "Pow Wow," which was Manager Raymond Jones' offering over the New Year's season. The Publix entertainment "Pow Wow" was not the only show that was acclaimed the most magnificent of the recent months.

Girls in Indian attire, strapless as Redcoats, for red and blue and thundering and all contributed to the display that started the pulse.

Jay Mills, master of ceremonies, did a song and a clever dance, and had as his entertainers Eddie and Morton Beck, "window cleaners" in song and dance act, Paul Ask and Edie Morton, Pearl Packard, dancer, and Art Dickson, "wee bit o' Scotch." A novelty during the week was 16 Riviera Girls tap dancing by Jay Mills. Naturally they put it a big hand.

Salt Lake City Capitol

Week Ending December 22

The stage attraction here this week was titled as "Up in the Air Idea" and was marked by flashes of color in many hues, swirling dancers, melodious music and beautiful girls. Walter Nilson is featured in a number of hazardous and sensational stunts while sitting on a one-wheeled cycle many feet above the stage floor.

Robert Stickney, an eccentric silent dancer of remarkable ability, with his presentation as does Doris Whitmore, prima donna. Miss Whitmore sings while accompanying herself on the violin and at the same time dances. Miss Nilson, Whatever and Fred Bates, are simply marvellous and the show is a sure hit with the audience. The Capitol, a favorite of the advertisement, the Brooks Trio furnish the music for the purpose, and the laughter and banjo selections.

The chorus of girls are all expert dancers on stilts. Alberti and his band in a specially arranged musical program.

Albert F. Brown

Solo Organist

Featured over 125 weeks in MARKS BROS.
Deluxe Chicago Theatres. Alternating Between MARBRO AND GRANADA

PAUL G. DAVIS

Featured Organist

EMBASSY THEATRE, CHICAGO

UNIFORMS FOR HOUSE ATTACHES
COSTUMES FOR STAGE PRESENTATIONS
BROOKS

1437 B Way
N. Y. City
JOAN ANTHONY (Chicago Grandara) played a midnight solo on New Year's Eve and offered a stunt called "New Year's Resolutions." This was in the form of community entertainment and the following songs were used with clever egg-ideas. "Hallelujah!" "The Gang's All Here," "Where the Sky Little Violets Grow," "The Merry Minder," "I Can't Give Anything But Love," and "Rainbow Round My Shoulder" concluded the list of popular selections, but three old time tunes were also thrown in for good measure and they were "Shade of the Old Apple Tree," "Sweet Adeline," and "Let Me Call You Sweetheart," and we don't mind telling you that the merry crowd made plenty of whoopee. Special verses on resolutions were flashed on the screen between each chorus. Joan is the fellow who also originated the Vocakole.

William J. Cowdrey (Parkavenue, W. Va., Smoot) played a solo in conjunction with the "Singing Pool" which is to play this theatre next week with a sent called "What Will the New Year Bring," which included adequate slides on the two Al Jolson pictures. After the introductory slides a chorus of "Mammy's" was played by the Smoot alongside the Brunswick record No. 5912 with Jolson singing. This was also followed by "Sonny Boy" and there's a Rainbow Round My Shoulder." These records were used on the non-synchronous section of the W.E. equipment.

Henry R. Marttich (Brooklyn Paramount) offered a community song fest during Christmas which included a version of "The Twelve Days of Christmas" with a special version on the second chorus. A comedy song with special lyrics where "Where Did My Little Dog Go?" had then all singing. Marttich finished with "Don't Be Like That." He was very well received.

Jesse Crawford (New York Paramount) offered the usual organ concert playing only two numbers, but these numbers were well played and one at least was unusual. They were "How About Me?" and "I Faw Down an' Go Boom." Crawford played this last number in his own inimitable way and around a lot of enthusiasm on the part of the audience, in fact so much, that some of them got up, and that is quite unusual for this house.

Eddie Dunstedter (Minneapolis, Minnesota), the Minnesota organist, gets somewhat of the best path of theatre organ solos this week when he presents the evergreens "I'll Guarneri" instead of the usual solos. Cook's organ and arrangements were played which were credited to Ray Chestnut, bandmaster of the orchestra. Here is a real find for some theatre organists.

And here is a find who has been discovered! Samuel L. Ray of Atlantic City, N. J., is the organist who formerly was at Loew's State Theatre, Cleveland. L. Ray organ is to be played by Mr. York. This is Sonny's third week here and from all evidence he is very well liked, so he'll remain here for another week.

The new music department in the Radio-Kelch Organ Circuit is now working in full swing under the guidance of Milton Schwartzwald and Fred Kleider. Fred was formerly the featured organist of the new Hippodrome and is now in full charge of the activities of all the solo organists on the entire circuit. Fred is also presenting the masterful solos at the Hippodrome will undoubtedly prove valuable in the training of many of rising organists throughout the country.

And speaking of organists—Milton Sinner of the Missouri Theatre in St. Louis is truly popular with the entertainment solos which are so novel, it is really a great treat to watch and listen to him.

And still another Chinese-American Restaurant owner seems to have to the very best that he can do with his own main attraction, Ernie Golden and his music, as it should be played. The name "Ernie Golden" is music to me, the quality of the music. They also broadcast over Station WOR. If you haven't got a good set, listen on Thursday night.

Just to inform you that Waring's Pennsylvannia are playing at the Vegetable Market and they are featured in the 13th of this month, at the Vegetable Market. Better dig up a grand big welcome, or some thing. I mean those of you in Chicago.

LARRY SPIER.
Exhibitor's Radio Blankets City
With Theme Songs Over Speakers

When you blanket an entire town simultaneously, and with radio—that is exploitation. That plan was adopted by Don W. Hoobler of the advertising and exploitation department of the Bloomington Theatres organization at Bloomington, Ill., to put over three synchronized pictures playing consecutively at the Irvin theatre. The theme song of each picture was played and reproduced at the theatre, then sent out by private wire.

This system also affords the theatre an opportunity to tell something about the pictures. Furthermore, as Hoobler writes us, "the feature of having the microphone on the set enabling the theatre to make announcements also adds materially to the general help, as, in the case of one of the films, the title was perhaps a bit misleading and this impression was corrected by the announcement.

How the Plan Works

The three pictures, for each of which the theme song was used, were "The Awakening," "Mother Knows Best," and "Four Sons." How the system works is explained by Hoobler as follows:

Briefly, this idea is an electrical amplification of the Victor record, obtained by means of Victor electra electric "pickup" or similar device run through a radio set for its amplification. The record is played and the sound amplified and run to power dynamic speakers located in various parts of the city.

The recording and reproducing mechanism is located at the theatre, and the sound transmitted to the cooperating music stores (in this case there were five stores, in scattered locations about the business section of the town). The sound is transmitted by means of a private wire leased from the local telephone company (the same as the temporary installation of a private telephone). The telephone company must take all voltage off the wire, however.

Throw Sound Into Street

The reproducing apparatus, located at the theatre, plays the theme song and they are carried to the stores, to the large power dynamic speakers, located above the entrance doors and throwing the sound into the street. These loudspeakers are 450 volt amplified speakers, and are clearly and easily audible for a distance of one block in each direction from the speaker.

Then, after the theme song (on the record) has been played, a switch cuts off this electrical pickup and cuts in a standard broadcasting studio microphone and the theatre man may make the desired sales talk or announcements pertaining to the picture, that it is the theme of such and such picture, coming to the Irvin theatre (dates also included). A mention that the music may be had at (name of music store cooperating).

Two Pictures Exploited at Once

Two pictures playing somewhat near the same dates may be exploited simultaneously, if desired. A brief explanation of the nature of the synchronization of the picture is also made, which gives patrons a clear impression in advance of what they may expect to hear when they see the picture.

In this instance, the plan outlined above was used one week in advance of the picture and during showing also.

Take Hicks’ Name Off Exchange List?

Doggone If We Do!

Verner Hicks suggests that we take his name off the House Organ Exchange list, but we aren’t so sure that we will. And at that, he says “I am always glad to get them.” But here’s the story and I rather think you’ll prefer to keep him on your mailing list after reading his letter.

Under the letterhead of the Phil H. Heyde Theatres—the Arcadia and Elks at Olney, Ill., Hicks writes:

"I think I should advise you that I am not connected with a theatre, and my name should be taken off the house organ exchange list; in fact I should have notified you some time ago, but have been on the road until recently.

"I am now idle and looking for another connection as manager and should I locate I shall be glad to again appear on the exchange list. When I severed my connections with the local theatres I notified those whom I was exchanging with, but recently I have been receiving some programs from others, who no doubt are wondering why they have not heard from me, and this will enlighten them. However, I am always glad to get their organs, and note some of them are improving since they first started mailing to me (some of those I first exchanged with continue to send theirs, which I am very glad to have).

"So you see it looks as if Hicks will be back with us before long. No, sir, Hicks, we won’t take your name off the Exchange.

Publishes Endorsement

Of Y. W. C. A. for Picture


One New Idea Each Week

Is His 1929 Resolution

(Special to the Herald-World)

ALBANY, Jan. 8.—From the standpoint of the theatre owner there could be no better New Year’s resolution than the one conceived by Herman Vineberg, owner of the Arbor Hill theatre in Albany. Vineberg has firmly resolved to conceive one new idea each week during 1929, said idea to be of the sort that will bring added patronage to his residential house.

E. E. Bair Puts Over

Newspaper Section

On Theatre Opening

Our compliments go forth herewith to E. E. Bair, resident manager of the State and American theatres at East Liverpool, Ohio, operated by the American Amusement Company.

A special newspaper section launched the new State theatre there with a real bang—not a blowup bang but a regular ring-the-bell bang—that not only shows that Bair is perfectly on the job, as usual, but also foretells a good administration for the theatres with plenty of community good will.

Bair writes to "The Theatre" that "your publication will no doubt recall the writer as former editor of the "Falk Theatre News," published in connection with the Falk theatre, Cuyahoga Falls, Ohio, just a few months back. Trusting you will like the section being mailed to you."

We will and we do!

Weskil and Fagg

Will See Results of

This Goodwill Move

"Just completed one of the biggest charity matinees that I have ever seen put on," writes Lester M. Fagg projectionist and publicity man, to this department from the Palida theatre at Sandpoint, Idaho. "We packed them in and had them standing up. We put the matinee on Dec. 23d and the admission to the show was anything that the public cared to bring: A spad, or a full sack, an apple, clothing, canned goods, vegetables, or they could bring cash—a penny on up. The whole proceeds of the matinee went to local charity, and there was some proceeds! A good sized truckload of clothing and foodstuffs and also about $30.00 in cash."

"Mr. F. C. Weskil (head of Amusement Enterprises) furnished the entire program without cost. The show was put on in the Palida theatre"
Gift Candy and Tickets Help This Chain at Christmas

Several ideas to store away—in writing in your file for next Christmas are these that were put into practice by Sidney Lust, residence of the U. S. A. A., attraction with chain of theatres in Washington, D. C. and Charlestown, W. Va. In fact, the ideas are of service—particularly two of them—t at other times besides Christmas.

All four houses in Washington gave half a pound of candy to the children, each special Christmas box with a sticker ceding, "Compliments of Sidney Lust theatres." This brought good space in the newspapers.

Then there was a deal with the Goldenberg Department Store.
"In return for the tickets that I gave them," Lust writes, "I advertised th eir extensively in their ads as follows: "Goldenberg’s Department Store have purchased from Sidney Lust and A. Lichtman the Box of Negro theatres" a thousand (5,000) tickets to be given way in the boys department to any child accompanied by his parent or parents. No purchase is necessary."

A third instance of effective management in the cooperative ad used in the Washington Times. Of this Lust writes: "By grouping our ads together, especially in smaller theatres, we get a special rate (the newspaper which of course interests the small theatre owner.)"

Theatre Assists Paper and Civic Body in Contests

A splendid tieup with the Tribune-aptal and the Junior Chamber of Commerce brought plenty of patronage to the spitol theatre all last week.

The Junior C of C put on a "Know Des Moines Products" campaign in which it staged two contests. One was for the best general song boosting home products and e njoyed the beautiful young man who would be "Miss Des Moines Products."

The theatre gave time each night in the edition of the newspaper about the group of girls presenting certain products. One was selected each night as a winner. On the night the final winner was picked.

Jay Mills, master of ceremonies, and h e Blumberg, pit orchestra leader, dged the songs. The winner was sung ch night by Mills.

Bread Wrappers Tell of this Film

Every loaf of bread delivered by the ottage Bakery of Springfield, Ohio, carried a wrapper sticker copy on Marion Davies' production, "The Cardboard Over," starring Sorenson. Editor Willard sorne of the State theatre there. This idea started with "The Cossacks."

In addition to the usual advance publ icity, the theatre used a large cut-out fig e of a man in the foyer. This was aranged to have the arm move from the figure of Marion Davies to a card giving the date.

On this production there was mailed to large mailing list a card with institutional p.39.

And how those youngsters did enjoy gathering about Mae Murray when she appeared at the Rochester theatre, at Rochester, N. Y. The success of Thomas D. Soroier in putting over the show in the face of Christmas shopping and the opening of a new theatre is told in the accompanying story.

Christmas and Opening of Rival Theatre—but He Wins Through!

"That's the week before Christmas, and All Through the House
Not a creature was stirring . . . ."

No attendance wasn't that bad, but another exhibitor than Thomas D. Sorierio, manager of the Rochester theatre at Rochester, N. Y., might have had visions of something approaching that. It was not only a question of Christmas shopping, but there was the fact that the new Keith-Albee Palace theatre was to open on Christmas Day. What to do?

Sorierio knew what to do, because he had been figuring on just such an eventual ity for several months. In the first place, he booked the alluring Mae Murray to appear at the theatre. And the result? The Keith-Albee threw open its doors on Christmas Day, and did a good business, too. Did the Rochester play to empty seats? Why, there wasn't room for all the throng. All week Sorierio played four ent ire showings a day and there was a capacity crowd at each.

Given Great Reception

Miss Murray was accorded one of the greatest receptions any star ever received in Rochester. At the train, the station was packed. Her special car, with footman and chauffeur, took her to the hotel, where again the crowds received her. On leaving the theatre or on arrival, the sidewalks were lined with onlookers, and inside was capacity business.

The newspapers in Rochester, too, recognized the situation. Special double page advertisements rapidly were subscribed to by the merchants, an unheard of thing at Christmas time. These tieups continued all during Miss Murray's stay in Rochester.

Newspaper Stories Every Day

Besides, every day, photographs and news stories appeared in all the papers. Special feature stories about Miss Murray were played up, as, for example, how on Christmas day she made a special visit to the Children's Home and provided Christ-

mas cheer for the youngsters.

Sorierio's foresight netted the theatre a ten thousand dollar increase in receipts over last year. Sorierio says it's the show that counts, and it doesn't make any difference whether there is a new theatre opening, whether it is Christmas Week or whatnot—provided the show is good—and the exploitation.

Fortune Teller and Bear Help to Put Over "Revenge"

A fortune teller and a trained bear cub added a realistic touch to Dolores del Rio's latest picture, "Revenge," a recent attraction at the State theatre, Minneapolis.

The fortune teller was on duty from 1 p.m. until 10 p.m. and did a rushing business. The crowds were so great that each session had to be limited to three minutes.

The black bear cub was led about the city several times a day, much to be amusement of most of the children of Minneapolis. In between strolls, the cub was caged in front of the theatre. Needless to say, many mothers brought their youngsters downtown to see the bear and then went in to the show.

Huge Sign Added

The Circle theatre at Portland, Ore., will augment its famous spinning globe of light with another huge additional sign having radial rays of seven feet beyond the cir-

cumference of the present ball.
Carnival Engaged for "Barker"

A complete carnival was engaged by W. C. Watson, manager of the Hippodrome at Cleveland, to put over First National's "The Barker," and the result was a tremendous ballyhoo. The entire inner foyer was canvas on both sides, and during intermissions a real sideshow was put on, including fire-eater, sword-swallowers, and girl-in-the-box attractions. Pete Mardo and four other clowns made appearances. Fifty thousand colored heralds in the form of carnival handbills were distributed.

Wegener and Fagg

Plan House Organs;
Give Them a Hand!

Add to
House Organ Exchange:
L. J. Wegener
Rialto Theatre
Fort Dodge, Iowa

Lester M. Fagg
Panida Theatre
Sandpoint, Idaho

Folks, here are two more chances to show the real value of the House Organ Exchange.

L. J. Wegener, resident manager of the Rialto at Fort Dodge, Iowa, comes to bat with the following:

"We are planning to start publishing a house organ, and I am wondering if you could send some samples from other houses. Any help or suggestions that you can make will be appreciated."

There's only one answer to that letter: Every member of the Exchange sits down this minute and addresses the last two or three issues of his theatre house organ to Wegener. That's what Wegener wants, and the least we all can do is to send him house organ copies.

As soon as we saw the letter we pulled out a pile of house organs and, diligently getting to the top (and members of the House Organ Exchange always deal off the top), have rushed him copies of fifteen exchanges.

And Lester M. Fagg writes from the Panida theatre at Sandpoint, Idaho:

"Would like to place myself and this theatre on the House Organ Exchange list. Have not as yet developed a house organ, and would like to get a few from the different theatres in this exchange before doing so."

As soon as they get started, Wegener and Fagg will exchange with all of you. So help them now when they need it most.

Faces of Nations

Put Over Picture

The Savoy theatre, Superior, Wis., pulled a good exploitation idea on "We Americans" when that picture played in the city. A co-operative page of advertising was obtained from a number of merchants. In these advertisements was printed an illustration of a face representing a certain nation.

The readers of the paper were asked to try to figure out what nation each face represented. It was a unique contest and created much attention. Everyone sending in the right answers received theatre tickets. The Evening Telegram, Superior, also cooperated in putting the contest over.

Star Identifying

Goes Over Strong

Miss H. Marie Alexander was the winner of the Buick sedan in the P. I-West Coast Theatres Film Star Identification Contest. Her name was on top of the 140 award winners in the 41-star competition. More than 15,500 answers, competing for more than 7,000 in prizes made it the most successful contest ever held here. There were 1,918 correct answers turned in and Miss Alexander won on "neatness and legibility" according to the three judges.
Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"FOUR SONS"

I AM sure that an interesting story lurks behind the repeatedly demonstrated fact that the "foxy company" can make better mother pictures than any or all of the others. It might be discovered by an investigator into this phenomenon that there are more mothers in the executive family of this concern, or on the other hand, by a reverse process of logic, that there are more fatherless executives. Without becoming at all personal, I hazard the guess that John Ford, at least, either has an extremely human and lovable mother or that, by the other method of reduction, he has been deprived of her under circumstances which would he extremely interesting if they were any of our business. Certainly his "Four Sons" is the best mother picture since "Over the Hill," which was the best mother picture of all time.

"Four Sons" is a German-American war story. Most of it has to do with the German side of the encounter. The American side is dealt with naturally, necessarily, and without undue waving of flags or marching of troops. The mother, a German mother, three of whose sons enter the German army, the fourth coming to America before the outbreak of the war and enlisting, eventually, on this side of the argument. That happens to the boys it is the business of the picture, not of my typewriter, to tell you, earnestly advise that you see the picture, if at first possible, and learn the story first-hand. It will be good for you.

The players in "Four Sons" are too numerous to be even matched for me to name and edit them separately. If you care to know he does good work in the picture, look up the list and select any or all of the names. You will not be wrong. There are no also-rans, no immensely outstanding triumphs, but there is a great many equally able performances by great many people. And there is a great deal good direction, good setting, even the captions are good—and this latter I think we can be proud of very few pictures in this day of wise-acknowledging slapstick by the gentlemen who write the editorials.

I am among those who do not like to see other pictures, for the excellent reason that they do things to me. I do not particularly like weep, though I feel after doing so as any other normal individual feels, and so I seek to avoid the experience. Perhaps this is only the other reason why I regard "Four Sons" so highly, this and the fact that it presents the little matter of war much as that little matter presented itself to me on the occasion of its last appearance in these parts. That is to say, not very attractively, but very, very accurately.

"CONQUEST"

I HEARD from a quite reliable source, a good long while before Monte Blue began work in the production of "Conquest," that Mr. Blue was not particularly glad of the assignment. Not, it was pointed out, that he lacked vocal equipment for the job or that he wished to continue in the expansive silences to which he had been accustomed. Rather because he thought little good could come of making the picture, the story being what it was to be and all that. I have not heard what Mr. Blue has to say of the picture, now that it is completed and in exhibition, but I believe I could guess. I hasten to assure him, however, that he need have little fear of being blamed for what has happened. He has shown that he can speak up when occasion demands and he loses, in the articulate, none of the charm that was and still is his in pantomime. Messrs. Tully Marshall, H. B. Warner and others in the cast likewise. Blame for what has happened goes further back, back, in fact, to the inevitable rush and stampede of production which is an outgrowth of market conditions with which we all are familiar.

The trouble with "Conquest" is, I think, that nobody took the trouble to write lines for it. Maybe I am wrong, maybe somebody really did write the lines that are used, but if that is the case the error merely becomes personal.

The picture, aside from the quite inadequate wording of it, is quite interesting. It is timely, too, for Commander Byrd is somewhere South in search of the pole over which Messrs. Blue and Warner fly with relative ease in "Conquest." Told with the legendariness of the silent cinema working in its behalf, bolstering wobbly logic and making the impossible seem probable, it might conceivably be highly entertaining and interesting fiction.

I should list the picture among the experiments which had to be made. We will be fortunate indeed if there are not many worse ones before the technique of the andien is perfected. In view of the greatness of the aim, the magnitude of the benefits to be derived ultimately, let us pass gently this, and such other transient imperfections as may be encountered.

MACK SENNETT, HIMSELF

COUNT among the triumphs of the audience its success in bringing the one, only and entirely too exclusive Mack Sennett back from the shadows to the plain, white glare of the screen. This funniest of all funny men, who doesn't appear in the picture but is all around and about it by reason of having written and directed it, has a comedy in distribution which all good motion picture people should see if they see nothing else this year. It is called "The Lion's Roar."

I could write more words than you'd read about the genius named Sennett. I would begin by recalling the best of all his jokes, when he employed Raymond Hitchcock to star in "My Valet" and then, finding the stage comedian to be funny as a farceur in film, enacted the valet himself and made the funniest of all Mack Sennett comedies and put the first Triangle program over with a clatter and bang. I would finish by complaining that Mack ain't done right by one little art-industry in turning over the megaphone to a lot of good boys who simply aren't Mack Sennett. But I'll save all those words and ease up to the news that in this, his first andien comedy, you have the Sennett humor in story and direction, and in a gentle kidding of the audience itself, which interferes in no way with a handsome demonstration of just what the apparatus of absurdity can do.

Mr. Sennett puts the reproducing mechanism through its paces by making it reproduce practically all the noises you can think of in a given space of time, including the human voice. But he has done this by rigging up a comic yarn, in which the noises occur, that is just about twice as funny as anything any of his directors has turned out since he laid aside his personal megaphone. The comedy would be a riot without the absurdity stuff. With it, it is a riot plus a panic plus pandemonium. (Try that on your reproductors, men.)

I am told that this comedy signals Mr. Sennett's affiliation with Educational. This may account for the putting forth of the personal effort, or again it may not. I prefer to think that the grand old man of the slapstick has been reinterested in picture by advent of the andien and has set out to show the younger generation of Hollywoodmen just how little they know about making comedies and a few of the tricks they'll have to learn if they want to keep in the procession. I wag my old grey head happily and chuckle. Attaahoy, Mack, give 'em 'ell.
In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.


**TYPE AND THEME:** Airplane thriller. Steve Rogers, air mail pilot, has a reputation of never being late. On his landing one day, he finds a letter from the widow Grayson asking Steve to get her son, Dave, into the air mail service. Although Steve is in love with Sally, she does not seem willing to marry him. When Dave Grayson arrives at the air field and makes advances to Sally, she accepts him. Dave gets his chance to become a pilot, and he and Steve are sent out in a storm with the mail. Dave loses his nerve and jumps out of the plane. Steve recovers all the lost mail and tries to kid Dave's cowardice. Dave is looked upon as a coward, but through Steve's efforts, he is given another chance. In another trip Dave again turns coward, but Steve urges him to go on. Steve is hurt and Dave helps him to land with only a slight injury. Sally is waiting and she falls into Dave's arms. Steve gives them his best wishes.

**BURNTING THE WIND:** Universal Western, from a story by William Macdowall, with Hoot Gibson, Virginia Brown Faire, Cora Grayson, Robert Homans, George Granger, Bert Hardoff and Spookee Maria. Directed by Henry MacRae and Herbert Blache. Released by FBO. Length: 5697 feet.

**TYPE AND THEME:** Richard Gordon, Sr., and Russell Valdes, once neighboring land owners, regret that the romance and adventures of their own lives have not visited their children. Dick Gordon, Jr., is sporting but he finds a love in the East, and Gordon, Sr. and Valdes plan a way to get Dick to come to them. They send Dick to write his own story that the Valdes are unfailingly taking away his land. Dick is not strong enough to hold on to the house he falls and hurts his foot. Maria, daughter of Valdes, not knowing who Dick is, takes him to his home away from the storm. The two fall in love with each other, but when Maria finds out who Dick is, and knows he has led a wild life, asks him to leave. They are unhappy without each other, so marriage is suddenly decided to unite everyone. Dick tells Deag Dorgan to kidnap Maria in the hope of bringing Dick and her together. Dorgan does not, but keeps her for himself. Dick is also captured by one of Dorgan's gang but escapes and robs Maria. Gordon, Sr. and Ramon Valdes arrive in time to see the children in each other's arms.


**TRAIL OF '98 (M.G.M drama):** Go after your schools on an educational basis, offering to give awards to children for the best recitations of any of the Robert W. Service poems. Arrange with the school teachers for this tie-up.

This week Bakes's cocoa is being played over the radio and that the people identifying the songs will be invited to your theatre as guests.

Thousands of inexpensive bookmarks may bring their share of upon tie-ups in conjunction with tie-ups with the popular-priced photoplay edition, and with special library displays of books by Robert W. Service. Prepare these bookmarks from the press book material and see that you get ample display button.

Many of the products used in the days of "98 are now national. They appear frequently in the picture and present unlimited opportunities for special window displays and cooperative newspaper advertising. Stills for these tie-ups can be obtained from Metro-Goldwyn-Mayer. Order stills by number: Maxwell House Coffee No. 28; Carnation Milk, Nos. 276-29, 276-1 and 276-11; Sperry Flour, Nos. 276-1 and 276-27; Snyder's Catsup, Nos. 276-368; Royal Baking Powder, Nos. 276-31; and Coca Cola, Nos. 276-937.

Varied selling points can be incorporated in these cooperative propositions. For instance, "Since the days of '98, Maxwell House Coffee has been 'good to the last drop.' Just as good today as it was then; so you will find it a favorite."—"We sold Royal Baking Powder in '98 just as we do today."
Managers' Schools

LEARN MODERN THEATRE MANAGEMENT. A training that is helping many theatre employees to success. Catalog H, Moving Picture Theatre Managers' Institute, Utica, N. Y.

Position Wanted

ORGANIST: Experiences thoroughly trained in showmanship available at all times for first-class positions. Men and women. No service charge. Write full information concerning your own experience and terms. Address Vernon Knouse School of Theatre Organ Playing, 210 N. St., Allentown, Pa.

FEMALE ORGANIST is looking for a position, will be free January 1st. Am well recommended, reason for leaving due to Vitaphone. Can play on all makes. Single, will go anywhere, can use pictures correctly and accurately. Will start immediately for salary in order to prove worth. Address Box 289, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

"ORGANIST FIFTEEN YEARS EXPERIENCE—First-class Chicago Organist. (Male.) Reason for leaving due to Vitaphone. Expert Synchronization of music to the picture. Novelty and strongly solo work. Large library. Union, married, will go anywhere.

Best of references. Salary can be satisfactorily arranged. Address Box 338, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.


Equipment for Sale

FOR SALE: Two 16' screen chairs, $1.50. 216 screen chairs 18' $1.40–170 18' screen chairs $1.30–150 20' screen chairs $1.45–475 used new $8.00 all casting perfect and veneer in perfect condition. 2 Micrograph Model 1022 E motor drive machine complete with lens, light, etc. $20.00. New 2 Projectors Model 1022, Motor Drive, $35.00. Power, 66 motor drive with lens, wonderful condition. $200.00. Theatre Supply Company, 845 S. State St., Chicago, Ill.

FOR SALE—Veneer Theatre Chairs. 1085 Upholstered Chairs with spring seats, panel back. Also all makes REBUILT projectors, spotlights, reflectors and lamps, screens. Everything for the theatre at bargain prices. Address AMUSEMENT SUPPLY CO., 729 Seventh Avenue, New York City.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, refrigeration units, etc. Write for bargain list and catalogue. Address Movie Supply Co., 844 Wabash, Chicago.


REFERENCE BOOKS—Motion Picture Trade Directory, $10; Anatomy of Motion Picture Art, $2.50. Full set of 10, $25; or second hand subscription $3.50. These books may be ordered through us. Send check or money order with your request. Address Box 311, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

FOR SALE—Opera Chairs, seats and backs for all makes, five at a price that will save you, new and used Opera Chairs. Address J. P. Redington & Co., Scranton, Pa.

STATIONERY—"Necratograph Machine" (complete embossing) process, Special $50.00, $51 no extra letter heads. 210 envelopes Necratograph $4.44 cash, post paid Samples. Address Solidays, I14 X21, Knox, Ind.

Stationery

STATIONERY—"NECRATOGRAF"—"Necratograph Machine" (Complete embossing) process, Special 500 $85.00 letter heads, 210 envelopes Necra-graph $4.44 cash, post paid. Samples. Address Solidays, I12 X21, Knox, Ind.

For Sale

OPERA CHAIRS, seats and backs for all makes, five at a price that will save you half. New and used Opera Chairs. Address J. P. Redington & Co., Scranton, Pa.

FOR SALE—THEATRE, northern Indiana, population fifteen hundred; six hundred seats, newly equipped, doing business worth the investment. Address Box 345, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

Theatre Wanted

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WANTED: Talking Pictures, with records for road show. Address Walter J. Tenney, Box 515, Sacramento, Cal.

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WANTED—2 Peerless or Powers Projectors, also strong reflectors, also lamps, price, condition and number of machines. Will pay cash, or one year's pay and balance C.O.D. Address Box 317, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

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

WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Friedley, 188 Golden Gate Ave., San Francisco, Cal.
EXHIBITORS HERALD-WORLD
January 12, 1929

LETTERS FROM READERS
A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

"Keep Working"
AMHERSTBURG, ONTARIO, CANADA
To the Editor: We were very interested in a letter from Walter S. Odom, Sr., of the Dixie theatre, Durant Miss. appearing in the latest issue of the Herald-World. Mr. Odom complains of the small towns being so hard hit by the "audience" in nearby cities. He asks a panacea and cites his competition, a city 40 to 50 miles away to which his people go in droves.

Here is our competition: We are situated in a Canadian town of 3,000 with a house of 500 seats only 18 miles from Detroit, Mich. Detroit has some of the finest theatres in the world (sound in all the downtown first run), the movie films, the greatest stage houses, not to mention legitimate houses. Detroit theatres also advertise in papers on this side and all the Detroit papers, daily and Sunday circulate here. It is not unlikely to be in downtown Detroit in 45 minutes. There is a paved highway and hourly street car service to Windsor (a city of 75,000 directly across from Detroit, which has no theatre advertising pictures and vaudeville). From Windsor to Detroit there is a five minute ferry ride and practically no trouble whatever. Worst of all, shows run Sunday in Detroit, a privilege which we are not allowed.

Naturally we feel this competition for "small town business" can never compete with "big city entertainment" but the "audience" have not affected us to any appreciable extent. On the other hand some patrons have joined our "audience" club. Yes, we saw it in talkies, but we want to see the difference when it's silent." There's a new angle.

In spite of all our business shows no decrease, and while there is a real solution to the problem, until sound gets cheaper we guide ourselves by the following: Give the best show you can afford; get the best and newest films; cash in on all the big town publicity you can by getting your pictures quick; make the best of what you have to offer. You are a little fellow and you are also working—TYAS BROTHERS, Liberty theatre, Amherstburg, Ontario, Canada.

The "Little Fellows"
BRESTER, O. To the Editor: Here's my check for one year's subscription. It's a dandy paper. I love to read it, but what a sad and distressed feeling I get when I read about these theatres located in the large towns and cities doing capacity business with this and that picture, especially in "sound."

How about us little fellows? We don't have sound. We mean the little fellows in towns of 3,000 and up to 5,000. We are the real little fellows. We are the ones who will have to be content with silent pictures but with what we can do we are booking on the nearby towns to "see and hear" pictures in deluxe houses. Why not a department in your paper for us little fellows. We have problems, more so today than ever before. I'll contribute my share towards such a department. How about it?

Let's get the little fellows together. We need help and if we all contribute to a "little fellows" department in your paper, we can get some help, but remember just us little fellows, independents, us $7.50 and $10 accounts who are forced to wait 30 and 60 days on our producer-exhibitor opposition in nearby towns.

Four Neto oe Theatres Near Completion; Chain Almost 50 in One Year
(Special to the Herald-World)
BOSTON, Jan. 8—Six new theatres, each seating 2,500, are nearing completion as additions to the expanding Neto oe chain, while locations for still more theatres are under consideration, according to Samuel Finanski, president of the New England Theatres Operating Company.

Just a year ago, this company was incorporated with a authorized capital of $25,000,000, and Samuel Finanski was elected president. The circuit then comprised 13 theatres. There are now nearly 50. Sixteen years ago Finanski broke into the picture business and worked his way through every phase of theatre operation until he rose to be manager of one small house, the Modern in this city.

The four new houses are the State, housed in a $1,000,000 office-building in Portland; the Seville in East Boston, and Egyptian in Brighton, patterned after the Temple of Karnak at Thebes; and the Continental, with Anglo-Saxon Colonial design. All these theatres are to be equipped with sound apparatus.

Reeltone Welds First Links in Sales Chain
(Special to the Herald-World)
NEW YORK, Jan. 8—Reeltone is busy with a world-wide campaign and has already completed arrangements to merged the Reeltone Corporation of the Southeast to represent it in North Carolina, South Carolina and Georgia; with F. T. Welter for Wisconsin; Richard C. Houghton for New England; and with Maurice Sebastian for the West Coast. Other territorial distribution contracts are pending and will shortly be announced, it is stated.

The new Service Distribution Corporation has obtained control of the operators in Alabama, Tennessee, Mississippi, Oklahoma and Arkansas; and Harry Webb, for Virginia and Maryland.

Even Circus Folk Go in For "Sound" at Meeting
(Special to the Herald-World)
KANSAS CITY, Jan. 8.—The blare of calliopes was a thing of the past. The potent "sound effects" at the Coates House here last week, when the annual convention of the Heart of America Showmen's Association was held, brought 50 motion picture exhibitors are members.

Several thousand persons visited the exhibits during the convention, which closed yesterday. Everything, from the inside of a giant Edwardian circus line was exhibited, including novelties for magicians and actors. A dinner and dance closed the convention. The association has about 500 members.

E. R. MEdD Leaves Puhlix To Manage Independent
(Special to the Herald-World)
LUMBERTON, N. C., Jan. 8.—E. R. Medd, who has been manager of the Public Xaenger theatres in Clarksville, Miss., has accepted the position of general manager of the Carolina theatre here, operated, by the Lumberton Theatre Corporation.

Medd has been connected with the theatre business for 18 years. He is a graduate of Carolina Theatres, Inc., before joining Publix last spring. He has bought Oliver Thornton, organist, with $1,000 from Publix.

120 Blind People Hear Paramount's "Interference"
(Special to the Herald-World)
SAN FRANCISCO, Jan. 8.—The seeming miracle of showing pictures for the blind became a reality last week when one hundred and twenty blind persons attended a special performance of a "picture 'Interference' at the California theatre. The plot of the story was outlined to the guests from the Blind- cribs Institution and the audience started, and the listeners had no difficulty in following the story, the voices of the characters serving to fix them in the minds of the audience.

Italy Government Gives Its Support to League Educational Film Society
(Special to the Herald-World)
NAPLES, Dec. 30.—[By Mail]—In the presence of the king and of the prime minister of several nations, the International Institute of Educational Cinematography, which is under the control of the League of Nations, was inaugurated at Frascati in the villa of Pinanski, the former summer residence of the Pope.

Ex-Minister Bisi, who had been appointed by the Italian government president of the Ente Nazionale per la Cinematografia, went a few days ago to Berlin, where he concluded the agreement planned with U.F.A. It is to be remembered that this "Ente Nazionale per la Cinematografia" has been sought by Mussolini for a general revival of cinematographic production in Italy. U.F.A. has a very large capital, being supported by important banks, and according to the agreement with U.F.A of Berlin, the president is to make agreements with companies interested in cinematographic production.

Columbia Signs Ben Lyon; Dorothy Revier Returns
(Special to the Herald-World)
NEW YORK, Jan. 8.—Ben Lyon has been signed by Columbia to continue in their Silent and Sound pictures. This is Lyon's first contract with an independent company.

Dorothy Revier has returned to the Columbia studios after an absence of several months. Juliane Johnston, Martha Franklin and Julina Swwayne Gordon were also signed to play in Columbia's products.

Fox Takes Movietone of Ohio Governor's Address
(Special to the Herald-World)
COLUMBUS, Jan. 8.—A movietone reel of Governor-Elect Myers Y. Cooper, who will be inaugurated Governor of Ohio January 14, was taken by Fox in Columbus. This reel, which will be about six minutes in length, will contain a portion of Cooper's inaugural address.

"Marriage by Contract" Booked by Fox Circuit
(Special to the Herald-World)
NEW YORK, Jan. 8.—"Marriage By Contract," Tiffany-Stahl picture, featuring Patsy Ruth Miller, has been booked by the William Fox Circuit to play in their New York and Brooklyn theatres starting February 14.
WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

THE FIRST VOTES

THE first votes in the "My Favorite Players" contest are in, and they place Lon Chaney in the lead of the male players, and Joan Crawford and Louise Lovely, who are tied, at the head of the list of feminine players. Miss Lovely, by the way, received all her votes from one exhibitor and his family, as did William Farnum.

It has occurred to us that some may think that theatre employees are eligible to vote. That is not true in this contest. A contest open to employees is a good idea, but it will have to wait for another time. In this voting, only the exhibitor, his office and home. The usual conditions are eligible to cast a ballot. If a theatre is operated by partners, of course, each partner is considered an exhibitor and the rules apply to him accordingly.

Elsewhere in this department is published the name of each voter, by theatre, and his or her choices. Following is the standing to date of those nominated:

**FEMININE**

Joan Crawford
Louise Lovely
Laura La Plante
Clara Bow
Dolores Costello
Lillian Gish
Martha Mansfield
Patsy Ruth Miller

**MALE**

Lon Chaney
William Farnum
Richard Dix
John Gilbert
Clive Brook
Clemente Nash
Reginald Denny
Conrad Nagel

THE GREAT MAIL ROBBERY: Very good.
Julius W. Schmidt, Grand theatre, Breese, Ill. —General patronage.

THE CIRCUS KID: Frankie Darro—Well, well, here is a real circus picture. Frankie Darro and Pavlos Hanneford are good in this one. Drew a good house and patrons were well pleased.—G. A. Dilla, Sun theatre, Farwell, Neb.—General patronage.

THE PERFECT CRIME: Special cast—This was sold as a special, but was nothing out of the ordinary. All patrons kicked on the finish of this one.—G. A. Dilla, Sun theatre, Farwell, Neb.—General patronage.

TERROR MOUNTAIN: Tom Tyler—December 18-19. It is hard to tell whether to call this a Western or not. Shots inside the studio don't make a good story, but this seemed to go over about average. Five reels.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

TERROR IN THE WILD: Tom Tyler—This is not a Western, it's very good entertainment. Worked out from an angle different from that of any picture I remember having seen. Plenty of action and comedy. The audience was thrilled.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

CONEY ISLAND: Good.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

STOLEN LOVE: Special cast—Just a fair picture. Nothing to get wild about.—G. A. Dilla, Sun theatre, Parwell, Neb.—General patronage.

TERROR OF BAR X: Special cast—Not so good.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

BREED OF THE SEA: Ralph Ince—December 22. A pretty good picture. Didn't have much of a crowd. However, no fault of the picture itself. Andrew Rapp, Thorntoon theatre, Emlenton, Pa.—General patronage.

NAUGHTY NANETTE: Special cast—Good.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

FRECKLES: Hobart Bosworth—75% August 21st. It's old but good; that is why I went back to it and played it. Seven reels.—E. J. Hosek, Strand theatre, Pella, Ia.—General patronage.

HOME STRUCK: Good.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

LOVES OF RICARDO: George Beban—There is nothing to this one. Had a very poor crowd. Seven reels.—Andrew Rapp, Thorntoon theatre, Emlenton, Pa.—General patronage.

WIZARD OF THE SADDLE: Special cast—It's good.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.


THE BANDIT'S SON: Just fair.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

First National


HAROLD TEEN: Special cast—December 27-28. Good take-off on the comic strip, and enjoyed by all the younger element. Thought I would stick this in for Holiday Week, when all the Nit-Wits from the Collittches were home in their own skins in order to touch Pop for enough jack to last 'em for the next semester. However, most of 'em must have seen it on the campuses, or else they were way rocking someplace where out in a snowdrift, fur few of 'em planked down cash at the B. O. to see themselves as others see 'em. Eight reels.—William E. Tragendorf, Trags theatre, Neillville, Wis.—Small town patronage.

HAROLD TEEN: Special cast—15% December 20-22. A collegiate number that just gets over. Arthur Lake is the lead is very good, as is Alice White. The amateur movie sequence is too long drawn out and becomes tiresome and misleading to those coming in when it is on. Pleased the younger generation. Eight reels.—E. R. Kennedy, Central theatre, Selkirk, Man.—General patronage.

HAROLD TEEN: Special cast—November 25. A silly "High School" story that even the kids thought pre-, light. Not much to it. Eight reels.—M. A.
CHAMPAIGN, ILLINOIS, December 30, 1928.

DEAR HERALD-WORLD:

This city is still decked out in holiday attire. The streets are arched over with a canopy of red, orange, and blue lights that give this impression of a gala day at the county fair. The theatres are offering excellent entertainment with a lack of patronage that is difficult to believe. Right now the public seems to be looking for something that has been asked for many, many times in the past few weeks, WHAT'S THE MATTER WITH THE BUSINESS?

While it has been a lifelong habit of ours to be optimistic, yet this typewriter has become pessimistic in spite of all we can do. This is occasioned, no doubt, by our constant desire to tell the truth, and to tell the truth as we see it will call forth a storm of protest from the four corners of the earth, and we will be charged with having a sour stomach superinduced by a disgusted disposition. Be that as it may, here is the truth as we see it and as we have it from all our sources in various parts of the state.

Generally speaking, attendance at theatres is gradually falling off. That's the first statement, mark it down. In the show business it is considered the proper thing to say that business is good, even though the sheriff is standing out in front with the keys in his hand. But that's a story in itself. On our mind when we were a kid and we have had a great deal of admiration for little George ever since, although historians have disagreed on the question as to whether it was an apple or a cherry tree.

On January 1, 1921, there will be 5,000 less theatres in operation than there will be on January 1, 1929. That's statement No. 2—mark that down also, and if you want to put a note after this statement saying "that guy is crazy," it will be all right with us.

How do we arrive at that conclusion? It's the easiest thing in the world. If a man sees a black hen laying a white egg he knows darned well that it isn't a Shanghai rooster—that is, if he knows anything about chickens. Your first question naturally would be, "What is the case and what is the remedy," and here is where we all get into deep water. The man who is willing to forego his present profitable remedy is the man who will do the work for next year before the candidates are elected President and others are defeated. We are not very strong on causes, but when it comes to figuring effects we believe we will grade 100 per cent. In the last four weeks we have sat in no less than 50 theatres that we knew didn't take in enough money at the box office to pay for the program, and we also can say the effect ought to be put back in the first grade. And that's why we say that there will be 5,000 less theatres two years from next Tuesday.

All theologies are good theories, and we have more theories than there are bootleggers out of Chicago, most of which are not worth a nickel [Editor's Note: Who, the bootleggers?] and the balance are worth even less. We will give you some of them but we wouldn't have the nerve to charge for them.

You go down the street and you hear Tom Johnson say to Bill Smith, "Why the dickens didn't you go to the last night? We tuned in on PYM and got Billy Burlap and his jazz orchestra and it was simply immense!" Well, says Bill, "I wanted to go down to the theatre and see "THE KISS AT MIDNIGHT" but when I got there I found that my wife had invited the whole damn neighborhood over to hear Ted Maloney's "Royal Symphonets" over XOPQ."

That's one of the causes. Then you hear the blonde at the ribbon counter ask the usher in the checkoff department if he went over to (the nearest city, whatever it is) and heard the Vipaloe show. She simply raves about it, says it seemed like the whole town was over there, and wonders why they couldn't have such entertainment here at home. And she winds up by saying, "This theatre manager here must be a dub, he never has anything worth seeing." That's the second cause.

Then there is the epidemic of flu, of basketball, of football, of election excitement, of home talent plays, of commencement exercises, of Christmas festivities, of house parties, of what parties and the Lord only knows what else, all of which the small theatres feel the effect of, and for it is believed that we again are getting that unless something is done to place change conditions, the small theatres are doomed and there will be none left except those in the cities and possibly county seat towns. Yes, this is a pessimistic view, we will grant. We would like to get up top on this hotel and shout that business for 1929 had a rosy outlook, and shout it loud enough to be heard from Pipestone, Minn., to Tombstone, Ariz., but that old hatchet story comes up in our mind, and like George, we wouldn't lie to please anybody (unless there was something in it, and there isn't), and you can take this for what it is worth, which isn't much.

We have tried to point a few of the causes. The remedy is up to you. We don't offer any remedy, and if you can—and one that will bring the answer—you would be worth more to Herb in his cabinet than you would be to the theatre business as such. Just that is saying a plenty, for the government needs such a guy. We have too few such already.

We have heard it frequently said by men who run off at the mouth, that the reason the small town theatremen are not making a success is because they are lazy and unfit for the business. We will grant that in some instances this is true, but when they blanket the entire small-town theatremen with this scandalous imputation, we are going to resist it with all the power we have, for we are just as cogent enough to believe that if there is a man in the business who knows these boys and what they really are, we are the guy, for if our associations—thousands of them in 18 states in the past three years—have taught us something.

(Continued on next page)

J. C. Jenkins—His Colyum

Manning, Opera House, Baldwin, Wis.—Small town patronage.

THREE RING MARRIAGE: Mary Astor—75%. December 1. A dandy picture to our radar. Don't be afraid to step on this one. Seven reels.—R. Hollenbeck, Rose theatre, Sumas, Wash.—Small town patronage.

HAPPINESS AHEAD: Colleen Moore—December 25. A good picture and well liked.—M. W. Matthescheck, Lark theatre, McMinnville, Ore.—General patronage.


SEVEN REELS:—R. Hollenbeck, Rose theatre, Sumas, Wash.—Small town patronage.

OH, KAY: Colleen Moore—75%. Too poor to maintain this star's reputation. She must deliver something soon. Carries herself very well. Showing a comely, pleasing, 75 per cent.—M. D. Frazier, Empress theatre, Arna, Kan.—General patronage.

OH, KAY: Colleen Moore—Now here's the type of story people seem to like Colleen in, yet it failed to draw any extra business for me. However, the weather was also against us. It's a dandy picture and good. It's pretty silly, but it got a number of laughs. Colleen, I received your Christmas present. I read it. K. R. E. PLEASANT.—Colleen, I can't say which for certain. "Lilac Time" is better since she seems to have got away from me. I'm off of you.) Seven reels.—P. G. Vauchon, Sun theatre, Kansas City, Mo.—General patronage.

THE WHEEL OF CHANCE: Richard Barthelmess—16%. December 15. Heavy drama. Good picture of course, but didn't do too very good. Seven reels.—R. Hollenbeck, Rose theatre, Sumas, Wash.—Small town patronage.

SNEAK NOISE: Chester Conklin—December 7. Good comedy—the kind you enjoy.—M. W. Matthescheck, Lark theatre, McMinnville, Ore.—General patronage.

THE VALLEY OF THE GIANTS: Special cast—Good.—Julius W. Schmidt, Grand theatre, Breeze, Ill.—General patronage.

HEART TROUBLE: Harry Langdon—December 14-15. The first Langdon ever played here and the Langdon wasn't the silly one. Looked like a feature-length picture, this has it. Two reels would be too long for this one. Five reels.—M. A. Manning, Opera House, Baldwin, Wis.—Small town patronage.

CANYON OF ADVENTURE: Special cast—Good.—Julius W. Schmidt, Grand theatre, Breeze, Ill.—General patronage.

BROADWAY NIGHTS: Special cast—Good.—Julius W. Schmidt, Grand theatre, Breeze, Ill.—General patronage.

THE YELLOW LILY: Special cast—This is one of the best Billie Dove pictures I have ever seen. The picture—"Give Me a Smile," is a story of Russia during the days of the Czar. A good picture of course, and can't wait for this one. Seven reels.—R. K. Reutim, Stella theatre, Council Grove, Kans.—Small town patronage.

THE NOSE: Richard Barthelmess—Very good. Eight reels.—Julius W. Schmidt, Grand theatre, Breeze, Ill.—General patronage.

THE NOSE: Richard Barthelmess—December 23. The most wonderful picture that has come along. Actor of Alice Joyce is wonderful. Eight reels.—Andrew Rupp, Theatorium theatre, Emlenton, Pa.—General patronage.

HEART TO HEART: Special cast—85% December 29-21. Very good picture. Miss Astor very good. Scene at the sea and writer is great. Seven reels.—Billie Dove.—Not a special but an A-1 program. Eight reels.—M. D. Frazier, Empress theatre, Arna, Kan.—General patronage.

CHINATOWN CHARLEY: Johnny Hinc—December 18. Started out poor, but turned into an interesting picture.—W. M. Matthescheck, Lark theatre, McMinnville, Ore.—General patronage.

MAN CRAZY: Special cast—Very good.—Julius W. Schmidt, Grand theatre, Breeze, Ill.—General patronage.

FLYING ROMEO: Sidney Murray—66%. December 16. A set of the cutest little fellows and personally didn't think very much of this one. Seven reels.—R. Hollenbeck, Rose theatre, Sumas, Wash.—Small town patronage.

THE TEXAS STEER: Will Rogers—I was about the only one that enjoyed this. Sure fell flat. Oh, for some of the good old pictures like Bill used to make. "Just call me Jim"—those are the kind I believe most all small town exhibitors need today. They were very CLEAT—Rondell, is a top draw, and Bill kisling Irene Rich once. Julius W. Schmidt, Grand theatre, Breeze, Ill.—General patronage.

THE LITTLE SHEPHERD OF KINGDOM COME: Richard Barthelmess—86%. November 29. Ran this Thanksgiving afternoon and night with rain and mud as my only rewards. Had a superb story and special music which helped the picture some. John Payne was a novel idea and was quite natural. Newspaper article came to the screen, and for people who have never seen it before. Richard tried hard at a comeback, but came up a little short for me. Seven reels.—W. B. Branton, Stella theatre, Council Grove, Kan.—Small town patronage.

AMERICAN BEAUTY: Billie Dove—Very good. —
J. C. Jenkins—His Colyum

(Continued from preceding page)

we are a hopeless case and a flat failure, and we are ready to stand up on our hind legs—and fight Jack Dempsey if he would make that charge against us. We have found the great majority of these boys honest, energetic, and doing all they can to make their theatres a success, and we are going to go further and say, that if a lot of chain theatre managers were to put a lot of these boys to managing their theatres, and dispense with a bunch of ninny's that can only see their pay check on Saturday night and then they turn their back on the theatre counter at showtime, they would note a marked difference in receipts. Think it over.

"We may be crazy but we ain't no fool."

Now isn't the foregoing an awful thing to write right here in the holiday season when we are supposed to have an optimistic view of things for the coming year? If we could have spent five minutes in Bill Weaver's cellar before we commenced this Colyum we might have had a different outlook on conditions, but you know how Bill is, he's so doggone particular about these dry republics.

Well, that's that, and now if you are still waiting with us, let's proceed with another chapter. 

* * *

Over at Montezuma, Ind., the other night we saw "The Strange Case of Captain Ramper," released by First National. We don't think First National made the thing—we have more confidence in First National—but how they came to release it under their banner is what puzzles us.

The players were a bunch of Dutch who should have been making saurkraut and limburger cheese rather than pictures. The thing contained about as much entertainment as one would get when the bulldog was tearing the seat out of his "towers" when he was stealing watermelon all about the place and no more. We stuck to the finish because Mr. and Mrs. Young had invited us to their home after the show to have a little lunch, and to lunch with those pictures and people and lunches, well if you don't know Mr. and Mrs. Young and their lunches, you have your sympathy lessons, too. We go there, and we couldn't get around to the dining room at Wayzata, Mich., and anything from Michigan is ace high with us. We hope to go back there sometime—we are invited too.

This only are a delightful visit with R. L. Nells of the Strand at Crawfordsville.

We wish we had a good theatre that we wanted well managed. We would try and hook up with this hoy Nells, for he impressed us a boy with plenty of "IT," as well as pep and a thorough knowledge of the business. Can't see why some big theatre hasn't grabbed that hoy before this.

Believe it or not, but over at Gayuga, F. C. Richardson of the Palace, offered us some "Christmas Cheer" which we refused. Again we say "Believe it or not." We also had a very pleasant visit with Mr. and Mrs. W. H. Hughes of the Crystal. Gayuga's two theatres is one too few and not a second time, that's all said and said.

We also had a delightful visit with Miss Dorothy Clark, who operates the Empire at Chrisman, III. Miss Clark was out billing the town when we called, and yet some people say that theatre folks are lazy. We will hit anybody on the nose that dares to say that of Miss Clark. We won't stand for it.

Mrs. Knox and her son of the Star at Villa Grove certainly gave us a very warm welcome. We would like to visit them again when we have more time, and we were cordially invited to do so.

* * *

Last night we saw "Lights of New York," with the Vitaphone. This is a baroque-underworld-crew-story in which the boss crook got shot, for which we thanked the director.

We had beauty pictures of the "heavy" and the "snooty" and the "sneaky" and the "trashy" and the "exquisite." Cullin has been a favorite of ours ever since we played him in "The Girl from Outside" some year ago. He played his part in this as well as we could have played it ourselves, therefore we have nothing to kick about, except that if he and that heavy are going to play these pictures in this way again, they'd warn the fellow that they are a lot too good to be played out of "Light" and "Low Grade" and "nill‖ having a dam site put a dam site more of the raw material in the "Low Grade" than they do in the "Patent." During the war we all ate dog biscuits made out of "Low Grade" flour, and some of us are kicking about it yet. The public will take "Low Grade" flour with about the same relish they do low grade pictures. The effect is just about the same. Maybe that has something to do with business—who knows?

News Item: Clark Munson, assistant manager with A. N. Gensior in the Virginia theatre here in Champaign, is said to be recovering from a very serious operation. Mr. Munson will be remembered as winning second place in Harold Lloyd's "Speedy" contest. Here's hoping he will soon back at his desk.


P. S.—THE HERALD-WORLD covers the field like an APRIL SHOWER.
EXHIBITORS HERALD-WORLD  
January 12, 1929

By the Way—

"Any picture with Sue Carol is bound to be good," comments Mrs. Hulda J. Green of the Gem in Greenriver, Utah. Note, if Mrs. Green will vote for her in the "My Favorite Players" contest, Miss Carol will be doubly benefited.

Due to our correspondence course in detectives, we discovered that Bill Tragsdorf of the Trags in Neillsville, Wis., has been wounded by the flu. And our only clue was, "Due to the flu having a stronghold on me, I didn't see this..." written in one of his reports.

Walter Odom of the Dixie in Durant, Miss., whispers concerning a picture, "There are bushes of the most beautiful girls all dressed up in bathing costumes playing leap frog with this thing. My, isn't she pretty," and I will bet that there were 50 or more boys in my theatre who would have given the "Goddess" a long look. They all like the bathing suit styles down here in Dixie." All of which gives us the lowdown on the Sunny South, eh, what?

* * *

And J. S. Walker of the Texas in Grand Prairie, Tex., learns that there is always something new under the sun. "I have never seen a picture of the stage or of actors that was worth a durn, but I have some of my patrons leave weeping, so this had something."
How They Voted

Following is the list of voters in the “My Favorite Players” contest, with their respective choices for male and feminine players (in parentheses), and arranged by theatres. The first voter’s name is that of the exhibitor, the next that of his wife (except when conditions are otherwise), and the rest of those children. No attempt has been made to arrange the list in any special order, and the position of each theatre is approximately according to the time the ballot representing it was received.

Broadway, Brooklyn, Ls.—M. A. Fauser (Laura La Plante, Lon Chaney); Mrs. M. A. Fauser (Joan Crawford, Lon Chaney); Suzanne Fauser (Joan Crawford, Lon Chaney); Jack Fauser (Laura La Plante, Lon Chaney).
Richmond, Ind.—Charles M. Geisen (Dorothy Connolly, William Halpin).
Grand, Atlanta, N. Y.—P. J. Loumbary (Martin Nixon, Lon Chaney); Mrs. P. J. Loumbary (Lillian Gish, John Gilbert).
Curtis, Joplin, Mo.—William Farnum, Cyril Feith (Louise Lovely, William Farnum).
Regent, Wayland, Mich.—N. E. Frank (Joan Crawford, William Halpin); Mrs. N. E. Frank (Joan Crawford, Richard Dix).
—Jame Comfort (Louise Lovely, William Farnum).
Cyril Comfort (Louise Lovely, William Farnum).

EXHIBITORS

THE FIRST KISS: Cooper-Wray—99%. December 22. This title is one of the best sound attractions. The story is interesting and the acting is good.

THE FIRST KISS: Cooper-Wray—17-18. This title is one of the best sound attractions. The story is interesting and the acting is good.

THE PATRONAGE: Manning, Tex.—Original was a good picture and it is still a good picture.

THE SPEEDY: Cooper-Wray—14%. December 17-18. A very good picture. The story is interesting and the acting is good.

THE PARADISE: Cooper-Wray—111. This title is one of the best sound attractions. The story is interesting and the acting is good.

THE SPOILED: Cooper-Wray—23. A very good picture. The story is interesting and the acting is good.

THE POLICE: Cooper-Wray—131. A very good picture. The story is interesting and the acting is good.

THE NIGHTMARE: Cooper-Wray—131. A very good picture. The story is interesting and the acting is good.

THE MISTRESS: Cooper-Wray—101. A very good picture. The story is interesting and the acting is good.

THE HAUNTED: Cooper-Wray—171. A very good picture. The story is interesting and the acting is good.

Pathe-DeMille

SKYSCRAPER: William Boyd—14%. December 22. A very good picture. The story is interesting and the acting is good.

THE VALLEY OF HUNTED MEN: Buffalo Bill, Jr.—December 22. A very good picture. The story is interesting and the acting is good.

THE NIGHT BRIDE: Geo. H. Koch, Gem theatre, Nellisville, Wis.—Small town patronage.

NO MAN’S LAW: Rex, December 22. A very good picture. The story is interesting and the acting is good.

THE FORBIDDEN WOMAN: Jutta Goodall—18%. December 22. A very good picture. The story is interesting and the acting is good.

T Affinity-Stahl

LINGERIE: Special cast—December 19-21. A very good picture. The story is interesting and the acting is good.

The Haunted: Special cast—10%. December 18. A very good picture. The story is interesting and the acting is good.

United Artists

RAMONA: Dolores Del Rio—Every one well pleased with the 10-cent raise in price for this, and incidentally boosted how absurd of two years’ standing with this picture. Eight reels.—Geo. H. Koch, Gem theatre, Nellisville, Wis.—Small town patronage.

RAMONA: Dolores Del Rio—93%. November 15-16. A very beautiful story of Helen Hunt Jackson’s famous novel. Dolores Del Rio is an actress in her own class, in acting and talent, and as Ramona she is wonderful. Be sure and use the song score with the picture. United Artists sells its pictures, each on its own merit, and I will say that they are the most consistent line on the market and everyone a special.—W. E. Branton, Stella theatre, Council Grove, Kan.—Small town patronage.

RAMONA: Dolores Del Rio—December 25-26. Well, so far as the picture is concerned, it will stack up pretty well against some of my 75 cent Westerns. However, due to the extreme lack of publicity which was spent on this thing, there were a lot of people in to see it and it was all about. It will draw, but it is the “goose grease” for entertainment. Eight reels.—E. C. Johnson, Trent theatre, Nellisville, Wis.—Small town patronage.
Warne Bros.


LAND OF THE SILVER FOX: Rin Tin Tin. Good picture, which many of us not see in the theatre. We've had of Rin Tin Tin. Very good house.—R. H. Nall, Nuaco theatre, Duke, Okla.—General patronage.


THE MIDNIGHT TAXI: Special cast—December 15. Another program that was just fair. Six reels.—Graffon Nutter, Royal theatre, Republic, Kan.—General patronage.

THE BLACK DIAMOND EXPRESS: Monte Blue—Fair business, good picture, except the railroad sequences, which are rather involved. A railroad man. Why don't they get a technical advisor for railroad pictures, same as they do for other class pictures? Seven reels.—Geo. H. Koch, Gem theatre, Lyndon, Kan.—General patronage.


HIDE YOUR MIGHTY: Special cast—Not so good. Six reels.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE MIGHTY • TRAZAN THE MIGHTY: Universal: Frank Merrill. Certainly up to expectations. Frank Merrill has quite a following since his "Perils of the Jungle" success.—Uyles Ponsant, Bijou theatre, Waterville, Mo.—Neighborhood patronage.

Contest Leader

LON CHANEY M G M

State Rights


Short Features

EDUCATIONAL

BATTER UP: Good.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

COMPANION SERVICE: Dorothy Devere—A very entertaining and instructive picture. Very good.—P. G. Vaughn, Sun theatre, Kansas City, Mo.—General patronage.

DUMMIES: It's good.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

GIRLIES BEHAVE: Jerry Drew—Personally, I detest a grown guy, but in spite of him this is a funny comedy.—P. G. Vaughn, Sun theatre, Kansas City, Mo.—General patronage.

GRAPE ENDEATS: My sister's pretty good comedy for the children.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

GUT LICK: Big Boy—If your patrons like this kind of picture, then they will like this one. It's one of his best.—P. G. Vaughn, Sun theatre, Kansas City, Mo.—General patronage.

KILTIES: Poor.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

LISTEN SISTER: Very good.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

MAKING WHOOPEE: A very good comedy.—P. G. Vaughn, Sun theatre, Kansas City, Mo.—General patronage.

NAUGHTY BOY: Fair comedy. It seems hard to get a good comedy nowadays, one that will make the big laugh. —Graffon Nutter, Strand theatre, Gris- wold, Ia.—Neighborhood patronage.

PLUMB DUMB: Good.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

STAGEwright: A funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

TROUBLES GABORE: Fair.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

Serials

F'BRO

CURIOSITIES: Snappy, interesting subjects that are well liked.—Joseph Gunay, Egyptian theatre. Bals-Gamsy, Pa.—General patronage.

MICKEY'S RIVALS: Nice little comedy. Two reels.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

MORO-GOLDWYN-MAYER

ALL PARTS: A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

BLOW BY BLOW: Max Davidson—Good comedy. Kept them laughing.—Andrew Rapp, Theatatorium theatre, Rose, Neb.—General patronage.

DO GENTLEMEN SNORE: Max Davidson—A spooky comedy that registers well with old and young. —S. B. Kennedy, Central theatre, Selkirk, Man., Canada—General patronage.

HATS OFF: Laurel-Hardy—Gentlemen here's a knockout. Probably the funniest comedy we've shown for a long, long time. Two reels.—Frank Johnson, Opera House, Louisville, Neb.—Small town patronage.

LEAVE 'EM LAUGHING: Laurel-Hardy—Good comedy. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

FOX

HOT HOUSE HAZEL: Fair.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

METRO-GOLDWYN-MAYER

SILENT REVUE: Five reels.—P. G. Held, Strand theatre, Griswold, Ia.—Neighborhood patronage.

THE OLE GRAY HOS: Our Gang-Sharks, those gang pictures seem to be slipping. Good old human interest is what makes for a good picture. Print and photography excellent. We give this a big one. No one was dark. Title so dark it could hardly be read from the projection room. Oh, well, maybe we all
“My Favorite Players” Contest

BALLOT: for voting in the HERALD-WORLD’s 1928-29 contest to determine who are the favorite male and feminine screen players of exhibitors and the members of their immediate families. Choices are to be made on any basis the voter chooses.

Voter’s Name Above
Chosen Players’ Names

Feminine Player
Male Player

Theatre, Town


have the flu so bad here that we can’t laugh at anything—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

SHOULD MARRIED MEN Go HOME: Laurel-Hardy—The tallest team in pictures is in another ring. This time it’s mud-slinging! Patrons are asking for Laurel and Hardy.—Joseph Conway, Egyptian theatre, Bals-Cheyney, Pa.—General patronage.

THE SPANKING AGE: Our Gang—This is a dandy comedy, though the Gang has very little to do in it. The green reel—S. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.

SPOOKS SPOTTING: Our Gang—Good comedy, but not up to the Gang’s standard. Two reels.—Frank Johnson, Opera house, Louisville, Neb.—Small town patronage.

TOKENS OF MANHOOD: Oddity—Fair.—Andrew Rapp, Theatres theatre, Emlenton, Pa.—General patronage.

THE WAY OF ALL PANTS: Charley Chase—Personally thought just too much display of where pants should be, but it got more laughs than usual, so much class as it is good. If your patronage is of very high class, however, don’t play it. Two reels.—Frank Johnson, Opera house, Louisville, Neb.—Small town patronage.

PARAMOUNT

HOT SCOTCH: An extra good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Green-ville, Mich.—General patronage.

JUST THE TYPE: Neal Burns—Good.—Mrs. Hulda J. Green, Glen theatre, Greenriver, Utah.—General patronage.

SEA FOOD: Billy Dooley—All the Dooleys we have played have been good.—B. Hollenbeck, Rose theatre, Krum, Wash.—Small town patronage.

SCRAMBLED WEDDINGS: Edward Horton—Very good.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SCREENING SAINTS: Billy Dooley—The best Dooley we’ve ever had. Full of laughs from start to finish.—J. J. Hoffman, Plainview theatre, Plain- view, Neb.—General patronage.

WEDDING WOES: Bobby Vernon—Hum!—The same old stuff. You’ve seen it a hundred times.

Lauds Mussolini for Stand on Film Education

Mussolini’s attitude in support of educational motion pictures was praised editorially recently by Arthur Brisbane in his today’s column published in 16th papers.

“It is the present stage of human development, with the stone stage only 120 years behind us,” the editorial continued, “moving pictures are by far the greatest force in education. In one hour they can teach the young, through the eye, more than printed books or oral lessons could teach in a month.”

THEATER PAYS Tribute to Newspaper Head

(Kansas City, Jan. 8.—A fine tribute to August F. Seested, general manager of the Kansas City Star, who died the other day was paid by the Globe theatre, Kansas City first run playhouse. At exactly the time of Mr. Seested’s funeral—1:30 o’clock—the performance was stopped at the theatre for three minutes and “Rock of Ages,” which a massive choir sings in “The King of Kings,” a sound picture being played at the theatre, was played and sung.
EXHIBITORS HERALD-WORLD

CHICAGO PERSONALITIES

By J. F.

THE Row presented several new quick changes characteristic of itself, other Rows and the film business in general, last week. Henri Ellman, until just recently manager of the Columbia exchange and more recently associated with Jerry Abrams in the distribution of Biophone in this territory, was appointed supervisor of the Central district for Tiffany-Stahl, in succession to A. H. McLaughlin, who has been connected with that company for many years, both as exchange manager and division chief.

Ellman's successor at Columbia was also named last week, William (or as you and we know him, Bill) Brumberg being appointed to the post.

McLaughlin states that he has no plans to announce at this time, though he expects to shortly.

Joe Lyon, than whom there is none more well known along the Row and who recently became associated with DeForest Photo film in this territory, announces from his headquarters at 806 So. Wabash, that the Willard theatre, which recently was taken over by the United Theatres Corporation, has installed his product and will open with the device December 13. Harry Willard is manager of the house.

Joe has just returned to his new job following confinement to his home with a severe cold, for which, he says, a broad-minded doctor prescribed most effective treatment.

Among other things confided to one of the town's reporters by John Balaban the other day, the B & K official declared that ten years ago, in the first year of the circuit's operation, it served 250,000, and that last year B & K houses played to over 300,000.

The Lincoln theatre in Danville, Illinois, which had been closed since last August, has been leased for 10 years to the Ania Amusement Corporation of Chicago, Albert Goldman, 3 South Wabash, was the broker.

One reason, at least, for Chicago's excitement last Friday, was Pat Rooney. Pat arrived with his wife and son, Patsy from New York on route to the Coast to make 12 audience shorts for Universal. They have already done a Movietone short.

As they thought of talking pictures, Pat said, "They are the big thing today and in time they will be perfected. When the phonograph first came in, it was neither good nor very bad, but in time it became entirely satisfactory. In time talking pictures will be regulated so that the voice of the actor can be tuned in as a radio is. In this way it will be clear like the Victrola and radio. All-talking long features, however, will have a harder struggle than shorts."

Pat the 3rd, who is a chip off the old block, was 19-years old on his last birthday.

The North Center theatre at Irving Park and Lincoln, is to open with sound in a few weeks. Harry Radfield is the new manager of this house.

The Fargo theatre in Geneva, III, will have sound starting January 11. The Fargo theatre in Sycamore, III, will also present sound pictures. Along in May the Deplaines and Deerpather theatres are to open with auditions.

William Brumberg, who was appointed manager of the Columbia exchange to succeed Henri Ellman, began his career in the film business when little more than a lad, being first hired to play minor parts in a traveling road show. Next he entered the newspaper field and was appointed assistant circulation manager of the Santa Barbara Morning Press. At one time in his career he was a theatre usher, and though that was before the days of the present highly trained ushers, one knows that they haven't got anything on Bill.

L. V. Kuttuauer, who is responsible for Photophone success in these precincts, says that the new device, which will play all kinds of standard talking records, will be ready in another week or so. Kuttuauer says that a test will be made shortly.

Frank Ishmael and Max Schwartz of M G M, have returned from their vacations. Schwartz spent his time around Chicago—"his favorite place," says Ishmael, who visited his mother in Danville.

"Submarine," Columbia special, has been booked by B & K to play in the majority of that circuit's houses. Coston theatres have also signed for the picture.

The Lincoln theatre, in Springfield, owned by Frisina & Grachetto, has been rebuilt and now seats 800. The theatre has installed a new Whitt organ, and Henry Wagner is the organist. The front of the house is equipped with a new 36-foot sign.

Nels Fischer was a visitor at the Columbia exchange last week.

Max Gumbiner has taken over the Lincoln theatre in Danville. The theatre was formerly operated by C. C. Pyle, the "Bunyon Derby" expert, and Harry McKeven.

Clarence Phillips and Oscar Florine are now selling Columbia pictures, both in Chicago.

Fred Knispel, district manager of Columbia, is back in Chicago after spending the holidays with his family in Minneapolis.

A. B. McCallen of the McCallen circuit, has bought a new airplane.

Adolph Siegfried of the Byou theatre has sold out. He operated the Byou for more than 21 years. Great States was the buyer. Siegfried has not announced any plans for the future.

Columbia is handling Buck Jones' first independent picture, "The Big Hop," for the Northern Illinois territory.

Educational will release 20 Bennett all-talking shorts for the season of 1929, according to Dave Dubin, Educational manager.

Holdups Rob Theatre of $535, Caught in Boxcar
(Special to the Herald-World)

LAGRANDE, ORE, Jan. 8.—Less than two hours after a holdup of the Arcade theatre here January 2 in which Francis Greulich, one of the owners, was robbed of $353, the two robbers were captured in a boxcar and the money recovered.

$150,000 Theatre to Open
(Special to the Herald-World)

BILOXI, MISS, Jan. 8.—The new Saenger theatre, erected at a cost of approximately $150,000 is nearing completion and will open about January 15. The new house will be fitted for the showing of movietone films.
"In the "Talkies" too"

The fidelity of sound reproduction with motion pictures is affected by every variation in the film — be it ever so slight.

That is why, in the "Talkies" too, Eastman film excels. The great quantities in which it is produced, the strict supervision constantly exercised — the resulting uniformity from roll to roll, day to day, year to year — these factors of Eastman film manufacture are of first importance to the newest development of the art.

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IN SHORT FEATURES

SILENT OR WITH SOUND

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MEMBER, MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA INC., WILF H. HAYS, PRESIDENT
Oh, see the man. What is the man doing?

The man is making a "Standing Room Only" sign. He is getting ready to play the Year's Giant Picture—

**THE TRAIL OF '98**

Yes indeed it's a Metro-Goldwyn-Mayer Picture with Dolores Del Rio and a mighty cast. Directed by Clarence Brown. It's great either Sound or Silent!
$2,000

IN CASH PRIZES

are being offered to the general public by Universal for the best answers to the question:

Why do alluring women love homely men?

It's a knockout exploitation idea for exhibitors. See Universal Weekly, Jan. 12th issue and following issues, for details.

With Olga Baclanova, Brandon Hurst, Sam De Grasse, Cesare Gravina, Stuart Holmes, George Seigmann. Two negatives—one silent, one with sound.

A Paul Leni Production

VICTOR HUGO'S

The MAN WHO LAUGHS!

starring CONRAD VEIDT and MARY PHILBIN

-- Silent or Sound - Carl Laemmle Leads the Way!!!
when a stage play succeeds like this:

and PARAMOUNT makes a great picture out of it and gets behind it like this:

no wonder it cleans up everywhere!

"'Abie's' $20,000 leads Toronto" (Variety report). “Smashes house record Strand, Providence” (Wire). “'Abie' $19,500 record at Capitol, Montreal" (Variety report). And records in Pittsburg, Cincinnati, San Francisco!

ANNE NICHOLS'

"ABIE'S IRISH ROSE"

Jean Hersholt, Charles Rogers, Nancy Carroll. Victor Fleming Prod.
700 newspapers in 400 cities are telling
100,000,000 readers in page ads the
triumphant story of "INTERFERENCE," and
PARAMOUNT QUALITY TALKING PICTURES!

exhibitors acclaim PARAMOUNT'S

leader in Talking Pictures!
THREE WIRES OUT OF SCORES

EXHIBITORS HERALD-WORLD

January 19, 1929

WESTERN UNION

PHILADELPHIA, PENN.
INTERFERENCE DOING TREMENDOUS BUSINESS AS OPENING
INTERACTION NEW BOYD THEATRE \ STOP \ ABSOLUTE CAPACITY
ATTRACTION NEW AUDIENCES AND CRITICS
EVERY PERFORMANCE \ STOP \ PRAISE OF PICTURE \ STOP WHOLE
ENTHUSIASTIC \ STOP \ PRODUCTION, \ STOP \ PARAMOUNT
YET OFFERED TO EXHIBITORS \ STOP \ CONGRATULATIONS \ STOP \ AL BOYD

WESTERN UNION

LIMA, OHIO
INTERFERENCE OPENS TO GREATEST WEEK \ STOP \ BUSINESS WE HAVE
EVER EXPERIENCED \ STOP \ WINGS \ STOP \ CRITICISM
WILL ALWAYS HOLD \ STOP \ HOUSE \ STOP \ RECORDS \ STOP \ INTER-
EXCELLENT \ STOP \ SPEECH \ STOP \ UNIFORM \ STOP \ DISTINCT \ STOP \ INTER-
ERENCE \ STOP \ POSITIVE \ STOP \ PROOF \ STOP \ PARAMOUNT \ IS \ CAPABLE \ STOP
MAKING \ STOP \ QUALITY \ STOP \ TALKERS.

A RITZLER SIGMA THEATRE

POSTAL TELEGRAPH - COMMERCIAL CABLES

KANSAS CITY, MO.

NEW YORK \ STOP \ SIXTY NINE HUNDRED DOLLARS
SATURDAY AND SUNDAY ON INTERFERENCE \ STOP \ WHICH IS
VERY BIG \ STOP \ NEWSPAPER COMMENTS \ STOP \ VERY GOOD.

R. C. LIBEAU
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Big Names and

Paramount-Christie

WHEN CAESAR RAN A NEWSPAPER
Unique and Clever Travesty
by Waldemar Young and Wm. Jacobs
with RAYMOND HATTON and SAM HARDY
Directed by Walter Graham

A BIRD IN THE HAND
By Percy Heath
featuring LOIS WILSON
with Jason Robards, Roy D'Arcy and Dot Farley
Directed by A. Leslie Pearce
100% TALKING
AND LIVE, MOVING ACTION
Produced by Al Christie,
Master of Short Entertainment.

THE MELANCHOLY DAME
BY
OCTAVUS ROY COHEN
All-colored cast,
with the true dialect of
the famous stories
Introducing
Florian Slappey, Mr. Permanent
Williams, Webster Dill,
Jonquil and Sapho
Directed by
Arvid E. Gillstrom

Recorded by Western Electric System

AND COMING!
POST MORTEMS
with
Raymond Griffith
MUSIC HATH HARMS
by
Octavus Roy Cohen
JED'S VACATION
with
Charles Grapewin and
Anna Chance
MEET THE MISSUS
with
The Gleasons, former stars of
"Is Zat So" and "The Shannons
of Broadway"

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Adolph Zukor, Pres., Paramount Bldg., N. Y.
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—according to exhibitors' box-office reports to greater amusements

PROVED
The Great American Picture!

—Proved by hundreds of exhibitors' box-office reports to trade papers; proved by more hundreds of exhibitor testimonials on file with Universal; proved by every BOX-OFFICE TEST to be one of the year's ten best, and one of the biggest box-office certainties of all time. BOOK IT —NOW!

CARL LAEMMLE'S $2,000,000

A HARRY POLLARD PRODUCTION

UNCLE TOM'S CABIN
--Silent or Sound—Carl Laemmle Leads the Way!!!
You can't make a silk purse out of a sow's ear.
You can't make a raven sing.
By the same token, absolute verity of sound recording cannot be achieved on coarse-grained film stock.
The recognized superiority of Dupont-Pathe stock for sound recording guarantees the clearest and most natural tonal effects.

With the Pathe Sound News two negative system—the sound and picture recorded simultaneously on separate film—Pathe' Sound News is able to utilize the extremely fine-grained Dupont-Pathe positive stock for the sound track, with the picture photographed on regular negative stock. Hence Sound is not sacrificed to picture nor picture to sound. The use of
this special Dupont-Pathe fine-grained positive film stock for the sound track banishes the recording and laboratory evils of other systems. The highest or lowest degree of sound variability is achieved. The chirp of a cricket or the roar of a cannon are recorded with life-like fidelity.

**ELIMINATES DUPING**

Moreover, with the variable area system as used in Pathe Sound News duping is eliminated because the sound and picture are recorded independently and simultaneously on two separate films. Whereas with the variable density system the picture and sound track are photographs on one film, and inasmuch as Picture and Sound track are not spaced in correct relationship for synchronization in projection, it is, therefore, necessary to go through a duping process to get them in that relationship.

*Thus Pathe Sound News combines to a superlative degree. Dupont-Pathe fine-grained positive stock for the sound track plus every element of perfect sound and picture recording.*
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ONE OF THE ASSEMBLY ROOMS AT THE WATERBURY CONN. FACTORY

EXHIBITORS HERALD-WORLD

January 19, 1929

A.CADEIW1-

VERDI

VERDI

GRAND.

ARCADE,

GRAND.

NATIONAL

RIVERA,

L. K. BRISI

ARCADE,

FROLIC,

FAMILY,

EMPRESS,

GEM,

EMBASSY,

GRAND,

ISLE, Lebanon, Ind.

SYMPHONY, New York City

EGYPTIAN, Milwaukee, Wis.

COLUMBIA, Detroit, Mich.

STRAND, Detroit, Mich.

CHIEF, Denver, Colo.

CANNERY, Oakland, Calif.

AMERICAN, Salt Lake City, Utah

CRITERION, Bridgeport, N. J.

DELF, Marquette, Mich.

DELF, Escanaba, Mich.

PHIL., Providence, R. I.

ACADEMY, Hagerstown, Md.

STRAND, Madison, Wis.

MAJESTIC, Milwaukee, Wis.

ARENA, N. Y. Cty.

PLENUM, St. Louis, III.

PALACE, Danbury, Conn.

SANDERS, Brooklyn, N. Y.

STRAND, Atlantic City, N. J.

RIVOLI, San Antonio, Texas

MIDLAND, Newark, Ohio

CAPITOL, Ottumwa, Iowa

AMBLER, Ambler, Penn.

VERDI, San Francisco, Calif.

AMERICAN, San Jose, Calif.

MAJESTIC, Madison, Wis.

NATIONAL, Boston, Mass.

RIVERA, No. Tonsawanda, N. Y.

L. K. BRISI, Neenah, Menasha, Wis.

ELITE, Appleton, Wis.

ARCADE, Los Angeles, Calif.

CASINO, San Diego, Calif.

FINKELSTEIN & RUBEN, Minneapolis, Minn.

PROVIDENCE, R. I.

BAYSIDE, Grand Rapids, Mich.

TENNIS CLUB, S. D.

GRAND, New London, N. H.

GRAND, New Lexington, Ohio

SAINTS, Burlington, Iowa

SAGE, St. Paul, Minn.

NEW YORK, Philadelphia, Pa.

HERALD, Consolata, N. Y.

ERNST, Orange, N. Y.

TRIUMPH, Boston, Mass.

DART, Atlantic City, N. J.

ARCADE, Los Angeles, Calif.

PALACE, San Francisco, Calif.

ADELAIDE, Chicago, Ill.

CROWN, Denver, Colo.

PACIFIC, San Francisco, Calif.

HATTIE, St. Louis, Mo.

ENGLISH, Chicago, Ill.

GREAT WYOMING, Denver, Colo.

GREAT WESTERN, Kansas City, Mo.

PRINCESS, Grand Rapids, Mich.

MUNICIPAL, Milwaukee, Wis.

KARL BOLK, Monroe, Wis.

DE LUXE, Des Moines, Iowa

MARY, Kansas City, Mo.

NORTHERN, Flint, Mich.

PACIFIC, Denver, Colo.

LEBANON, Lebanon, Pa.

BRIARCLIFF, Bellingham, Wash.

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We're Asking 15,000,000*

If you HAD to be BAD... could you make GOOD?

Have you a talent for turpitude?

How Bad could you be—if you really tried?

Suppose someone told you you HAD to be BAD to be Famous...

Could you become a really first-class Sinner in your spare time?

Betty Lee picks Broadway as her Co-correspondence School...

But right on the edge of evil—at the very crossroads of crime—a farcical fate detours her off the Easiest Way!...

Why?—And how?

* In brilliant full-page ads appearing now in True Story, Vanity Fair and other famous magazines.
IN THIS ISSUE—

Michigan MPTO is ripped open by clash over joining Allied; Permanent split threatens as exhibitors face serious fight over state legislative issues; Board of directors changes vote to 8 to 6 in favor of alignment with Myers group and decrees that Richey remain neutral; One faction preferred six months delay in which to study aims of Allied States organization while other demanded immediate action.

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NEWS
Fox gets 200 theatres in Greater New York and plans 57-story theatre and office building on Broadway; Independent circuits purchased.
Paramount and RCA reported discussing joint operation—Silent picture will be an antique in 30 years, says D. W. Griffith.
Western Electric offers sound devices at lower cost, strengthening position of small theatre; $5,000 for Vitaphone or Movietone, $7,000 for both.
I'm responsible, Brookhart says of bill for federal regulation—River romancers, will play Broadway to publicize Universal's "Show Boat."

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ADVERTISEMENTS


Advertising the Industry

The industry's need for institutional advertising, frequently referred to in these pages, has commenced to assert itself in the thought of various of the leading producers and distributors. As the result it is reported that the Hays organization has under consideration plans for a broad and comprehensive publicity effort. Nothing definite as to the plan of procedure has yet been arrived at, although various specific suggestions have been discussed.

We have frequently insisted that the motion picture industry is decidedly under-advertised. Altogether too much reliance has been placed upon free publicity and upon the attention that comes to the industry and its product because of the peculiar nature of the business. Too much dependence has been placed upon word-of-mouth advertising unsupported by printed advertising and too little effort has been made to capitalize upon favorable word-of-mouth advertising by making such the subject of printed advertising.

The industry has long indulged itself in the illusion of being a well-advertised and a well-publicized business; the facts only are that it has been peculiarly fortunate in having a subject matter which naturally attracts attention. The few, random advertising and publicity efforts which it has originated have uniformly been both inadequate and inexpert.

Hence it is not surprising, now that the subject of advertising and publicity for the industry at large is finally coming in for some consideration, that many of the ideas being put forward are futiley academic or otherwise impracticable.

One suggestion is that a weekly picture supplement be inserted in the large daily newspapers throughout the country. We wonder if anyone has taken the trouble to figure out the cost of this, leaving aside for the moment the question of whether newspaper publishers could be prevailed upon to accept such a proposition.

Another suggestion is that the Hays organization publish a monthly fan magazine. This is the relic of an idea that has persisted at various places in the industry for a long time. In this connection it may be noted that the industry, without investment, is now enjoying the services of several good fan magazines, including Photoplay which is not only a good fan magazine but is a publication that ranks well up in the list of the best and most influential magazines of the country.

The Hays organization has quite enough before it in the way of immediate and proper duties to fulfill without even considering a flyer into the publishing business.

What the industry needs is advertising; there are plenty of publications both inside and outside the trade to carry these advertisements and the independent management of these publications, without risk or effort by the industry, is a very much more desirable situation than one in which the industry would attempt—and doubtless with little success—the running of a magazine.

While, as we have noted above, such little effort as the industry as a whole has made along publicity and advertising lines has been both inadequate and inexpert, the record shows that the industry has profited by the individual initiative of certain of the concerns in it. Had this initiative not been put forth the state of affairs would be much worse than it now is. Paramount has consistently gone to the public with well-devised efforts and while this concern naturally has reaped the greatest benefit, still the industry at large has profited indirectly. The same holds true in the case of Warner Brothers, particularly in the fine newspaper campaign which has been put out during the past few months. The Warner Brothers' effort was particularly helpful because it advertised the sound picture at a time this new subject especially needed both introduction and promotion. Carl Laemmle's column in The Saturday Evening Post has kept steadily on with good results.

The industry as a whole needs advertising. The logical and proper course for it to take is to buy advertising space in the good publications now available and not to waste time in seeking some magical and mystical means to the end of advertising in ways not available to other advertisers.

The Michigan Question

The Motion Picture Theatre Owners of Michigan, long regarded as a model exhibitors' association, is now confronted with a difficult situation as the result of recent developments. The Michigan organization has played a lone hand and has played it most successfully. Now, however, a movement is being agitated for affiliation with the Allied States Association of Motion Picture Exhibitors.

From present indications there is a possibility of a split in the organization over the question. It is to be hoped that nothing of this kind will take place. The Michigan organization has worked earnestly and has builted solidly. It represents an important influence in the industry and on the point of service it has yielded big returns to its members.

The question of affiliation with the Allied States organization is one for the membership of the Michigan association to decide, but whatever the decision may be, it is obvious that many matters of pressing importance close at home demand the continuance of a strong, united and functioning local organization. This is a primary consideration that should not be sacrificed.

The Fox Stride

The unwavering stride of the William Fox interests toward a position of increasingly greater prestige and influence in the theatre market continues. The latest development is the acquisition of control of approximately 200 theatres in Greater New York. This deal makes Mr. Fox easily the dominant figure in the theatre situation in New York and places him in a position which many have striven for but he alone has gained.

-MARTIN J. QUIGLEY.
Michigan MPTO Ripped Open By Clash Over Joining Allied

Permanent Split Threatens As State Legislation Crisis Arises

Director Shift from 12-3 to 8-6 Vote for Alignment—Decree Richey Remain Neutral

By JAY M. SHRECK

DETOUR, Jan. 15.—The Michigan exhibitor organization has been ripped wide open.

Just how serious the breach will become is another matter. One guess is as good as another at this time.

There is strong evidence of the situation becoming permanent if it is not cleared shortly. There are those who hold that if the present situation is permitted to continue the state organization will be disrupted.

What is the occasion for this breach among the membership of an exhibitor organization which has been highly regarded as a model in national and state exhibitor affairs?

The trouble had its inception with the revival of Allied States Association of Motion Picture Exhibitors, which is now headed by Abram F. Myers, with headquarters in Washington.

Two factions developed, one believing that so long as there were doubts as to the purposes and policies of Allied the state organization should be neutral. The other faction, sponsoring Allied, sought and received an affirmative vote.

The first faction held the conviction that Michigan should vote "no" at this time, thereby offering the state organization six months to study Allied and to learn whether or not the new national body had and was ready to inaugurate a constructive program.

Places State Organization First

This faction considered the efficiency of the state organization to be of greater importance than national affiliation at this time when state legislation of a serious nature—income tax, admission tax and carnival—is threatening.

The present disturbed situation in Michigan has developed along these lines: A meeting of the board of directors was called and, according to some, without knowledge of the business to be considered. With little or no explanation, it was claimed, a vote was taken on the entry of Michigan into Allied, with the result an affirmative vote of 12 to 3.

Following objections to the procedure, another meeting of the board was called for last Wednesday, and the vote for joining Allied stood 8 to 6.

Referendum Now Required

At this juncture a legal opinion was obtained, with the decision being that a referendum of the membership of the state organization must be taken. A ballot, void of factional differences, is in the mail, or has been received by the theatre owners.

Another situation which created a stir was that involving H. M. Richey, general manager of the Michigan body. As a result of his activity on behalf of Allied, it was voted, almost unanimously, at the last meeting of the board of directors that Richey should remain neutral, entering into no factional fight within the organization.

While all were reticent about discussing the situation, especially for publication, there seemed to be a feeling in some quarters that it was decided unanimously to use two or three directors, to use the power and prestige of an organization to boost one faction as against another.

If there is any ill-feeling in the situation, this seems to have caused it, with some believing that it will be detrimental to the proper functioning of the state organization. Affiliated versus Unaffiliated

The alignment in the present factional fight discloses the affiliated theatres in one group and the unaffiliated in the opposing group. In the connection it was heard frequently that those behind the Allied movement did not deny that the purpose of the new national organization was to harass the affiliated theatre. On the other hand it was forcefully stated that Myers would not be destructive—that he would not be Hays, but that the activities of the Hays organization when the exhibitors considered the Hays organization right, and 1,000 per cent against Hays when the members of Allied considered Hays wrong.

Though the foregoing involves Will H. Hays in the controversy, it was intimated that he had had no direct interest in the fight and did not care one way or another about it, although he did feel personally that it was wrong to have two exhibitor organizations.

With this alignment it was intimated strongly that the big theatre would not continue its support of an organization which was prejudiced against its (big theatre) interests.

On the other hand, however, it was stressed that the Hays organization should welcome Allied, for, as it was expressed, organized opposition means more to Hays than he can figure.

As stated, conversations were very guarded, yet there was apparent in those quarters supporting Allied a tendency to criticize the...
Silent Picture Will Be an Antique in 30 Years, Says D. W. Griffith

But Industry Must Find Right Way to Use Dialogue, Declares Director—
Must Preserve Speed and Action

BY WILL WHITMORE

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K, Jan. 15.—“Thirty years from now there will be an exhibition room in which will be shown the silent motion picture. People will go there and see silent pictures with written captions to explain the ideas which the picture itself cannot get over. People will laugh on seeing them. They will say, ‘And that’s what papa and mama thought was real entertainment 30 years ago.’ This will happen, I believe, provided the motion picture lives that long.” Such is the belief of D. W. Griffith, expressed in an interview at the Astor hotel, last week.

“Let me explain. The silent picture is dead as a door nail. The talking picture has killed it, and if the motion picture is to live it must depend upon dialogue. If we can find the right way to use dialogue in motion picture pictures, then motion pictures as entertainment may die.

“Right now, many of my friends, conservative people not connected with the industry, tell me they do not like the new talking pictures they have seen. When I tell them that I ask them have they seen a good silent picture recently. They invariably answer, ‘Yes.’

“This condition means this to me. The talking picture has ruined the silent picture for the patron. It offers so much more than the silent picture, they no longer can be satisfied with the silent ones. They perhaps do not like the dialogue picture because we have not found the true medium for dialogue yet.

“People say the dialogue is too slow. They are right. The pictures already made are too slow in dialogue. I believe stage technique will kill the talking picture if it is continued. A new medium for dialogue must be found, and I know it will be found. I believe I know how to do it, and in another year I believe I will be able to demonstrate it.

“We must continue to use motion picture technique, the technique which has made motion pictures what they are today, and add to this dialogue. The dialogue picture can only succeed, I believe, when the dialogue picture is essentially a silent picture with the addition of dialogue. When this is done successfully you will see the greatest entertainment the world has ever witnessed.”

Add Dialogue to Speech

“We must preserve all the speed, action, swiftness, life and tempo of the motion picture today. Add dialogue to that, and, boy, you will have people standing in their seats cheering.”

What sort of story can you do this with? It will take a story with action, excitement. Could you do it with “The Birth of a Nation?”

“I am afraid I could not do that again. There are no one today who could do ‘The Little Colonel’ as Henry B. Walthall did it, but what a picture it would have been with dialogue. ‘Birth of a Nation’ would have been better, if one could hear the shouts, the cheers, the roars of those great old warriors.”

Battle Story Is Aim

“I know what I want to do. It will be a story revolving around one of history’s most famous battles. I haven’t the story yet, and haven’t found the man to do it, but I will. When I get the story and put dialogue in it and yet retain the life and tempo of the silent picture, I am sure I can demonstrate what stupendous entertainment the dialogue picture will be.”

The interview was over. A clattering telephone announced another. I walked out of the Astor over new faces and a new love for the motion picture. A man with a great faith and a wonderful love for the motion picture has been added to me. Not a box office faith and love, but the faith and love for the motion picture itself from a man who has cherished it and helped carry the motion picture almost from its inception to its greatness of today.

New Film Center

Building Officially Opens in New York

(Special to the Herald-World)

NEW YORK, Jan. 15.—Official opening of the Film Center, Building was made by Abe N. Adelson, president, last week, marking the completion of work started nearly four years ago by the building committee of the MPPDA.

One of the features of the structure is the large number of storage vaults with fireproof walls eight inches thick that have been placed on every floor. Each vault has a separate flue that extends to the roof and an individual sprinkler line.

Metro-Goldwyn-Mayer already has moved to its new premises on the twelfth floor and the other film companies are installing their equipment and will occupy their new quarters between now and February 1.

Adelson states that leases have been closed with the following firms:


Change of Venue Granted

In Suit Over “Fleet’s In”

(Special to the Herald-World)

SAN FRANCISCO, Jan. 15.—Superior Judge Cabanis has granted a change of venue to Los Angeles in the suit of the Pavilion Ice Skating Rink Company against Adolph Zuckor. The case has been connected with the presentation of “The Fleet’s In.” Much of the film was made in San Francisco, and the plaintiffs charge that Roseland Ballroom was represented as a hangout of underworld characters.

Michigan MPTO Ripped Wide Open by Dispute Over Allied Affiliation

(Continued from preceding page)

activities of Hays. The opinion was expressed that unless something was done regarding picture protection, the affiliated companies would face federal intervention. The sentiment seemed to be that Hays had done nothing to improve these conditions.

See Solution in Opposition

Organized opposition, in the opinion of some, would correct this situation and avoid the possibility of government regulation.

It was apparently impossible for the Allied organization consider that neither product nor protection is within the scope of an exhibitor association, insofar as taking over its executive functions is concerned. Conversations would indicate that they believe that the dominant purpose of an organization is for the protection of all members against outside interference. On the other hand, and in the opposing faction, are those who believe that product and protection hold a vital place in local and national exhibitor organization affairs.

Has $50,000 Surplus

A split in the Michigan state organization would undoubtedly become involved in a sur- pluse matter. The organization now has a surplus of $60,000. Whether or not a split in the organization would mean a division of funds is problematical, with the result finally requiring a compromise or legal action.

In sponsoring Allied the money raised came from private funds. In fact, J. C. Ritter, a director and a former president, presented his check to Myers for a portion of the $10,000, and underwrote the balance. Under present conditions, if he did not reimburse the money must come from the individual membership. It is understood that already he has received a considerable amount in this way.

Among the directors attending the meetings at which the question of joining Allied was voted upon were: Samuel Ackerman, Detroit; W. S. Butterfield, Detroit; Glenn A. Cross, Battle Creek; Fred DeLodder, Detroit; J. R. Dennison, Monroe; H. T. Hall, Detroit; E. E. Kircich, Detroit; T. H. Koon, Detroit; H. T. Reynolds, Grand Rapids; J. C. Ritter, Detroit; G. W. Tennel, Detroit; John Niebel, Detroit; Allen Johnson, Grand Rapids; Eiseman, Flint.

The ballots taken were secret, therefore the vote of each is not available.

While no one would consider as to the individual vote, the vote in the secret ballot, there was belief among those voting against Allied were: Dennison, Butterfield, and possibly certain individual voters. Among those voting for Allied was J. C. Ritter.

A summary of the situation as I observed it follows:

A serious disruption of the organization if it joins Allied.

The muzzling of Richey in factional matters.

A vote of 1 to 3 in favor of Allied.

A second vote, 8 to 6, in favor of Allied.

A legal decision requiring a referendum among members, which is now in progress.

A hesitancy on the part of all factions to discuss the subject.

There is a certain significance in the latter. The fact that no one seemed willing to talk for publication may be an indication that the breach is not one which cannot be healed.

Fox Five Wins Game

(Special to the Herald-World)

HOLLYWOOD, Jan. 15.—The Fox Film basketball team, consisting of George O’Brien, Charles Morton, Barry Norton and others, defeated the Richfield Oil Company 40 to 20.
Fox Buys 200 N. Y. Theatres; 57-Story Building for Broadway

Purchasing Independents Gives Circuit Firm Grip on New York

Acquires Seating Capacity of 280,000 in Houses with $5,000,000 Annual Profits

BY PETER VISCHE

ARCHITECT'S SKETCH OF FOX BROADWAY BUILDING IN "BETTER THEATRES," PAGE 47

NEW YORK, Jan. 15.—William Fox has taken a firm grip on the theatres of Metropolitan New York. Obtaining control of 200 more theatres in Greater New York, once the biggest single group of independents, he made the Fox Theatres Corporation with a master stroke this week the largest theatre owner in the nation's biggest city.

At the same time plans were definitely announced for the erection of a new William Fox theatre on Broadway which will tower over the theatrical district. A 57-story theatre and office building is to be constructed on the southwest corner of Broadway and 47th street, opposite the Motion Picture Club, at a cost of about $10,000,000. The theatre will compare with the Roxy and the Paramount, which seat 6,200 and 4,000 respectively.

New York was tremendously impressed when William Fox issued his statement that he had to go-closed, by purchase and merger, the acquisition of over 40 independent theatrical units, containing approximately 200 theatres with a seating capacity of 280,000 and combined annual profits of $5,000,000, in Greater New York and the surrounding metropolitan area, to be known as the Fox Metropolitan Playhouses, Inc. The Fox Theatres Corporation will own 100 per cent of the stock of this company.

FOLLOWS COOPERATIVE MOVES

For the last two years the so-called independent theatres in the Metropolitan District, comprised of Greater New York, and the surrounding territory in New York, New Jersey and Connecticut, have tried in vain to form an organization that would function as one cohesive unit to deal with problems such as the buying of their film supply and other outside entertainment. The last and most noteworthy cooperative attempt was made by Aaron Sapiro. William Fox conferred with the leaders of these various groups and determined the only way to meet the problem would be to pool the theatres so that they could be successfully operated as one large circuit.

To accomplish the acquisition he solicited the services of A. C. Blumenthal, who had been engaged in all the larger activities on behalf of the Fox organization for the past two or three years. After several months of negotiations, contracts have now been signed by which practically every important circuit of independent theatre operators in the Boroughs of Manhattan, Brooklyn, Queens, Kings and Westchester County, and a large number in New Jersey and Connecticut, have agreed to sell their holdings to Fox Metropolitan Playhouses, Inc.

MODERN NEIGHBORHOOD HOUSES

These theatres, for the most part, have been elected the last three to five years; they are commodious and modern neighborhood houses. This merger includes the following:

William Fox Elected to Directorate of Harriman National Bank and Trust

NEW YORK, Jan. 15.—William Fox, president of the Fox Film Corporation, has been elected a director of the Harriman National Bank and Trust.

Louis A. Gimbel, a director of Gimbel Brothers, also has been named to the directorate of the Harriman banking concern.

Mexico Manager at Paramount

NEW YORK—Clarence C. Morgan, manager of the Paramount organization in Mexico City, arrives here for his annual visit to the Paramount house office.
Fox Buys 200 Theatres
In New York; 57-Story
Building for Broadway
(Continued from preceding page)
247,607, have been acquired under leases having an average life of over twenty years, diu an average gross business in the last three years of approximately $25,000,000, and made an average net profit of $5,000,000, Fox states. Paid admissions for the year ended Oct. 31, 1928, exceeded $72,000,000.

L. F. Merriweather, manager of Fox Metropolitan Playhouses, Inc., will form one of the most strategic links in the Fox chain and will constitute by far the largest group of property under single management in the metropolitan area. Several of the best equipped exhibitors will be made division managers.

Fox has several exhibitors to immediately equip each theatre with sound.

Under centralized management, theatrical experts estimate the expenses of the new circuit will be decreased by about 20 per cent, and it is hoped that the net return of $5,000,000 will be increased to $7,000,000 and $7,500,000. All theatres were purchased strictly on their past earnings, during the past three years.

Fox Theatres Corporation in its statement declares this by one action has acquired a circuit over three times as large as its next largest competitor, which took over 20 years to build, and five times as large as the third largest competitor, which took about 30 years to build. The acquisition practically will eliminate all the so-called independent theatres in the Eastern territory immediately surrounding New York City.

Arrangements were made at the same time for the erection of about 20 new theatres in certain neighborhoods, to add at least $500,000 to the earnings.

For the acquisition of this circuit the Fox Theatres Corporation expects to do a gross business of $100,000,000 a year, and including the West Coast circuit $135,- 000,000 a year. The total investment Fox has made in Fox Theatres Corporation and West Coast Theatres reaches the tremendous sum of $700,000,000, with hopes that he hopes before the end of this year to bring this figure up to a million seats.

Milwaukee Film Board
Re-elects All Officers
(Special to the Herald-World)
MILWAUKEE, Jan. 15.—All officers of the Film Board of Trade were re-elected at the annual meeting held here last week. Officers for the ensuing year include Charles Trampe, Midwest Distributing Co., president; E. J. Weisman, Educational, vice-president; Sam Shurman, MGM, secretary-treasurer, and R. T. Smith, Warner-Vitagraph, sergeant-at-arms. J. E. O'Toole, Tiffany, was named chairman of the board of arbitration, consisting of the following members: Henry Kraker, Paramount; E. J. Weisman, Educational, with W. A. Ashmead, Pathe, and Arthur Schmitz, FBO, alternates.

Frudenberg New District
Manager for Blank Houses
(Continued from preceding page)
DE SINES, Jan. 15.—Nate Frudenberg, manager of the Capitol theatre has been named district manager for the Blank houses in Iowa and Illinois. He will take over the new job at once. There are twenty-two houses under his supervision.

Jesse Day, formerly of De Sines, will take over the management of the Capitol theatre.

KANSAS Public and Press Fight Two
Bills Aimed at Film Trade
Amusement Tax and Censorship of Talking Pictures Demanded by Politicians Despite Protests—Seat Levy
in Missouri Is Doubted
(By Special Correspondent of the Herald-World)
KANSAS CITY, Jan. 15.—As a rule, when the state legislatures of Missouri and Kansas open sessions that is a signal for exhibitors of those two states to start guessing as to what bills detrimental to the industry will be introduced. This year, however, two such bills became known in advance in Kansas.

There are two bills to be considered by the Kansas legislature which, without exaggeration, would do nothing short of demoralizing the industry in that state if they were to become laws. The measures would saddle an amusement tax upon the shoulders of the theatre owners and provide censorship of all spoken lines in talking pictures.

Kansas City daily newspapers, which have the greater part of their circulation in Kansas, are bitterly opposed to both measures, but the great majority of legislators is trying hard for the passage of those bills.

Can't Bear Burden, Says Biechele
"There need be no fancy adjectives used in stating that Kansas exhibitors cannot hear the burden of an amusement tax," R. R. Biechele, president of the M.P.T.O. Kansas-Missouri, who is attending the meetings of the Kansas legislature said. "General business conditions in the Middle-west have been such that the exhibitors of the smaller towns in Kansas are hard hit. To place an additional tax upon those exhibitors simply would be the equivalent of driving them out of business and depriving them of their rightful means of earning a livelihood. It is about time we awaken to that fact!"

The censorship of talking pictures would please havoc with films of that type, exchange representatives say. As the cutting out of spoken lines would necessitate replacement by a blank strip of film, synchronization would be impaired, it is pointed out.

Public Opposes Measures
The Kansas censorship board has a reputation far and wide for being "straight laced" and irresponsible, they believe, there would be little doubt but that plenty of spoken lines would be cut out if the censor board legally were permitted to do so.

With both the press and public opinion against the two bills it is believed the chances for their demise are good, but history has shown the fact that it is difficult to predict what a Kansas legislature will do.

In Missouri it is believed there exists little danger of injurious bills becoming laws. Governor Henry S. Caulfield has announced he is opposed to an increase in state salaries, which is taken to mean that there is scarcely the likelihood that the legislature will pass the expected amusement tax bill which would provide increased revenue for the state treasury.

October Film Exports
Almost Twice September
(Special to the Herald-World)
WASHINGTON, Jan. 15.—Exports of motion picture films in October were nearly double those of the preceding month, totaling $6,142,726, while the total value of exported prints was $296,010, an increase of $6,333,855 feet, valued at $410,741, according to figures just compiled by the Bureau of Foreign and Domestic Commerce.

The increase in the October exports were 2,033,792 feet of positive film with a value of $550,770, 6,331,216 feet of raw stock with a value of $150,648 and 9,947 feet of negative film with a value of $95,092.

The United Kingdom was the heaviest mar-
Paramount and RCA Reported discuss Joint Operation

Arrangement Would Involve All Phases of Entertainment and Would Associate Six Large Organizations and Other Interests in Every Branch of Industry  
(Special to the Herald-World)

NEW YORK, Jan. 15.—It is understood from well-informed sources that Paramount and Radio Corporation of America (R C A) have entered into discussions looking to a possible operating agreement between these two powerful factors in the entertainment field.

Because of the magnitude of the issues which would be involved in such an undertaking, it is not to be expected that anything of a definite nature will be known for some time—probably not for several months.

Although only in the conversational stage, it is understood that the agreement, if effected, would involve practically every phase of the entertainment field, including motion pictures, radio, vaudeville and stage.

The possibilities of such an agreement on which the under discussion would be limitless. It would bring into association such outstanding organizations as R C A, Paramount, Keith-Albee, Loew's, Miller, and Borden; in addition, the laboratory, which co-operative and others.

Such an arrangement would give to Paramount and other production facilities of R C A, a galaxy of artists of international prominence, a nationwide broadcasting chain and other assets.

To others it would give the benefits of an international theatre chain, international distribution of pictures, and all the facilities of the foremost motion picture producing companies.

It would give each participant in the agreement an outlet for product, the scope of which scarcely can be visualized.

The organization would rank as one of the greatest internationally.

Universal Is Launching Dressmaking Contest in Gordon Fabrics Tieup  
(Special to the Herald-World)

NEW YORK, Jan. 15.—A total of $3,500 in prizes will go to winners of a dressmaking contest arranged by Universal, the world’s largest film company, in conjunction with M. C. D. Borden & Sons, Inc., makers of Gordon Fabrics.

Any woman who purchases Borden Fabrics from her local store and submits a dress to the local store before May 15 is eligible in the contest.

The fifteen best dresses from each store will be entered in the national contest and the awards will be made June 15 at the Borden New York headquarters.

A motion picture style show of new Borden Fabrics modeled by Universal stars is ready for use of exhibitors with the latest paper and trailer. After preliminary style shows at the theatre a local Cotton Queen Contest and Style Show is to be conducted in May.

RKO Productions Is New FBO Title; 4 Firms Renamed  
(Special to the Herald-World)

NEW YORK, Jan. 15.—RKO Productions, Inc., made its formal appearance in the motion picture industry here yesterday in the announcement of the new title, RKO Productions, whose part in the development of the industry has been a long and honorable one.

The title C.B.O. disappears entirely, as each of the four subsidiary companies of RKO Productions was renamed also. Henceforth they will be known as the RKO Distributing Corporation, RKO Studios, Inc., RKO Pictures of Canada, Ltd., and RKO Export Corporation.

Officials of the old C.B.O. company were elated at the change in name, feeling that the new title carries with it some of the glory and prestige of the giant Radio-Keith-Orpheum organization. The RKO Productions is such a prominent part.

Hiram S. Brown, president of RKO, will spend the New Year in Florida and will be back in New York Tuesday night, January 22, introducing the first of a series of Coast-to-Coast programs. RKO acts will present their specialties.

Simmons and Lee to Edit A M P A Year Book; Masque Ball March 2  
(Special to the Herald-World)

NEW YORK, Jan. 15.—Mike Simmons, Bristolphone publicist, and Nancy Lee, Pathe minnesinger, have been appointed by President George Harvey of the AMPA to take editorial charge of the AMPA yearbook. The book will be one of the distinctive features of the Hollywood Masque Ball, to be staged at the Astor hotel March 2.

Myers Quits Commission To Take Over Allied Duties  
(Washington Bureau of the Herald-World)

WASHINGTON, Jan. 15.—Commissioner Abram F. Myers, recently elected head of Allied States, today led the federal trade commission to take over his new position.

He will be succeeded as chairman of the commission by Commissioner Edgar A. McCullough. Appointment by President Coolidge of a member to succeed him on the commission is expected soon.
Show Boat

Weather foul or weather fine. Positive dates, rain or shine!
Clean, cozy, classy, comfy.
Shows without a single blush or an offending remark.
Better far than pills or powder,
That you laugh a little louder.
Keep the door from rusting,
And your cares from you entrusting.
Laugh then, brother, when you laugh,
You may healing virtues calls.

Laugh long. Live long!
The show boat's coming to town. A real honest-Injun show boat is coming to Broadway, to open at the Belmont theatre on January 21. The Princess Floating Theatre Players will appear, minus their show boat for the first time, but with all their plays and every note of their calliope. They will present a season of repertoire—4 weeks 4, and only 4.
The show boat players will start with the moral drama, "The Parson's Bride," with specialties to eliminate the intermissions. They will present "Shadow of the Rockies" and "My Jim, or the Stroke of Ten." And also "Tenderfoot."
Norman F. Thom, "The John Drew of the River," gives you your money's worth—or your money back.
Universal is bringing the Show Boat to Broadway, a brilliant piece of publicity and exploitation for their picture of Edna Ferber's grand novel. * * *

Midnight Show

New York had a new midnight show last week. At the hour when most cities through the world are quietly retiring for the night, or already asleep, New York finds fresh entertainment. This time it came in a form unique.

Just before the stroke of midnight lines of picture-wise folk went to the Colony theatre, where Universal has been striving mightily to attract New York. A new sort of picture, with singing and dialogue, was to be shown, recorded via Powers Cinephone.

The picture was an audition version of "White Lilacs," the Shubert operetta which has been enjoying a long run at the Jolson theatre. The show was condensed into a brief form, speeded up a bit, especially prepared for the sound screen. It was highly interesting and gave indication that much may be expected from this form of entertainment.

The showing of "White Lilacs" held the particular attention of the Messrs. Lee and J.J. Shubert. To them it may mean new fortunes, for it may provide their huge string of theatres through the country with a new form of entertainment. Taking a sound film from one city to another is quite a different thing from transporting a huge Shubert production.

* * *

Wrestlers

Among the most exciting films on record are those of championship prizefights. So great is the interest in these films that they have been bootlegged from one state to another, a process necessitated by another of those brilliant laws on the federal statute books.

Educational has now done a remarkable thing. Educational has a special reel of a championship wrestling match at Boston, in which Dynamite Gus Sonnenberg won the world's title from Stranger Lewis. And if you don't think a wrestling match can be exciting, go and take a look at this one!

Peter Vischer.
New $5,500 W. E. Equipment Gives Small Theatre Strength

Montana Burglars Rip Knob off Safe; Flee with $2,000
(Special to the Herald-World)

ANAconda, MONT., Jan. 15.—Burglars who gained entrance to the offices of the Sundial theatre here Sunday night escaped with $2,000, most of it in silver, after knocking off the knob of a safe. The criminals destroyed $200 worth of silk plush drapes in cracking the door.

They entered the theatre after forcing the lock of the stageroom, and knocked off the combination of a safe on the lower floor but were unable to open it. Then they went upstairs to the offices of the manager, Albert Nadeau, knocked the dial off a second safe, tore down the coast drapes in the entrance lobby, soaked them in water, poured nitrогlycerin into the hole in the safe and blew the door off its hinges.

The burglars are believed by Butte and Anaconda police to be a gang of expert criminals who have been staging robberies across the entire Montana territory. The money stolen was part of the Saturday and Sunday receipts of the Sundial and Bluebird theatres.

Eberhardt on Publicity And Advertising Staff Of Electrical Research
(Special to the Herald-World)

NEW York, Jan. 15.—J. Thomson, director of public relations for Western Electric Company, has announced the appointment of Walter F. Eberhardt, for seven years with First National Pictures, as a member of his staff handling the trade paper advertising and publicity for the Electrical Research Products Corporation. This is Western Electric's first publicity effort embracing that company's activities in the field of sound pictures, including the manufacture and installation of talking picture equipment. Eberhardt will be at 195 Broadway.

Theatre Bandit Is Fooled As He Attacks Policeman
(Special to the Herald-World)

FresNo, CAL., Jan. 15.—A plot to hold up two moving picture theatres was foiled when a man who gave his name as Harold McClairen attempted to blackjack a policeman with the idea of obtaining his uniform, but failing to get admission to the box offices, police declared. He was overpowered.

“Singing Fool” Plays to Twice Town’s Population
(Special to the Herald-World)

NEW York, Jan. 15.—Reports are that Al Jolson in the “Singing Fool” played to twice the population of Altoona, Pennsylvania. Not only did the heavy patronage come from Altoona, but from the surrounding districts as well.

Import Austrian Picture
(Special to the Herald-World)

NEW YORK, Jan. 15.—“The Prince and the Dancer,” a picture made in Austria, will be imported by the Wide World Pictures. The photoplay is a story of the night life of the gay capital in Vienna.

Ohioan Drafts Law to Censor Sound and All Theatre Advertising Matter
(Special to the Herald-World)

COLUMBUS, Jan. 15.—John L. Clifton, head of the Department of Education of Ohio and as such head of the censor department, has prepared a draft law to tighten the censorship in the state and also of advertising matter displayed at motion picture theatres. This is the first time, it is believed, that any attempt has been made to censor advertisements at theatres.

The amendment also provides for larger censorship fees. It is believed the bill stands a good chance of passing as Clifton has the support of many of the women clubs, parent-teachers associations and similar organizations.
River Romancers to Play Broadway; Gag for Universal "Show Boat" 

First Night Performance at Belmont Practically Sold Out in Unique Test For Stage and Screen, Says Reichenbach 

(EXHIBITORS HERALD-WORLD) 

NEW YORK, Jan. 15.—Beginning the 21st of this month and lasting four weeks, a unique experiment both for the stage and screen will be held at the Belmont theatre here. Harry Reichenbach, special exploitation man for Carl Laemmle, says the experiment is a "natural" and wise shown along Broadway agree with Harry. 

HERE'S the gag. A real troupe of show boat actors will present its repertoire of four plays at the Belmont. Five-fifty is the opening night admission and, thereafter, novelty seekers will pay a top price of $2.50 to see the river romancers do their stuff. The plays will be presented just as they are given to the people of the river towns along the Missouri, Mississippi and Kennebec. Even with the regular show boat settings, only eight feet width will be used, and nightly the weird strains of a compressed callsipe will attract playgoers to the Belmont at showtime. 

It is a stunt of publicize Universal's "Show Boat," starring Laura LaPlante, which will begin its Broadway run on the heels of the Belmont experiment. Universal expects to make a profit on the experiment as well as receive valuable publicity for the screen show. Already, according to Reichenbach, the first night performance is practically sold out, and the New York press even this early is doing its share to give both the Belmont experiment and Universal's picture a good sendoff. 

Universal believes that New York playgoers will relish the novelty of a real show boat troupe presenting its regular repertoire. It was originally planned to bring troupe, show boat and all up the Hudson and present the play. But Times Square in the boat itself, but this plan was abandoned when it was found it would take $50,000 to make the river craft seaworthy in tide water. 

The troupe is from the show boat, Princess, captained, managed and directed by Norman F. Thom, billed as "The John Drew of the River." He has "show boated" for 28 years. His father was a show boat producer and his grandfather a Mississippi river captain. 

According to advance handbills, done in typical show boat fashion, the repertoire consists of "The normal drama, 'The Parson's Bride'; 'Shadows of the Rockies'; 'My Jim or The Stroke of Ten' and 'Tenderfoot.' "Oreo of high class specialties between the acts," will be given, says the dodger. 

Kinemas Books Heavily For Big South Africa Year (Special to the Herald-World) 

NEW YORK, Jan. 15.—Sidney Hayden, resident director in England of Kinemas, Ltd., is prepared for a prosperous year in South Africa with the following bookings: The entire U. S. for 12 weeks of a minimum of 10 from Gainsborough and FBO's entire output. The Kinemas chain will reach a total of 70 theatres within the next few months. The Astoria at Cape Town (120); A $500,000 house is under construction at Peoria, Illinois, and the Astoria there. 

Princess, captained, managed and directed by Norman F. Thom, billed as "The John Drew of the River." He has "show boated" for 28 years. His father was a show boat producer and his grandfather a Mississippi river captain. According to advance handbills, done in typical show boat fashion, the repertoire consists of "The normal drama, 'The Parson's Bride'; 'Shadows of the Rockies'; 'My Jim or The Stroke of Ten' and 'Tenderfoot.' "Oreo of high class specialties between the acts," will be given, says the dodger. 

Public buys Courtere Chain; Plan New House (Special to the Herald-World) 

NEW YORK, Jan. 15.—Publix has completed plans for construction of a theatre in Manchester, N. H., which will be a joint project with a local house owner, operators of the Crown, Star and Park theatres there. Publix will take over the present Courtere brothers theatres, and the old theatres as well as the projection plant will be sold by Publix. The site for the new theatre is opposite the Star. 

"Flu" Closes All Elyria Houses and Others in Ohio (Special to the Herald-World) 

CLEVELAND, Jan. 15.—Influenza has closed many theatres in Ohio. All houses in Elyria were closed by the board of health. Other theatres to be closed were the Dorsey in Johnstown; the Liberty and Grand in East Palestine; the Barton, Barton, the Home, Sewell and the Bijou in New Philadelphia. The theatres in Cleveland suffered a lower attendance in many of the houses. 

Sidney Lust Named to Hoover Inaugural Board (Special to the Herald-World) 

WASHINGTON, Jan. 15.—Sidney Lust, a motion picture exhibitor of this city, has been appointed a member of the inaugural committee on press relations and communications, and also a member of the general entertainment committee. 

At the New York Theatres 

NEW FILMS 


PARAMOUNT—"The Case of Lena Smith," a Paramount picture with Mary Pickford and James Hall, directed by Joseph von Sternberg. 


STANZ—"A Modern Drama," a Universal picture with Billie Dove and Antonio Moreno, directed by Frank Lloyd. 


FIFTH AVENUE PLAYHOUSE—"Rapsoilus, the Holy Sinner," a German film with a Russian cast including Max Neufeld and Renato Renze. 

FIFTH AVENUE—"The Cinema of the Soviet," a UFA production with Michael Bohnen. 

HELD OVER AND REVIVED 

WINTER GARDEN—"The Singing Fool," Warner Bros. 


CRITIC—"Interference," Paramount, opened November 16. 


LITTLE CARNEGIE PLAYHOUSE—"Lucretia Bor- 


RO—"Sunrise," Fox, revived for another week. 

HIPPODROME—"Wings," Paramount, revived for another week. 

Oklahoma City Rumored To Have 3 New Houses (Special to the Herald-World) 

OKLAHOMA CITY, Jan. 15.—According to rumors believed to be reliable, Oklahoma City will have three new theatres erected in the business district in the near future. It is reported that Publix Theatres will erect a new 300-seat theatre to be located on West Main street, just opposite the Capitol theatre. The Mid-West Amusement Company expects to erect a new $600,000 theatre located near the present site of the Liberty theatre and that William Fox will either erect a new theatre or sell interest in one of the largest theatre enterprises now located in the city. 

Guy Morgan Joins U A As Traveling Representative (Special to the Herald-World) 

NEW YORK, Jan. 15.—Guy P. Morgan has resigned from the Samuel Goldwyn organization in order to join the United Artists Foreign department as special representative. He has been in the motion picture industry for 14 years. 

Theatre Managers Change (Special to the Herald-World) 

BEDFORD, IND., Jan. 15.—L. Arnold, manager of the Von-Krite theatre here, will become the manager of the Indiana theatre, where he will take charge of five theatres of the Von- 

derschmidt Amusement Enterprises. Paul Wykoff, who has been the booker, will become assistant at the local house, will succeed him as local manager. 

Signs 3-Year Contract (Special to the Herald-World) 

NEW YORK, Jan. 15.—Robert Florey, young French actor, who has finished in Paramount's "The Hole in the Wall," has been signed with the studio for three years. He will next play in "The Cacoanits" with the four Marx brothers.
I'm Responsible, Brookhart Says of U.S. Regulation Bill

Myers, Answering Rembush Charge He Authored Measure, Tells Herald-World He "Does Not Desire to Participate in Controversy Raised by Producer Interests"

NEW YORK, Jan. 15.—Senator Smith W. Brookhart claims full responsibility for the bill bearing his name which seeks to regulate the motion picture industry by federal legislation.

Charges have been made, particularly by Frank J. Rembush, militant exhibitor from Indiana, to the effect that Abram F. Myers was the author of the unwelcome Brookhart bill, or at least lent a helping hand in its drafting.

Myers, since the offering of the bill, has become head of the Allied States Exhibitors organization, with headquarters in Washington.

The Herald-World asked Senator Brookhart pointblank if Myers wrote the bill or helped in the task. Senator Brookhart did not answer the direct question, but made this reply:

"I am personally responsible for all bills which I introduce in the Senate unless I state at time of introduction that same is introduced by request."

A study of the Congressional Record for Dec. 13, 1927, the day the Brookhart bill was offered in the Senate, reveals that Senator Brookhart brought up the bill without comment or address. It was read twice, a formality, and referred to the committee on interstate commerce.

Despite the fact that Senator Brookhart implies, now, that he alone was responsible for the bill, he has been charged openly and not denied that Myers was at least a consultant. Myers and Brookhart are both from Iowa and the interest of both in motion pictures—the former as federal trade commissioner and the latter as United States senator—is well-known.

The Herald-World, seeking the facts from the principals involved, asked Myers if he wrote the Brookhart bill or participated in the drawing of its terms. He declined to answer the question, replying in the following terms:

"Do not desire to participate in controversy raised by producer interests regarding authorship Brookhart Bill, nor do I think it would be proper. I suggest that you address your inquiry to Senator Brookhart."

"One Day a Week Off?" Is Asked for Projectionists

ALBANY, Jan. 15.—A bill of interest to every motion picture machine operator in New York state will shortly be introduced in the New York state legislature as the first step toward providing a day off for projectionists each week. Harry A. Brooks of Troy, president of the Troy local, was in Albany during the past week, spending some time with the bill-writing committee.

The operator is demanding the provisions he desired to be embodied in the bill. While there is a state law to the effect that employers must grant one day of rest out of every seven, the law does not apply to projectionists.

Theatres Closed for "Flu"; Ban Is Lifted Early

ST. MARY'S, ONT., Jan. 15.—Belated action on the part of local authorities because of the influenza complaint was taken when the town officials ordered the two local theatres, churches, schools, dance halls and pool rooms closed for one week. The order was still in effect for two weeks, terminating January 14, but the ban was raised January 10 after conditions had materially improved.

2 Youths Escape with $700 Theatre Receipts

CHESTER, Jan. 15.—Thomas Mangan, manager of the Washington theatre, was held up by two masked youths while alone in the theatre office shortly after 10 o'clock last night and robbed of $700. Mangan and Edward Weber, a special policeman employed at the theatre, gave chase, but the thieves disappeared and no trace has been found of them.

Citizens of Elwood Pay Tribute to Frank Mackey

ELWOOD, IND., Jan. 15.—Citizens of this city recently paid tribute to Frank H. Mackey, well-known theatre operator, with funeral services conducted at the residence. Earlier members of the Kiwanis club visited the home and held short services.

Children Beat Out Flames with Caps Before Firemen Can Reach Theatre

NEW ORLEANS, Jan. 15.—Fire broke out in the Queen theatre Saturday night during a performance of "Tarzan the Mighty," but was extinguished by a half dozen children who, with their caps and seat cushions, beat out the flames which ate their way up a sidewall towards the ceiling. The youngsters had the blaze out before the arrival of the firemen.

Under a heading, "A Happy Record," the "Morning Times" stated editorially: "Fires have started recently in three or four neighborhood moving picture theatres during the showing of films. But in no case did panic result. In two of them, the fire was confined to the projection room. But last Saturday night a fire in the Queen theatre started near the audience and attacked the side walls. But the audience, mostly children, instead of stampeding in panic, quietly walked out. Some of them even stopped to attack the fire with rugs and seat cushions."
Columbia Moving to Larger Offices To Meet Business Demands

Entire Eleventh Floor at 729 Seventh Avenue, New York, Is Leased—New Quarters Twice Size of Old

(Special to the Herald-World)

NEW YORK, Jan. 15.—Columbia has leased the entire eleventh floor of 729 Seventh Avenue because of increased space demands of a rapidly expanding business, it was announced today. The move to the new address is to be made at the end of this month from 1600 Broadway, which has been the home of Joe Brandt and Jack Cohn for 17 years, first when they were with Universal and since then with their own company with Harry Cohn in charge of production.

EIGHT years of accomplishment by the Columbia organization was topped in the past year with the greatest twelve-month growth. For a long time the old offices have been crowded, however, what with the increase of personnel and detail work.

Have Double Space Now

The new quarters which are now more than two times the size of the old, will house an augmented sales staff. Important additions will be made to the advertising, publicity and exploitation departments as well as to the scenario division. Others slated for expansion are the contract, auditing and foreign units.

Columbia’s new home, which covers a floor space of 10,000 square feet, faces both on Seventh avenue and 49th street. The entire Seventh avenue side has been divided into private offices for Joe Brandt, Jack Cohn and the executives of the sales, contract, purchasing and foreign department. Arrangements also have been made for separate quarters for the publicity and scenario departments and for a private projection room.

In 1912 Joe Brandt and the Cohn brothers came to the Mecca Building with Carl Laemmle’s Universal Film Company. They devoted their time to the distribution, exploitation and production ends of the business.

Started for Themselves in 1918

In 1918, Joe, Jack and Harry felt that the time had come to create for themselves a place in the industry. Under the name of C. B. C. they entered the production field for themselves with the Hallroom Comedies and Screen Snapshots, with home offices in the Mecca building.

This was a modest beginning, but during the eight years of the company’s existence the growth has been rapid. In 1923 they entered the feature length field with 10 productions. This was increased to 16 when C. B. C. became Columbia Pictures Corporation, then to 18, 24, 30 and now to 36 features a year for the present season’s schedule. In 1926 Columbia also entered the distribution field and became a national organization with its own exchanges in the principal key cities.

“Flu” Hits Box Office In Many New York Cities

(Special to the Herald-World)

ALBANY, Jan. 15.—The “flu” is costing New York state theatre owners hundreds of thousands of dollars in lost patronage. Many theatres have closed down temporarily at the request of city or village authorities. Theatres are closed in Chestertown, Newton Falls, Antwerp, Cape Vincent and many other places.

Lee Langdon, one of the best known bookers and operators of the Central theatre in Albany, died last week of the “flu.” Mrs. Alec Feldtman, wife of the owner of the Lincoln and Rialto theatres in Schenectady, died last week.

Theatre Manager Robbed Of $850 by Lone Bandit

(LOGANSPORT, Ind., Jan. 15.—A bandit held up E. W. Hoover, manager of the Luna theatre here, and obtained $850. The burglary occurred in the office of the theatre. Hoover was alone at the time making a check of the receipts of the evening. Ushers who appeared on the scene as the bandit was preparing to leave were held at bay with a pistol. The loss is covered by insurance.

Columbia’s Triumvirate

Joe Brandt, Harry Cohn, and Jack Cohn

Permanent Writ Hearing on Pathé Sound Film Waits

(Special to the Herald-World)

NEW YORK, Jan. 15.—Hearing on the order to show cause why the temporary injunction against Pathé and United Artists is to be made permanent was held yesterday. The delay from January 7 was granted at the request of the attorney general’s office on the plea that more time was required to study the case.

It will be recalled that the injunction granted Pathé restrains the New York censor board from invalidating or revoking licenses for “Sal of Singapore,” which in its silent version was passed without deletion or any change because of Pathé’s failure to submit for censorship the sound record to accompany the film. The picture opens at the Colony Saturday.

"We wish to commend your fine stand in resistance of pre-censorship of sound accompanied films,” the American Civil Liberties Union, through Forrest Bailey, wrote Lewis Inmanery, Pathé secretary. “It may be of interest to you to learn that we have among our consulting attorneys and have specialized in the study of censorship problems. We should be very happy to make one of these available to you in an advisory capacity, if that would be of helpful service.”

Sam Morris Promotes J. V. Allan to Warners’ Western Sales Manager

(Special to the Herald-World)

NEW YORK, Jan. 15.—Sam E. Morris, vice-president and general manager in charge of distribution of Warners, today appointed J. V. Allan, former branch manager of the Detroit exchange, to western sales manager.

Allan will have charge of the branches previously supervised by Claude C. Ezell, who was recently advanced by Mr. Morris to the post of general sales manager. His headquarters will be in New York.

Wobber Pacific Coast Manager of Publix Now

(Special to the Herald-World)

SAN FRANCISCO, Jan. 15.—Herman Wobber, for the past 17 years associated with the Paramount-Famous-Lasky organization, and in recent years manager of the Pacific Coast Division, has retired from this post to become Pacific Coast manager of Publix Theatres, with headquarters in this city.

Universal-Variety Chain Split Up in Two Circuits

(Special to the Herald-World)

CLEVELAND, Jan. 15.—The Universal-Variety chain of theatres in Cleveland is to be broken up into the Universal chain, consisting of the Cedar-Lee, Broadway, Oriental, Detroit, and Hilliard Square theatres, and the Variety chain, made up of the Kinman, Imperial, Homestead, and Moreland houses.

“President” at Playhouse

(Special to the Herald-World)

NEW YORK, Jan. 15.—The Playhouse has booked “The President,” a foreign made picture, for its premiere presentation, beginning on January 19. The booking was made by the Edward L. Klein Corporation.

Fire Damages Theatre

(Special to the Herald-World)

REKA, CAL., Jan. 15.—Peters’ theatre has been damaged by fire and extensive rebuilding work will be necessary.
Members of the Georgia Tech football team, conquerors of California on the Fox set for "Girls Gone Wild," featuring Sue Carol and Nick Stuart. Shown are James Ryan, Fox executive; Earl Dunlap, Jack Thomason, Warner Mizell, Don Miller, backfield coach; Stuart and Capt. Peter Pund; sitting (and how!), Miss Carol and Dr. Marion Luther Brittain, president of Tech.

Still bride and groom, of course, though Reginald Denny and "Bubbles" Steiffel were married November 24. Mrs. Denny has been her husband's leading woman in his Universal starring productions for some time, so theirs was truly a film romance.

The former Rosabelle Laemmle and her husband, Stanley Bergerman, prominent business man, about to depart on their honeymoon following their marriage at the Laemmle home in Beverly Hills. With them are Mrs. Bergerman's father, Carl Laemmle, president of Universal, and her brother, Carl Jr.

There are those who know and those who don't. Take a big cat like this one—it must be handled just right, which is the way Director Steve Roberts is endeavoring to show Jerry Drew as they get to work on a new Drew Educational comedy in which the cat appears. (But just suppose real cats were this big?)
The end of a working day at Warner Brothers' studio, with Director Howard Bretherton looking over the script to see how much further there is to go on "From Headquarters," Monte Blue picture.

It worked. At the Fox studio the HERALD-WORLD photographer spied John Ford absorbed in thought. So he said, "Hey there, strong boy!" Ford was directing "Strong Boy." The result is above.

Sally Blane, who has been awarded the mantle as a Wampas Baby Star of 1929. She has been signed by FBO.

Thespian talent is not all that is wanted for pictures these days. So Carlotta King, who is a singer, has the feminine lead in Warner Brothers' film-operetta, "The Desert Song."

A new face at Educational—Billie Cinders, well known comedian, who has been signed to play in supporting roles.

An island world and the primitive life, as portrayed in First National's new Milton Sills vehicle, "His Captive Woman." The star is shown with his feminine lead, Dorothy Mackaill.
Below:
Beth Laemmle, niece of Carl Laemmle, president of Universal, in one of her new dance creations. Miss Laemmle has had a successful career as a dancer, and just recently was signed to appear in Universal productions.

A sample of Educational beauty—and, alas, but a sample. Ruth Eddings is the maid in attire medieval and surroundings modernistic. Miss Eddings plays opposite Lupino Lane and also Cameo leads.

So much is synthetic these days—even love, perhaps. Here is Colleen Moore in “Synthetic Sin,” her new First National production. Here’s hoping that Colleen’s fun never becomes synthetic too.

Camilla Horn and Hobart Bosworth in a scene from John Barrymore’s latest vehicle, “Eternal Love,” United Artists production, directed by Ernst Lubitsch. Besides by the players Barrymore is supported by Victor Varconi and M. Rico. Many of the sequences were taken in Can-

Eleanor Boardman in a scene from the new Inspiration production, “She Goes to War.” This is to be released by United Artists. The production was directed by Henry King, and the cast includes Alma Rubens, John Holland, Edmund Burns and Al St. John.
Exhibitor Finds Search for Name for Talking Picture Is Live Exploitation Stunt

The hunt for a suitable name for the talking motion picture has taken on a new significance.

To one exhibitor it has meant "one of the best publicity stunts" for advance promotion on the installation of sound equipment.

This campaign will be carried complete in the HERALD-WORLD within the next few weeks, when the name selected by 800 students and the winning essay will be published.

In addition, there will be offered the names selected by the public—the fathers and mothers of the students, and other fans.

This money making and valuable stunt was promoted by L. A. Woodin of the Arcadia Theatre Company, Wellsboro, Pa., cooperating with Woodin are the local dailies in addition to the schools and fans, among whom are the parents of the students.

Jack Byers, one of my wishes that other exhibitors will interest their local schools in this wonderful undertaking.

**Studios to Take Active Hand in Drive**

(Special to the HERALD-WORLD)

HOLLYWOOD, Jan. 15.—According to statements of numerous production executives, it will be only a short time before studios will take an active hand in the HERALD-WORLD's campaign to find a name to give the talking picture.

Words being contributed go from the extremely simple to the elaborate. Syllables and prefixes fail to halt these story-telling geniuses when it's a world-wide stunt.

"Photoplay" Is Suggested

One of the sensible and commonplace suggestions this week is "Photoplay." It comes from Charles Burr, president of the Burr and Hess company, who says, "If no one else has beaten me to it I advocate a word that we are all acquainted with and repeat 'talkies.' Although it has always been used to mean any motion picture fact remains it combines the suggestion of a stage play with a motion picture.

This word has been used to mean one kind of entertainment, a dialogue production on a stage.

Of course Zukor and Goldwyn and a number of others tried to establish the word photoplay in the trade some time ago but the word 'movies' had attained too great a hold on the fans. Photoplay has the advantage of considerable usage which can aid in its being woven into the litany of the industry."

Charles S. "Tonalis" Louis A. Sarecky, assistant to the vice-president of FBO, suggests that "Tonalis" be used to Company Wellsboro, Pa. "Tonalis" or "Tonal Films," he says, "means the same in French, Spanish and English and has definite meaning in addition to dignity."

Jack White, prominently identified as head of Jack White Productions, declares that "Audien is a good word for talking pictures." He rolled the word over on his tongue and said he believes the need of a word was recognized by the HERALD-WORLD at a critical time.

C. E. Sullivan, vice-president of FBO, is enthusiastic for a new word. He says, "It strikes me that it is going to be a difficult task to get the public away from referring to the new type of picture as 'talkies.' This misnomer, in my judgment, tends to replace the word 'movies.' In this connection I call your attention to 'movere' which is quite suggestive and inventive towards the use of a coined, imperative descriptive word.

"If I were to search for which I would regard an appropriate name I doubt very much that I could possibly find one that would be more properly descriptive than 'Photophone Entertainment.' This suggestion might seem to be influenced somewhat by our connection with the Photophone Company but regardless of this 'Photophone Entertainment' is my story and I will stick to it."

**World Wide Managers Picked, Says Skiboll; No District Sales Heads**

(Special to the HERALD-WORLD)

NEW YORK, Jan. 15.—All sales offices of World Wide Pictures in the United States and Canada will be operating 100 per cent by Feb.

Herald-World sales manager, announced on his return from the field today. Practically all managers have been employed and they will be attached to the Educational exchanges which are handling physical distribution.

There will be no district managers; local managers will hire all road salesmen.

Managers chosen include George H. Moser, Buffalo; J. J. Sampson, Chicago; Herbert Ochs, Cleveland; L. L. Phillips, Des Moines; R. J. Garland, Denver; George W. Sampson, Detroit; Ralph Abbott, Indianapolis; L. L. Ballard, Milwaukee; Mark Ross, Minneapolis; George Dillon, New York City; C. J. Feldman, Omaha; Joseph Lefko, Pittsburgh; J. P. Bethell, Philadelphia; A. R. Dietz, St. Louis; C. F. Dardine, Charkside; Claude Beacham, Atlanta; D. C. Gibson, Dallas; W. C. Humphreys, Washington; Donald B. Smith, San Francisco; C. C. Mc Dermott, Salt Lake City; A. W. Plues, Cincinnati; C. P. Wawman, New Haven; W. H. Byers, Portland.

Clarence Brown on Way To N. Y. for Male Lead

Clarence Brown, Metro-Goldwyn-Mayer director, arrived in Chicago Tuesday, Jan. 15, on his way to New York where he will seek a male lead for his next picture, "Wonders of Women." Brown intended to take a plane both ways but cold weather prevented. He hopes to return by plane, however.

Brown became however, in making the Rocky Mountains the thermometer fell apart 30 below, he said.

**Pathe S. Beauties**

(Special to the HERALD-WORLD)

NEW YORK, Jan. 15.—He has added a few new beauties to his line, who has in Culler in the following names.

**ASK SUBSTITUTE FOR "VITAPHONE"**

Trade Names and "Talkies" Not Satisfactory—Movie Men Want Name for Synchronized Pictures.

Students of W. H. S. will take part in a nation wide effort to secure a new name for the talking picture, or synchronized film, when Manager Larry Woodin of the Arcadia, presents the plan of the Exhibitors Herald and World, a leading moving picture trade journal, to them Friday morning.

Exhibitors, actors and producers alike have expressed keen dissatisfaction with the current term, "Talkies," for the synchronized film.

Equally objectionable are the popular terms, "Photophone" and "Vitaphone," due to the fact that they, like "Vicrola," or "B. D. Q," are trade names. More than this, none of the names now in vogue are sufficiently comprehensive to cover the entire field.

A name like "Kodak," or "Radio," is the aim of the Exhibitor Herald's campaign.

"As an incentive to thought on the problem, Manager Woodin is making the following offer to Wellboro high school students: For the best essay (so adjudged by a committee from the local board of Woodin) propounding a satisfactory word, explaining its derivation and meaning, and advocating its use as a blanket term for synchronized moving pictures, the Arcadia management will give a six month's season ticket. The winning word and its accompanying essay will then be sent to the Exhibitors Herald and World and entered in the national contest.

Savants, entomologists, philologists and druggists, lexicographers, editors, athletes and fishermen, anyone who can puzzle out a word to be not too "highbrow" but not too "low brow," are working on the problem.
Try These!

The Herald-World's campaign to find a suitable name for talking motion pictures is becoming as popular as the cross word puzzle. Try these names and see whether they roll easily off the tongue.

AUDATONE
—H. A. Spanuth,
Bell & Howell,
Chicago, Ill.

PICTONE
—S. L. Tyo,
Tyo Theatre,
Wray, Colo.

PHOTOTONE
—Jack Bast,
Palace Theatre,
Greensboro, N. C.

ORAGRAPHS
—Alonzo P. Fox,
Captain, Signal Corps,
The Army War College,
D. C.

VOICINEMA
REELSTIC
TAUKIFILM
HEARITAUK
IMIGALIVE
LIKAYAUD
CNALIFE
SIMILIVAUD
REELTAUX
HEARAVU
PROJECTAUK
—Harold Kelner,
New York City, N. Y.

MOVIE-TALK
MOTIO-TONE
—Lenore G. Pierce, Mgr.,
645 W. 120th St.,
Chicago, Ill.

PICTAPHONE
—Mrs. M. J. Black,
Waverly, Ill.

CAMERAPHONE
—Ellsworth Hamer,
Strand Theatre,
Battle Creek, Mich.

FONOFILM
—J. Victor Wilson,
Bijou Theatre,
New Haven, Conn.

AUD-PHONE
—H. F. West, Mgr.,
Maplewood Theatre,
Maplewood, N. J.

SPEAKIE
H. J. Seckel,
334 S. State,
Marion, O.

CINAUD
—J. B. C. V. Du-Val Novak,
119 Jackson Ave.,
Pen Argyle, Pa.
SOUND PICTURES

Try Out This Knockout Ad Idea!

UP on your toes, men, and give a real hand to Don Hoobler, advertising and publicity man of the Bloomington theatre at Bloomington, III. For a drag-'em-out campaign this one is right on the top rung of the ladder. As for the results, we'll mention them after we've told you just what he did.

As a matter of fact, the reproduced newspaper ads on this and the next page speak for themselves and tell the whole story. But we'll condense it a bit. Al Jolson's "The Singing Fool" was coming to the Irving theatre. Now let's emphasize right here that the very same campaign can be put on for any picture. Be sure, first, that it is a good picture, however.

Asks Public for Idea

Picking up the sound theory that everyone likes to be on the "inside," Hoobler tells the public through the first advertisement that the coming picture is so good that "he feels words cannot describe it." So he asks the prospective patron to tell him what he would do if he were in the advertising man's boots. All he asks is the idea; he says "Don't Try to Do the Work." And he offers $175 in awards.

Simple, isn't it? Perhaps. Anything looks simple after we see it. One big result was that it gave the theatre an accurate check on its best publicity medium, and that, the contestants decided, was the newspaper advertisements.

Small Ads Used Daily

Hoobler writes to "The Theatre" as follows:

"Tear sheets from a campaign used by the writer for the Irving theatre for 'The Singing Fool' and which attracted much attention, are enclosed. The ones enclosed comprise the two larger advance announcements (the first of these is reproduced on this page, the second is reprinted on page 37) and the other (see the large ad on the same page) is the followup which was used during the run of the picture.

"The smaller ads issued each day previous to the opening and following these larger announcements were omitted from this group, as they were practically the same in subject matter as these.

Thousands Interested

"We have never run a contest which was more successful in replies received. It seemed that thousands were interested in advertising and the letters and ideas were numerous, although most of them were old and stereotyped and anything but original.

"A very interesting feature of the contest was that it gave us a check on our most important mediums and the ideas chiefly consisted of newspaper ads. You see, the ideas suggested most often would naturally be the ones which the people thought of most often and consulted.

"Would like your opinion of the campaign. It is needless to say anything about the success of the run for that was abnormal everywhere, but our opening day was big."

A Real Followup

Well, Hoobler, we think just so much of it that we are passing it on to all readers of this department with the recommendation that they put it to use, for it should be a whiz for anyone.

Note, everybody, that in the followup ad (on page 37) Hoobler thanks all who took part, names the winners, quotes the winning letter, names the judges, and then adds this caveat that only speaking wanted idea is use, credit will be given to the person suggesting it.

The winning idea was this, to quote from the patron's letter:

"You might advertise that each night certain persons who come to the show will be chosen to have their pictures taken. These pictures will be moving pictures, taken in their home, at their office or any place you might desire. You would also get their impressions of the picture and have that written in letter form, and these letters with the pictures might be shown on the screen the following night.

"There are many, in fact, nearly everyone, would like to see themselves on the screen and they would be back the following night to see just how they looked. I feel certain that this would arouse a great deal of interest. If it were not possible to have a movie made, you might have some stationary pictures and letters made and show them.

"Nor was that such a bad idea in itself.

[Keep your seats a minute, folks. Next week, not 'East Lynne' but another campaign on 'The Singing Fool,' and sent in by Alvin Hostler of the Strand, Altoona, Pa. And a dandy it is, too.]

Speak with Care or Lose

Screen Personality, Says Del Ruth to Audien Actor

(Special to the Herald-World)

HOLLYWOOD, Jan. 15—Roy Del Ruth, who has had an abundance of experience with Vitaphone pictures, today declared that the only hope for actors who wish to survive the talkie era is with such exacting care that their voice does not change their screen personalities.

He predicts that otherwise quite a few big people of the screen are going to fall by the wayside. "A big he-man," he says, "with a strapping body will be ruined the minute his audiences realize he has a tiny, squeaking voice."

Several players of prestige are regarding this matter with apprehension. Their voices do not fit the line of parts which they have been playing, and in which they have built up their reputations. There is always a way out for the actor who is willing to undergo study and retraining. Del Ruth is directing "The Hot-tentot" for Warner Brothers.
New Sound Device of German Company Is Tested in Berlin

(Special to the Herald-World)

BERLIN, Jan. 5.—(By Mail)—First demonstration has been given of a new unified reproducing device for sound pictures by the Tobis Syndikat Company (Tobis).

This does not require a special projector, but is small and simple attachment which can be installed in a few hours in addition to any usual German cinema-projector, together with amplifiers and loudspeakers specially designed by Tobis, providing an excellent reproduction of speech, music and effects.

The Tobis device is running usual films of normal width, bearing the sound track inside the sprocket-holes. Interchangeability is claimed with any English or American sound-on-film system like Movietone, Photophone, Cinephone, Phonofilm and so on.

The Tobis people showed, after a number of their own recently produced sound subjects, also three reels of American origin.

Tobis is now wiring five big houses in Berlin, Hamburg, Düsseldorf, Leipsic and Munich at a comparatively low price and continue the installations from February at a rate of 50 sets a month.

If Public Wants 'Em We'll Do 'Em, Says Brenon in Detroit

(Special to the Herald-World)

DETROIT, Jan. 15.—Herbert Brenon, director, admits that he's puzzled by the rapid rise of sound pictures. Here last week for personal appearances with "The Rescue," starring Ronald Colman and Lili Damita, and showing at the United Artists theatre, Brenon had this to say:

"This talking picture thing has me at the crossroads and I hesitate to take a step for fear it will lead me in the wrong path. Personally, I believe the stage and motion picture are two separate and distinct mediums and it would be better for both to keep within their own limits."

"However, the appeal of the talking pictures to the public has everyone in the film industry guessing. I regret the issue is here, and frankly I am afraid to face it. I would much prefer to go on making silent pictures, but if the playgoers want the 'talkies,' I suppose I will have to try my hand at the audial films."

West Coast to Install Sound in Butte Theatres

(Special to the Herald-World)

BUTTE, Jan. 15.—A total of $100,000 will be spent here in the next five months by the West Coast Theatres company, redecorating and installing sound equipment in two houses.

The largest expenditure will be made on the Park theatre. West Coast will spend $20,000 remodeling the interior of this house, an additional $25,000 in installing vitaphone and movietone equipment. The house will be opened in April. Vitaphone and movietone will also be installed in the American theatre.

Manager of the houses will be Harry Stone, present manager of the Rialto and American theatres.

Recording Laboratories Offers Two Devices; W. M. Brown Is Head

(Special to the Herald-World)

NEW YORK, Jan. 15.—William M. Brown has been named president of the newly organized Recording Laboratories of America, which will offer a synchronous device under the name of the Phonoscope, and non-synchronous equipment named the Auditone. Both devices are being demonstrated at the company's laboratories.

William M. Brown has been assistant to the president of a large industrial concern in Canada in which a large interest is held by the du Pont de Nemours company. He also heads William Brown and Company, Inc., parent company of Recording Laboratories of America.

Jess Smith Vice President

Jess Smith, former First National producer, is vice president of Recording Laboratories and studio production manager, and Jordan M. Cohan is secretary.

Recording Laboratories of America has obtained a long term lease on a studio and offices at 216-218-220 East 38th street, New York city. These premises are declared to be particularly adaptable to the exacting requirements of recording and producing sound pictures.

Disc Method Used

The company's engineers, after a long study of every phase of the sound picture industry, perfected the synchronous and non-synchronous talking picture devices, using the disc method, interchangeable with all outstanding disc systems.

The company will produce a series of short length talking picture novelties at the standard 33 1/3 speed and a synchronizing service is offered to independent producers who require a synchronized musical and sound score.
Cinephone-Biophone Attachment Deal Is Not Merger: Powers
(Special to the Herald-World)

NEW YORK, Jan. 15.—Neither a merger of Powers Cinephone with Biophone nor any affiliation except a buying and selling contract is signified by an arrangement just announced for the installation of the Powers Cinephone sound-on-film attachment with Biophone equipment, P. A. Powers declared today. He added that similar contracts may be made with other manufacturers of disc devices.

The action of the Biophone company in adopting the Powers Cinephone sound-on-film attachment as a standard device for inclusion in its sound reproducing installations, says the Powers Cinephone office, is the first definite step in a general movement on the part of several makers of disc machines to obtain the Powers Cinephone attachment to complete their equipments, and meet the exhibitor's demand for sound reproducers embracing both disc and sound track methods.

These negotiations have bred rumors of mergers between Powers Cinephone and the bigger independent companies making disc reproducers. None of these proposed mergers has progressed beyond the stage of an original proposition. Powers said that his company has no intention of merging, nor of granting exclusive selling rights for the sound-on-film attachment as a unit or an accessory.

In this respect, Powers pointed out that the contract between Powers Cinephone and Biophone is a non-exclusive agreement whereby the Biophone company is assured the Powers Cinephone attachment for its equipments without prejudice to any similar arrangements which may be made with other manufacturers of disc sound reproducers.

Powers further stated that the Biophone agreement and the other similar agreements pending will in no way affect the selling plans nor the sales of Powers Cinephone complete equipments. These will be handled both direct from the Powers Cinephone offices in New York and through territorial sales agencies.

Bristolphone Adds Sound-Film Device To Attach to Disc
(Special to the Herald-World)

NEW YORK, Jan. 15.—Sonora-Bristolphone is now as physically interchangeable as any other system, with the making available of a sound-on-film device available as a simple attachment to the present disc reproducing apparatus by February 1, says Charles R. Rogers, general manager.

Commenting on the acquisition of the sound-on-film attachment, Rogers said:

"We have been negotiating for this attachment for some time, but I have been averse to saying anything about it, until we had fully determined that it met the most rigid requirements of mechanical perfection, and, even more important, that it was clear of patent infringements of any kind.

"With the addition of this sound-on-film attachment, Sonora-Bristolphone is now physically interchangeable with every type of system now being used by the outstanding producers of the industry. This new auxiliary service will be marketed along the same lines that have won quick support for Sonora-Bristolphone, which has all the patents necessary to its operation under its own roof, and is a distinct benefit to exhibitors who cannot afford the higher priced instruments."
ALL CENTRAL ILLINOIS RESPONDS

to the Irvin’s Extraordinary Message! The thousands who have seen the greatest picture the Irvin has ever shown know now why the advertising man yelled for help!

Advertising Suggestions

Were received from everywhere—Bloomington, Normal, Lincolnton, Peoria, Gibson City, Fort Scott, Moline, Cosho, Griswold, E. Fane, Chenoa, Pontiac, and even as far as Davenport, Iowa.

WE WANT TO THANK YOU

For the many hundreds of clever ideas—judges had a difficult time in selecting the winner.

The Winners Are as Follows:

First Prize (Radio 18 completely equipped)

Goes to

Mr. Harold Dale Saurer

100 S. Pell Avenue—Normal, Ill.

Second Prize ($30.00 Electric Urn Set)

Goes to

Miss Louise Kessler

1131 E. Jefferson St.—Bloomington

Next 8 Free Irvin Tickets

Elizabethtown, 804 E. Chicago street, Bloomington; 8 W. Cape, 907 N. Main street, Bloomington; Virginia Heights, 115 Apple street, Normal; Glenwood Heights, 905 E. Jefferson street, Bloomington; 915 W. Lincoln street, Bloomington; 335 S. 2nd street, Bloomington; 1948 W. Fourth, 180 E. Taylor street, Bloomington.

Mr. Saurer’s Winning Letter:

I wish to congratulate you on the plan you have followed in promoting The Singing Fool. Whatever the motive was in your proposal of making auditions for the advertising campaign, it was bound to yield the very best results. In using for the campaign letters you have in mind, asked the publicity question for better times not now which might be better time. In good plan to have house, with sight, you have wonderfully accomplished the job yourself.

I will, however, make a suggestion which I feel might make the interest of a little greater and help with the reward.

You might advertise that each week certain person who sees the show will be chosen to have the picture taken. Each picture will be sent to you in a personal letter. You might also get their signatures of the picture and have them be better done and these letters with the picture might be shown as the winner for that week. These are, in fact, very creative, would that he be right, ourselves as for some and they would be the following.

The wonderful letters which have been sent in have been an inspiration for the British advertising man to attempt to prepare a campaign for the balance of the week which will properly describe and tell you about the picture. Mr. Saurer’s idea will be used in connection with the campaign which goes at many others. When an original suggestion looks is used, credit will be given to the person suggesting it.

The Follow-up—the Final Punch.

Horwitz Puts Phonofilm in Second Cleveland House

(Special to the Herald-World)

CLEVELAND, Jan. 15.—The Astor theatre is the second house in Cleveland to open with DeForest Phonofilm equipment. M.

B. Horwitz selected the Western Electric synchronized version of "Uncle Tom’s Cabin" for the first feature. The other Cleveland theatre having the DeForest equipment, installed by General Talking Pictures Corporation, is the Plaza, also owned by Horwitz.
The new model Cutawl is entirely portable. It is not attached in any way except by electric cord, and can be operated in any plane horizontal, vertical or oblique.

It is **POWERFUL** having a two-speed motor, allowing the operator to use low speed on fine and intricate work and high speed where rapid cutting is practicable and desirable.

It has a variable cutting stroke up to 3/4 inch and is convertible for sawing by substituting saw-blade for the chisel. Thus it is possible to cut several thicknesses of cardboard or wallboard at one cutting. Note example in soldiers shown to the left.

There is practically no limit to the range of its usefulness, other than the ingenuity and ability of its user.

Send for detailed information about our FREE 10 day Trial Offer, also list of Theatre and Studio users and complete catalog describing the new and improved Cutawl.

**THE INTERNATIONAL REGISTER CO.**
21 So. Throop St.
Chicago, Ill., U. S. A.

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**Movie-Phone Making Progress With 10 to 12 Weekly Wirings**

L. E. Goetz, general manager of the Movie-Phone Corporation located at 724 South Wabash avenue, Chicago, is making rapid progress in the installation and manufacture of the synchronized devices being sold by the Movie-Phone Corporation.

Recent installations have included the following theatres in the Central West: Granada theatre, Milwaukee; Burleigh theatre, Milwaukee; Grace theatre, Milwaukee; Fern theatre, Milwauk ee; Rex theatre, Beloit, Wis.; Beverly theatre, Janesville, Wis.; Regent theatre, Prairie Du Chien, Wis.; Municipal theatre, Mineral Point, Wis., four theatres of the United Theatres Circuit in Kenosha, Wis. Other installations include the Palace theatre, Pana, Ill.; Hippodrome theatre, Herrin, Ill.; Hippodrome theatre, Murphysboro, Ill.; Opera House, Rayne, La.; Missouri theatre, Columbia, Mo.; Rex theatre, Battle Creek, Mich., and the Columbus theatre, Lowellville, Ohio.

The company maintains a screening room at 746 South Wabash avenue, Chicago, and the Sun Projection Rooms at 220 West Forty-second street, New York City, are also showing the various types of apparatus the company manufactures.

Goetz announced that there are a large number of installations on his books which are being made at the rate of ten to twelve a week, and states that the various producers aside from Warner Brothers, are supplying the theatres who have installed his equipment.

Goetz also declared that the synchronized devices manufactured by the Movie-Phone Corporation are covered by patents and have other patents pending, and he claims for these devices that they are the only ones that operate directly from the motion picture machines that are free from mechanical interference, as he claims to have a special equalizing apparatus which eliminates any variation in tone.

He further stated that he can make installations within seven days after receipt of order and guarantees his equipment to work equal to any others.

The equipment consists of two complete synchronizing machines, one of which is shown in the illustration herewith, together with one six-tube amplifier and tubes, Monitor speaker for the booth, sound changeover device and volume control, and the auditorium speaker for the stage. These machines are sold for $1,000 F.O.B., Chicago, installation costs being paid by the exhibitor.

**Eddie Dowling on Coast**

For Sono-Art's Audien.

(Special to the Herald-World)

HOLLYWOOD, Jan. 15.—Eddie Dowling, Broadway musical comedy star and producer, is all set to start his first audition for the newly organized Sono-Art Productions, following his arrival here with officials of the company and Fred Newmeyer, director. Western Electric equipment will be used by Sono-Art at the Metropolitan Sound Studios, operated by the Christie Brothers.

**M G M Buys "Lord Byron**

(Special to the Herald-World)

NEW YORK, Jan. 15.—M G M has acquired screen and audien rights to "Lord Byron of Broadway," novel by Nell Martin.
LeBaron Adds Five to FBO List of Authors Of 1929-30 Productions (Special to the Herald-World)

HOLLYWOOD, Jan. 15.—LeBaron, vice president in charge of production for FBO, announces that James A. Creelman, author and playwright, has been added to the list of writing talent being lined up for FBO's 1929-30 program. Creelman has been signed to write two original talking pictures, one of which is tentatively entitled "Waterfront," the other has already started. The second is as yet untitled.

The line-up of authors for the new season's product, in addition to Creelman, include Ben Hecht and Charles MacArthur, co-authors of "The Front Page."

Jane Murfin, Winifred Dunn, Jack Cunningham and Sidney Lazarus have been added to the scenario staff. Jane Murfin is the author of "Lilac Time," which she wrote in collaboration with Jane Cowl. Winifred Dunn has "Patent Leather Kid," "Twinkie Toes" and "Lonesome Ladies" to her credit, while Jack Cunningham is responsible for the scenarios of "The Covered Wagon," as well as the Douglas Fairbanks vehicles, "The Black Pirate" and "Don Q." Sidney Lazarus has been writing titles for two years.

Zanuck Promoted to Associate Production Executive for Warners (Special to the Herald-World)

HOLLYWOOD, Jan. 15.—J. L. Warner has elevated Darryl Francis Zanuck to the post of associate executive in charge of production. For several years Zanuck has been right-hand man to Warner in studio matters and this promotion, it is said, is in recognition of his conscientious work and untiring efforts.

Zanuck won professional distinction as a magazine writer. He entered picture work in 1921 and soon became one of Hollywood's leading screenwriters. In this capacity, he made his first affiliation with the Warner studios, where later he was selected as J. L. Warner's principal aid.

Many of Warner Bros. outstanding box-office successes have been written or adapted by Zanuck. He is the author of their mammoth spectacular, "Noah's Ark," starring Dolores Costello, the most ambitious undertaking in the production history of Warner Bros.

First National's Story Division Reorganized; New Writers Engaged (Special to the Herald-World)

Burbank, Jan. 15.—A reorganization of the story department at First National studios has been announced by the supervision of Anthony Coldeway as assistant associate producer. There are 13 new writing adaptors, continuities and titles. The list with new names includes Tom Geraghty, Bradley King, Monte Katterjohn, Louis Stevens, Forrest Halley, Ewart Adamson, James Gruen, F. McGrew Willis, Humphrey Pearson, Walker Anthony, Gene Towne, Paul Perez and Edward Luddy.

265 Players Employed; Monthly Pay Totals $40,000; 37 Films

Mix Finishes "Dude Ranch" with Director Ford; Estelle Taylor in Big Role of Chaney Film; Heavy MGM Schedule Under Way; O'Brien in "Son of Anak" (Special to the Herald-World)

HOLLYWOOD, Jan. 15.—Two hundred and sixty-five actors and actresses are working in parts here this week. Not counting salaries of stars these people are receiving salaries totaling approximately $1,300 a day. Total monthly checks for them are under $40,000 a month. According to estimates of casting agencies this item was $90,000 two years ago. There are 37 pictures in production today which is only slightly under the number in production two years ago.

Nine studios are doing the bulk of the production work on feature pictures.

FBO quieted down this week when Tom Mix finished shooting "The Dude Ranch." His director was Eugene Ford. Tom had excellent support in the persons of Kathryn McGuire, Martha Mattox and Ernest Hillard. The picture was exactly one month in the making, having been begun December 10, shooting through the holidays to January 11. Nothing is in production at FBO this week.

On the contrary Metro-Goldwyn-Mayer boasts eight productions under way after having begun three this week.

Estelle Taylor Opposite Chaney

Charlie Brabin, Tod Browning and Jack Conway are the directors of the new ones. Browning is shooting a Chaney picture, "Where East Is East." The charming Estelle Taylor provides practically all the pulchritude for this opera. Of course Lupe Velez and Lloyd Hughes are also in the cast but their parts are subordinate to the aforementioned principals.

While five United Artists pictures are in the making only three are being shot on the lot. They are "Coquette," starring Pickford; "Child's Fifth Avenue," starring Banky, and "Alibi," with an all-star cast.

The two being made away from "home" are "Queen Kelly" and "Hell's Angels." Von Stroheim and Swanson moved their sets and equipment from the FBO to the Pathé lot last week to finish "Queen Kelly." The picture has been under way since November 1 and is now being wound up.

"Hell's Angels" has been in production since Columbus Day, 1927.

Reginald Barker has begun a picture at Tiffany-Stahl lot called "Zepplin." In the cast are Conway Tearle, Claire Windsor, co-stars, and Larry Kent. It is a big air picture.

Frank Borzage will begin another Farrell-Gaynor drama this week. The story is by Tristan Tupper who wrote Borzage's last picture. The entire stage, number three, is being transformed from the wheat ranch recently used by Murnau in a country-side of New York State. The wheat ranch extended over the entire stage as will "the countryside." Rolling hills, woods, several houses, a country road, and a rambling brook are being built within the confines of a stage 300 feet long and 150 feet wide. Harry Oliver, who is making it, also made the big snow set for "The River."

"Fog," the first 100 per cent talking picture to be made at the new Metropolitan Studios, under the Western Electric system, has been completed, and Herbert Wilcox is taking the first print to New York this week for showing.


Blystone Begins Audien

John Blystone commences shooting this week on his second feature-length Movietone for Fox.

With Warner Baxter and Mary Duncan playing the leading roles, Blystone will embark on the great murder trial entitled "Through Different Eyes." It will have dialogue, but it will also have flash-backs and fade-outs which will embody the picture with action. The dialogue will be used only to emphasize the high lights of the picture.

A story written by Ben Ames Williams and printed in the Saturday Evening Post is the next script to star George O'Brien. "False"

(Continued on next page)
WARNERS CUT 5,000 FEET OF "NOAH"

IT'S BETTER FILM THAN EVER

WAMPAS DECIDES ON 13 1929 BABY STARS; GEORGE O'BRIEN QUITS THE AIR

First National Signs Writers

By DOUGLAS HODGES

HOLLYWOOD, Jan. 13.—Warner Brothers has cut 5,000 goodly feet from "Noah's Ark" and it's a better picture than ever. The picture formerly ran 14,000 feet when it opened nine weeks ago at Grauman's Chinese theatre. It ends its run there this week. For all other bookings the revised prints will be used.

"BROADWAY MELODY" goes into the current week for an extended run. It is an M.G.M. picture.

The most noticeable difference in the new cut is that instead of alternating familiar musical sequences to modern sequence and back to Biblical sequence throughout the picture, the director now sticks to his story until it is practically finished. You follow the travels of Travis and Maire through the years and the war and through the war to the Armistice before the Biblical story begins. While much of the war sequences have been cut out, comparatively little of the Biblical stuff has been lost. The Biblical portion of the picture has been emphasized, proclaiming the songs as being part of the story. It remains so and is made more effective by the revision.

The Pendulum Swings the Other Way at F.N

First National-Vitaphone showed us this week it is still a force. Jack Warner and Al Rockett announced yesterday that they have acquired the talents of the following gifted scribes for work on next year's product:

Bradley King has come in to work on "Fat and Millionaire."

Loulou Stevens is assigned to "Hot Stuff." Forrest Huber is doing the adaptation of "Prisoners," the Milton Towne script, which Griffith will star.

Edward Adamson is working on the next Billie Dove production. James Green is doing "The Girl in the Glass Cage," in which Dorothy Mackall is to have a starring role.

F. McGraw Willis is working on "Two Weeks Off" as a collaboration. Humphrey Pearson is doing the dialogue for "Hot Stuff." Gene Towne, Paul Towne and Sue Gordon, Luddi are engaged as "stock" writers and titles.

Three months ago, there were two scenarists under contract at F.N.

WAMPAS SENDS 13 MORE TO FAME

Stakes for the election of the Baby Stars by the Western Association of Motion Picture Advertisers every year the monotonous and humdrum of the after holiday fall

would probably prove fatal to many newspapers and publicists. It is known to be an excuse for the slightest effort towards enthusiasm at any time. Hollywood's head isaching from emotional intoxication (nonlycoholic).

We're printing the list herewith and hope—but do not trust—that you will recognize one or any of them. We have investigated the matter thoroughly and are prepared to back each. (Here's the surprise) Everyone of them has appeared on the screen at some time or other.

JEAN ARTHUR, Paramount.

BETTY BOYD, Educational.

SALI BERTHON, Fox.

BETTY BLANC, RKO.

ETHLYNE CLAIR, Pathé.

DORIS COCHRAN, First Nat.

JOSEPHINE DUNN, M.G.M.

HELEN FOSTER, Freelance.

DOROTHY LANGE, Paramount.

CARYL LINCOLN, Freelance.

ANN LINGE, M.G.M.

MONA RICO, United Artists.

HELEN RAWLINGS, Z.M.F.

LORETTA young, F.N.

All will be introduced formally at the Wampas Palm February 12 at the Shrine Auditorium.

* * *

George Amy, film editor, who has been with

Burr and Hines for the past three years, has

been working on the "Down Argentine Way," a picture of which he has had experience of late cutting and editing talking pictures.

* * *

George O'Brien's Lindberghian inclinations faded somewhat in the past three weeks. Not that George isn't an air advocate and a cold war hater of the October kind. He is to fine his flying to more southern and more homelike surroundings in the future. Since Hollywood to San Francisco air transport has been inaugurated, O'Brien's aforementioned inclinations have taken him to the northern port regularly on visits to the homes of his father, Chief of Police Dan O'Brien.

But with the official retirement of the Chief a few days ago, the family has been reunited at home in Hollywood.

NOTE TO TAY GARNETT: Watch that Grant A Coolidge's name is no shadow, it's not long before we make that spring voyage on your yacht to Catalina.

265 PLAYERS ENGAGED;

MONTLY PAY $40,000

(Continued from preceding page)

Colors" was George's most recent production. This one will exceed it in expenditure. It may be that the friendship between the author of the story and the star has had some influence in bringing them together in this work. The picture will be directed by David Butler and according to George O'Brien it has an excellent supporting cast. In it Nora Lane plays opposite George. In the supporting cast are the principal characters actor and David Sharpe, James Gordon, Edward Fell, and Frank Hagney compose the cast. The title of the picture is "Scare of Another Year," which George O'Brien assures us is a brainchild of Harry Brand and Benjamin J. Markson.

Having completed the selection of the cast for the "Hottentot," director Roy Del Ruth has started actual filming of this production. Such satellites as Edward Everett Horton, Patcy Ruth Miller, Douglas Ger-ard, Stanley Taylor, Gladys Brockwell, Otto Hoffman, Edmund Beebe, Maud Turner Gordon and others are included in the list to appear in this all-Vitaphone.

Mentioned previously is Del Ruth, who was exercised in choosing these people, as the exacting requirements demanded of them by the synchronization device made this impossible.

Del Ruth, moreover, is the director of "The Terror," money-making all-audience.

BRICE DESERTS SCENARIOS FOR SONGS AND PRODUCTIONS

(Continued from preceding page)

HOLLYWOOD, Jan. 16.—Monte Brice has deserted his scenarios to work on some songs and plays for a short time. One of the songs is called "Agua Caliente." He is also working on a story based upon the same title which he and Grant Clark and Red Nichols will produce in color and synchronization.

Regarding:

Tommy Hacker
Harry Burns
Arthur Ungar
Welford Beeton
Bob Wilk
Dick Hunt
Jerry Hoffman
Larrie Dube
Monroe Rathrop

HOLLYWOOD, Jan. 16.—Tommy Hacker, through his installations of electronic devices, has offered several opportunities to work with dialogue pictures, but hesitates on several of the proposals. This new angle has met with the approval of many of the best critics but remains to be tested thoroughly before it will be offered. Hacker is well known in the picture industry, having been with several of the more prominent studios, but retired to spend more time on his branched.

Well, the time has come and gone for the Wampas to name the "13 Baby Stars" from the ranks of beautiful young women who have made their way on film fame. They're a nice lot and we envy them.

It is my privilege to reveal the information to the world. They have been in competition in a fashion from now on. Their initial organization, the Wasps, which is the Women's Association of Press Agents, contains naming the strong list of names from among males in Hollywood who will contribute their share towards screen histrionics.

First on their list of chosen candidates is Harry Burns, a Valentiino type of man. Second is Arthur Ungar who will be projected for Wally Reid roles. Then came Dan O'Brien first, and Welford Beeton. Others on the list include the pulchritudinous Ralph Wilk and Dick Hunt. Jerry Hoffman and Larry Nichols are representative as sure contenders among the Irish Baby Stars. Monroe Rathrop and Speed Kentendl have always had the desire to be stars and if they can do it Harry Nichols should be among them. But after suggesting H. E. N. it is only fair to enter the name of Robert Mims. And, like everyone else, I'll put in my best wishes if the worst comes to the worst. We need a 13th candidate and there's only one likely candidate to be thrown in the mix, which, Doug Hodges says he'll feel like the devil if his name is left out of the list.

Ann Christy, former leading woman with Harold Lloyd, believes in everything. After her marvelous portrayal as Harold's "sweetie" in "Speedy," she decided to stay in the freelance field. Since, she has had four offers for contracts from studios, but has declined them. Two happened within a week before Christmas. She states that Monday, Friday, black cat and ladders are her best bets. According to the work she is scheduled to do, she must be right.

Alice White, First National star, branded a "sure thing" even at a bygone repute, The audience was very cold along the first few scenes of "Noah's Ark" but Alice, who enjoys good pictures, emitted her inimitable laugh at a scene that was clever. The reaction followed. The audience seemed to enjoy the beat of laughter, from the "Wampas" premiere.

Wesley Ruggles, Universal's ace director, is recuperating from a sprained ankle, and directing Laura La Plante in "Haunted Lady."
## Herald-World’s Production Directory

### Columbia Studios

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<thead>
<tr>
<th>Story</th>
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<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
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</thead>
<tbody>
<tr>
<td>&quot;Behind Closed Doors&quot;</td>
<td>E. William Nell</td>
<td>Virginia Valli, Gaston Glass, Otto Matiesen, Andre de Sorgoura</td>
<td>November 19</td>
<td></td>
</tr>
<tr>
<td>Untitled</td>
<td>Joseph Henabery</td>
<td>Ben Lyon, Dorothy Everler, Fred Kohler</td>
<td>January 3</td>
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### FBO Studios

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<thead>
<tr>
<th>Story</th>
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<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
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<tbody>
<tr>
<td>&quot;Hell's Angels&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;The Man and the Moment&quot;</td>
<td>Marvis LeRoy</td>
<td>Alice White, William Bakewell</td>
<td>December 19</td>
<td></td>
</tr>
<tr>
<td>&quot;Hot Stuff&quot;</td>
<td>George</td>
<td>Billie Dove, Rod La Rocque, Owen Lee</td>
<td>December 3</td>
<td></td>
</tr>
<tr>
<td>&quot;House of Horrors&quot;</td>
<td>Benjamin</td>
<td>Louise Paenda, Ethel Todd, Emil Chaustard, William V. Mong</td>
<td>January 2</td>
<td></td>
</tr>
<tr>
<td>&quot;The Smell&quot;</td>
<td>Alexander</td>
<td>Myrna Loy, Lorentz Young, Richard Tucker, Alice Joyce</td>
<td>January 4</td>
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### First National Studios

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<th>Story</th>
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<th>Chief Players</th>
<th>Brand Name</th>
<th>Starting Date</th>
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<tbody>
<tr>
<td>&quot;Heart's In Dixie&quot;</td>
<td>Paul Slane</td>
<td>Charles Gilpin, All-colored cast</td>
<td>December 9</td>
<td></td>
</tr>
<tr>
<td>&quot;New Year's Eve&quot;</td>
<td>Henry Lehman</td>
<td>Mary Astor, Charles Morton</td>
<td>December 13</td>
<td></td>
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<tr>
<td>&quot;Girls Gone Wild&quot;</td>
<td>Lou Keller</td>
<td>Sue Carol, Nick Smart</td>
<td>December 21</td>
<td></td>
</tr>
<tr>
<td>&quot;Nobody's Children&quot;</td>
<td>Al Werker</td>
<td>Helen Twentiethrees, Frank Albertson</td>
<td>December 25</td>
<td></td>
</tr>
<tr>
<td>&quot;Speakeasy&quot;</td>
<td>Ben Stoloff</td>
<td>Paul Page, Leona Lane, Henry H. Walhall</td>
<td>December 1</td>
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### Fox Studios

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<th>Brand Name</th>
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<tbody>
<tr>
<td>&quot;Queen of the Northwoods&quot;</td>
<td>Spencer Bennett</td>
<td>Walter Miller, Ethel Claire, Tom London, Bil Cecil, Fred Burns</td>
<td>December 17</td>
<td></td>
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<tr>
<td>Untitled</td>
<td>Ted Wilde</td>
<td>Harold Lloyd</td>
<td>September 17</td>
<td></td>
</tr>
<tr>
<td>&quot;Hell's Angels&quot;</td>
<td>Howard Hughes</td>
<td>Ben Lyon, James Hall, Greta Nissen</td>
<td>October 12</td>
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### Metropolitan Studios

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<tbody>
<tr>
<td>&quot;The Pagans&quot;</td>
<td>W. S. Van Dyke</td>
<td>Ransom Norcross, Dorothy Janie</td>
<td>November 9</td>
<td></td>
</tr>
<tr>
<td>&quot;Hallelujah&quot;</td>
<td>King Vidor</td>
<td>Daniel Haynes, Honey Brown, All-colored cast</td>
<td>October 15</td>
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### Metro-Goldwyn-Mayer Studios

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<tbody>
<tr>
<td>&quot;Spite Marriage&quot;</td>
<td>Edward Swagwick</td>
<td>Buster Keaton, Dorothy Sebastian, Lelia Hyams, Edward Earle</td>
<td>November 14</td>
<td></td>
</tr>
<tr>
<td>&quot;Five O’Clock Girl&quot;</td>
<td>Alfred E. Green</td>
<td>Marlon Davies, Charles King, Aileen Pringle</td>
<td>December 3</td>
<td></td>
</tr>
<tr>
<td>&quot;The Trial of Mary Dugan&quot;</td>
<td>Bayard Veiller</td>
<td>Norma Shearer, Raymond Hackett, H. B. Warner</td>
<td>December 3</td>
<td></td>
</tr>
<tr>
<td>&quot;The Bridge of San Luis Rey&quot;</td>
<td>Charles Brabin</td>
<td>Raquel Torres, Lily Damita, Ernest Torrence, Michael Yavitch</td>
<td>December 9</td>
<td></td>
</tr>
<tr>
<td>&quot;Where East is East&quot;</td>
<td>Tod Browning</td>
<td>Len Chandler, Ettie Taylor, Lupe Velez, Lloyd Hughes</td>
<td>January 11</td>
<td></td>
</tr>
<tr>
<td>&quot;Our Modern Maiden&quot;</td>
<td>Jack Conway</td>
<td>Joan Crawford</td>
<td>January 8</td>
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### Paramount Studios

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<tbody>
<tr>
<td>&quot;The Four Feathers&quot;</td>
<td>Merian Cooper</td>
<td>Richard Arlen, All-Star cast</td>
<td>September 18</td>
<td></td>
</tr>
<tr>
<td>&quot;Wolf Song&quot;</td>
<td>Victor Fleming</td>
<td>Cary Cooper, Lupe Velez</td>
<td>October 12</td>
<td></td>
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<tr>
<td>&quot;Innovents of Paris&quot;</td>
<td>Richard Wallace</td>
<td>Maurice Chevalier</td>
<td>January 3</td>
<td></td>
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<tr>
<td>&quot;The Wild Party&quot;</td>
<td>Dorothy Arner</td>
<td>Clara Bow</td>
<td>January 4</td>
<td></td>
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<tr>
<td>&quot;Close Harmony&quot;</td>
<td>John Cromwell</td>
<td>John Mack</td>
<td>January 3</td>
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### Tiffany-Stahl Studios

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<tbody>
<tr>
<td>&quot;Life&quot;</td>
<td>James Flood</td>
<td>Ricardo Cortez, Claire Windsor, Montague Love, Helen J. Eddy</td>
<td>December 20</td>
<td></td>
</tr>
<tr>
<td>&quot;Zepplin&quot;</td>
<td>Roy Barker</td>
<td>Claire Windsor, Larry Kent</td>
<td>January 8</td>
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### United Artists Studio

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<tbody>
<tr>
<td>&quot;Goulette&quot;</td>
<td>Sam Taylor</td>
<td>Mary Pickford, John Mack, Brown</td>
<td>December 17</td>
<td></td>
</tr>
<tr>
<td>&quot;Child, Fifth Avenue&quot;</td>
<td>Alfred Santell</td>
<td>Yulma Banky, James Hall, Samuel Goldwyn</td>
<td>November 12</td>
<td></td>
</tr>
<tr>
<td>&quot;Queen Kelly&quot;</td>
<td>Eric von Stroheim</td>
<td>Gloria Swanson, Walter Byron</td>
<td>November 1</td>
<td></td>
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<tr>
<td>&quot;Alibi&quot;</td>
<td>Roland West</td>
<td>Pat O'Malley, Roland West</td>
<td>November 15</td>
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### Universal Studios

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<th>Brand Name</th>
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<tbody>
<tr>
<td>&quot;The Haunted Lady&quot;</td>
<td>Wesley Ruggles</td>
<td>Laura La Plante, John Boles</td>
<td>December 8</td>
<td></td>
</tr>
<tr>
<td>&quot;Broadway&quot;</td>
<td>Paul Fejos</td>
<td>Glenn Tryson, Paul Parack, Evelyn Brent</td>
<td>December 1</td>
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*January 19, 1929*
The Short Feature

Columbia Will Produce Series Of Talking One-Reel Pictures

Now comes Columbia as the latest to undertake plans to produce a series of talking pictures in the short feature field. Vice president Jack Cohn is reticent as yet as to the exact nature of this group of one-reel productions but promises at least that the series will be different from anything yet offered, say dispatches from New York. This much also is known: in the casts will be many stage and vaudeville names of wide repute.

Although Columbia never has been identified exclusively with production of short features, its short film product always has been unusual.

“Screen Snapshots,” which it has produced and distributed for many years, is the magazine of the screen showing the stars at work and at play.

“Radiograms,” recently acquired, is a novel reel offering the cream of “wise-cracks” from the pen of Ralph Spence, one of America’s highest priced humorists.

Educational Gets Sound Rights To Lane’s New Music Box Review

Educational has acquired priority rights on all the material incorporated by Lupino Lane into the new Music Box Revue which opened on Christmas Day at the Hollywood Playhouse in Los Angeles. In sound and dialogue pictures in particular this deal is expected to prove of particular value to producer and distributor alike.

This new tieup would enable Educational to use in sound pictures the highlights of this successful revue, providing on the screen, with dialogue and musical accompaniment, some of the best current material available from the stage.

Lane, Educational’s topnotch comedy star, has won renown on the stage in the capacity of both director and performer, and is in charge of staging the Music Box Reues.

In the cast of the new revue, in addition to Lupino Lane and his leading woman, Doris Eaton, are Wallace Lupino, brother of Lane, and Betty Boyd, both featured players on the Educational roster.

Newspictures

FOX NEWS NO. 31—President-elect Hoover returns home from his Latin-American tour—John Coolidge and Florence Trumbull attend party at Budd home near Windsor, Mass.—U. S. S. Arkansas glides past the Brooklyn for the Southern waters.

KINOGRAF NO. 864—Governor Al Smith comes back to his home in New York to settle down to private business—People in Yosemite, California use ash cans covers for sandbags—Cannon looks good to plane in test flight at Marshall, Mo.

INTERNATIONAL NEWSREEL NO. 1—Galli Curci, noted singer, gives party for kid—Navy ski jumpers fly through space in Lake Hild, Indiana at 10 below zero—Hoover returns home from good will tour.

M.G.M NEWS NO. 43—Babe Ruth starts reducing, getting ready for baseball season—Bolshie Trout stays in air 12 hours for record for women—Skating opens with thrilling jumps in Lake Placid Club, New York.

PATHE SOUND NEWS NO. 5—Governor Franklin Roosevelt, governor-elect of New York declares policy and gives green light to speech—Girl skippers win honors with fast little out boards at California—New York radio winner goes to Washington and Pasadena.

PARAMOUNT NEWS NO. 45—“Question Mark” army plane sets new record, stays in air 7 hours—Tex Richard, famous promoter dies after operation—Hoover returns to Washington after good-will tour.

PATHE NEWS NO. 6—“Question Mark” crew stay in air for more than 150 hours—Hoover ends long over-good-will journey—Tex Richards, greatest of all promoters is mourned by thousands.

Releases

WEEK OF JANUARY 20

EDUCATIONAL—“Only Me,” Lupino Lane, two; “Rollin’ and Tumblin’,” Robert M. G. M.—“Up and Down,” oddity; “United,” oddity.

PARAMOUNT—“Don’t Be Woolly,” Irene Dunne, two.

PATHE—“Baby’s Birthday,” Smith family series.


WEEK OF JANUARY 27

EDUCATIONAL—“Only Me,” Lupino Lane, one; “Beauties Beware,” Jerry Gray, Ideal, two.

PARAMOUNT—“Papa Spank,” MacDuff, two.

PATHE—“Calling ‘Hucker’s Bud,’” Bennett series, two.

WEEK OF FEBRUARY 3

EDUCATIONAL—“The Fixer,” Big Boy comedy, two.

M.G.M.—“Pair of Tights,” all star, two; “Dying Jungle,” oddity, oddity.

PARAMOUNT—“Papa Spank,” MacDuff, two.

WEEK OF FEBRUARY 10

CHRISTIE—“Footlight Fanny,” Circus Girl series.

EDUCATIONAL—“Woopee Boys,” Monty Collins, two; “Served Hot,” Cliff Bowes, Cameo, one.

M.G.M.—“Naughty Noise,” Our Gang, two.

PATHE—“A Man’s Life,” Smith family series, two; “A Sentimental Man,” Smoluk, two.


Practically Every Chain in East Books Educational

Educational product is showing in practically every circuit of importance in the New York territory except in one or two chains which cannot be booked because of competition with other groups now under contract, says the studio office. Circuits booked include Loew’s, Stanley-Fabian, Small-Strassburg, Steiner, Blinderman-Mayer and Schneider, and Brandt. On the Pacific slope bookings include West Coast Theatres, the Golden State and T & D Jr. circuits.

Pathe Sound News Gives Franklin Roosevelt Talk

WASHINGTON, Jan. 15—Franklin D. Roosevelt, new governor of New York succeeding Al Smith, is the first governor to have had an inaugural speech and policies broadcast over radio and talking pictures. His speech is now being heard in the current issue of Pathé Sound News.

Universal Announces 6 Movietone Shorts

A series of six movietone shorts starring Benny Rubin will see production at Universal City. Rubin was formerly a vaudeville headliner.

Stage Director Credited On Latest Fox Talk-Film (Special to the Herald-World)

NEW YORK, Jan. 15.—The “stage director” is the latest to be given credit on Fox talking pictures, which already had decided to establish credit for the “sound man” as well as for each cameraman and “sound man” on the Fox Movietone News. A. H. Van Buren is “stage director” is credited in connection with “Thru Different Eyes.”

“Famous Melody” Radioed While Organ Plays Score

A radio tieup brought results in Milwaukee for one of the Pathe “Famous Melody” subjects made by James A. FitzPatrick. W. A. Aschmann, Pathe branch manager, made a dicker with the station WLS whereby the announcer described the scenes of the picture as it was screened. The musical score was played on the organ.

Picture Tells Story of Gasoline Motor

NEW YORK—“The Story of a Gasoline Motor” a new educational motion picture under the direction of the United States Bureau of Mines is now ready for distribution.
**PRESENTATION ACTS**

**Canada Retains Theatre**

**Los Angeles Met Changes Name To Paramount**

Enlarging Stage to Play Eastern Publix Units — Milton Charles Is Organ Soloist

*(Special to the Herald-World)*

HOLLYWOOD, Jan. 15.—Adoption of an "all-audience" policy as far as pictures are concerned and a change of name to the "Paramount theatre" was announced today by the Metropolitan theatre, which, in addition, on that date goes on a stage presentation policy on the same basis as New York and Chicago. A new booking arrangement with Paramount-Famous-Lasky corporation whereby the Los Angeles Paramount will play practically all of that company's audiens is one of the primary reasons for the change of name, according to Sam Katz, president of Publix Theatres Corporation.

The first of the new talking pictures to come to the Paramount will be "The Wolf of Wall Street," with George Bancroft, which has been chosen for the rechristening week show. "The Dummy," "The Letter," "The Doctor's Secret" and "The Canary Murder Case" will follow in close succession.

Drastic changes in the interior and exterior of the theatre are now under way in preparation for the change of name and policy. Huge new electric signs will be installed on Sixth and Hill streets and on Broadway. More than 20,000 electric bulbs and 1000 feet of tube lamps will convert the corner into a blaze of light.

The stage equipment is being enlarged and improved for the handling of the augmented presentations, which will be the same as the Metropolitan in New York and the Chicago in Chicago. The organ is being completely reconditioned and modernized and will be the largest organ in Los Angeles. Milton Charles, who is well known in Los Angeles, where he was the organist at the Old Million Dollar theatre eight years ago, will be at the console of the Los Angeles Paramount. The price policy remains unchanged.

**Variety is the spice of life and versatility is the first cousin to it.—Milton Slosser, popular young organist now going in his sixth year as the featured organist at the Missouri theatre, St. Louis, has also tried his hand at leading a stage band and acting in the capacity of master of ceremonies. This happened several weeks ago, when he took Brooke Johns' place, until a new man filled the post. Slosser can always be depended upon for a solo each week on his four manual Wurlitzer—deluxe picture houses are in need of this type of man and Milton has a great future before him with his various capabilities.*

**Orchestras**

**Six Film Houses Keep Musicians With Audiences**

Besides Increasing Its Staff, Several Famous Theatres Also Hold Organists on the Job

*(Special to the Herald-World)*

OTTAWA, ONTARIO, Jan. 15.—With only one or two exceptions, exhibitors in Canada are continuing with house orchestras at full pay after the introduction of audiens. Only at the Metropolitan theatre, Winnipeg, and the Palace theatre, Montreal, have the regular orchestras been discontinued, other managers holding to the belief that the appearance of the orchestra for special musical presentations makes for valuable variety when sound programs are presented. At the Up-town theatre, Toronto, key theatre of the Famous Players Canadian chain, Jack Arthur went one better after the wiring of the house by engaging a well-known master of ceremonies to add pep to the stage and orchestra presentations which, incidentally, are as elaborate as before the introduction of sound films.

The famous orchestra at the Tivoli theatre, Toronto, under the baton of Luigi Romanelli, continues to have a place in the sound program. At the Capitol Theatre, Winnipeg, the big orchestra under the direction of Earle Hill continues its presentations three times daily despite the sound pictures and the Capitol's two organists have been retained although they have little to do.

At the Capitol Theatre, Vancouver, the audiens have not interfered with Calvin Winter and his fine orchestra while at the Capitol Theatre, Montreal, Maurice Meeter and his orchestra continue to please the crowds between synchronized screenings.

In the case of the Regent Theatre, Ottawa, Ontario, Manager Ray Tubman has retained Orville Johnston and his orchestra of 18 pieces for evening presentations and twice on Saturdays and holidays. W. Charette, the Regent organist, however, has become the pianist with the house orchestra at the Imperial Theatre where silent films are shown, both houses being under the direction of Mr. Tubman.

In nearly all cases, the number of employees has been increased when a theatre has adopted audiens because of the addition of projectionists to the projection room crew.

**Milton Slosser**

**Joliet Gets Evans Again**

Alvin Evans is now playing his fifth engagement at the Rialto theatre, Joliet, as solo guest organist. This is the fifth time in the past year that Evans has been engaged by the Great States Management.

**WALTER DONALDSON**

**DONALDSON, DOUGLAS & GUMBLE**

**ANNOUNCE TO THE PICTURE HOUSE MUSICAL STAFF**

The two outstanding songs of the music business are

**I FAW DOWN AND GO BOOM ME AND THE MAN IN THE MOON**

Are you using them?

**WILLIE HOROWITZ**

908 Woods Theatre Bldg., Chicago, Ill.
PRESENTATION LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: I'm back in New York and don't know just where I'll be sent next. I expect to know soon. I didn't have to stop off in Chicago except for a few hours and it was on Sunday. You will hear from me just as soon as I'm given another assignment. Very truly, Miss Julia Dawn, Public Organist.

Many Stars of the Stage and Screen Are in Chicago This Week

This seems to be a convention week in Chicago theatres among the stage and screen stars. Tony Lewis is completing his one and only week at the Chicago Theatre, while Tom Brown and his six Brown Brothers are also completing two weeks' engagement for Macks Brothers. Sammy Cohen, motion picture screenwriter, is completing a twelve months' engagement for Balaban & Katz this week.

Boy Senter is headlining at the Divoire, where Lewis and Mary Scalza, coloratura soprano of the Catskill Lake. Kenneth Harlan is appearing in a playlet at the Palace, while Pauline motivational act is starring in "The Scarlet Woman" at the Cort. George Jessel is still scoring in "The War Song" at the Harris theatre, while W. Penn's Pictures is opening open this week at Cohen's Grand in "Hello Yourself." These and many others, popular in the combination of theatre circuit making personal appearances this week in Chicago.

Playing Picture Houses

Lina Basquette, widow of the late Sam Werner and formerly of the Ziegfeld Folies is now appearing in Fanchon & Marco stage shows on the West Coast. Miss Basquette last season at the New Marley, a well known motion picture camera man. She has done considerable work in motion pictures.

Chicago Starts New Stage Policy

On January 18, Balaban & Katz will introduce a new type of stage presentation to Chicago on their Chicago theatre stage. According to newspaper advertisement, the show is to be a new type of entertainment program produced upon the basis of a spectacle with one hundred people in the cast. Frank Camahlo, formerly producer at this house, will take charge of these new creations.

Pickwick's Conductor

Karl Stolka is the musical conductor of the Pickwick theatre orchestra in Park Ridge, Ill. The Pickwick is a brand new cinema theatre named after the famous author, Samuel Pickwick, and is being managed by Aubrey Stauffer.

Maffie Pinch Hits

Cornelius Maffie, featured organist at the Metropolitan theatre, Houston, is set to be master of ceremonies, while Vic Inzirillo, the master of ceremonies, is recuperating from a bad attack of influenza. Maffie was formerly featured organist at the Adler theatre Chicago.

In New Offices

Leo Feist, Inc., has opened new professional offices at 1625 Broadway, New York. The building has a private entrance on 56th street, with a private elevator running to the 1st, 2nd, 3rd and 4th floors. 14 plates available in the new quarters and Phil Kernheimer, assisted by a capable staff of professional men, will welcome any visitor.

Christy Is Back

Joe Christy, formerly master of ceremonies at the Lerner theatre in Elkhart, Ind., has returned to the Ivory House theatre, Chicago's newest west side deluxe picture house. Christy formally opened the house with his Stage Serenaders and has been brought back by popular demand.

GREETINGS: well folks, did you hear the latest news from Al and six other Little Kylers has been re-elected as congresswoman from Minnesota for his fifth term. Lubis, Larry & Andra, were compelled to cancel their date at the Palace theatre, Chicago, last week due to a nervous breakdown of Lou Lubin. Dave Pickford, manager of WDAY, the Kansas City Star radio station, was a Chicago visitor last week in search of talent. The subject of discussion you ever turn in on Walter Flanders from WMAQ who plays an organ concert every Sunday morning at 10:45 from the Pabst Theatre in Milwaukee for use broadcast over WIBO. Al Belin is taking a short rest in New Orleans and will return to his duties next Monday. The Pickwick family is now in Hollywood making short sound pictures. Aubrey Stauffer is the managing director of the new Pickwick theatre in Park Ridge, Ill. Harold Jolles is the featured organist at the Lerner theatre in Elkhart, Ind. Andra Jolles is the organist at the Detroit theatre in Rochester, N.Y. If you tune in on WEAN or WJAC you will hear some organ music by Eddie Robbins Gross.
More Roof That Pit Orchestras Are Coming Back

In compliance with the public demand, it is evident that the deluxe cinema theatres are augmenting their pit orchestras, as well as featuring orchestral productions. To supplement this statement, we wish to call attention to the fact that Balaban & Katz are increasing the number of musicians in their Chicago theatre symphony orchestra from the present number to about twelve men, starting January 15.

The same thing may be done with the Uptown theatre on the north side, as well as the Norshore theatre. When the Paradise, their newest west side theatre, recently underwent a complete renovation and the audience met with instant approval of the audience.

For instance, the introduction number was "Orpheus" with a clarinet and flute cadenza played by N. DeBois and F. Francia. A violin rendition of "D-Zap" was played by violin quartet, S. Kruty, J. Rotas, O. Engelhart and S. Lang. This was followed by a hot fiddle number played by E. Chico. A cello solo of "Morcees" was played by P. Kruse. This was followed by a tuba solo of variations on "Old Black Joe" played by V. Fiorino. The saxophone quartet composed of H. Wells, P. Brudner, S. Binder and N. DeBois played "Mighty Like a Rose." B. Sands gave a piano solo of "Dizzy Fingers."

Number three was a comedy number, which was played by C. Jackson, E. Clark and conducted by W. Hils. The two trombone players, A. Gott and M. Passec, played "I Love You Truly," but A. Goes did a banjo specialty. Three trumpeters, R. Martill, W. Hils and R. Pietsch, offered popular tunes before Fritz Basten joined in with his crash and drum solo. Porky Pringle and piano vocal selections were used throughout this overture, which lasted more than ten minutes. This pit may not be an original idea, but it is nevertheless worth while using. Adrian is responsible for the above arrangement.

Kvale something to do besides being an ornament, for this chanter is quite capable of making himself useful with his natural gift of comedy.

Des Moines Capitol Week Ending January 11

An abundance of attractions was the condition of the Capitol a popular house in spite of a blizzard and subzero weather for the week. Paul Spor and his name in the Public Star, Cart, Public Star, Cart, Cart, have been over some sparkling entertainment, aided by the scenic effects which were used.

Paul Spor in charge, arrived via scooter to start the Indian atmosphere for Paul Kliest, who sings two numbers in the park of an Indian chief. He sang "The Legend of the Evening Star" and "White Eagle." He was assisted by the Felicia Sorel dancers and by Helen Packard, dancer.

Horvon Spurrr, eccentric rube, heel dancer, made a decided hit with his cleverly planned number. Ed and Morton Beck around no end of fun with their original chatter and song act. This was topped off with a very dramatic take-off on a choice rendition of "King for a Day." The Sorel girls presented an Indian dance and a Totem pole number.

Paul Spor sang "Eyes on the Hill Top" and then, with the help of the band, did a comedy novelty, "The Dampkey-Tunney Fitch." The grand finale was spectacularly staged forest fire, vividly produced and successfully put over.

Detroit Fox Week Ending January 11

As usual, the stage show at the Fox this week was a double barreled one and was full of color and melody, thus forming an opening curtain of "Impressions of Aida," presenting selections from the Verdi opera, including the return of Roadannes, commander-in-chief of the Ercymes, who won the battle, and the bestiality, by the king, of his daughter's hand on the event of.

The cast included Nadine Ray, Ethel Manning, Joseph Turia, Clay Inman, Margaret Donaldson, the corps of ballerinas and dancers, accompanied by the symphony orchestra under the direction of Adolph S. Kurnopan.

A group of music comedy and revue stars took part in "Symphonie Jubilee," Milo, the famous imitator of Tchere's word, but that's the way they introduced him—was billed as the headliner.

Jules and Josie Walter, billed as New York's smartest dancing team, lived up to that reputation in a lively dance number. West, Lake and Hane, members of the old Christmas shows, were accompanied by the symphony orchestra.

Bert Nagel and Omar gave some clever impersonations of cats; there were WeHard and Newton, comedy dancers; Louie Aslant, blues dancer; Ruth Gianville, saxophonist and "Toots" Navello, novelty dancer.

Oh yes, and there was a dance divertissement entitled "Bowery Silhouette," which gave the 59 Fox Tillertreners a chance to go through their paces.

The Kentucky Jubilee Singers made their appearance via Fox Movietone.

Detroit Michigan Week Ending January 5

Publix brought a rollicking review direct from New York to usher in the New Year at the Michigan theatre.

It was titled "Crisoline vs. Jazz," an extravaganza showing how music dear girls have changed since 1829. The settings were in the modernistic manner by Clayton Doan.

To start there was an "Old Fashioned Wedding," with Chapman & Snyder, singers, as the principals. Then time went forward a hundred years and the Felicia Sorel Girls presented a dance number entitled "Girls of Today."

A quintet of good girls, a mighty good singer, was next with a collection of "Songs of Yesteryear." Carl Novello, with the public sections, presented the modern section of this number with a lot of "hot" dances in a 1929.

Neil Jewell, singer of old fashioned fashions, was billed for a quiet little number, "Butlers of Lone Ago." Remember when they were them? And to close, getting back to the 1929 idea, there were a couple of extraordinaries, Rumeke and Speck, in "Howdy, New Year."

For the orchestral overture, Edward Wener, conductor of the Michigan Symphony Orchestra, had a medley of song hits of the last year, Charles Jolley, popular soloist, was heard to advantage in this number.

LOUIS ADRIAN Conducting orchestra Features at the Balaban & Katz NORSHORE Theatre CHICAGO

CARLO HILTS SOLO ORGANIST KENMORE THEATRE, BROOKLYN, N. Y. FORMERLY AT LOEW'S LEXINGTON NEW YORK CITY

CARMINE ROMANO (Reactor to The Theatrical Profession) These Well Known Chicago Theatrical Men Bought from Me HARRY GOURDAINE—BILLY STONEHAM—SID LORRAINE And Many Others—HOW ABOUT YOU? 10 So. La Salle Street, CHICAGO Tel. Randolph 0407
Chicago Chicago

Week Ending January 11

The pit orchestra presented an overture of "Mignon" this week with Ulderico Marecoli conducting. This was a Spitalny creation and was played in admirable style. There was considerable surprise shown by the patrons in the youthful appearance of the director but he was quite justified in his expert handling of the musical program.

The stage presentation was called "Stars and Stripes" and had a master of ceremonies, "Eddie Perry," whose selection was of the most famous and attractive dancers. "Eddie Perry," as master of ceremonies. The stage setting depicted the inside of a prison with three level platforms containing several cells on each level. The musicians as convicts and the entire offering was presented along these lines.

It opened with a girl singing special lyrics about the host, "Eddie Perry," who would lead the prison band, etc. The ballet which consisted of the "Gould Girls," were the convicts and did some clever routine.

Lamberti was the joker of the hale type, and Roy Chancer was the kepper. Chancer offered a tender selection of "Min Bella Rosa" interpolating "O Sole Mio." His fine voice and personality put him in good standing with the visitors.

He was followed by Reed and Dusters, a couple of young chaps, who as stewards, offered some acrobatic and tap dancing that was worth half of the admission. They were the best liked specially outside of Lamberti.

The three Dennis Sisters were carried on next in a fancy cell and were let loose to do their harmony singing without the aid of the band. Their first rendition was "Somebody Is Trying to Be Sweet on Me" and we don't mind saying that a good many of the onlookers would have ached with relief if someone had stolen them from the bill. These young ladies might be a sensation in the East on radio work but in this day and age of good talent it takes more than a pretty form to go over. Their second and last number was "There's a Rainbow Round My Shoulder" failed to even get them a bow.

The Gould Girls followed them with a novelty stop-time routine in which the band and Perry stopped the musical accompaniment at various intervals and caused much fun provoking.

This was followed by Lamberti with his xylophone selection intermingled with dry humor that made him the star of the show. He played the identical selections that he played before in his previous engagements, such as "Stars and Stripes" and the manner in which he was received proved that the audience didn't care how long he would stay on as long as he continued his funny antics.

The show ended with the Gould Girls in black and white costumes and decorating the background set while the cast also assembled around the cells as two large bird cages each containing a convict, hung from each end of the scenery.

Philadelphia Carmen

Week Ending January 5

A unique and exotic miniature musical comedy was presented at the Carmen this week by the Honorable Wu and his company of Chinese girls and boys in the "Pavilion of Lanterns." The dancing ranges from quaint, Oriental numbers to the most modern Jazz and syncopation and the entire company shows great skill and vibration of movement. The Honorable Wu is an able leader and in addition is a clever impersonator and his representations of Eddie Cantor and Al Jolson brought much applause. In addition to their ability as dancers the Chinese youths and maidsens proved to have exceedingly well trained voices and displayed great adaptability as entertainers, there being no trace of Oriental accent in their songs. The costuming was rich and colorful in the extreme and the staging of the show left nothing to be desired.

St. Louis Ambassador

Week Ending January 4

Dave Silverman was forced to pinch hit for Ed Lowry as the master of ceremonies for "Making Whoopee," as an attack of laryngitis and bronchitis forced Ed onto the rip track so to speak. He was off the job for ten days. However, Dave made a very agreeable substitute.

Myrtle Gordon helped immensely with a rollicking song routine while "Buddy," the orchestra drummer, sang a refrain as only "Buddy" can.

St. Louis Missouri

Week Ending January 4

Eddie Peabody, the syncopating banjoist, styled his stage show "Banjoeys," and was very prominent in the selection of the "Bows of Lanterns," and was followed by a few of the members of the Missouri Rockets was made to resemble Peabody. Some novelty.

Chicago Paradise

Week Ending January 11

Another good show under the able direction of the golden-voiced master of ceremonies Mark Fisher, whose shows and personality continue to improve. The "Ezr-Zag Friedes" boasts some good scenic and the usual attractive costumery, to say nothing of a personage well known to vaudeville-goers, Senator Murphy.

The setting represents the inside of a cafe, half the stage given to tables and diners, and the other half to the orchestra. The first number was "Don't Be Like That," to which the ballet girls did a routine which included the services of the Four Edemorens.

The MeCane Sisters then came on, singing "My Blackbirds Are Bluebirds Now" which received a hand, after which they went into a dance which pleased more.

The band arrangement following was "I'll Get By As Long as I Have You," with chorus by Mark Fisher, after which followed an exchange of banter with the audience. In one of the turns each of the dancers were lifted and included a be-at-icre and several choruses of the song. This was very funny and heartily ap- plauded.

Grace Johnson sang a few numbers, "He's A Great Big Headed Baby" and "Lonely Nights," her voice and personality was in such a manner that she would get by even without ability to hit the high C's. Following her was a little colored girl who had been "wait- ing" on the table, waiting on and off the stage at various times, but was always seen on the tray. His name was not announced at this performance, but his dancing was snappy though he was a little rough in his foot work. He merited and received a big hand.

The featured performer came on next, Senator Murphy, whose political talk was as highly enjoyed as it was clever and funny. The Edgewood Four followed with a tap dance which received fair applause.

The number preceding the finale was "She's Funny That Way," with Fisher taking the spotlight. As he sang the melody he handed over. He sang "Who Wouldn't Be Jealous Of You" while the cast assembled on the stage for the finale.

Chicago Avalon

Week Ending January 11

Roy Dietrich's "Bluin' the Blues" was quite some offering. This was a stage setting between the 9th and 11th degree, the orchestra was on its toes every minute and Roy—well, Roy Is Just Roy.

Now that he started singing, he could make a song out of an indistinguishable melody. He sang "You Wouldn't Be Jealous Of You" while the cast assembled on the stage for the finale.

Keeping up the pace and increasing it was the Midnight Trio, three dark boys formerly with Paul Warman. Acrobatic and dancing specialties with special emphasis on picking up handkerchiefs off the floor. One of the trio fairly turned himself from back to front in the air and brought a big applause. Their other hankie stunt was to somersault over two chairs and retrieve the handkerchief. The boys were clever, three encored pitched.

Ketch and Wilma (whether that is the name of the messenger boy) I am not quite sure, but rather the one that applies to the messenger boy (dol) who opened the act and stopped the show. It was one of the best ventrilo- quiet acts I've ever seen. Not only was the patter excellent, but the handling of the doll was almost too realistic. "Wash your neck," both stories, and the heart rending sobbing of the messenger boy (dol) convulsed the audience. This act ended with Ketch singing a duet with himself. Quite an accomplishment.

The show quieted down for a few minutes while the orchestra presented "Listen to the Dance" with one of the boys singing. While the scurril stage lift stepped the scurril bar stage lift disclosed the missing girls presented an graceful poem. After the song they stepped to front and went through a very pleasing classical routine which was well received.

Kleota and Byrne followed and continued the riot- fun a little. Kleota presented her act with his xylophone, and while most of his playing was fool- ing in the rendition of "Pagan Love" was carried out. His gum, wigs and signs brought many large laughs. Miss Byrne's first appearance was by far her best. Dressed in what appeared to be an old fashioned idea of a society ballet costume, gogles, galoshes, very large daisy and wool wig, she presented her Spring dance with many stumbles and unbreakable solemnity, which brought her a good hand.

Roy brought this fast moving show to a successful close by singing "Blue Shadows," while the girls paraded in various shades of blue costumes, and finally posed against a vivid background of a setting sun.

Chicago Marbro

Week Ending January 11

This week's stage presentation featured Buster West in Charles Kalley's "Shades of 1929." The offering was beautifully staged with appropriate scenic background and the band situated in two sections, upper and lower, divided by a staircase in the center.

It opened with the Marbro ballet dancing to a band tune while Kaley and a blond girl opened the proceedings with "You're the Cream of My Coffee." This was done in the form of a duet with Charles and the girl sitting on a couple in the center of the stage while the boys in the bank took part in a combination of dance as "The Big One." Shown by a spot light, was novel and received a good hand.

This was followed by a young couple, who probably were Peplke and Carthe, who presented some novel vaudeville dances. They were followed by Jerome Mann in some clever impersonations such as Ted Lewis, Eddie Leonard, and Pat Rooney. This chap...
is clever and stepped the show at this performance. He is a comedian and could do well anywhere.

This show was reviewed by a fine band arrangement of "Moonlight Madness" in which Charles Kelsey offered a vocal refrain. We must say that Kelsey has quite a following in this business. The next routine was offered by the Maraho ballet in musical comedy style with a male singer offering a special song called "Get Me a Beany."

The treat of the bill came next in the way of Buster Busse. He was another one with some acrobatic dance-line and did a difficult split on the staircase which won his applause. The next routine was offered by the Maraho ballet in musical comedy style with a dummy body attached to theirs, giving the appearance of two bodies on one pair of legs. It was well done.

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With the advent of the New Year there is the usual change in the various theatres. Here are the first two changes I've heard about so far: Frank Whiteman, the leader Jimmie Lunceford, organize the Presiding Offices of the New Year at the Strand theatre, Fremont, Ohio, as the solo organist. Okay with me, Jake! * * *

* * *

You know things have rather slowed up a bit along the lines of the 1928-1929 schedule? They don't start this year's as of now, but three companies are still playing at the various night clubs, theatres, grills, etc., and nothing exciting seems to happen that would really interest a follower of the movie industry. There's the London's, fights that go on at the Strand theatre, Fremont, Ohio, as the solo organist. Okay with me, Jake! * * *

* * *

And talking of the Capitol theatre—recently, when Walt Roesner terminated his stay as master of ceremonies, those who have had the joy of hearing him play in this theatre have lost a great artist. He has done much to the entertainment industry and to the Broadway theatre. * * *

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Here's an unusual name for a band—"The Band of a Thousand Melodies," directed by Larry Paris—and they broadcast over the National Broadcasting network. They tried to interest you this week in the fact that they're one of the greatest bands in the east, and none of the publishers are sorry about it either. * * *

* * *

And while my thoughts are on the publishers, Johnny Finch, who was formerly in the movie public relations business, was recently in this city and has gone off on his own business in Detroit. Just as present Johnny is in New York on an "expansion trip" and he was here this week. He is quite busy. * * *

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"Tin rumoured that the inimitable Ted Lewis will soon be the master of ceremonies at the New York Paramount. * * *

* * *

I bet the DX fans around the country are a bit disappointed that they haven't been able to hear from Bobby Hackett, the famous organist. He has been in New York for the past week. * * *

* * *

A novelty that is proving to be of unusual interest to radio fans is the "Forsan Song Shop Hour" on the National Broadcasting Company's book-up every Thursday at 8 p.m. (E. S. T.). At this time each week they present a different band of music over the network and introduce their past and present hits via the Bob Haring Orchestra, Ed Salle, the New Yorkers, Will Connors, and others. The composer themselves, who introduce their new tunes, which they hope will be hits. The idea is great! And just by way of mention, Sam Coslow and Larry Spier were on last week's "Forsan Song Shop Hour."

Did you know that Earl Ahe, away down at the Texas theatre, San Antonio, is quite capable of starting a tune? Now music publishers, please don't rush him! * * *

* * *

Sorry—that's all there is for this week.

LARRY SPIER.

ORGAN SOLOS

Henri A. Kratas (Chicago Necrobia) offered a novel community solo called "My Magazine of Songs," which contained "I'm Sorry, Sally," "Good Little Little," and "Put Me on the Parade," which closed his last number a spotlight was flashed on the audience, which exposed those that did not sing in the singing phase, and throughout the entire chorus slides and special lyrics were interpolated. On the strength of going over this routine each week, the manager announced that Kratas will be held over for another week. This organist has played every Balaban & Katz theatre in Chicago, and has proven a success with his community solo, where the others fall in making them sing, Henri gets their whole-hearted support.

Hersie Koch (Omaha, Neb., Riviera), new at the organ, is the liveliest of recent organists at the Riviera. He puts force into his playing and accompaniments that difficult task—gets the audience to sing with him.

Proctor Sellers (Chicago Oriental). Every day in every way they like him better and better. He solo's great and I'll relate a thing or two he did. The songs played with "New Year's Resolution" were: "Where the Stry Little Violets Grow," "Mistletoe," "Candy Girl," "Thee Sweetest Thing," "That's Me and the Man in the Moon," and "Lonely Night." He bowed once, he bowed twice, he bowed three times over, over, and over, and over. "Like the Man with the Selection of Fine Songs."

Frank White (Newark, Brooklyn) offered an original organ novelty called "Let's Have Some Harmoney" which this audience sang well. The numbers he played were: "Blue Greets," "Sweetheart of My Dreams," "Dream Makers," and "Shine," a duet the boys singing: "Swee Miss," as the girls song, "Whose Will You Choose?" "Eyes of Youth," was effectively done and received a very fine hand.

Dick Lichten (Pittsburgh, Pa., Penn.) had the audience singing a few of his favorites, one of which is "Three Blind Mice," "I Faw Down and Go Boom," also "One Grasshopper Hopped Over Another Grasshopper's Back."

Jim Thomas (New York Proctor's 86th St.) said "Lot's Wurble," and they did. Jim featured "I Faw Down and Go Boom," which started the audience off well. The next number, "Me and the Man in the Moon," had every one singing and not stopping until the curtain went down; with other numbers were sung to the tunes of "Where Has My Little Dog Gone," "Out of the Blue," and "In Dreams." Jim has, in three short weeks, become quite a favorite at this house.

Henry B. Marthac (Brooklyn Paramount) featured "Old Favorites," for his community song fest this week. He used special slides for the following songs, to which the audience sang duly. The numbers were: "School Days," "Mary Lee," "K-Katy," "Let Me Call You Sweetheart." His closing song was a special version on "Silver Threads Among the Gold."

Martha has become a showstopper at this house.

Have you read about VOCAL TONE in the December 22nd issue of BETTER THEATRES? If you have you are interested. Don't Invest your money in any Organ Device until you know more about our plans.

Watch this space for further information on VOCAL TONE.

BETTER THEATRES—BOY, HE'S GOIN' DOWN A'! (Donaldson, Douglass & Gumblie).—The first novelty song this year. This song offers a chance to the dullest song in the world. In fact, from present indications it looks like another Yes, We Have No Bananas. By James Brockton, Leonard Stevins, and B. H. B.

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How Would YOU Start a House Organ?

HOW would you go about starting a house organ? How did you go about it when you started your own? These two questions are brought up indirectly in a letter to "The Theatre" from Dick Martin of the Columbia Amusement Company, operating five houses in Ashland, Kentucky, and two others in Catlettsburg, Ky.

Here's a splendid opportunity to be of genuine lasting service to others as well as to yourself. It will be a tremendous important contribution to the theatre if each of you would sit down and write a letter to this department about it.

Those of you who do have a house organ: Tell us just how you started it. The splendid house organs that come to this department daily are the result of a lot of study by the individuals, and as much perspiration as inspiration. We are likely to forget that when we run over them. The finished product in any line always looks like a simple affair; in fact, the simpler the house organs appear the better the proof of hard work, because they read smoothly.

Those of you who do not have a house organ: You undoubtedly have a number of ideas back of your eyebrows as to just what you would do if you started one. Any one of a dozen reasons may explain why you do not have one though you would like to.

Here's what Martin writes:

"I am preparing to institute a House Organ to be distributed through the houses of this company, and would like to have some sample House Organs for suggestions. Would also like to have the names of some publishers of the same. (Please you have received the copies sent you, Martin, as well as the list of members of our Exchange.)

"Believe your Exchange is a great thing for exhibitors using publications."

A Dozen Suggestions

Following are a few suggestions that many be of service to anyone contemplating the starting of a house organ:

First: Be sure that you can follow through before you start. Nothing will give your theatre a blacker opine than starting something and not following it.

Second: Analyze your budget and the expense involved. Check up with your local printer confidentially, as to just what it will cost you.

Study Your Staff

Third: Study your staff and make certain that the one whom you will designate to edit it will not only be qualified but also will have the time to do a good job.

Fourth: Study your patronage. Before going into the project, be sure that you understand your audience. For example, if you are in a college town you will have to write in it a special tone. We don't mean flippant or ultra-jazzy, but at least airy. If you are in a mining town you can't use the language that will appeal to a campus clientele; your audience wouldn't have the faintest idea what you were attempting to do, and probably even would resent it. Nor does that mean that your mining population wouldn't take to a simply written, solidly written publication just as enthusiastically as the college town patronage to its type.

Fifth: You could kill two birds with one stone if you appealed directly to your clientele to tell you just what it would want in the house organ. You not only would get some ideas from the patrons, but you also would arouse their interest in that of others.

Sixth: Decide for yourself whether you want a magazine type, a newspaper type, or a combination of both. There have been some interesting discussions of this point in these columns.

Seventh: Whatever form of publication you decide upon, remember that it must be fresh in appearance and in reading matter. It must be interesting. We have seen house organs that had become so departmentalized that they were nothing but a way to give others. The old definition of news is "that which is new or that which is interesting. Take both those factors into account. There should be something new in each issue, but if the "new" thing just does not appear by press time, at least make sure that the publication is interesting in itself. Sometimes just changing the order of departments will help that, a little change in dress.

Appeal to Women Patrons

Eighth: Remember that your women patrons are the ones to appeal to in particular. They are the ones who will take the publication home. And getting it into the homes is a big subject in itself that we cannot go into at this moment.

Ninth: Play up your attractions, of course, but remember that that is only one part of it. If your house organ is to be no more than a handbill, then print it as a handbill and save more for better things.

Tenth: Do not let anything interfere with making the same date of publication either each week or each month, depending upon whether it's to be a weekly or a monthly. First get your public into the expectation of receiving the house organ on a certain date and then don't disappoint them.

Eleventh: Establish contacts with your community in the matter of writing departments, their interest, demands, etc. But be particular to select individuals upon whom you can depend.

Make It Pay for Itself

Twelfth: At a special and attractive advertising rate to merchants, you should be able to make the publication self-supporting, even a profit-making project. But give your public something besides advertisements. Always remember that primarily your patrons will want to read stories and items, and that if they see only advertisements they won't read anything. A general rule there, of course, is to increase the amount of reading matter as the number of advertisements increases.

Well, there are an even dozen suggestions. And those twelve scarcely scratch the surface. They are a starter, however, and this department invites each of its readers to add his suggestions to this list, as well as to amplify them and even protest them, if his experience is at variance.

Will he start the ball rolling? We'll be glad to publish your comment. And always remember that only as you help others will you yourself be helped. That's the creed of the House Organ Exchange.

Here is an ad that tells a story as well as announces the coming of Universal's "Uncle Tom's Cabin." The upper half of the ad is modernistic, the lower half illustrational; the upper half depicts the modern theatre and the modern playgoer, the lower half the freeing of the slaves, a symbolism of the freedom of progress that the upper half reflects. This ad was sent in by J. M. Blanchard of the new Strand theatre at Sanbury, Pa., a Comerford house. Note also the prominence given the starting time.
Feminine Fashion

Layouts in Rotos

Draw Attention

Try a feminine fashion layout in your local paper, and if it has a rotogravure section all the better. It paid for Manager Ray Brown and the theatre at Akron, Ohio, in connection with the showing of M.G.M.'s "A Woman of Affairs." Brown obtained a fashion layout of Greta Garbo and Dorothy Sebastian in the Times-Press in a Sunday edition the week preceding the opening. The Times-Press gave three columns, ten inches free on the layout.

To the Public of Portland—

The Portland Theatre wishes to take this opportunity to extend apologies to the thousands of our patrons who were obliged to stand in line so long Saturday night, and to the thousands who turned away at the height of the tremendous crowds. In the history of the theatre, business, to many people accustomed to admittance to a theatre for the final night performance, has started to which occurred the presentation of an extra and complete show after midnight.

INTERFERENCE—Paramount's first all-talking production, is the reason--Rudy Wather and Ida Dar squawk. This also adds to the exception of the press of the theatre, and New York City, and resell local merchants who in turn give them away to their customers.

A red devil's mask is in red, black, wreathed about with the caption in white and red, "The Devil in "Masks of the Devil," appearing on the reverse side of the book. On the reverse side, colored in red, is a blank for theatre name and playdate.

Match Books to Be Resold in M G M Tieup

Metro-Goldwyn-Mayer's pressbook on John Gilbert's "Masks of the Devil," contains the announcement of a new type of accessory. It is a match book which exhibitors can order at wholesale prices from the Lion Book Match Co., Fisk Building, Broadway and 57th Street, New York City, and resell to local merchants who in turn give them away to their customers.

Good Y. M. C. A. Tieup

George Morrell of the College Theatre, Toronto, Ontario, an excellent neighborhood house, obtained considerable extra business and also incurred the pleasure of the Y. M. C. A. by staging a series of junior bowling matches as Saturday afternoon features. There was little work necessary for Manager Morrell because the details were handled by the physical director of the Y. M. C. A. The expense to the theatre comprised admission passes, light refreshments and a few gifts, such as gymnasium suits.

The State theatre, Minneapolis, staging its first all professional "Kiddie Revue," tied up with the National Tea Piggly-Wiggly company. The theatre and the grocers took a double and theatre at Akron, Ohio, in connection with the showing of M.G.M.'s "A Woman of Affairs." Brown obtained a fashion layout of Greta Garbo and Dorothy Sebastian in the Times-Press in a Sunday edition the week preceding the opening. The Times-Press gave three columns, ten inches free on the layout.

After using teaser underlines for three days, on the Thursday preceding the opening, thirteen-inch display ads were placed in both papers. Seventeen-inch display ads were used on Friday, a twenty-seven-inch display ad in Beacon-Journal on Saturday preceding opening, with display ad in Times-Press on the same day, and twenty-seven-inch display ad in Times-Press on Sunday, opening day, with a thirteen-inch ad on Tuesday, and nine inches on the Wednesday and Thursday during playing of picture. Preceding the opening the Times-Press ran a Gilbert-Garbo comic on "What Would You Say," as suggested in the press book. Two weeks in advance 5,000 Lion book matches were used. Special art work panel 42 by 39, with spotlight focused on it, was used inside the theatre.

A trailer from the National Screen Service was used a week in advance of the playdate.
Every Day Is Christmas Day If Exhibitor Wins City's Goodwill

Christmas has just begun, for those exhibitors who showed the real Yuletide spirit to their communities. The celebration is over but the gifts of the public to its theatres will be coming in throughout the year. Goodwill is lasting, and certainly it will be a long time before the citizens of Buffalo forget the royal time they were given by H. M. Addison, managing director of the Great Lakes theatre. Everyone benefited, from Mayor Frank X. Schwab down to the loneliest orphan.

As the opening gesture Addison sent special invitations to all members of the police and fire departments, to be his guests at the theatre the week of December 17. These invitations were good for admission of the city employe and one other. They read in part:

"The Great Lakes theatre sends you this little token of appreciation for the many courtesies extended by you during the past year and to wish you and yours a very merry Christmas and a happy New Year." Each invitation was signed by Addison. There were 2,345 issued, 1,350 going to the police department.

Special Morning Matinee

The day before Christmas, with the co-operation of the mayor the theatre gave a special morning matinee to children in various institutions. They filled the big house from the orchestra pit to the roof—a noisy, eager throng, each of whom was given some little token with the cooperation of charitable workers, the mayor’s toy fund committee and the theatre, assisted by charitably inclined citizens. It was the biggest Christmas theatre party ever staged in Buffalo.

In the theatre itself, there were miniature Christmas trees, gaily decorated with lights and the conventional ornaments so dear to the heart of all at this season of the year, while on the Main street marquee over the main entrance stood a 40-foot evergreen, outdoing even the municipal offering placed in the principal square. Bright lights, gaily colored streamers and tinsel snow added to the realism. The tree was left lighted every night.

When Santa Claus in Lobby

Lobby cards all carried conventional Christmas decorations in addition to the attraction matter, and several five-foot heads of Santa Claus, all decked out in red, helped brighten up the entrances. Santa Claus himself made his appearance in the main lobby and greeted children for a week and permitted him to finish up his last minute orders for Christmas.

Special Christmas Cards

Special Christmas cards were got out, conveying the best wishes of Mr. Addison and various members of the executive staff; a holiday edition of the house organ, “Moviemens,” was put out, and ads in the newspapers, on Christmas day, carried a seasonal message, with but an underline on the current show.

Cashears, doormen and ushers wore Christmas greens in the lapels of their coats and smocks. Instead of a thank you, for the last three days before the holiday each patron received a calling card, saying "Merry Christmas" from all members of the staff.

And the pupils of School 3, who prepared decorations for the Christmas trees, were invited to a special party at the theatre.

Perhaps such wideawake efforts as the foregoing account for the fact that the Buffalo Sunday Times carried a cut and sketch of Addison in a personality series on civic leaders.

Polar Question Quiz

Aids "Ramper" Film

A polar questionnaire, taking in Commander Byrd’s trip to the North Pole, Amundsen’s and Lincoln Ellsworth’s flight in a dirigible across the pole and General Nobile’s disastrous expedition, served as a newspaper exploitation feature for the showing of First National’s "Strange Case of Captain Ramper," at the Jefferson theatre, Jefferson City, Mo.

The manager of the theatre tied up with the Daily Capital of that city in a six day contest, in which newspaper and to see "The Strange Case of Captain Ramper" were offered to readers who scored highest in answering the questions of the questionnaire. The questions were divided into five installments while the correct answers were published on the sixth day.
“THE SHOP WORN ANGEL”

DEAR FOLKS:

Now and again the unexpected happens and a picture of which no great amount of praise has been uttered slips into the theatre and makes everybody glad. This is one of those cases. So far as I know, and I admit that isn’t very far, nothing extraordinary was claimed for “The Shop Worn Angel.” Wherefore I shall take up that little burden and say quite a few words in its favor.

Probably the first thing to mention about the picture is that the story concerns a chorus girl to whom diamonds is nobody’s business and neither is one Bailey’s participation in her financial and professional affairs. The next thing to mention is that Gary Cooper is a doughboy, on his way to France, who falls in love with the chorus girl. Then it is in line to say that Paul Lukas is the Mr. Bailey and Richard Wallace is the director, and here occurs the thought that perhaps Mr. Wallace should have been mentioned first of all. His direction is one of those fine, feeling, human exhibits seen seldom more often than once a year. I hail and cheer him.

The story of the picture is simplicity itself, which anyone will tell you is also strength, interest and entertainment. It has the best musical accompaniment I have yet witnessed, unless you classify the sound aspect of “Singing Fool” as musical accompaniment, and there are words in it now and then. These, too, are excellent although in my opinion a bit unnecessary. Of course that’s a minority report. And if “That Precious Little Thing Called Love” isn’t a hit after this picture has used it a while as themeword, the world is melody deaf.

Nancy Carroll is splendid, Gary Cooper is better than I’ve ever seen him and he’s always been good, and Paul Lukas gets across a role that would have stumped anybody I can think of except Menjou. The picture is full of gaiety, pathos, merriment, music and misery, this last in very minor and highly favorable degree. If I could see one picture so good in each four weeks of theatre going I should render thanks daily to the Fates who have decreed that I shall spend most of my time in the picture houses.

THE RESCUE

I THINK the rescue completes the information about the recently subdivided Colman-Banky duo. You may or may not recall my report with regard to Miss Banky’s first independent picture, “The Awakening,” but the gist of it was that the girl has everything and the picture is a wow. There may have been a note of surprise in the writing of the report, for I had carried the idea that Mr. Colman was more important to their combined products than Miss Banky. So, too, there may be a note of surprise in this report of “The Rescue” for in it Colman completes demonstration that his is the lesser talent. And just possibly it may not be his fault at all that the picture isn’t onetwothree with “The Awakening.”

“The Rescue” has Mr. Colman as a polite gunrunner and Lili Damita as the heroine, with whom he falls in love and for whom he does many things. The chief thing, in point of story, being the rescue of her party when it is captured by natives of some place or other along the equator. As the two-faced guy who accomplishes all this, without the use of either fist, Mr. Colman is my idea of a nice looking young actor in the wrong job. Maybe, as I say, it isn’t his fault.

The story is of excellent source and no doubt was good reading between hook covers. As unfolded on the screen it is a slow, dull recital with nobody getting anything done and nothing much happening. The love stretches, of Miss Damita’s participation in which you no doubt have heard a great deal, are just stretches. As for Miss Damita, if all these princes like this sort of girl why then, of course, this is the sort of girl all these princes like. And of course I have only the picture to judge her by and the picture may he, as I have said, unfair to its players.

“A ROMANCE OF THE UNDERWORLD”

HERE’S a neat little picture, folks. There’s nothing original in the bare outline of the story, which is about the nice, innocent young thing who is ashamed of her past and afraid to tell her happy, idolizing husband, even when one of her old pals attempts blackmail on the strength of her past.

But the frosting on the cake is different, and that difference makes the picture. The underworld spice is well handled, and the way the blackmailing pal is disposed of and tranquillity in the home restored is, as I have indicated, different and intriguing.

The picture is most fortunate in having Robert Elliott in the cast as a detective. He puts a great deal in his characterization and the picture as a whole. By giving his character a few little idiosyncrasies, he makes quite an engaging fellow out of the detective, and as you and I know this is a feat in itself, for screen detectives are almost inevitably rubberstamps.
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**Tiffany-Stahl**

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Managers' Schools

LEARN MODERN THEATRE MANAGEMENT.
A training that is helping many theatre employees to succeed. Chicago Picture Theatre Man-
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Position Wanted

ORGANIST AT LIBERTY NOW—Experienced, capable, efficient, splendid sight reader, complete library of scores, numbers, present slides, novelties, will go anywhere. References. Address Box 336, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

POSITION WANTED AS THEATRE MANAGER—20 years experience in the movie field, advertising, exploitation, admission and service. Married. Am also an organist. Very good references. Address Box 344, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

ORGANIST—Exerts thoroughly trained in showmanship available at all times for first-class positions. Men and women. No service charge. Write full information concerning salary, hours, etc. Address Vernon Knuss School of Theatre Organ Playing, 210 N. 7th St., Allentown, Pa.

FEMALE ORGANIST is looking for a position, will be free January 1st. Am well recommended, reason for leaving due to Visiphone. Can play on all makes. Simple, will go anywhere, can cue pictures correctly, will start for reasonable salary in order to prove worth. Address Box 289, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

ORGANIST FIFTEEN YEARS EXPERIENCE—First class Chicago Organist. (Male) Reason for leaving due to Visiphone. Expert Synchroization of music to the picture. Novelties and straight solo work. Large library. Union, married, will go any-
where. Best of references. Salary can be satisfac-
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Equipment for Sale

FOR SALE—20 19" veneer chairs $1.50—270 veneer chair $1.40—210 18" veneer chairs $1.30—250 21" veneer chairs $1.45—475 veneer 20" like new. Also 350 lifted with 585 original theater, all in excel-

dition. 2 Monograph Model 1002-E motor drive ma-

chines complete with lenses, $150. Condition, one -
pair, 2 Simplex motor drive Type S lampshouses and Peerless are controls with lenses. $65.00 each. Two 61 motor drive with lens, wonderful condi-
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THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators,etc., re-

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ologue. Address Movie Supply Co., 444 Wabash, Chicago.

POWERS AND SIMPLEX PARTS, 20% and 50% discount. Two Powers 6 B with Peerless lamp, $130, sell separately. Bargains. Address Carol Fenyesy, 62 E. Ontario St., Chicago, Ill.

FOR SALE—Reflector Arc Lamps and accessories, also dismantled rebuilt. Powers 6-A and 6-B and Sim-

plex Heads. Best Prices. Write Joseph Spratler, 124 E. Ninth St., Chicago, Ill.

CHICAGO CLEARING HOUSE—Our bargain list on rebuilt Projectors, Powers 6-A Motor driven ma-

chines, including 12 rebuilt Simplex motor driven ma-

chines with latest Simplex type S lamp houses. Prices ranging from $165.00 per pair. Peerless are controls $15.00 per pair. Compensars all makes, $30.00 and up. Rebuilt Generators at reasonable prices. AC and DC Electric fans rebuilt, just like new. Write for complete list of your needs and prices. No obligation. Address Illinois Theatre Equipment Co., 124 E. Ninth St., Chicago, Ill.

POWERS AND SIMPLEX PARTS at 20 per-
cent and 30 per cent reduction. Reflector arc lamps cheap. Address Carol Fenyesy, 62 S. Paul St., Rochester, N. Y.

Chairs for Sale

1000—of the finest brand new veneer chairs manufactured by Heywood-Wakefield. Way below cost. Sold in forty eight lots. Write today for exact photo and full details. C. C. Demel, 485 South State, Chicago, Ill.

BIG BARGAIN in used Opera chairs, 600 uphol-

serred, 800 Veneer. Address Movie Supply Co., 444 Wabash Ave., Chicago, Ill.

Just received 4,000 highest grade spring constructed upholstered Theatre Chairs, less than 2 years old, at very reasonable prices. Also several other lots of up-

holstered and veneered Theatre Chairs, as well as 500 Portable Assembly Chairs. Write for complete list and description of all equipment. You are under no obligation. Illinois Theatre Equipment Co., 124 E. Ninth St., Chicago, Ill.

Stationery

"NEARGRAVURE"—"Neargravuremohoo" (com-

plete embossing) process. Special $0.85 each* letter heads, 250 envelopes Neargravure $4.44 cash, post paid. Samples. Address Solidified, XH124, Knox, Ind.

For Sale

OPERA CHAIRS, seats and backs for all makes, five pie, at prices that save you half. New and used Opera chairs. Address J. T. Reddington & Co., Scranton, Pa.

REFERENCE BOOKS—Motion Picture Trade Di-

rector, $10; Anatomy of Motion Picture Art, $2.50. Films of the Year, $2.50; Close Up, annual subscrip-
tion $3.50; The Stars $3.50. These books may be ordered through us. Send check or money order with your request. Address Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Theatre for Sale

FOR SALE ONLY. 400-seat picture theatre. Town of 1500. Good surrounding country. No opposition. Address Box 140, North East, Maryland.

APOLLO THEATRE, Princeton, Ill., county seat, 5000 population. Lease runs seven years, 875 seats, low rent, newly decorated, new screens, new stage and window drapes, best equipment, own everything in theatre, showing best first run pictures. Priced to sell. Address Box 348, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Theatre Wanted

BY FEBRUARY 1st any town over 300 population, prefer large, with privilege to buy, must send infor-

WANT TO TRADE 141-acre farm in Minnesota, val-

uated at $8000, for a good theatre or major equity in theatre. All type of properties. Address Box 347, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

Organs for Sale


Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine whole-


Projector Repairing


SKILLED MECHANICS, specialized tools, and a shop equipped for just one purpose, can offer you

nothing but the best in repair work. That is what I believe, and am a witness to the overhauling of your motion picture machinery one. Of the oldest repair men in the territory, and serving many of the largest houses. Relief equipment fur-

nished free. For results bring your work to Joseph Spratler, 124 E. Ninth St, Chicago, Ill.

Equipment Wanted

WANTED—2 Peerless or Powers Projectors, also

Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or un-

der third hand and balance C.O.D. Address Box 337, Exhibitors Herald-World, 407 S. Dearborn St., Chi-

cago, Ill.

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 444 Wabash, Chicago.

WANT SEVERAL MERCURY RECTIFIERS, new, used or incomplete, cheap. Address Fredrick, 188 Golden Gate Ave, San Francisco, Cal.

Help Wanted

WANTED—Industrious young man to manage or as-

sist 600 seating house, population 6000. Splendid opportunity to right party. Experience in buying not necessary. State qualifications, experience, age, salary, etc. Address Retrow Theatre Co., Mahanoy City, Pa.

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 organists all over the country, has helped in obtaining equipment, in selling equipment, and solving many another problem that seemed difficult. The rates are but 10c per word payable with 10% discount for ten or more words. Your Classified is the perfect way to advertise this week. The cost is small, the results are great.
LETTERS
From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Non-Theatrical Competition

DELPHI, IND.—To the Editor: I was very much interested in J. C. Jenkins’ letter in the January 5 issue. I am interested in all his letters as he is particularly open-minded to me so much that I am writing regarding the situation in Delphi, Ind.

The town has a canvass of the town selling tickets through the medium of children. The enter- tainers are of the best type ever performed for which we are assessed a tax to help keep them up. The law requires us to have seats fastened to the floor, guard exit holders, all modern fire escapes and various State laws. State At- torney’s reports are up to date in every respect, fulfilling all law requirements. Yet the children have been selling tickets on shows playing copyrighted music for which we must pay a tax to play and don’t have to meet the requirements we do.

I believe Mr. Jenkins would enquire of the exhibitors he called on he would find that they have the same conditions to meet that we do. I believe this big feature is killed by competition like described above. What is the remedy? The small town exhibitor needs help if he is to continue in business.

—MAURICE B. GARDNER, Arc theatre, Delphi, Ind.

Calls Industry “Sick”

CAMPBELL, CAL.—To the Editor: It is useless to deny the fact that the moving picture business is sick, and has reached its zenith and is rapidly on its way to zero. It is interesting to read the many articles written by the so-called big men in the game—the producers. It is pathetic the way they live in the woods and in their endeavor to blaze a trail they are getting deeper in the mire. The fault is all their own and not the public’s. I have no doubt that they would block selling their productions to the exhibitor. No other manufacturer, with the possible exception of bootleggers, would risk his business to sell his product at full price and then force the retailers to market it for him. The tire and hosiery manufacturers and all other reputable business organizations that value the respect and confidence of the public, sell all seconds and culls at a reduced price with their brand or name carriage.

The producers have turned out a bunch of rotten stuff and sold it, all or none bearing their name to the exhibitors at full price and forced him to sell them to the public or assume the loss. And in too many in- stances, the exhibitor could not, or would not, assume the loss. And too a chance selling them to his patrons, with the result that they lost respect and confidence in him and when he did not trust him with better showing he could not sell it to them.

Both producers and exhibitors have awak- ened to the fact that the public at the present time but there is a limit, and it has been reached. The producers in their anxiety to settle the stomach of a mauated public have had to agree to all manner of same tactics with “squawks,” forcing the exhibitor to mortgage his right eye, labor and profits for a number of years, to install various sound devices to show the stuff in another form, or pay a ruinous price for something worth showing. There is a law in nature requiring a period of rest for everything. We have a low and high tide, all vegetation, the earth and everything has its period of rest, including all kinds of business. As an illustration the barbers reached their peak about the time the showmen were invented and rapidly declined and reached zero. Then women started to bob their hair and a period of activity set in.

This is one of numerous cases that could be cited that should be sufficient to convince any thinking person that this law exists in nature, and that it has. It has been recognized by all successful business men for ages.

In my opinion the motion picture business has reached its zenith and has this been accelerated by the above mentioned abuses. If the producers cannot produce without recourse to the sound pictures it will not only serve to wreck the business but it will serve to educate the younger generation to something. The vast majority of the patrons, at any rate, go to plays, and after the novelty wears off they will tire of the canned stuff and demand stage plays. The old actors and actresses have a long period of rest dating back to the beginning of the movies and the sound pictures will prove a blessing to them and serve as a stepping stone to the movies.

The only hope, from my point of view, for the motion picture business, is to cut out the sound pictures, play on a strictly business basis and give the public nothing but high class silent pictures, something it has never had. If the producers concentrate on pictures and destruction, my advice to the small exhibitor is to get your investment out of the business and focus your efforts on the better as S. W. Doons, Campbell theatre, Campbell, Cal.

Could’n Do Without H.W.

LUDLOW, SALOP, ENGLAND.—To the Editor: Enclosed please check, value one pound, my third year’s subscription to the Herald-World. I am quite honestly of the opinion that I could not do without the paper now. It gives me an invaluable and thoroughly proved assistance in selecting American films and the selling hints in “The Theatre” department help me considerably. J. C. Jenkins, through his “Colvm” is as good as a personal assistant to any exhibitor and the people he meets. One of these days I’m going to write to Phil Rand and send him a few photos of my town and ask him to explain the above. He has told me so much about the Salmon River and the grand view that I want to see it. I can think of several good localities in places I’d like to know, but I’ll take them in the end.


Stettmud’s Views

CHANDLER, OKLA.—To the Editor: I have read the letter of Hon. J. C. Jenkins regarding the poor business in the theatre line.

I suppose that Mr. Jenkins or anyone else of his standing in the business does not know what is wrong, what has ruined the theatre business.

I have been in the business for over 30 years and see when business started to go to the bad. It was about a year after that wonderful man amongst men, Mr. Hays, was acclaimed the bull goose of Wall Street and the exhibitors’ hand and foot so that they could not have a voice in the selection of their entertainment. It was soon foiled. What was once a contract there was no way on God’s Green Earth to keep from playing or paying for the pictures. If they were as rotten as hell you had to take them anyway. Pull the pull and you were on the edge of losing your deposit was a thing of the past.

When people complained about pictures the exhibitor could only say that he had no control over them as he had to show them regardless of their merits.

Product was sold on misrepresentation and in some instances outright fraud, anything to get the signature on the dotted line was reported to the contract, he made him pay and pay and pay.

The selling season has been advanced because the producer is selling his output before he makes it. He knows the public will buy it, so he figures so much for profits, so much for expenses and makes pictures cheap enough to try to sell them.

Pictures are no longer sold on their merits. An exhibitor can not take his pick of the product of a producer. He has already been forced to buy all the pictures made by one producer.

Is it any wonder that the exhibitor end of the business is falling down day by day, they can not closing every day for lack of patronage?

How long will any business survive where the man who sells the public has no choice in what he has to sell?

The exhibitors had the means of their salva- tion offered to them last year and like fools turned it down. I do not know if this salvation will be offered them again; if it is, I hope every exhibitor who does not support it goes broke. I think some of them who were against the last year’s business, when if they would have supported this measure they would undoubtedly now be see- ing much of the same business, instead of small gross every month.

No business can survive very long under the conditions that now exist in the movie business. The small town theatre will be a thing of the past. The cities will be overseated to such an extent that they will not make a profit in any case and the distributors will have to go broke and the large business will be one of the minor instead of major industries.

If we think this letter is worthy of some space in your valuable magazine you are welcome to reprint it; it might open up some discussion on the subject amongst the exhibitors.—H. G. STETTMUD, Jr., Odeon theatre, Chandler, Okla.

Has Own Music Device

SARGENT, NEB.—To the Editor: I would hate to miss even one issue of the Herald-World. I consider it our paper as it carries our name and is not called the Pro- ducers. I have thought of the idea that if more of us would write personal letters to the columns given us we could all pick out something were working on. This is a small town and what would help us would be of no use to a city.

In regard to music, I have made an outfit which will play a little music and can be made for about $250 or $300 and think it will compare with any of the musical combina- tions, both in tone and volume which I have listened to. If any of the other exhibitors want to make something like this I will send them the names of the parts I used and where they can be obtained. Unless too many write, or if the Herald-World wishes it, I will send a list with a diagram of the whole machine. A traveling salesman asked me the other night where I had purchased the parts asked where the pipe organ was and who played it. This solves our music problem. This music can be made of rubber or whatever will be the new name. If this will be of help to any of the boys I will be pleased.

Write your ideas. Perhaps someone would like to know what you have ideas of or do think of and what you’d do for.—J. C. SCHNEER, Sun theatre, Sargent, Neb.

A Section on Vaudeville?

BUSHNELL, ILL.—To the Editor: Just a suggestion. You are writing articles on every other issue. Why not give us the low down on vaudeville. Name a sec- tion on “What the vaudeville did for me.” Theatres play vaudeville too, you know. Not even in the “Billboard” can you find anything of what the exhibitor thinks of a roadshow or vaudeville act. Why?—C. M. ALBRECHT, Rialto theatre, Bushnell, Ill.
Columbia

SUBMARINE: Jack Holt—December 16-17. Here is a feature that is entitled to good business in any one's home. Much better than many of the so-called specials that you have to mortgage the house to get. 40 accounts of bad weeks nan; reason it stopped at the B. O. for us, but it sure isn't the fault of the picture. Honestly believe it pulls 99 per cent. Step on it and raise your admission to what you charged for "Wings." Nine reels.—W. H. Silver & Son, Grand theatre, Princeton, N. J.—Small town patronage.


THE WAY OF THE STRONG: Special cast—19%. December 30. Another story of the underworld. Good picture but did not draw special cast.—Estella Hulds, J. Green, Gem theatre, Greenriver, Utah.—General patronage.

SALLY IN THE ALLEY: Shirley Mason—January 1-2. Not big but the kind that pleased the great majority and that's the kind we need more of. Also the kind we can profit by. Presents on Rialto theatre, Hebron, No. Dak.—Small town patronage.

FASHION MADNESS: Claire Windsor—25%. October 1. I'd call this a howling success. Your patrons will do the howling and you will be a success if you stay away from this kind. Its only saving grace is a bit of a good scenery in the last reel. The women might like it, but it will soon be the men who will be bored. Columbia usually gives us worthwhile pictures, but I suppose this is just one of those things that happen. Just so it doesn't happen again! Six reels.—John E. Wallan, Orpheum theatre, Klamath Falls, Ore.—General patronage.

AFTER THE HURRICANE: Hobart Bosworth—95%. December. A very good sea story with plenty of comedy to make it interesting. Bosworth is a good drawing card. ’’Took me a While’’ was a hit for Rhyner, Lee Roy theatre, Wallace, Neb.—General patronage.

AFTER THE STORM: Hobart Bosworth—49%. December. As usual from Columbia and many pictures that we feel sick every time we have to run one. However, this one is as good as the average, photos like a cross between 'The Blessed Ship' and 'Hell Ship Bronson.' Bosworth is good, but he can't do much when he is surrounded by a bunch of palooses and dumb-borans. The patrons liked the fight in the first reel, and the storm scene in the last reel was quite realistic. Just average business, but everyone seemed pleased. Six reels.—John E. Wallan, Orpheum theatre, Klamath Falls, Ore.—General patronage.

STREET OF ILLUSION: Special cast—December 16-27. As usual, another good one from Columbia. When it comes to genuine acting, I really don't believe you can beat Ian Keith in this one. He portrays the part to perfection, especially at the last of the film where the dramatic ending. Some patrons may object to the dramatic ending but Ivan Keith puts it over to the satisfaction of those that enjoy real acting. Seven reels.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Small town patronage.

BEASTLY YOUTH: 23. Brew good house on Christmas night and pleased, according to comments received, about 96 per cent. We used the 1927-28 Columbia product and were well pleased, and bought the 1928-29 product and it also looks like a real buy. We will have the right in a row from Columbia, and they have all been as good as any company's product, and you can't beat Midwest in Kansas City for service. Seven reels.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Small town patronage.

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GETTIN' HOTTER

A new batch of votes have turned the tide in the "My Favorite Players" contest, Joan Crawford giving way to Clara Bow as the leader of the feminine players, and Richard Dix going into a tie with Lon Chaney for the male head position. What will next week bring forth?

An especially interesting feature of this interesting contest is the effect the votes of the younger members of the family are having. This week Hoot Gibson comes into the race because of this influence. Adult votes usually being confined to the "formers," older players or those of the greater, movies. Moreover, stars are not cornering the market, as a glance through the results will show, while theballoting also proves that the lesser known players may also attract loyal admirers. Again readers are urged to send in their votes, being careful to place the name of each voter above his or her choice, the name of the theatre and the town. Exhibitors (including partners) and members of their immediate families are eligible to vote. Employes may not vote. Below is the standing thus far:

**FEMININE**

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<thead>
<tr>
<th>Name</th>
<th>Votes</th>
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<tbody>
<tr>
<td>Clara Bow</td>
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<td>Jean Crawford</td>
<td>10</td>
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<td>Colleen Moore</td>
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<td>Louise Lorraine</td>
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<td>Laura La Plante</td>
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<td>Dolores Costello</td>
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<td>Marion Davies</td>
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<td>Dolores Del Rio</td>
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<td>Billee Dove</td>
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<td>Lillian Gish</td>
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<td>Marion Nixon</td>
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<td>Patsy Ruth Keene</td>
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<td>Greta Garbo</td>
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<td>Alice Joyce</td>
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<td>Jane LaVerne</td>
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<td>Gloria Swanson</td>
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<td>Bebe Daniels</td>
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**MALE**

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<td>Lon Chaney</td>
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<td>Richard Dix</td>
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<td>William Farnum</td>
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<td>Conrad Nagel</td>
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<td>Gary Cooper</td>
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<td>William Haines</td>
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<td>Charles Murray</td>
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**THE SCARLET LADY:** Lya de Putti—40%. A very good feature, one that your patrons will enjoy and that will sell you pictures in the lobby and meet your patrons. Eight reels.—S. A. Hayman, Lyda theatre, Grand Island, Neb.—General patronage.

**FBO**


**TYRANT OF RED GULCH:** Tom Tyler—60%. A great Western that pleased 100 per cent with my crowd. Tyler is always good. Good picture. Six reels.—M. J. Doer, showing theatre, Schoharie, N. Y.—General patronage.

**DOG JUSTICE:** Ranger—December 31. Everybody’s favorite for the second night’s showing. Harry Rhyner, Lee Roy theatre, Wallace, Neb.—General patronage.

**SINGAPORE MUTINY:** Special cast—75%. December 25-26. Not much of a picture for the ladies, but the men liked it. Plenty rough.—D. A. Ryhner, Rialto theatre, Hebron, No. Dak.—Small town patronage.

**HELL RUBE:** Special cast—65%. December 16. The little punned us for a while but when we saw the picture we praise it too highly. It is a true story of survival of life and lots of thrills. Good you gripping your seat all the time. Poor roads. Seven reels.—Harry Schroeder, Lee Roy theatre, Walla, Neb.—General patronage.

**THE PERFECT CRIME:** Special cast.—Fair picture. Good work by Brook, but why do they keep putting Irene Rich in pictures? She drives half of the people away from the show and gives the other half a pain. Seven reels.—J. B. Weddies, Walton theatre, Lennoxburg, Ind.—General patronage.

**TROPIC MADNESS:** Lestrice Joy—December 18-19. Good acting, pretty scenery and just a good program picture. FBO pictures are all clean. Have yet to find one with smarty writing or suggestive scenes. Seven reels.—John Cocner, Sun theatre, Shar- gent, Neb.—Small town patronage.

**First National**

**THE HAUNTED HOUSE:** Chester Conklin—Good special place to feature.—W. Y. Smoots, Vine theatre, Mt. Vernon, O.—General patronage.


**SYNONYTH SIN:** Colleen Moore—40%. December 31-January 1. A good picture with a nice entertainment.—H. V. Silver, Silver family theatre, Greenville, Mich.—General patronage.

**THE WAVE CASE:** Forest—Awful picture. Shelve it.—Roy Olley, Pastime theatre, Medicine Lodge, Kan.—Small town patronage.

**DO YOUR DUTY:** Charles Murray—November 28. Average Murray picture.—Roy Olley, Pastime theatre, Medicine Lodge, Kan.—Small town patronage.

**THE SCARLET LADY:** Lya de Putti—40%. A very good feature, one that your patrons will enjoy and that will sell you pictures in the lobby and meet your patrons. Eight reels.—S. A. Hayman, Lyda theatre, Grand Island, Neb.—General patronage.
DEAR HERALD-WORLD:

Following out an old custom of ours, and following another old custom of long standing, we broke the dam thing before we had our sheets on, for when we looked out of the window we found that a blizzard from Medinee Hat had arrived with the evident intention of putting a crimp in everybody that didn't have any more sense than to step out of doors.

If there is anybody who knows just what a nice, juicy blizzard can do to a suffering public, it is a guy from Nebraska, and that's our home state. There are three kinds of blizzards, one that blows the snow up your pantlegs, one that blows it down around your collar and one that blows it both ways and meets in the middle. This last kind is the Nebraska variety—that's why we adopted union suits years ago. Then another reason why we are not going out today is that nobody else is working, not even the bootleggers—they closed out their stock last night—and to work on the first day of the New Year would be setting a bad precedent for the other 364.

And now we have broken another resolution. It just seems like we can't stick to a resolution no matter how good it is. We resolved not to attempt to write any poetry during 1929, and this morning we got a letter from our old friend Bill Brenner of the Coy theatre at Winchester, Ind., saying that the Y. W. C. A. of his town was going to give a dinner and had invited him to be present and read an original poem at their after-dinner literary program, and if we thought he had been there, we were sure that his subject was to be a cat. He insisted on sending us something he could read at this dinner, and not wishing to go back on an old friend, we sent him the following:

The cat scratched around in the kitchen all night, And the fuss that he made was simply a fright The folks all supposed that the poor thing was hurt When all that he wanted was a

We sent this to Bill and told him he could supply whatever was necessary to finish out the verse, anything he thought would fit the occasion, just so it would rhyme with "burt," that possibly he might use "tabby cat flirt," or if that didn't sound just right, he might say "box of fresh dirt," but to be sure that it completed the rhyme. We told him also that if he put considerable feeling in this when he read it he would undoubtedly bring the house down.

After one breaks a good resolution he might as well go through with it to a finish, so—

This day has been a gloomy one, The storm is keeping us inside; We long in vain to see the sun And feel its penetrative hide, But there's no such luck in store for us, So what's the use to make a fuss.

Some folks go out and lap up boozes To drown their troubled minds in gin, But that is when they're sure to lose, For then their troubles will begin, They've got less sense, as you will note, Than the good Lord gave a Berkshire Amit

But speaking of parties, did you read about the parties Chicago pulled off last night? Today's Tribune says that some 3,500 guests attended as high as 3,000 guests, with a cover charge of $10 each. Gosh, it must have been chilly up there. Looks like that would have bought all the blankets there are in the whole state.

Down here in this part of the "Sucker State" one could have gotten a lovely headache as he could have in Chicago for only 75 cents, and some of 'em did, but then you know that Chicago is Chicago, and that's why Bill Thompson was mayor so long, otherwise he wouldn't have been mayor.

Tonight we saw Dolores Costello and Conrad Nagel in "GLORIOUS BETSY," a Warner Brothers picture with Vitaphone. We paid 50 cents and got double our money's worth. The picture by itself is plenty good enough, but with Vitaphone it is superb. It is our opinion that Conrad's voice registers over the Vitaphone better than any we have yet heard. We like him both ways, still andentity extended run.

Bye-bye, doves—Dillio, "Dove—No comment. Audience did not reflect anything on this, and as so many pictures are pulp or built on old themes, we do not expect more than a day's run. The other films are: The Giamco Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

LILAC TRAIL: Billie Maynard—November 1-2. Good picture but all Maynard's are.—Roy Culley, Pastime theatre, Medicine Lodge, Kan.—Small town patronage.

HARD BOILED HAGGERTY: Milton Billings—Some scenes, but not as good as H.-V. Smoots, Vine theatre, Mt. Vernon, O.—General patronage.


LILAC TIME: Colleen Moore—A big picture in every way, but Colleen Moore has passed the peak here.—Roy Culley, Pastime theatre, Medicine Lodge, Kan.—Small town patronage.


MOTHER MACHREE: Belle Bennett—50%. December 17-23. Another good Fox picture that went hay-wire. Paid entirely too much for it and lost money. Fox picture don't bring them in for me. Eight reels.—E. C. Arahart, Auditorium theatre, Laurel, Neb.—General patronage.


MOUNTAIN: Roy Beall—50%. December 25-29. A good Western picture, good action, good dialogue, and pleasing to all classes.—John A. Schwall, Rialto theatre, Hamilton, O.—General patronage.


THE LILAC TRAIL: Billie Maynard—November 1-2. Good picture but all Maynard's are.—Roy Culley, Pastime theatre, Medicine Lodge, Kan.—Small town patronage.

THE WHEEL OF CHANCE: Richard Barthelmess—39%. December 4. Little better than programs.—B. Wilson, Rex theatre, Golden City, Mo.—Small town patronage.


THE STOLEN BRIDE: John T. Dillio—No comment. Audience did not reflect anything on this, and as so many pictures are pulp or built on old themes, we do not expect more than a day's run. The other films are: The Giamco Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.
EXHIBITORS HERALD-WORLD

January 19, 1929

J. C. JENKINS - His Colum

(Continued from preceding page)

costume for the entire high school nowadays. It just seems like the more mamma attends whist and poker parties the higher the girls cut 'em. Isn't it the truth? For—

They've all got to cuttin' 'em so doggone high
That the boys get dizzy when the girls pass by,
It's about thirty inches from their skirts to their feet,
And they don't have to histe 'em when they cross the street.

All of which foregoing proves that we have a weak and vacillating nature and can't stick to a good resolution when we make one. Isn't it the truth?

We are very much interested in the discussion now going on through the columns of the HERALD-WORLD regarding a new name for talking pictures. In this matter, as well as all other matters of general interest, the HERALD-WORLD leads the field, just as we have contended all along. We have never been in favor of the phrase "talking pictures," for pictures can't talk, and what puzzles us is that someone hasn't hit upon the proper word to intelligently describe them. Finding the proper word is about the easiest thing we know of. It's so easy in fact that we dislike to take the money, but to help out a suffering industry we will submit "CINEVOICE" as the one word that will choke the box office and relieve the industry of a lot of worry. This isn't Greek, Latin nor Swede, and it is a word they can pronounce without strangling or losing their false teeth. It's a combination of "cinema" and "voice." Get it, folks, and these pictures are in.

Any premiums of cabbage, cauliflower or Bermuda onions can reach us through the HERALD-WORLD office at 407 South Dearborn Street, Chicago, care of Eagle Eye Joe.

GALESBURG, ILL.

There, we knew there was a storm brewing when we picked up last week's HERALD-WORLD and read that poetical effusion of "Fibby" Phil Rand of Salmon, Idaho, and the storm struck here last night. When they start writing poetry there is just one thing to do, call in the hoard of insanity. The burden of Phil's well song is Marion Davies, and when Mrs. Rand reads Phil's love sonnet, if it sticks, we think of a repetition in the Rand household, then you needn't look for any more free and happy news coming out of Hollywood—there won't be any. It is just such onraths as his that keep divorce courts active, and any court would grant any amount of alimony asked for.

Phil complains because he says he paid 50 cent more for Harold's pictures than he was entitled to. Don't get discouraged, Phil, you are not as lonesome as you imagine, there are something like 16,000 others, we know, for we've met all 'em. One man told us that he heard Harold say at the California convention that he would see to it that his pictures were seen by every child in the United States if he had to furnish them to the theatres gratis. Wasn't that just lovely? How could you be so crooked, Phil? Don't jump onto a fella that has one foot in Hollywood and the other in the United States mint. Have a heart, Phil, have a heart!

We can always tell when Logan creek is frozen over and stops bullhead fishing. It is when E. E. Gailey of the Crystal theatre at Wayne, Neb., starts sending in reports on pictures. It never fails.

He noted his report on "Wings," and he said it was so long that when the last reel was off the screen, the audience, not a few, were already going out. "We started a runway in the Rand household, then you needn't look for any more free and happy news coming out of Hollywood—there won't be any. It is just such onraths as his that keep divorce courts active, and any court would grant any amount of alimony asked for.

We are glad to note a number of new faces in the "WHAT THE PICTURE DID FOR ME" department. It must be that those two fellows who tossed up their delinquencies in this regard recently had some influence on you chaps. If a lot of you fellows will pay more attention to your typewriters and less to unimportant matters it will enhance the value of this department a hundredfold. A hint to the wise ought to come in time. Now let's make this department the best ever.

Before closing we want to say just a word to exhibitors. You guys know that we have been fighting your battles from Grindstone, S. D., to Tombstone, Ariz., and back, and that we have stood up for you a lot of times when the evidence was all against you, and now here is a chance for you to reciprocate.

As you already know they are hunting for a word to take the place of "talking pictures," and "talkies," and we have submitted "CINEVOICE" as the best descriptive expression of ferred to date, and if you think so—and many doggone well it is—we want you to say so. Don't monkey around and let 'em adopt some jaw-breaking word that will require a dictionary in every box office.

Of all the words, we're free to state, that have been offered up to date, None just seems to fill the bill.

And through all we have been railin' kept still. But now we must submit our choice—

The proper word is "CINEVOICE."

J. C. JENKINS, The HERALD-WORLD Man.
Gotham

The SATIN WOMAN: Mrs. Wallace Reid—39%. November 4-6. Just another reason why our ex-husbands are clamoring for entrance into the nut house. Why we ever played this on Sunday I am beyond me. We booked it as a special, paid a special price, told the public what a knockout it was, and went into hiding to escape mob violence! I could name them in the first day, and then a lot of bum acting by a bum cast and a punk print and back projection between them over the sound. Do you see what foolish, boys! Seven reels.—John E. Wallau, Orpheus theatre, Klamath Falls, Ore.—General patronage.

Metro-Goldwyn-Mayer

DREAM OF LOVE: Joan Crawford.—Just a good program picture. Some of the large settlement good.—Edwards & Case, Opera House, Paw Paw, Ind.—General patronage.

OF LIVING DAUGHTERS: Joan Crawford.—I was a little afraid of this and the name meant very little to me, so I did not draw. Nevertheless I liked it. My wife liked it and my daughters and sons liked it, and everyone who saw it also. Joan is fine support and I believe I will perhaps run it again soon as roads were bad, lots of flu and several have told me they wanted to see it who did not.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

OF LIVING DAUGHTERS: Special cast—89%. December 39-31. They haven’t made pictures that satisfy our audience better than this picture yet, I can honestly report. Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE CAMERAMAN: Buster Keaton.—December 28. Mighty good, and did good business with it, and the certain look in his eyes at the finds the first sight. Second night a larger crowd and hardly a laugh. Just a difference in people, as there was one. In the kind of picture. Funny, sure, but the best of it all was there was very little love making in it and just one little kiss—and that was deserved and lasted only a fraction of a second. Public will like this, I am sure and exhibitors—all of them—will be satisfied. —H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

THE CAMERAMAN: Buster Keaton—49%. December 19-20. One carrier, past and present, said he knew it was so strong—did not put out any extra advertising. If you are strong on Buster, bill it heavily, but I would not. I ordered it again and billed it very strongly but it took only a week and a half to run. Had more laughs in general on this show than I have had for some time—comedy all the way through. Not silly but clever. Eight reels.—E. F. Hosack, Strand theatre, Pella, la.—General patronage.

BABY MINE: Dane-Arthur.—I played this picture here in August, 1924, and liked it so well I ordered it again and played it December 29th and cleaned up. It’s the best picture of its kind I ever saw. It has the most hilarious knock off line ever seen, but in a country town it’s a big hit.—A. W. Pruett, Robert Lee, Tex.—Small town patronage.

EXCESS BAGGAGE: William Haines.—This was a good program feature and well liked by all.—Support was also good.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

NO WAY AT ALL! II: B. Grice of the Atik Mills theatre in Bath, S. C., sent in the tote of his family for the “My Favorite Players” contest this week, but left out his own. And this is his reason: “In justice to several stars, I shall not vote for anyone as my favorite, I especially like Colleen Moore, Clara Bow, Irene Rich, Alice Joyce, each in her own field, and of course, many others. You shouldn’t be so cruel to exhibitors and actors as to stage such a contest. I am glad! There’s a host of male stars, too, but I’m hopelessly lost in just one choice.”

CLARA BOW

Paramount

THE CARDBOARD LOVER: Marion Davies.—19%.—December 22. Good comedy, good photography, but a little too long in footage. Eight reels.—O. A. Posse, Community theatre, Ridgway, la.—Small town patronage.

ANNE LAURIE: Lillian Gish—65%.—December 15-24. Metro wouldn’t cancel this one, so we played it and did a great business with it. Which goes to show it isn’t always the hot ones that make the money. Pleased about 54-55.—E. C. Arburt, Auditorium theatre, Laurel, Neb.—General patronage.

UNDER THE BLACK EAGLE: Flash.—Seemed to please. Six reels.—Giacomo Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

SPIES: Foreign cast—December 21. Nine reels of celluloid wasted. A bunch of junk. Many walked out. Christmas night is always my best night of the year, and I did not make expenses. About the poorest picture I ever ran. Keep your hands off this one. M G M pictures are too much drawn out. Too many reels. I don’t think their 1928 pictures are nearly as good as their 1927, and I saw them all. Nine reels.—George J. Ebsworth, Auditorium theatre, Marblehead, O.—General patronage.

THE BUSH RANGER: Tim McCoy—38%.—December 30. A good Western, better than many of Tim McCoy’s. Seemed to please all classes. Seven reels.—George J. Ebsworth, Auditorium theatre, Marblehead, O.—General patronage.

AVALANCHE: Jack Holt—Another Zane Grey story. Good western but as little action as we ever saw with Holt. Six reels.—Edwards & Case, Opera House, Paw Paw, Ind.—General patronage.

AVALANCHE: Jack Holt—59%. December 28-29. Little different than an ordinary Western.—H. V. Winship, Vine theatre, Mt. Vernon, O.—General patronage.

THREE WEEK ENDS: Clara Bow—December 28-29.patrick said it was not much, but we do not have the same results. Give us some more, Clara. —Carl Voeth, Palace theatre, Malta, Mont.—General patronage.

THE atmospheric eight: Stella Meligan—December 22, Another small house due to the flu, but a good picture that received many favorable comments.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

DOCKS OF NEW YORK: George Burewotz—December 25. Well, Burewotz is cool, but I can’t make the people in this town believe it. I showed it on Saturday to my regular Saturday crowd but it did not do big business business. It’s too much like a picture of life and the fault of the picture. This one is wild and woolly, has plenty of action and should go over anywhere. Eight reels.—C. M. Morin, Ritz theatre, Brusnell, III.—General patronage.

WARMING UP: Richard Dix—Dandy baseball story that should schedule well in the winter.—Roy Culley, Partime theatre, Medicine Lodge, Kan.—Small town patronage.

WARMING UP: Richard Dix.—January 1, good baseball story. Some of the best pictures of the year. Making a picture of picture for Dix, too common.—Carl Veseth, Palace theatre, Mont.—General patronage.

FORGOTTEN FACES: Clive Brook.—December 30-31. If a person cannot enjoy the acting of Clive Brook in this one, he is hard to please. Nothing but good commercial stuff. We gave it a good house first night, but business off the second due to a blizzard the first of the year. Eight reels.—W. H. Silver & Son, Grand theatre, Princeton, Mo.—Small town patronage.

FORGOTTEN FACES: Clive Brook.—Very good. Our patrons enjoy it.—L. Jeter, Selma theatre, Selma, Cal.—General patronage.
How They Voted

Following is the list of voters in the “My Favorite Players” contest, with their respective choices for male and feminine players (in parentheses) and arranged by theatres. The first voter’s name is that of the exhibitor, the next of his wife (except when conditions are otherwise), and the rest those of the children. No attempt has been made to arrange the list in any special order, although the position of each theatre is approximately according to the time the ballot was received.

BROADWAY, Brooklyn, 41st—M. A. Faiver (Laurie La Plante, Lon Chaney); Mrs. M. A. Faiver (Jocie Crawford, Lon Chaney); Susanne Faiver (Jocie Crawford, Lon Chaney); Marguerite Faiver (Laurie La Plante, Lon Chaney); Mrs. P. Leachberry (Lillian Gish, John Gilber).

Coney, Winchester, Ind.—W. A. Bowers (Lon Chaney, William Haines); Mrs. W. A. Bowers (Lon Chaney, William Haines); Mr. W. A. Bowers (Lon Chaney, William Haines); Mary Comfort (Lon Chaney, William Haines); Mary Comfort (Lon Chaney, William Haines); Mary Comfort (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines); Mme. Funa (Lon Chaney, William Haines).
RICHARD DIX  
Paramount

United Artists

RAMONA: Dolores Del Rio—96%. December 23-29. May be, but anyway it went over with a bang, and that's what counts in this game. United Artists promised us a lot on this one and charged us a lot for it, but everyone was well pleased and we were tickled to death. Just a bit slow in spots. Might be cut to seven reels. Some beautiful scenes, and some touching ones that will put the tears in your eyes unless you're awfully hard-hearted. It's wonderful! Eight reels—John E. Wallin, Orpheus theatre, Klamath Falls, Ore.—General patronage.


SORELL AND SON: H. B. Warner—Good production, but we think it is too long. Acting good. Played to regular business. —J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.


DRUMS OF LOVE: Lionel Barrymore—24%. January 2-4. Good for the type—willacted, but this type of picture does not go over for me. Foreign costume. Nine reels—E. P. Honeck, Strand theatre, Falls, Is.—General patronage.


THE IRRESISTIBLE LOVER: Special cast—December 19. Did not get to see this picture, but it was reported to me as pretty good entertainment. The opening was in terror, but business was good, and the department is to get through the projector, which of course dented some reels. —W. H. Silver & Son, Grand theatre, Princeton, Mo.—Small town patronage.

THE SINGING FOOL: Al Johnson—December 25-26. Five boys, boys, boys, you can't beat it, and some bull-busines for a change. —Guerin Brothers, Grand theatre, Paulding, O.—Small town patronage.


UNCOLTOM'S CABIN: Special cast—September 18-26. You have not yet seen "Uncle Tom's Cabin" if you haven’t seen this production. It went over big for Guerin Brothers, Grand theatre, Paulding, O.—Small town patronage.

MAN, WOMAN AND WHITE: Special cast—December 24. Gave excellent satisfaction. Played to good business. We depend on Universal here for good consistent box office pictures.—Maynard Madden, New Virginia theatre, Harrisonburg, Va.—General patronage.
producers are of having a chance to enter the kingdom of Heaven. Slow and uninteresting. Eight reels.—S. A. Hayman, Lyda theatre, Grand Island, Neb.—General patronage.


THE RED MARK: Special cast:—Read a good comment in Pete Harrison’s reports on this. I'm not taking Harrison, cod. This is a very mediocre picture, completely lacking in screen entertainment.—L. E. Palmer, Postville theatre, Postville, la.—General patronage.

Serials

HAWK OF THE HILLS: (Pathe) On seventh episode and not holding up. Not enough action.—E. C. Arendt, Auditorium theatre, Laurel, Neb.—General patronage.

TARZAN THE MIGHTY: (Universal) Special cast—Now on the sixth chapter and cannot understand why this does not draw, as we expected it to after reading reports of success in other small towns. We have given it special advertising, but it doesn’t seem to mean much to most of our patrons. Guess they don’t care for serials here.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

TRAIL OF THE TIGER: (Universal) Jack Daugherty—Best serial ever run here from a standpoint of drawing power—and how!—Carl Yeath, Palace theatre, Malta, Mont.—General patronage.

Short Features

EDUCATIONAL

HOLD THAT MONKEY: Collins-Guard—Good title and good comedy. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

MAKING WHOOPEE: Harold Goodwin—Very good. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

MISPLACED HUSBANDS: Dorothy Devore—Just fair. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

NEAR BEANS: Big Boy—A funny comedy, lots of beans. Two reels.—Bert Silver, Silver family theatre, Greensville, Mich.—General patronage.

PRETTY BABY: Monte Collins—Fair. One reel.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

THE QUIET WORKER: Jerry Drew—A pleasing two reelers. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

SPRING HAS COME: Monte Collins—Fair single reel. One reel.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

FRO

MICKY, THE DETECTIVE: Mickey McGuire—These are good and I can prove it by the kids.—D. A. Rhynie, Rialto theatre, Hebron, O. Dak.—Small town patronage.

MICKY McGUIRE COMEDIES: Even the kids whoo these things and the adv. patrorn asks what they’re supposed to be.—Carl Yeath, Palace theatre, Malta, Mont.—General patronage.

MY KINGDOM FOR A HEARSE: Al Cooke.—A real good comedy that pleased my crowd. Good print. Two reels.—L. Deyo, Miers theatre, Schobaria, N. Y.—General patronage.


FOX

ANIMAL COMEDIES: You can’t run some of these animal comics by “saints but not yet.” May not be so full of high powered laughs as some, but for entertainment they are hard to beat. A regular circus. Two reels.—John Conner, Sun theatre, Sargent, Neb.—Small town patronage.

MGM

THE BOY FRIEND: Max Davidson—Listen, Mr. Roach, where’s the snap your comedies had last year? They are still good, but not away in the lead like they used to be. We’ve had four in a row that were off. You can’t travel forever on momentum.—W. H. & W. S., Screenland theatre, Nebraska, O.—Small town patronage.

CAME THE DAWN: Max Davidson—Good.—E. P. Honeck, Strand theatre, Pella, Ia.—General patronage.

CALL OF THE CUCKOO: Max Davidson—Good for kids, too silly for better houses. Two reels.—O. A. Fosse, Community theatre, Ridgway, Ia.—Small town patronage.

GROWING PAINS: Our Gang—Our Gang always good—about the average Gang picture.—E. P. Honeck, Strand theatre, Pella, Ia.—General patronage.

EARLY TO BED: Sam Hardy.—Good. Spooky picture—general miscue. Kind of a bust.—E. P. Honeck, Strand theatre, Pella, Ia.—General patronage.

TWO TARS: At last, a real funny comedy. Two reels.—Bert Silver, Silver family theatre, Greensville, Mich.—General patronage.

THE WAY OF ALL PANTS: Charles Chase—No matter what it’s like, it sure brought the laughs. Two reels.—O. A. Fosse, Community theatre, Ridgway, Ia.—Small town patronage.

PARAMOUNT

BELIEVE IT OR NOT: Pretty fair. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

FACE VALUE: I win. I found one to beat “The Fantasy” of Paramount. All right, Brown, send it along, but pack it good as it wasn’t break and run out.—D. A. Rhynie, Rialto theatre, Hebron, N. Dak.—Small town patronage.

GOSPEL LOVE: Billy Dodson.—Just fair. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

Lay On Mcfadden: Jack Duffy.—Not so hot. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

PARAMOUNT NEWS NO. 42: Paramount News is getting better, but they don’t put enough athletic events in them to suit my audience. Not enough events that are of interest to people in this section and too much foreign events.—C. M. Albrecht, Rialto theatre, Bucknell, Ill.—General patronage.

TIERED WHEELS: Krazy Kat—Good cartoon filler. Good print.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

VACATION WAVES: Edward Everett Horton—A good, funny comedy. Two reels.—Bert Silver, Silver family theatre, Greensville, Mich.—General patronage.

PATHE

HUBBY’S WEEKEND TRIP: Good comedy. Two reels.—Ralph Silver, Silver family theatre, Greenville, Mich.—General patronage.

SLIPPING WIVES: Priscilla Dean.—One of Hal Roach’s star series and is pretty good. Two reels.—Mrs. Hubbs J. Green, Green theatre, Greenriver, Utah.—General patronage.

UNIVERSAL

A BIG BLUFF: “Keeping Up With the Joneses”—Steen Brothers had a one-ber line full when they added, “Our comedies are not to be laughed at!” We see the motion. Most of them are just a waste of time, carbon, electricity, and several dollars! Two reels.—John E. Wallan, Orpheus theatre, Klamath Falls, Ore.—General patronage.

COLLEGES: First and second series were fine. Bought third and fourth. Am now starting on M G M shorts. Hope they live up to the reports.—B. H. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

COLLEGES: Special cast—Very good. Everybody said it’s like meeting old friends after seeing the first series a year ago.—D. A. Rhynie, Rialto theatre, Hebron, Ne. Dak.—Small town patronage.

COLLEGES: Special cast—Good. Plenty comedy, yet a good college story. The motor boat race fine.—E. P. Honeck, Strand theatre, Pella, Ia.—General patronage.

COLLEGES: The first series was fine and built up quite a Following, but it seems that they’ve run out of cupboards in the second series that we’ve been trying to dope out is, why should Dot, who was a blonde in the first series, suddenly blossom out as a full fledged blonde in the second? Ask us another! Two reels.—John E. Wallan, Orpheus theatre, Klamath Falls, Ore.—General patronage.

HOT HEELS: Glen Tryon.—Entertaining program pictures.—Seltzer, Selma theatre, Selma, Cal.—General patronage.

HALF-BACK BUSTER: Buster Brown.—A rather poor imitation of Roach’s Gang comedies. Sterna don’t seem to realize that you can’t take a bunch of kids and make another Our Gang just like that. Drew some laughs of course, but lacks the true snap. Cut out the mob stuff and let Buster and Tige do their stuff. Good print and photography.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

INTERNATIONAL NEWS: Getting a newer news and is pretty good. One reel.—Mrs. Hulda J. Green, Green river, Utah.—General patronage.

OSWALD CARTOONS: These are the best cartoons available. Everyone has been good. The kids eat ‘em up! And the grown-ups also seem to get a kick out of them.—John E. Wallan, Orpheus theatre, Klamath Falls, Ore.—General patronage.

SODAS AND SHEBAS: Arthur Lake—No good at all. Fair condition print.—One reel.—L. Deyo, Miers theatre, Schobaria, N. Y.—General patronage.

WOODEN SOLDIERS: Oh lord! Another “novelty”! Mr. Laemmle says Public likes these, but we’ll tell the Public we don’t. However, suppose circumstances still alter cases. This one was better than the last, but our farmers simply won’t fall for them.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.
CHICAGO PERSONALITIES

By J.F.

JACK KNIGHT, supervisor of Balaban & Katz theatres, has left the circuit to manage a group of office buildings. The outstanding success of Knight in his work for B & K over a period of seven years resulted in offers from office building operators some time ago, but it was thought that he preferred theatrical work. His resignation was turned in to take effect immediately.

It would be difficult to find a man to take his place, and according to present plans of B & K, supervision of theatres will be by Lester Dalley and C. F. Strudel, Dalley taking the Loop and South Side, and Strudel the North and West Sides, neither being over the other.

Here's some monkey business for you. Two Chicago University professors are writing a scenario for a six-reel picture, to be called "Evolution of Man." The learned scenarists are Fay-Cooper Cole, head of the anthropology department, and Harvey B. Lemon of the department of physics.

* * *

Misfortune hit Pathe in a heap last week. First Harry Lorch was knocked over by the flu on Monday, after conducting a hotel sales meeting Sunday. Monday afternoon Sig Decker, salesman, received the same from Old Man Flu and was taken to his home. Shortly afterward Joe Woodward, another salesman, was stricken while at his desk with mastoiditis and was rushed to the hospital. But now things are brightening up again. Joe survived an operation that only one in a thousand get over, Lorch is back on the job, and Decker is hitting the ball again. Woodward will be back at his desk in three more weeks.

* * *

Lili Damita, United Artists star brought to America by Samuel Goldwyn, was a visitor last Friday. Miss Damita appeared in person at the United Artists theatre, with her latest picture, "The Rescue."

* * *

Another private showing of Tiffany-Stahl's "Lucky Boy," starring George Jessel was given at the United Artists theatre, Tuesday.

* * *

A private showing of "Interference" at the Chicago, January 10, was attended by over 3,000. "Interference" is a Paramount audien starring William Powell. "In Old Arizona" of Fox was also screened.

* * *

J. Frank Young of the United Artists exchange was sporting a wonderful necktie last week. Wonderful to Young because it was a birthday gift from his ten-year-old daughter. And it looked mighty fine to us, too.

* * *

Sam Horwitz, special representative for United Artists, was confined to bed for a week by illness. He has recovered, however, and is back to work.

* * *

F.B.O held a special meeting attended by many executives, at the Stevens hotel, Saturday and Sunday.

* * *

B & K and Great States theatres have closed contracts with Tiffany-Stahl calling for the 25 colored symphony pictures. Fifteen are in sound, and 10 are silent. Henri Elman, newly appointed successor to A. H. McLaughlin, received the contract, the first one he has closed for Tiffany-Stahl.

The father of William Krueger of Universal, died last week. He had been sick for some time.

* * *

Sam Jacobson, director of publicity for Universal on the Coast, was in Chicago last week, en route to New York. He remained here for only two days.

Over 2000 people attended the midnight showing of Universal's "Last Warning" at the Chicago theatre on January 12. The picture was a real thriller and kept most of the crowd in a shaky uproar. It must be said that the picture was well produced and directing was up to the standard. The plot was so good that the murder was laid to everyone except the actual slayer. Laura La Plante heads the all-star cast.

* * *

The Wallace theatre operated by J. Stern has installed a new DaLite screen in the theatre. The 300 seat house plays straight moving pictures and Saturday and Sunday crowds pack the house.

* * *

M G M's foreign picture, "Spies," was given a screening at the exchange last week.

Manager's Wife Injured in Crash

ALBANY—Mrs. Isadore Ehment, wife of the manager of the Fox exchange, was severely injured when the automobile she was riding in skidded off the road and hit a post.

* * *

Fellow Exhibitors Help Summerville to Victory

TORONTO, Jan. 15.—The big achievement from the film world's point of view, in the civic election here, was the gaining of a seat on the Board of Control by W. A. Summerville, proprietor of the handsome suburban theatres, the Prince of Wales and Eastwood.

Summerville has given lengthy municipal service as an alderman. An important factor in his election campaign was the cooperation extended by other exhibitors of Toronto in boosting him by running his picture on the screen.

Collegian Splits Award Of Best Picture of Year

NEW YORK, Jan. 15.—Henry W. Levy, who writes a column, "Cinema," in the New York University Daily News, couldn't decide on a winner in his preview of 209 productions in 1928, so he labeled "The Patriot" and "The Crowd" as superfictions and listed ten others as the next best.


Louisville K A O Manager Promoted to Chicago Office

LOUISVILLE, Jan. 15.—David E. Dow, resident general manager of the Keith-Albee-Orpheum theatres, has been appointed colonel on Governor Sampson's staff. He will make his headquarters in Chicago and will take over his new duties under John F. Royal, manager of the Middle West districts. No definite division has been assigned to Dow as yet.

Projectionist, Hurt in Blast, Sues for $30,000

WHEELING, W. Va., Jan. 15.—A suit for $30,000 has just been filed in the Ohio county circuit court by George Spanos, projectionist, as an aftermath of the explosion of a motor generator set in the Plaza theatre last June resulting in injuries which permanently will prevent Spanos from continuing as a projectionist, according to his complaint.

Butterfield to Start on Jackson House March 1

JACKSON, Mich., Jan. 15.—The Butterfield 7th-striatal Interests of Michigan report that leases under contracts on the building on the new Michigan theatre have been completed and ground will be broken for the new house about March 1. The house will seat 1,950.

No Manager of Columbia Exchange Yet Appointed

No manager of the Columbia Chicago exchange has yet been appointed, declares Fred Knapel, district manager temporarily in charge of the Chicago branch, in correction of a statement based on erroneous information and published in the January 12 issue of the "Herald-World," that William Brumberg had been placed in charge of the Chicago exchange. Brumberg was appointed country sales manager.
In the "Talkies" too

The fidelity of sound reproduction with motion pictures is affected by every variation in the film — be it ever so slight.

That is why, in the "Talkies" too, Eastman film excels. The great quantities in which it is produced, the strict supervision constantly exercised — the resulting uniformity from roll to roll, day to day, year to year — these factors of Eastman film manufacture are of first importance to the newest development of the art.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
10 reasons why all America is rushing to hear and see

IN OLD ARIZONA

the Epic
American Drama of Law and Order
Love and Revenge

1. The round-up of frantic cattle. 2. The Arizona stage coach holdup. 3. Wild women and rough men in the gold miners' dance hall. 4. U.S. Cavalry on the Rio Grande. 5. Barber shop wise cracks in 1898. 6. The gypsy serenade. 7. The 1898 gold digger fools her man (even as today). 8. EDMUND LOWE as the shootin', spittin', crack-shot Sergeant Dunn! 9. DOROTHY BURGESS as the she-devil, passion incarnate Tonia Maria. 10. WARNER BAXTER as the merciless Robin Hood, singing his heart out.

WILLIAM FOX

presents

THE GRANDEST TALKER EVER HEARD

Hear it F
MOVIE TONE 100% dialog feature

See it X

Play it

Big as all Outdoors

Filmed in Nature's Beauty Spots
All that is good!
All that is new!
in Theater Lighting
—and now Chromium Reflectors!
Built up to an ideal and not down to a price

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BUFFALO  CLEVELAND  LOS ANGELES  PITTSBURGH
CHICAGO  DETROIT  NEW YORK  SAN FRANCISCO
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Carpeting by Bigelow-Hartford...an appropriate setting for the theatre moderne with its gorgeous hangings, soft lights, and splendid appointments.

For in Bigelow-Hartford weaves modern art is found at its best...exotic, colorful, exclusive designs created for the individual need. No motif is too intricate or too bizarre for Bigelow-Hartford to reproduce in carpeting of rich, soft beauty. It is carpeting, too, that will wear and wear, for years withstanding careless tread of thousands of feet. That is why America's smart hotels, famous ocean liners, and all Pullman cars are equipped by Bigelow-Hartford—a century old institution. To achieve finesse in theatre decoration, we invite you to bring your floor-covering problems to experts in color and design. Upon application we will give you the name of the nearest Bigelow-Hartford merchant specializing in contract work.
Poor SOUND PROJECTION will be reflected in the box office

Unless Your Theatre is Acoustically Efficient
Talking Pictures will be no Attraction

A THEATRE with poor acoustics is as out of date as it would be with only one projector. Sound films must have proper acoustics, or their effects, otherwise attractive, become mere noise. Theatre owners are finding that audiences will not pay to listen to poor projection any more than they would pay to see the old fashioned flickering.

The correction of poor acoustics in an old theatre or the insuring of good acoustics in a new theatre are both highly technical, scientific jobs. Johns-Manville Acoustical Engineers have been solving the acoustical problems of auditoriums for years. Theatres, churches, schools, lodge rooms, and the like all over the country are testimony of the ability of J-M Engineers to cope with any conditions involving acoustical problems.

No Interference with Decorative Plans
Under the Johns-Manville method of sound control, you need make no special restriction either of form or decoration of your auditorium. The J-M system will not interfere with or spoil the decorative effects so essential in theatre design.

As you know, sound films must be produced in studios that are practically noiseless. Johns-Manville engineers, through widespread experience, can give valuable advice in the construction of such studios. Furthermore, they have developed an interior finish which aids tremendously in the production of good sound films. And with equal success, they can bring about good acoustical conditions in the theatres where these films are to be projected.

You incur no obligation by asking us to have a J-M Acoustical Engineer discuss with you problems of the acoustics of your theatre. Address Acoustical Department, Johns-Manville Corporation, 292 Madison Avenue, New York City.
Sudden darkness in the theatre. The show stops. Money back for tickets. Possible panic could start. And with these dangers, loss of good will. Protection for your patrons is your first consideration.

Modern theatres take no chances. Many of them, such as these pictured here, insure themselves against sudden darkness with Exide Emergency Lighting Batteries. In case the current should fail for any reason, the lights and projector switch to the Exide Battery. This happens instantly and automatically. The show goes on . . . for two hours if necessary. The devices that control and charge Exide Emergency Lighting Batteries are extremely simple and foolproof. Your present staff can care for them without expert knowledge.

Best of all, these batteries are available in sizes to suit your needs and budget. An experienced Exide representative from one of our 17 branches will be glad to consult with you. This entails no obligation. Write.

Exide Emergency Lighting Batteries Protect Them

THE ELECTRIC STORAGE BATTERY COMPANY, Philadelphia
Exide Batteries of Canada, Limited, Toronto
With these Low Prices and The New MOTIO-TON
The most remarkable "Sound Instrument" offered

The VERSATILE WONDER-ELECTROGRAPH

NOW ONLY $450 Complete including two 11-foot Air Column Reproducers, TRUE Q DEVICE, Microphone, Record Light and Cover. Everything ready to connect in your theatre. Can be furnished with Dynamic Speakers at small additional cost.

The unprecedented exhibitor and public acceptance of the WONDER ELECTROGRAPH has created a volume of business that has resulted in production economies, and in accordance with our fixed policy we are passing this enormous saving of $180.00 on each instrument on to the user.

The universal recognition and approval of theatre operators given the WONDER ELECTROGRAPH as a reliable, profitable theatre equipment is due to the high standards of quality built into every unit, by engineers of long standing in sound amplification, together with a liberal guarantee of a staple and reliable organization.

Built to a precision manufacture by Sound Engineers

Assures Better Theatres and Better Profits—a Patronage Builder

Now every theatre can take advantage of ELECTROGRAPH installations and play to full houses. The Versatile Model WONDER ELECTROGRAPH is wonderful equipment for theatres up to 600 seating capacity, although many are in successful use in much larger theatres.

It covers all phases of Modern Theatre Music Service, in Pipe Organ, Orchestra, or Voice, and is adapted to any music or sound arrangements needed to put your pictures over with a unanimous public appeal.

Solves the entire music problem at a very low cost of installation and up-keep.

A WONDER ELECTROGRAPH WILL BE A MONEY MAKER FROM THE START

ELECTROGRAPH DIVISION

GATES RADIAL QUINN
The WONDER-ELECTROGRAPH surely becomes theatres anywhere regardless of size or construction

HERE IT IS:—

THE NEW MOTIO-TONE MODEL

SEVEN TUBE HEAVY OUTPUT POWER EQUIPMENT

The synchronous equipment the entire industry was expecting Electrograph Engineers to develop. Electrograph Leadership is again exemplified in the NEW MOTIO-TONE MODEL WONDER ELECTROGRAPH. A marked forward step in sound development for either synchronous or non-synchronous service. Actually reproduces all tones and sound effects with true fidelity and not the emanation of some mechanical force.

SOLVES THE QUESTION OF "WHAT TO BUY." With its TRUE Q DEVICE it gives you music and sound effects that make your pictures a living reality. Then when interchangeability is effected and synchronous devices are available, just connect them to the MOTIO-TONE and your house is wired. There is nothing to junk.

ONLY

$750

MOTIO-TONE Power Plant
MOTIO-TONE Theatre Dynamic Speaker
Two Disc Unit Complete
TRUE Q DEVICE, Microphone
Record Light Cover and
Record Compartment

For 60 Cycle Current

THE MOTIO-TONE Power Plant operates as many speakers as desired under perfect control of the operator. Solves the problem of acoustics, regardless of size or construction of theatre.

MOTIO-TONE THEATRE DYNAMIC SPEAKER specially designed for heavy theatre service for perfect reproduction of all frequencies.

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Perfect Illumination Control for the Modern Theater

The Choice of Leading Theaters Everywhere

Because they improve presentations by providing illumination control as flickerless as night fall, giving the most subtle and beautiful lighting effects. Because their mechanical and electrical perfection both in materials and construction assure ease of operation, low maintenance, and long life.

Because C-H Dimmers are adapted to any theater and easily enlarged for future needs. Just ask your architect or electrician about the advantages of C-H Dimmers and in the meantime write for complete facts contained in the booklet "Illumination Control for the Modern Theater".

The Tampa Theater, Tampa, Fla., is equipped with C-H Dimmers. Ebersan & Ebersan, Architects

The Great Lakes Theater, Buffalo, equipped with C-H Dimmers and ventilation control. Architect, Leon Lambert

Marks Bros.' new Marlowe Theater, Chicago, equipped with C-H Dimmers, pump and orchestra life control. Levy and Klein, Architects

Write for our booklet "Illumination Control for the Modern Theater"

C-H "Simplicity" Dimmers

BETTER THEATRES SECTION OF
January 19, 1929
For You—
a 3 Way Profit

To you, as owner or manager, American Theatre Chairs add three factors to the “drawing power” of your house that should never be overlooked. First, American chairs give your patrons a maximum of comfort that brings them back to your house. Second, the beauty of design and finish of American chairs assures perfect harmony with the decorative effect and appointments. And third, the in-built quality of American chairs makes them an investment that yields a steady profit in reduced upkeep costs and more years of durability.

No. 6065—1369 of these chairs were installed in the State Theatre, Kalamazoo, Mich. American Walnut wood parts, upholstered back and dark red Moroccoline seat. Noiseless ball bearing hinge insures silent and easy seat movement. Comfortable, durable and pleasing to the eye.

American Seating Company
Theatre Chair Builders to the American Public For Over 50 Years
12 East Jackson Boulevard, Chicago, Illinois
121 W. 40th St., New York City
121-H Chestnut St., Philadelphia
65-D Canal St., Boston
In This Issue—

PUBLIX, MERCHANT OF SHOWS AND MANUFACTURER OF SOAP

By E. E. Meyer

MODERN AMERICA INHERITS THE BEAUTY OF ITS OWN ANTIQUITY

By A. S. Graven

WHAT GOES INTO A MODERN THEATRE AND WHAT EACH ITEM COSTS

By George Schutz

A THEATRE IN WHICH A MODERN ART AND ART MODERNE PROVE PARTNERS

By Jay M. Shreck

GET BUSY! BUILD NOVELTY PROGRAMS

By A. Raymond Gallo

THE SHOCK ABSORBER IN THEATRE OPERATION

By Raymond Q. Dalton

FACTS TO KNOW ABOUT SOUND AMPLIFICATION

By Hugh S. Knowles

THE BATTERIES, VITAL SOUND EQUIPMENT UNIT

By F. H. Richardson

Also in this issue there is announced the inauguration of a new service—a service for exhibitor readers who have installed, or are planning to install, sound devices.
A Sensational Discovery!

Of Interest to Every Theatre Owner and Theatre Circuit

KOOLER-AIRE
HEALTHFUL ATMOSPHERIC CONDITIONING

Guaranteed to Reduce Temperatures 10 to 19 Degrees

- ABSOLUTELY SILENT -
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The Low Cost of Kooler-Aire — The Low Cost of Upkeep Will Amaze You —

A 1500 Seat Theatre Can Be Cooled for $20.00 Per Week
No Engineer Required

There is a Kooler-Aire for every size theatre.

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Send engineering data and information on KOOKER-AIRE Year-Around System for my theatre feet long, feet wide, feet high, balcony? seating people.

Name
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Thousands in one Year!

O\'HIS handsome chair offers to the average theatre owner more strength and comfort per dollar of investment than any other seat made today. Thousands and thousands of this type of Heywood-Wakefield chair were bought by exhibitors all over the country in 1928!

Such a tremendous, nation-wide purchase of a theatre chair proves conclusively that it has been built from a box office angle. The deep, curved back has a simplicity that will harmonize with almost any decorative treatment. The comfortable seat operates on a quiet, long-wearing steel hinge.

Write to the nearest Heywood-Wakefield sales office for detailed information on this chair, O. C. 608, and other de luxe and semi de luxe theatre seats.

HEYWOOD-WAKEFIELD
Theatre Seating Division
Publix, Merchant of Shows and Manufacturer of Soap

The story of a unique institution—a factory which is a department of the show business. It wasn’t wanted. But Profits is the boss. Here surely is a look behind the scenes, not only of a show, but of modern commerce.

By E. E. MEYER

TAKING, for example, a can of metal polish. What has it got to do with the show business? Now, the performance doesn’t concern itself with such affairs as metal polish. Indeed, its business is to make us forget prosaic affairs in the colors, the lights, the music and the dance, the over-real drama of unreality.

But let’s consider our can of metal polish this way: There are several hundred theatres in which each day must be danced the dance of the life unreal. Each of these theatres affords a setting for the dance. Like the lights and costumes, they too must shine. But where the metal polish comes in—hundreds and hundreds of cans of metal polish for each theatre—for each one of several hundred theatres.

Publix has considered the can of metal polish and considered it well. This great circuit of around 600 theatres has turned brilliant minds and thousands of dollars upon liquid soap, deodorants, rat poisons, fly sprays and scores of other similar accessories to the operation of their theatres, that these 600 theatres may effectively and economically supply a complete setting for the happy illusions of the show. Publix manufactures both, the metal polish and the illusions. Both, in the Publix way of doing things, go hand in hand. Publix products value $200,000 a year, are praised on a basis of cost-price.

It is something of a shock to find an institution which is constantly associated in the mind with the filmy fancies of make-believe, operating a factory on a dingy street, making soap and rat poisons, deodorants and such things. It is more astounding to discover that this factory, complete in itself, is augmented in the manner of any big manufacturing concern by a research laboratory—test tubes, retorts, dreadnought bottles devoted to the business of discovering better and cheaper metal polishes, deodorants and their brethren. At the head of this laboratory is a chemical engineer, representing an expensive profession not ordinarily identified with the show business. And the laboratory alone costs $100,000 a year.

But of course, Publix is not an ordinary institution. And it so happens that this research-manufacturing establishment is the only one in the theatrical world. It has not been established long—two years, which is approximately the age of Publix. But its establishment followed by many years the formation of Balaban & Katz, Publix Chicago subsidiary which devised the venture now directed by Publix and is the immediate director of its operation. It is not of general importance that this unique establishment is the result of Balaban and Katz experience. Its importance here is due to the fact that it is the consequence of the experience through many years of a great, progressive organization of astute showmen.

There were a lot of things that put the idea into the heads of B & K officials. Take once more as an example, our old friend, the can of metal polish. Now, the brass and other metal fixtures in a fine theatre like those B & K operate, must look "just so" all the time. A lot of polish goes on to them in the course of a twelve-month. If the polish is a poor polish, if it scratches or if it eats the metal, it cannot be rubbed off completely without using all the energy of an employee and most of his time, the polish is costing considerably more than it is worth, even if the manufacturer gives it away.

Most polishes, of course, are useable, and if they have their bad points, they have good ones too. But (in theory), a polish that has no bad points, one that does exactly what you want it to? The only answer to that is, "If possible." Finding out that it was possible, concerning this same item as well as others, B & K went into the manufacturing business.

Here’s another example—a glowing example, as it were, not only because it concerns colored electric light lamps, either. Publix uses tens of thousands—perhaps it is millions—of colored lamps, on the stages, marquises and so on. A lamp dipping concern was being paid to dip them in the required colors. The colors were not always right. Always the colored surface easily came off, as does that on most colored lamps. Inquiries were made as to how to obtain a better surfacing. Either nobody knew or didn’t care to tell. Anyway, lamps from which the surfacing would not wear or nick off easily could not be obtained. And it was costing Publix about nine cents a lamp for such unsatisfactory dipping.

That is another reason for the research laboratory and manufacturing plant. A coloring material with a ceramic oxide base was found that would go on a lamp to stay. You couldn’t even scratch it off without a lot of hard work. And the cost of dipping was cut more than 100 per cent.

The first puzzled ruminations on ways and means to get better maintenance and operation accessories and at a lower cost (though quality was the uppermost consideration), went on in the minds of Barney Balaban, head of B & K, and Jack Knight, his supervisor of theatres. Knight had always manifested a good natured yet tenacious dislike for things as they were in this world, especially when he believed they could be made better, and having the genius to conceive ways of making things better, he was the author of a number of important innovations in B & K methods. Barney Balaban was demon-
amonst a most excellent director in such machinations, so between them, they got things started.

That was in the latter part of 1926. They had the metal polish being used in B & K theatres analyzed. Yes, there were ingredients that had the undesirable faculty of doing so and so, or, of doing this and that and the other chemical and make a polish that would do just what they wanted it to. The cost was not going to be a problem, let us suppose. Mr. Balaban and Mr. Knight staggered, or if you like, grasped the arm of a chair and sat ponderously down—the cost of manufacture would be such that the product could be sold profitably at retail for half of what they were paying.

Similar scenes might be imagined to picture what happened in regard to other accessories. Products were found to have only eight and nine per cent of the active principle when it was supposed to contain 10 or 11 per cent. And as for the cost of manufacturing compared with the price B & K was paying—and paying on the basis of huge orders—it was such that no time was lost in associating, for the first time, a manufacturing plant with an amusement enterprise.

The factory, warehouse and laboratory are housed in a large building of several floors in a manufacturing section of Chicago. The establishment, of course, is under the ultimate supervision of Publix, which owns 87 per cent of B & K stock. Going into the warehouse department, one sees a great room divided into a score of ceiling-high apartments with shelves on which are row upon row of cans, bottles, containers of all kinds and sizes, all labeled as one might see them in the drug store, and all bearing, as a brand name, the trade mark of Publix.

There are cleaners of several varieties, liquid soaps of different strengths, two kinds of fabric cleansers, disinfectants, bowl cleaners, fire extinguisher fluids, varieties of metal polishes, furniture polishes, adhesives, cement and stones of products never to be associated with a concern dealing in symphonic music, chorus girls and playmaking the show—and read this list:

J-4 Drain Cleaner, 12 oz. cans.
K-5 Deodorant Block Holder, 12 oz. cans.
K-9 Deodorant Crystals (rose), 1 lb. cans.
K-3 Deodorant Liquid, 1 gal. cans.
K-10 Deodorant Block (blue), 2 lb. cans.
K-12 Deodorant Block (rose), 2 lb. cans.
L-1 Theatre Spray (rose), 1 oz. cans.
L-1 Theatre Spray (rose), Concentrated, 8 oz. bottles.
L-2 Theatre Spray (rose), 1.5 gal. cans.
L-2 Theatre Spray (blue), Concentrated, 8 oz. bottles.
L-2 Theatre Spray (blue), 1 oz. bottles.
L-3 Theatre Spray (waxen), 1 oz. bottles.
L-3 Theatre Spray (waxen), Concentrated, 8 oz. bottles.
M-4 Muth and Fireproofing, 1 qt. bottles.
N-1 Sil Wintergreen, 1 qt. bottles.
N-2 Projector Oil, 1 gal. cans, 3 gal. cans.
O-1 Fly Spray, 1 qt. cans.
O-1 Insect Powder, 1 lb. cans.
O-2 Flud Pendant, 1 oz. cans.
O-6 Rat Poison, 12 oz. cans.
O-6 Fly Solution, 1 dropper bottles, 8 oz. stock bottles.
O-1 Lacquer Remover, 1 gal. cans.
O-1 Swift Brass Lacquer, 1 qt. cans.
S-1 Steins Bomb Antidote, 2—1 gal. bottles.
S-1 Fuller's Earth, 1 lb. cartons.
U-700 Floor Lacquer (clear), 1 gal. cans, 5 gal. pails.
U-701 Floor Lacquer (red), 1 gal. cans, 5 gal. pails.
U-703 Floor Lacquer (gray), 1 gal. cans, 5 gal. pails.
U-706 Thinner for above, 1 and 5 gal. cans.
U-518 Flat Wall Lacquer, 1 and 5 gal. cans.
U-520 Thinner for above, 1 and 5 gal. cans.
W-448 White Screen Undercoat, 1 and 5 gal. cans.
W-419 Thinner for above, 1 and 5 gal. cans.
U-500 Gloss Wall Lacquer (clear), 1 and 5 gal. cans.
U-501 Gloss Wall Lacquer (white), 1 and 5 gal. cans.
U-502 Gloss Wall Lacquer (India buff), 1 and 5 gal. cans.
U-503 Gloss Wall Lacquer (Lt. Ivory), 1 and 5 gal. cans.
U-504 Gloss Wall Lacquer (old ivory), 1 and 5 gal. cans.
U-505 Gloss Wall Lacquer (Fr. gray), 1 and 5 gal. cans.
U-506 Gloss Wall Lacquer (Lt. putty), 1 and 5 gal. cans.
U-507 Gloss Wall Lacquer (Dk. putty), 1 and 5 gal. cans.
U-508 Gloss Wall Lacquer (green), 1 and 5 gal. cans.
U-509 Gloss Wall Lacquer (black), 1 and 5 gal. cans.
U-514 Gloss Wall Lacquer (sage green), 1 and 5 gal. cans.
U-515 Gloss Wall Lacquer (Battleship gray), 1 and 5 gal. cans.
U-517 Gloss Wall Lacquer (Lt. green), 1 and 5 gal. cans.
U-556 Gloss Wall Lacquer (black), (for metal only), 1 and 5 gal. cans.

Top: Some of the products manufactured by Publix and distributed to 600 theatres.

Center: Barrels and boxes of supplies ready to be shipped from the Chicago warehouse of Publix.

Bottom: E. E. Meyer, purchasing agent of Balaban & Katz, and W. F. Norton, manager of the Chicago warehouse, trying out a new product, I.A.C. 512, which is necessary for the splicing of Movietone film without detroying the "sound strip."
An Exclusive
SOUND SERVICE
That Is Indispensable

BETTER THEATRES has just arranged with noted engineers, men whose experimental and development work in radio and sound has brought them high rank in the electrical profession, to serve exhibitor readers and solve for them the problems arising through the introduction of sound in the motion picture theatre.

This exclusive service will be available on both synchronized and non-synchronized installations.

It will cover every phase of sound, including installation, operation improvement, amplification and the numerous difficulties—many minor but important—which are apt to arise in the handling of sensitive equipment.

This exclusive service is gratis to exhibitor readers of BETTER THEATRES. It is an invaluable service, both in its educational and in its practical value.

Perhaps last evening your sound equipment was not functioning as you believed that it should. Write to the editor of BETTER THEATRES and explain your difficulty.

To expedite matters, and the solution of your problem, be sure that your letter is detailed—make of device, type, number, placement of amplifiers, number of amplifiers, type of amplification, speakers, kind of current, etc.

This exclusive service will start in the next issue of BETTER THEATRES. Problems requiring a more immediate service will be handled by mail.

This service is yours for the asking.
New Service Launched by "Better Theatres"

We direct your attention in this issue to the inauguration of a new service for the theatre owner.

Hereafter Better Theatres will publish each month the solutions to your sound problems. Some of the foremost experimental and development electrical engineers in the country have offered to advise exhibitors on sound matters.

This service will cover every phase of sound—installation, amplification, loud speakers, current, etc., all of which are apt to give the exhibitor difficulty if he does not know the intricacies of sound equipment.

This service is another evidence of the manner in which Better Theatres is constantly abreast of developments in the motion picture theatre.

Announcement of this new service is made on page 15.

The Equipment for Your Theatre

Theatres using non-synchronous sound devices are now able to obtain sound effect records especially made for the various sounds and effects in motion pictures. These records are double faced and contain more than 30 sounds, such as aeroplanes, gunshots, trains, fire engines, auto horns, etc., and also musical accompaniment. The records are electrically recorded and made of high grade and endurable materials and bring to the small theatre using a disc device realistic phonographic music. Some of these records sell in a dozen or more lots, while others are rented.

One of the most important features of non-synchronous machines is the amplifying system, which gives adequate sound effects and quality of tone. There are a number of these amplifiers and loud speakers, and in these pages are the names of manufacturers who have been serving the motion picture theatres and whose product has met the test for reliable service.

Product advertised in the pages of the Herald-World or Better Theatres can be highly recommended to you at any time. Whether you are in need of an organ, sound equipment or other equipment for the theatre, you may consult the columns of these two publications. The Herald-World has made it a practice, since its inception, to give an unrivaled service in both the theatre equipment field and the field of motion picture productions, as well as stage entertainment.

"Better Theatres" Welcomes These New Advertisers


Announcement is made by this firm of a speed indicator for projectors.


Makers of floor coverings for every theatre requirement.

Brunswick-Balke-Collender Company, 629 South Wabash avenue, Chicago.

A complete musical service for theatres is offered by this firm—a special library of records, cue sheets and special cabinets.

The Electric Storage Battery Company, Philadelphia.

This firm manufactures Exide Emergency Lighting Batteries.

Exhibitors Record Service Company, Film Exchange building, Omaha, Neb.

This firm offers an assortment of sound effect records for theatre use.

Gates Radio & Supply Company, Quincy, Ill.

Manufacturers of the Wonder Electograph, a sound reproducing mechanism for theatres.


The New Jensen Dynamic speaker for theatre auditoriums is being announced by this company.

National Sound Reproducing Company, 653 Clinton street, Milwaukee, Wis.

Oganvox is a new sound reproducing device that is made by this firm.

Volland Scenic Studios, 3737 Cass avenue, St. Louis, Mo.

Producers of interior decorations for theatres.


Here is a firm offering needles especially treated for talking picture records.

There is no substitute for circulation!
A thousand years before Julius Caesar invaded Gaul, a thousand years before St. Augustine retold the story of Christ to Britain’s tribes, a great people was creating itself in a world which neither Christian nor Roman dreamed existed. This people was the Maya, their world America, which is ours. And on their ancient American culture has been based the architecture, the design, the beauty of the new Fisher theatre in Detroit. Graven and Mayger were the architects.

Upper left: Stairway leading from the mezzanine floor to the balcony, a point of many vistas. The iron work of the balustrades are of Mayan design, as is also the carpet.

Upper right: Detail of the plaster decorations, which were cast from modeled blocks, then sandblasted. Thus they seem the stone with which the Maya built.

Lower view: Corner of the general lounge, which is on the basement level. The furniture pieces are replicas of Mayan, while the accessories were brought from Yucatan.
BETTER THEATRES SECTION OF January 19, 1929

Right: Tunnel on the mezzanine floor. At right are the stairs to the balcony, also other stairs are shown leading down to the main floor.

Below: The main floor foyer adjoining the grand lobby (foyer proper). The doors are to the auditorium. Their grille work is Mayan.
Above: The grand lobby, a subtropical garden of an ancient Mayan king. Head- ing the stairs are the Mayan gods of flossing and of the flowers.

Left: Closeup of the stairway in the grand lobby. The plants are native to Guatemala, first home of the Maya, and to live, must be bathed in violet rays each day.
**Left:** Corner of the cosmetic room, part of the women's section. The striking wall decoration is an intricate pattern of Mayan motif, done in pastel colors.

**Right:** Table built from a Mayan model in a recess of a tunnel wall. Behind the ornaments is an example of Mayan carving, done by the modern casting method.

Fountain in the general lounge. The Mayan god of water pours forth the life-giving fluid from each hand, and it falls into a tiled pool, lighted in colors, filled with goldfish and surrounded by tropical plants. Here too six macaws from Guatemala bite their chains of solid steel.
Modern America Inherits the Beauty Of It's Own Antiquity

If the works of the ancients are needed to inspire beauty for modern theatres, America has them. Graven and Mayer discovered that upon discovering the Maya. The Fisher theatre is the result

By A. S. GRAVEN
Graven & Mayer, Architects
Designers of the Fisher

created in the walls and chambers of this modern establishment.

We obtained the effect of the stone used by the Maya by using construction blocks and sandblasting them. There are something like 400 Mayan carvings reproduced, on these stones in various parts of the theatre, and each was made by making a mold, casting the block, and sandblasting it.

Everything decorative in the house is Mayan, the result of painstaking research work on our part and of the assistance of archaeologists.

The theatre is housed in the huge Fisher Building at Grand Boulevard and Second, in a new business section of Detroit.

In the main lounge on the basement level we have built a fountain dominated by the figure of a Mayan god. The pool is laid with variegated tile and in it swim scores of goldfish. The fountain seems to set in a native Mayan garden, for around it are plants brought from Guatemala, earliest

scene of Mayan civilization. These plants have to be bathed in violet rays each day so as to give them the effect of intense sunlight. Similarly are bathed six macaws, Central American birds frequently mentioned in Mayan lore. These birds are kept on steel perches, to which they are chained. The perches and chains have to be of heavy steel, for they have powerful beaks and spend most of their time chewing their fetters.

All carpets were specially woven from Mayan designs. Bordering the prosenium arch are panels which show the hieroglyphic symbols for the 18 Maya months. Over the prosenium arch are sculptures in the mask-panel motif, while on each side of the proscenium are two massive figures copied from monuments in Quirigua, city in Guatemala, where are still to be found relics of the Mayan culture which began its rise about 3,000 years ago. A mural painting running around the fourth cove of the auditorium ceiling is based on an original found in the Temple of the Jaguars at Chichen Itza in Yucatan, sanctified site of the chief Mayan god. This painting of the battle, though done by an American race flowerishing 3,000 years ago, is intensely spiritual in manner.

On entering the main lobby, or foyer, one

Perspective drawing of the auditorium, toward the right side wall.
Plan of the mezzanine floor of the Fisher. Graven and Mayger, Chicago, architects.

can't help noting two seated figures at the top of the grand stairway. They represent Xochipilli, the gods of feasting and flowers. In the mezzanine are serpent columns done from columns recently excavated from the Maya site of Chichen Itza.

The auditorium, which seats 2,750 on three floors, main, mezzanine and balcony, is in itself a mammoth Mayan temple. The ceiling is broken up into four large coves, each concealing the sources of red, green, blue and amber lights, operated on a Major automatic motor-driven system. These coves are broad of curve so as not to interfere with perfect acoustics. Above the proscenium arch there are more such coves, arranged in a series of step-offs. Acoustic plaster was used wherever necessary to insure excellent acoustics. The seats are set 36 inches from back to back, and patrons may pass between rows without forcing those seated to get up. All the seats were specially made with metal work and upholstering in Mayan design, by Heywood-Wakefield. They have spring backs.

Equipment, of course is of the most modern types and facilities cover every branch of theatrical operation. It might be well to mention that the stage has $75,000 worth of elevators, of all sizes, so that any part or all of the platform can be raised to any height desired. In conjunction with the dressing rooms are both tub and shower baths.

Because to know something of this people is to know a great deal about the design and beauty of the Fisher, I quote the following from a specially prepared paper on the Maya by Sylvanus Griswold Morley, associate in American archaeology at the Carnegie Institution of Washington:

"Three thousand years ago, while yet our own ancestors of northwestern Europe were living under conditions but little removed from ignorant, brutal savagery, a thousand years before Julius Caesar had brought Roman culture to the barbarian tribes of greater Gaul, a thousand years before St. Augustine had carried the light of Christianity to the pagan peoples of Britain, there began to develop in the New World a native American culture, which was destined to become the finest flower of American achievement—the Maya civilization of Central America and southern Mexico.

"Thirty centuries ago, the Maya (pronounced my-ah) were to have been found living in the subtropical forests of the Gulf coast plain of southern Mexico, particularly the region between the Panuco and Grijalva Rivers.

"At this time they must have been only simple hunting and fishing folk; gathered in small social units, probably only a few families in each group. In addition to chance supplies of fish and game, they lived on fruits, nuts, roots and such wild plants as they were able to find growing in the great forest about them; their humble houses were scarcely more than shelters built of saplings and roofed with a thatch of palm; their clothing, skins and woven grasses.

"Somewhat later, though well before the beginning of the Christian Era, the Maya began to move southward, perhaps were pushed southward by the pressure of barbarian tribes behind them, and finally penetrated the virgin forest of what is now northern Guatemala. Here they established themselves not very long before the Birth of Christ, founding the Old Maya Empire, 100 B. C. to 680 A. D.

"During these centuries the Maya priests and astronomers were gathering from the stars the secrets of time and its accurate measure; their mathematicians were devising a calendar and chronology, which was without peer on this continent, and excelled by none in the Old World at that time; their builders were developing an architecture at once unique, dignified and beau-

A Marvel

WE have seen and visited theatres in many sections of the country, but never, in my memory, did we receive the impression of marvel-ousness that we did when we entered the Fisher theatre in Detroit. The gorgeousness of its decorations and furnishings, the motif of its design, a motif decidedly unusual yet not gaudy, give to the theatre an individual personality.

When you talk with folks in Detroit you hear this: "If you haven't seen the Fisher, don't leave the city until you have."

"Never were truer words spoken. It is a great architectural achievement, and in the accompanying pages of pictures and description there is sufficient evidence.

—JAY M. SHRECK.
Plan of the main floor of the Fisher theatre. Graven and Mayer, Chicago, architects.
In Appreciation

CONCEIVED in pride of craftsmanship and appreciation of beauty.

Designed with that nice balance between
—the perfect blending of—the artistically beautiful and practically utilitarian which can be accomplished only by genius.

Begun in spirit of honor, honesty and

fairness.

Constructed in a spirit of friendly co-

operation.

Completed in harmony and friendship.

Dedicated as a temple of business by

those and to those, who, holding to the

soundness of these principles, are

building for this country a future of

assured greatness.

—FRED W. JOHNSON, vice president,

Johnson, Larson & Company,

Detroit, Heating Engineers, at a banquet to the contractors of the

Fisher.

These temples were the sanctuaries where their gods were worshipped, where the first fruits of the harvest were offered, incense burned and occasions of great importance or dire need, human sacrifices were made. The Maya built the first astronomical observatories in America—round towers of cut stone raised on high terraces, so that their observation chambers would be above the level of the surrounding forest and command the distant horizon.

“The Maya were the greatest sculptors in ancient America, and this, we must remem-

ber, entirely without the aid of metal tools, all their carving having been done with stone chisels and mauls. Nor had their sculptors such fine-grained cutting stone as the Parian and Carraran marbles of Greece and Italy, the limestone of southern Mexico and Central America be-

ing of an inferior quality in comparison. Yet competent art critics have pronounced

Maya sculpture as one of the world’s great-

est examples of the plastic art.

“Sculpture among the ancient Maya, as it was in ancient Egypt and Greece, was

always painted, and the Maya palette was composed of more than a dozen colors: sev-

eral shades of red, several blues, several yellows, a jade green, orange, brown, white and black. In addition to coloring their sculptures, the walls of their temples, both outside and inside, were painted with elaborate scenes—battles, human sacrifices, religious processions, daily occupations, such as grinding corn, cooking, boating, swimming and fishing, all set forth with a sureness of brush and a simplicity of delineation strongly suggestive of the modernistic movement in art.

“In addition to these major arts, the Maya had many minor crafts in which they were extraordinarily skilled. They excelled in the carving of jade, their most precious material, fashioning this hard and glassy stone into beautiful earrings, pendants, beads and pectorals. They wove gorgeous robes and cloaks of feathers, the iridescent

(Continued on page 48)
a maximum of labor to remove the excess grease. The benzine polish works the easiest, but has the two disadvantages of leaving a coating of powder in the scratches and depressions or corners, and leaves no protecting film of any kind. The water solvent type containing an ammonia soap works freely, leaves no powdery residue and does leave a thin film of oil (soap) to protect the surface.

“Fundamentally all metal polishes are made not only to give a polish but also to clean, and to some types to leave an extremely light protective coating after the lustre has been produced.

“The ideal polish is one which is easily applied, acts quickly, removes grime and incrustations, imparts a high lustre, dries out and does not scratch, is harmless to the metal as well as to the hands, and which leaves an invisible protecting film after the polishing has been completed.

“Some polishes on the market are very quick acting, even on heavily corroded metals, but frequently the abrasives are coarse or sharp, and for this reason cut the corrosion rapidly, but at the same time the surface of the metal is also cut and scratched. On the other hand, a polish containing a very fine abrasive, while it will not scratch or cut the metal, acts slowly on incrustations or corroded metal.

“It is necessary, therefore, to choose a polish suited to the work in hand. If the metal to be cleaned is badly corroded and coated, and the main purpose is to remove this, a rather gritty abrasive will answer, but for keeping a high lustre on metal surfaces that are cleaned daily, or very frequently, only a very finely divided and soft abrasive will produce the desired results.

“Our No. 3 Metal Polish is of the water type and flows readily from a can or bottle, making it easy to gauge the amount desired, spreads readily on the metal, wipes off easily and imparts a high lustre without scratching. In addition, the polish contains an oil soap which remains as an extremely thin protective film after polishing and wiping, and this property tends to delay atmospheric tarnishing. In using this polish, apply with a soft cloth, rubbing always in one direction, and polishing only a small area at a time. If a circular or cross motion is used in polishing, a much less brilliant lustre will result. After rubbing well for a time, wipe the metal clean with another cloth and finish with a third cloth, which will remove the last traces of polish left by the second cloth.”

“The anomalous position of Publix in the manufacturing field, it is interesting to note, is analogous to that of the general who sent a message to headquarters saying, “All’s well here. We have the enemy bringing up their big guns to prevent us from retaking what they won yesterday.” Publix doesn’t like its position—would like to get out of it—but until it can, it makes the best of it. Like its recalcitrant employees, the circuit has been coerced into making such a large number of its supplies. Over the highest officials is the big boss, profits, supreme chairman of the board of every commercial organization.

Publix officials say that they would gladly give up manufacturing if they could buy as good material at prices somewhere near

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<th>Publix Is Merchant of Shows</th>
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(Continued from page 14)

The advent of “talking movies” with its sensitive sound recording instruments, imposing a restriction for absolute silence in the studio; and the demand for greater economy in the lighting of studio-of-studio sets—has resulted in the development of a new form of Klieglights for motion picture photography, in which high-candle-power incandescent lamps are used for the light source. These new Kliegs furnish brilliant evenly diffused light, high in actinic qualities, permitting photography with clearness of detail, full color values, sharp definition, and freedom from sound interference. They are absolutely noiseless in operation and cause no disturbance in the recording of sound photography. They are efficient in light control and utilization; afford complete command over the direction, diffusion, and divergence of the light beam; are light in weight; can be easily and quickly handled; operate on the service line, whether a. c. or d. c.; and introduce economies in current consumption, production time, and labor requirements. They are modern in every respect, adapted to present-day studio conditions, and furnish the kind and quality of light required in this new era of motion picture photography.

Write for Bulletin No. 101, which fully describes and illustrates these new Klieg studio lights—and explains how they are used in motion picture and sound photography.

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Universal Electric Stage Lighting Co., Inc. 321 West 50th Street New York, N.Y.
those which their present costs represent. In fact, they say, several items have been discontinued as a result of the agreement of manufacturers to furnish them at a satisfactory price. They insist that their attitude toward vendors is simply one of “show us and we'll buy.”

The theatres furnished with supplies regularly number about 600. All of them are owned wholly or in part by Publix and subsidiaries, or are affiliated under some financial or other agreement. It is the latter portion which provide a constant check-up on the quality and prices of Publix supplies, for they are under their own management and can buy any brand of supplies they wish to. They are furnished Publix products at approximately the cost of manufacture and distribution.

* * *

The major distribution point is Chicago, where the central warehouse and the factory and laboratory are located. Other points of distribution are Dallas, Atlanta, New York and Boston. But from the Chicago warehouse supplies go out to about 400 of the 600 houses.

The theatres of B & K are considered the best adapted in the circuit as a testing ground for Publix products, because of their concentration. B & K houses, including those of its subsidiaries, Lubliner & Trinz and Great States, number somewhere in the vicinity of 150, all of them in Chicago and other parts of Illinois. The distance between them and headquarters is short, and trials and reports can be carried out accurately and swiftly. Thus it is that the research laboratory and factory are under the immediate supervision of B & K.

There are 15 employees in the laboratory, factory and Chicago warehouse. The warehouse is under the management of W. F. Nortman, while G. L. Masse is in charge of manufacturing.

* * *

The manufacturing department and warehouse are a part of the Chicago Purchasing division. The headquarters, of course, is at the Publix home office in New York. Frank Meyer, ass’t secy. of Famous-Lasky-Players and general director of purchasing, heads the department. An important feature of the Publix purchasing methods is the functioning of a committee composed of Meyer and Publix executives, called the “standardization committee.” This committee meets at intervals to discuss various products on the market and to decide which are the best, so that buying may be concentrated on them in order to be able to buy in large enough lots to get a sizable discount. The Chicago purchasing department alone handles about 150 orders a day, which amounts in dollars to about $100,000 a week, and total Publix purchases amount to several times those figures.

It is a story of our time—this story of Publix Products. An organization gets so big that it can do things for itself better and more cheaply—it is the way of modern business. So perhaps it is not so strange after all to find the word “Publix” as a brand name on a can of metal polish. But it’s an interesting thing to think about when watching a Publix show.

* * *

Mr. Meyer, the author of the foregoing article, is Purchasing Agent for Balaban & Katz.
Caution Is Necessary In Entering into Leases

By LEO T. PARKER

SINCE many theatre owners enter into long term lease contracts with privileges of erecting a theatre on the leased property, the recent case of Patterson v. Butterfield, 221 N. W. 293, presents unusually valuable information. Here it was disclosed that a landowner leased to a theatre organizer certain lots for a period of 99 years. The important clauses in the lease contract are, as follows:

"Said lessee (theatre owner) does hereby agree that he will, within a period of ten (10) years from and after the commencement of this lease, remove the building now on said premises, and will erect or cause to be erected on said premises a building of first-class modern fire-proof construction, and shall be adapted for mercantile, apartment, store, hall, hotel, or theatre purposes, or any combination of any one or more of such purposes. The said lessee (theatre owner) further covenants and agrees that the total cost of said building to be erected shall not be less than one hundred twenty-five thousand dollars ($125,000)."

"Before any contracts shall be let or work commenced for the construction of said new building said lessee covenants and agrees to furnish lessors competent detailed plans and specifications of said new building prepared by a competent, reputable and licensed architect then employed by or in the employ of the lessee, together with an estimate of said architect of the cost of such building, which said plans and specifications shall be and become the property of said lessors."

"Lessees further agrees that said new building shall be well and substantially built and erected and constructed and finished in a good, thorough, and workmanlike manner."

"It is mutually agreed that the lessee will not materially alter, tear down or destroy any buildings at any time upon said demised premises without the consent in writing of the said lessors except as herein otherwise expressly provided." * * *

The landowner contemplated that the theatre organizer would erect a theatre upon the land without delay. One year afterward, the theatre organizer began preparation to proceed with the erection of a theatre building, but soon thereafter certain events occurred which affected the theatrical situation and which caused him to abandon for the time being the construction of the theatre. In the same year, this theatre proprietor entered into a sublease with the owner of several oil and gasoline stations under which the latter was permitted to construct a gasoline and oil station on the leased property. This lease was for five years with the privilege reserved to the theatre proprietor to terminate it after one year. The sublease immediately began the construction of the gasoline station. The owner of the lots instituted legal proceedings and asked the Court to grant an order restraining the construction on the premises of any new building or other structure except as specifically provided for in the lease with the theatre organizer.

The theatre proprietor contended that by the terms of the lease he was free to use the lot for any purpose for the ten year period specified in the contract provided he constructed the theatre building specified in the lease, within the ten year period. It is interesting to observe that the higher Court held the theatre proprietor within his legal rights in subletting the land for the erection of a gasoline station for the first part of the ten year period, saying:

"It is a rule of construction that all grants must be construed reasonably and in the light of the surrounding circumstances. The object to be arrived at is to ascertain clearly the intention of the parties. But in applying these rules, due regard must be had for the rights and obligations of the respective parties as set forth in the express terms of the instrument. The intent of the parties to a written lease is to be found by an examination of the lease, and parol evidence of the understanding of the parties is inadmissible to vary its terms. This lease was carefully prepared by able attorneys who represented the respective parties. If the lessors had in mind that it would be to their advantage to require the lessee to construct the new building as soon as he removed the one then on the premises or within a limited time thereafter, it would have been a simple matter to have so provided in the lease: but there is no such provision. And such a construction ought not to be placed on this lease because it would not only add to the contract a provision not within its terms, but it would give to it a meaning in direct conflict with the express provision whereby the lessee is given 10 years within which to erect the new building. The removal of the old building was a part of the performance of the lease; but there is no logical reason for saying that because the lessee has performed to this extent he must 'proceed with reasonable speed to the erection of the theatre building.'" * * *

Next Month

In this important and valuable department of "Better Theatres," Mr. Parker will offer interesting court decisions bearing upon "The Law of Theatre Insurance." This article will explain important points of the law by which theatre owners will be pre-warned against acts which are likely to prevent payment of policies.

Mr. Parker's monthly review of higher court decisions affecting the motion picture theatre and kindred undertakings are published exclusively in "Better Theatres."

Seller of Equipment Bound To Return Minor's Purchase Money

Few persons realize that a minor may cancel the other party's acts to fulfill the obligations, whereas the minor if he desires to do so may refuse to carry out his assumed obligations.

For illustration, in Roeper v. Danese, 221 N. W. 506, it was disclosed that a woman and her minor son entered into a contract whereby they leased a motion picture theatre from their owner. They also signed a contract of sale to purchase certain equipment for the theatre at a stipulated price of $2,500 upon which $2,500 was paid in cash. Seven hundred seventy-nine dollars and sixteen cents of this $2,500 comprised the purchase price of the equipment and the mother who paid the amount, giving a mortgage on the equipment for the balance. The sellers foreclosed the mortgage given by the mother, to recover the balance due, and repossessed the theatre and the equipment.

Soon afterward the minor decided that he wanted the $779.16 returned to him and he brought suit to disaffirm the contract to purchase the motion picture theatre and to recover the money paid by him on the purchase price, saying:

"The actual consideration by the minor to the purchase price was $779.16, which comprised his savings bank account. This was contributed by transferring the same to the defendant, his mother, who gave her own check to the defendants (sellers). There is no evidence to show actual notice to the defendants of the amount of the minor's contribution. The evidence

(Continued on page 61)
SHOWMEN who have carefully compared S-M results with those of competitive equipment are unanimous that S-M quality and performance, in spite of its outstanding low cost, cannot be excelled at any price. There is a suitable S-M Sound Amplifier for every theatre—whether of 60 seats, or 6,000—and for every other amusement need.

Write or wire at once for full information and price quotations on any power amplifier installation. We have representatives in all principal cities. Catalog on request.

SILVER-MARSHALL, Inc.
874 W. Jackson Blvd.
CHICAGO, U. S. A.

“never heard anything like it before”

The S-M dynamic speaker, now announced for the first time, establishes still more firmly the superiority of S-M sound amplifying equipment. A speaker supreme in its ability to handle without distortion an amazingly large amount of power from S-M top-quality amplifiers like the one in Mr. Dorau's Princess Theatre. A cluster of four to six S-M speakers mounted on a suitable baffle, supplied by an S-M 690 amplifier, is the last word in sound equipment for 1,000 to 2,000 seat theatres.

Facts On Sound
A large number of S-M 685 Unipac amplifiers have been used by the U.S. shipping board at county and state fair exhibits.

The two largest manufacturers of theatrical phonographs have standardized upon S-M amplifiers.

One independent telephone company covering an entire state conducted a subscriber-program wire service thru S-M rack-and-panel amplifiers.

The observation car of President-elect Hoover's train on his pre-election trip was equipped with a power amplifier built of S-M products.

The laboratories of the largest telephone makers of the world have found S-M audio transformers to be unequalled (unofficially).

More S-M audio apparatus is sold to discriminating engineers and professional radio setbuilders than that of any competitive make.
SOUND IN THE THEATRE

Here Are Facts To Know About SOUND AMPLIFICATION

By HUGH S. KNOWLES*

Fortunate, in this age of Sound, is the motion picture exhibitor who has had time during the past few years to be a radio fan in at least a small way, for to him the principal processes and appliances involved in sound equipment of the present day are to a large extent "an old story."

This does not mean that sound reproduction as we know it in the motion picture theatre of today is an "offshoot of radio" as is often alleged. A better way to put it is that theatrical sound reproduction and radio broadcasting are both outgrowths of the same all-importance— the vacuum tube. As a matter of fact, vacuum tubes were used by the telephone companies long before they found wide application in radio transmission and reception.

The difference of opinion existing among theatre owners on the sound question is aptly illustrated by two stories recently told. One man operated a theatre which had exactly 330 seats. Becoming "sold on sound" he bravely signed a contract for one of the standard synchronized systems at a cost slightly over $11,000. When the time came to deliver this equipment, 30 of the 330 seats had to be removed from the theatre in order to make room for the sound installation—thus reducing to exactly

Fig. 1. A small amplifier of moderate cost, suitable for houses up to 600 seating capacity.

300 the number of seats available to meet the increased "nut!"

Another view was taken by a New York exhibitor according to the tale printed a few weeks ago in a trade paper. Operating a theatre double the size mentioned above, he installed a non-synchronized turntable machine with a good amplifier and a microphone in his office. Calling upon his own histrionic prowess, together with that of his pianist and an obliging neighbor, and making careful observation upon the principal synchronized productions as they made their appearance in large Broadway houses, he put into practice (according to the story) a highly profitable policy of speaking all the "talking" into the microphone in his office, and thence into the same loud-speaker which could also be operated at will from phonograph records.

Without for a moment undertaking to recommend the second of these two policies, any more than the first, it may not be amiss to remark that the canny exhibitor will do well to take counsel with the best radio service man or custom-builder in his town before mortgaging his home to get "sound."

At the outset, it should be made clear that whatever the source from which amplified sound proceeds—whether from a phonograph pickup, or from a microphone from a radio set detector tube, or from the photo-electric cell of a film-track device, the process of sound amplification is essentially the same. It is, moreover, essentially the same as has been commonly carried on in radio receivers and telephone-line amplifiers, ever since the vacuum tube came into use.

True, there have been various types of coupling devices employed between the two or three or more "stages" of amplification—resistance coupling, transformer coupling, and other types. There has been, also, great improvement in transformer design, and it is to this improvement, together with better loud-speakers, that much of the present success of sound amplification is due. Fundamentally, however, we repeat—it is worth repeating—that the function of a sound amplifier is exactly the same, no matter whether the source of electric current which carries the sound vibrations is a microphone, a radio receiver, a phonograph, or a strip of film. Equally true—and equally important—the required characteristics for a first-class sound amplifier are exactly the same whether the sound is synchronized with a motion picture or not.

The first of these requirements, it may well be said, is good vacuum tubes—well designed and well manufactured, and having the necessary ample power capacity to fill an auditorium without the distortion which happens when the tubes are "overloaded" through forcing them to deliver

more than their proper or rated volume. Until recent months, there was not generally available to the public any good reliable power tube of sufficient power capacity to be of much use to the theatre man. Since the amount of loudness or sound intensity which can be obtained with any amplifying system without ruinous distortion is limited absolutely by the size and number of the tubes employed, it will be seen that this was a very important obstacle to the general use of amplified sound. Recently, however, there has come upon the market a power tube commonly known as the "250 type," which is of sufficient power capacity so that one such tube will deliver enough volume to fill a small motion picture theatre quite satisfactorily, while two such tubes (connected in what is called the "push-pull circuit") so as to provide about three times the power of a single type will give adequate coverage of good-sized houses.

The amplifier itself is then simply an electrical device into which one may feed the weak current developed in the input device (microphone, phonograph, phonograph pick-up, etc.) and which will amplify

*Mr. Knowles is chief engineer of the power amplifier division of Siler-Marshall, Inc., Chicago.
it through one or more preliminary stages, so that when finally fed into the power tubes, it will be strong enough to operate these tubes to their full capacity, without having lost its original tone values during the process. It is this last requirement which mainly distinguishes a good amplifier from a poor one.

The musical notes, in a typical score, consist of sound vibrations varying in frequency from about 50 for the lowest notes produced on a double-bass or tuba up to 3,000 or more per second for the overtones or harmonics which give beauty to vocal and instrumental tones of all pitches. Thus, reducing the problem to its simplest terms, a good amplifier is one which amplifies all notes equally from the lowest to the highest. This ideal of perfection is, of course, never absolutely obtained in any amplifier, and it would be useless to obtain it unless corresponding perfection were possible in loud speakers, since it is equally the function of the loud speaker to be exactly as sensitive to the lowest note as it is to the highest.

In most sound installations the amplifier is superior to the speaker in this matter of equal response to all frequencies. Fortunately the ear is a very imperfect mechanism; it will tend to supply notes that are missing, and smooth out reasonable inequalities in the reproduction. Were it not for this the quality of ordinary telephone conversation would seem terribly poor since it can be demonstrated that this is very inferior to a good sound installation.

There are admittedly large variations in the quality secured in different installations. These are due to variations in the "pickup," amplifier, speakers, and in the acoustics of the theatre itself. It is important, first, to see that the different components are designed to work together, and second, that the equipment is what the theatre calls for. The latter point is frequently underrated.

The reproduction is influenced by the volume of the house (that is, number of cubic feet), the total seating capacity and average number in the audience, the nature of the walls, ceilings, floor and draperies, and by the volume or "loudness" used. The first factors influence the "loading" or damping of the house, and affect to some extent the relative output of high and low notes. The "loudness" helps determine the fidelity, since the ear is accustomed to hear a certain sound intensity, and when this intensity is raised it affects not only the intensity, but the quality. What should be striven for is natural volume. Many an otherwise good installation is spoiled by having the operator adjust it for excessive volume.

* * *

The actual appearance of several types of amplifiers employing the moderate-priced and readily-obtainable "250 tube" is shown in the three photographs. Fig. 1, representing the Silver-Marshall 678PD Phonograph Amplifier, illustrates one reasonable solution of the sound problem for the small house, where profitable purchase of high-priced synchronized equipment is out of the question. The amplifier is contained in a steel case about 3½ inches wide, 6 inches high, and 17 inches long. Projecting from its top are the three tubes required. The two large ones are the 250 power tube and the rectifier tube necessary to provide it with power from ordinary A.C. lighting systems. The small tube in the middle is the first-stage amplifying tube. For use with it there is required one dynamic speaker (see Fig. 4) which can be mounted on a large wooden board or on a suitable drop near the motion picture screen, the board serving as the baffle necessary to bring out the power of the low notes. The 678PD amplifier has plenty of power for a second speaker if the house requires it; this will be preferable in all but the smallest theatres. If only one speaker is used, it should be of the "110 volt D.C." type. For example, the Silver-Marshall type 851. If a second speaker is used, it should be of the A.C. type, a good example being the Silver-Marshall 850. The difference is due to the fact that the first speaker used requires no rectifier or choke—the small amplifier being especially designed to take care of these requirements within itself. Besides the amplifier, the tubes and the one or two speakers, all that is required is a phonograph pickup. These the exhibitor can readily secure. The small amplifier does not contain any volume control, the control being on the phonograph pickup being ordinarily all that is required in a small installation. It can be adapted for pickup from a radio receiver instead of phonograph, in a few seconds time, by changing a single wire to another binding post. It is not designed to take microphone input direct.

The fact should be made clear that tone quality is not sacrificed to cost in this small amplifier. The same grade of parts is used in it, the lower cost being due to the smaller volume of output obtainable.

For houses seating from 1,000 up to 3,000, the Silver-Marshall type 690, illustrated in Fig. 2, has just been announced, and is believed to represent a very important saving in cost over any first-quality equipment previously available. It amplifies through three stages instead of two, in order to work up the weak input obtainable from a phonograph pickup to the large output capacity of the two 250-type tubes used. A three-position switch is built in, allowing instant change from record pickup to microphone, or to radio receiver. If a double-throat, horn-type machine is used, its own switch takes care of changing from one turntable to the other, though if preferred, two of the three positions of the main switch may be used for phonograph pick-
Announcing a

Brunswick

Mood Accompaniment Record Library
and

Cueing Service
for Motion Picture Theatres

A complete service for theatres using
non-synchronous instruments

The demand of movie fans is for better MUSIC! To answer this demand, the makers of Brunswick Electrical Records have inaugurated a complete service to take care of the musical needs of theatres equipped with non-synchronous instruments. This service includes:

A special Record Library of 500 Brunswick Electrically Recorded Records. (The same selection on both sides of each record so that long use is assured.)

This library includes HURRIES, GALLOPS, MYSTERIOSOS, SOUND EFFECTS, ETC., ETC.

A special record for every emergency.

A cue sheet for every picture feature.

A cabinet in which to file all records.

A cue box, felt-lined, to hold records called for on the cue sheet. This has separate numbered compartment for each record.

Theatre owners! Send today for all information on this new Brunswick service. The attention to detail, the originality, the musical perfection that make the name BRUNSWICK mean good music everywhere, guarantee you PERFECT SATISFACTION in this important matter. The coupon below, filled in and mailed today, will bring you WITHOUT OBLIGATION all information about Brunswick’s great Library and Cue Sheet Service. Mail it now.

Mail coupon for full information ... See below

Box R-75, Record Department
THE BRUNSWICK-BALKE-COLLENDER CO.,
635 S. Wabash Ave., Chicago

Please send detailed information regarding Brunswick Mood Accompaniment Library and Cue Service.

Your Name

Theatre Address

City

State

THE BRUNSWICK-BALKE-COLLENDER CO.  Chicago  New York  Toronto
Branches in All Principal Cities
Theatre owners in every section of the country are faced with the problem of obtaining equipment for modern sound reproduction and supplying better music. This problem is now successfully met by the creative genius of Peter L. Jensen, who has had more than twenty years of experience in designing and building reproducers and in acoustic engineering.

The new Jensen Auditorium Speaker reproduces with tremendous volume and with a brilliance of tone quality never attained before. For exceptionally large theatres more than one reproducer may be necessary, but in any case a full round volume of sound is always assured—something unobtainable with small type dynamic cones.

Regardless of the amplifier you use, make certain that your theatre is equipped with the new Jensen Auditorium Speaker. Write or wire our nearest factory for complete information.

JENSEN RADIO MANUFACTURING COMPANY
330 N. Kedzie Avenue, CHICAGO, ILL. 212 Ninth Street, OAKLAND, CAL. Jensen Patents Allowed and Pending—Licensed under Lektophone and Magnavox Patents

For Discs

A SOUNa picture record cabinet, designed to minimize effort in the projection of sound pictures, has been announced by the Chicago Cinema Equipment Company. The cabinet contains 14 trays, each tray holding one disc. According to the company, the trays are so provided as to insure non-warping.

Dimensions of this steel cabinet are, 36 inches high, 18½ inches wide, and 17 inches deep.

ups instead of providing for radio reception. The knob seen at the upper left-hand corner in the photograph, directly above the switch, is a "fading control" by which the volume can be instantly adjusted to any degree of loudness or smoothly "faded" in or out.

Speaker equipment to handle the entire power output of this amplifier and to cover a 3,000 seat house may consist of from four to six dynamic speakers of the Silver-Marshall 850 (A. C.) type, mounted together on a single large baffle or drop, behind or near the screen.

The 690 Amplifier is built complete on a beautifully finished aluminum panel, which can be mounted if desired upon a standard Silver-Marshall "PA" rack. The situation on turntable and pickup equipment is just as described above.

Houses running above the 3,000 figure in capacity will in most cases require a more elaborate installation. For such theatres, as well as for amusement parks and other enterprises requiring coverage of crowds up to 30,000 or over, installations are provided of the so-called rack-and-panel type—each one designed to fill the exact requirements of the location in question, and built up of a suitable number of panels of various types.

It must be recognized that figures given here for house seating capacity as covering the size of sound amplifier required, are very rough, and not to be relied upon for any particular theatre; each house must be considered a separate problem in itself. But the data here given should be sufficient to give a general idea of equipment required to any exhibitor considering sound installation.

TALKING NEEDLES
Especially treated for TALKING PICTURE RECORDS
EACH NEEDLE GUARANTEED
Attractive special proposition for distributors.
Wall-Kane Needle Mfg. Co., Inc.
3922 14th Ave., Brooklyn, N. Y.

"Sound" and Music Together!

Western Electric Piano Co.
Specialists in Sound Reproduction
850 BLACKHAWK ST., DEPT. BT-1, CHICAGO, ILL.

Duotone $99.50
F. o. b. Chicago

January 19, 1929
Theaters Which Are Featuring Sound Pictures

**CALIFORNIA**—The Vine Street Theatre has been equipped with Vitaphone and Movietone.

**SAN FRANCISCO**—A new three-manual organ has been installed in the Golden Gate Theatre and house wired for sound pictures.

**CONNECTICUT**—The Palace Theatre has been equipped with Bristolphone.

**FLORIDA**—The Tampa Theatre, A. M. Roy, manager, is reported will install sound equipment.

**IOWA**—Ames Theatre is featuring Vitaphone and Movietone.

**ARKANSAS CITY**—Equipment will be installed in the Surfboard Theatre.

**MASSACHUSETTS**—Westfield—The new Park Theatre has been equipped with Vitaphone and Movietone.

**MISSISSIPPI**—Vicksburg—Sound equipment has been installed in the Stagner Theatre.

**NEW JERSEY**—Hillside—Soleikes Brothers have reopened the Hillside Theatre, house has been remodeled and sound equipment installed.

**NEW YORK**—Brewster—Phone will be featured at the Canoe Theatre.

**ROCHESTER**—The Eastman Theatre is featuring Photophone.

**OHIO**—Columbus—The North Vernon Theatre, a colored house located at 1666 Mt. Vernon avenue, has been equipped for Vitaphone productions. House recently reopened as North’s Cameo.

**LIMA**—Dan Kirvin and A. Ritzler have reopened the Fairlawn Opera House. Features Vitaphone, Movietone, vaudeville and occasional road shows.

**SANDUSKY**—The Cline-State Theatre has been equipped with Vitaphone and Movietone.

**YOUNGSTOWN**—The State Theatre has opened. Features Movietone Stage equipped for presentation acts.

**OKLAHOMA**—Duncan—The Palace Theatre, a vaudeville and picture house, has reopened. Sound equipment has been installed.

**PENNSYLVANIA**—HANOVER—Sound equipment is being installed in the State Theatre.

**PITTSBURGH**—The Harris Theatre has been equipped with Photophone.

**TENNESSEE**—The three house operated in this city by B. G. Howell & Sons are to be equipped for sound pictures.

**DALLAS**—Sound equipment has been installed in the Capitol Theatre.

**VIRGINIA**—Petersburg—Sound equipment will be installed in the Palace Theatre.

**WASHINGTON**—Seattle—The Pentages Theatre has been wired for sound pictures. Will feature both Vitaphone and Movietone.

**WISCONSIN**—Eau Claire—The State Theatre is featuring Vitaphone.

**FOND DU LAC**—The Rialto Theatre is featuring Vitaphone.

**KENOSHA**—The Gateway Theatre is featuring Vitaphone and Movietone.

**MILWAUKEE**—Bristolphone has been installed in the Majestic Theatre.

---

The Oganvox is the latest, most complete, best, and least expensive sound reproducing machine for theatres. It does everything else on the market claims to do and sells for much less. Everybody associated in the sale of it is making big money—fast! Quick action will get the Oganvox for you in your territory.

Send air mail today your application outlining the territory, you cover and your experience.

**THE NATIONAL SOUND REPRODUCING COMPANY**

653 Clinton Street

MILWAUKEE, WISCONSIN
NOTICE—At Last! Perfect Tones and Volume

The GOOD-ALL ORCHESTROLA is now furnished complete for only $495.00 with a wonderful new DYNAMIC SPEAKER complete with THREE FOOT BELL HORN as shown below.

We believe the Good-All Orchestrola produces the clearest and finest tones of any theatre machine made regardless of price and the volume is sufficient to fill a theatre with two thousand seats.

Compare the workmanship, operation, appearance and all features of the Orchestrola with any other machine regardless of price before you buy.

Results count, why pay more? Write or wire for further particulars.

Jobbers wanted
Good-All Electric Mfg. Co.
Ogallala, Neb.

Dynamic Speaker with 3 ft. bell

SOUND EFFECTS?
Brunswick Offers New Library

THE Brunswick Company has just placed on the market a library of 500 records of sound effects and musical accompaniment for disc machines.

The scope of this library is told in the subjoined announcement of the service:

"The Brunswick Company's announcement of a complete record and cueing service to theatres using non-synchronous instruments comes at a most opportune time. This service will greatly simplify the use of the numerous instruments already installed in theatres throughout the country and will break down a certain resistance which manufacturers of such instruments have met in selling their product heretofore.

"This library of 500 records includes such things as sound effects, burrs, gallops, mysteriosos, agitators, furies, etc., as well as innumerable fox toots, waltzes and theme songs. This enables the theatre to accompany any motion picture with appropriate music, and it does away with the necessity of playing just certain parts of records, as all of the Brunswick records can be started at the beginning and played through until the change of action or title.

"Furthermore, there are no vocal effects in any of these 500 records, and from time to time new theme songs and other necessary records will be added to this catalog to keep it right up to the minute. These additional records, however, will be listed on the Brunswick as 'Optional Substitution,' and all pictures will be cued by the Brunswick Company with the records in the original library of 500 records, thus allowing the theatre owner to use the new records or not, at will. Thus, the theatre purchasing the complete library is sure of having the records needed for all pictures.

"The Brunswick Company has gone back one year on picture releases, and will furnish cue sheets on any picture, providing the theatre gives them two weeks advance notice of the actual showing of that picture.

"This complete library and cueing service can be purchased on a cash or deferred payment basis...the records becoming the property of the theatre. It is interesting to note, here, that the Brunswick Company has been working on this library and on their Cueing Service, for the past four months, and has been recording various special effects needed for motion picture theatres, during that time. They have experimented by showing pictures in various houses, cued with their non-synchronous library, and have worked out a cue box to contain the records needed for the picture being shown, and a complete stock cabinet to contain the entire library with additional spaces for two hundred and fifty records, which is by far the most satisfactory filing and cueing system so far designed.

"Realizing the unusual wear these records will be subjected to in theatre use, the Brunswick Company geared their recording machine in such a way as to build up a thicker wall between the grooves, which will add to the life of a record.

"Furthermore, they have recorded the same selection on both sides of each record, thus giving each individual record double playing value, and making it much easier for the operator of the instrument, as he does not have to look closely at the title on the label of the record to ascertain which selection is needed. The Brunswick label is light yellow in color, the top half of which is left blank for the operator to mark in with soft pencil the cue number as given on the Brunswick cue sheet. This record, if numbered 'No. 1' is placed in the 'No. 1' compartment of the Brunswick cue box, the second record on the cue sheet is numbered 'No. 2' and placed in the 'No. 2' compartment of the cue box, etc. This cue box is a light portable rack felt lined and numbered from one to forty, and is intended to be placed on or near the non-synchronous instrument.
DUPLEX-O-PHONE

The feature of having six turn tables adds to the scope of the instrument. The four center turn tables are worked automatically—no operator being necessary, which feature alone is worth the price of the instrument. The instrument is also equipped with the two single turn tables, for cueing the picture.

On the DUPLEX-O-PHONE, you can play six different records within a second's notice, fading out one and bringing in the next tune instantaneously.

MASTER CONTROL

By this device, you can control the volume from the softest to the loudest tone. The DUPLEX-O-PHONE is also arranged to handle from one to four dynamic speakers, and each can be controlled individually from the other. This is a very important feature. By this control, the sound can be modulated to suit the show house. The instrument is equipped with a powerful amplifying unit, built to handle four speakers.

Sound Theatres

IOWA
OTTUMWA—Vitaphone and Movietone is to be featured at the Strand Theatre, under the management of Stephen Braun.

NEWPORT—The Photophone is being featured at the Hippodrome Theatre, operated by the Frankel Enterprises, under the management of Charles D. Mervis.

KENTUCKY
KANSAS CITY—The Royal Theatre recently reopened with Vitaphone and Movietone.

NEW YORK
ALBANY—The Mark Ritz Theatre is featuring sound pictures.

AMSTERDAM—The Strand Theatre has been remodeled and Vitaphone equipment installed.

GLENS FALLS—The Bradley Theatre, under the management of Lew Fischer, is to feature sound pictures.

HORNELL—The Majestic Theatre is now equipped with both Vitaphone and Movietone.

NORTH CAROLINA
NORTH WILKESBORO—The Rose Theatre has reopened with sound pictures.

OHIO
CLEVELAND—Photophone and Movietone have been installed in the newly decorated and renovated Keith's Hippodrome.

FULTON—Vitaphone has been installed in the Grand Theatre.

LIMA—The Ohio Theatre, a Schine's Enterprise house, under the management of C. F. Lawrence, is to be equipped with Vitaphone and Movietone.

PIQUA—The new Ohio Theatre is to be equipped for Vitaphone and Movietone.

PORTSMOUTH—The Rialto Theatre has installed Vitaphone.

OKLAHOMA
ARDMORE—The Palace Theatre is to feature Vitaphone and Movietone.

BARTLESVILLE—The Lyric Theatre is to be equipped to handle Vitaphone and Movietone.

MIAMI—The Glory II Theatre is to be equipped with Vitaphone and Movietone.

SHAWNEE—The Ritz Theatre, operated by the Griffith interests, has reopened and will feature Vitaphone.

PENNSYLVANIA
HAZLETON—Vitaphone equipment has been installed in the Capitol Theatre, a Cameford house.

ST. MARIE—The new St. Mary Theatre has been wired for sound pictures.

SOUTH DAKOTA
BRITTTON—The Strand Theatre has been improved and wired for sound pictures.

SIOUX FALLS—The State Theatre is featuring Movietone.

TEXAS
DALLAS—The Pantages Theatre has been remodeled and name changed to the Ritz. Will feature sound pictures.

UTAH
SALT LAKE CITY—The Pantages Theatre is featuring sound pictures.

VIRGINIA
PORTSMOUTH—The Gate Theatre is now equipped with Vitaphone.

Nelson-Wiggen Piano Co.
1731-45 Belmont Ave., Chicago

— for theatre
Lighting Control

Wouldn't You Rather Have

—a Proven System?

It isn't only the first cost of the lighting control that you lose if it isn't right but lost business, poor shows and the final cost of putting in the right—the proven—system. Wouldn't you rather be safe than sorry?

Write for the new FA Major System Book just off the press.

Frank Adam
ELECTRIC COMPANY
ST. LOUIS
OFFICES IN THIRTY CITIES
ONE of the popular disc devices on the market is Motio-Tone, manufactured by the Gates Radio and Supply Company.

In describing the equipment, the company says:

"The Motio-Tone theatre dynamic speaker is not the ordinary commercial dynamic speaker, but is specially constructed for theatre purposes. The large baffle board, 24 by 48, is composed of special ingredients to get all the tones that are audible to the human ear, and we want to say to you that we would just like for you to hear the very lowest bass coming out of this speaker, and then jump to the very highest note on the scale, as clear and distinct as if the original were there in person, and we are not exaggerating it at all.

"The Motio-Tone power plant will handle any number of speakers. There are controls on the panel for six reproducers, also the volume and frequency are under control of the operator. No matter what the acoustic conditions or construction of any theatre, regardless of size, this power plant, together with the theatre dynamic reproducer, will give them the proper results.

"The motor board illustration shows the true Q device that is used exclusively on the Wonder Electrograph. The dial is graduated in quarter-inches for either 10, 12, or 18-inch records, making it simple for any operator to almost synchronize a picture from this True Q Device. All that is necessary is for the operator to know the records, and he can place the pick-up on any score desired.

\[ \text{Cramblet Company and Three Concerns Merged} \]

Announcement has been made of the merger of Cramblet Engineering Corporation, manufacturer of the Evenheeter and the Silent Flasher, with three other companies. The new corporation will be known as Time-O-

Stat Controls Company. The main office and factory will be at Elkhart, Ind., where the company owns a large tract of land and fine new buildings.

This new organization has increased resources for the continued development, accurate manufacture, and efficient marketing of its many products. The sign flashers formerly known as Hotchkiss Silent Flashers, will, in the future, be known as Time-O-Stat Silent Flashers. Evenheiters will also be a featured product.

P. K. Cramblet, formerly president of the Cramblet Engineering Corporation, is one of the vice presidents of the new company. Clifford Hotchkiss, originator of the flasher, and R. A. Grant, who has been in charge of sales, will also continue with the new company.

For the time being Time-O-Stat Silent Flashers will be built and distributed by the Cramblet Engineering Division of the new company, located at 256 Milwaukee Street, Milwaukee, Wis.
What Goes Into a Modern Theatre And What Each Item Costs

Not that your theatre needs to have all this theatre has. Just take out of these figures what you don't want. They still will give you a pretty accurate idea of what your investment will be

By GEORGE SCHUTZ

THE town had about 30,000 inhabitants. The theatre was to be a deluxe house, costing in the neighborhood of $350,000. As a matter of fact, its total cost proved to be only $329,553, which is making costs pretty much of a certainty. And because the costs were figured out, in both amounts per item and percentages of the total cost, it is possible to present a complete financial survey of an average theatre project, from which may be reckoned fairly closely what any other theatre might cost.

The architect of the house under discussion was John Eberson of Chicago and New York, and the figures to be presented are his. The theatre, designed in the usual Eberson manner, is highly decorative, carrying out his idea that theatres should be what the performance is, a medium of escape from the humdrum routine of real life. There is a stage of ample accommodations for metropolitan productions, lounges and similar deluxe house departments, besides space for shops. The theatre was to seat about 1,500. It came to seat 43 more than that.

The area of the lot available was 18,360 square feet. In the end, the amount used was 17,398 square feet.

Such, then, were the conditions under which the architect had to work. The figures to follow show the result. They represent a complete theatre, actually existing, and were compiled after the project was finished. They are thus an authentic accounting of the costs of a modern motion picture theatre, and by rejecting or accepting certain items, according to the needs of the proposed theatre, the prospective builder may determine pretty closely what his project is going to cost him.

The following figures further contribute to the general picture of the house under discussion:

- Floor area, rentable (stores and apartments), 4,627 square feet.
- Volume of theatre, 858,852 cubic feet.
- Number of stores, 5; number of apartments (11 rooms), 7.
- Number of seats on main floor, 1,123; in balcony, 420.
- Cubic feet of theatre per seat, approximately 495.

Figures in the financial review of the theatre are as follows:

- Cost of entire building, $254,440.
- Cost of equipment, $56,450.
- Architects' fee, $18,054.

Adding these figures, one gets the grand total of $329,553, as the ultimate cost of the project. Of that amount, $221,138 represents the cost of the theatre, and $33,311 the cost of the commercial part.

These figures immediately become applicable to other projects by reducing them to their respective relationships to the whole cost—this is, by showing the unit costs of each department of the project per cubic foot. These figures, in dollars, are as follows:

- Theatre and commercial section, .298.
- Commercial section alone, .350.
- Theatre section alone, .290.
- Theatre equipment, .274.
- Theatre section and equipment, .364.
- Theatre section, equipment and architect, .385.

The following figures are for the cost per seat:

- Theatre section, $143.150.
- Theatre equipment, $36.500.
- Theatre section and equipment, $179.650.
- Theatre section, equipment and architect, $191.000.

The figures given in the tables show the cost in dollars for each item of construction and equipment, and each item's percentage of the total cost.

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### EQUIPMENT COST BY CLASSIFICATION

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<thead>
<tr>
<th>Equipment</th>
<th>Cost in Dollars</th>
<th>Percent of Total Equip. Cost</th>
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</thead>
<tbody>
<tr>
<td>Opera Chairs</td>
<td>$12,000.00</td>
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<tr>
<td>Booth Equip</td>
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<td>Box Off. Equip</td>
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<tr>
<td>Port. Elec. Equip</td>
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<tr>
<td>Scenery (including asbestos curtain)</td>
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<tr>
<td>Rigging</td>
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<tr>
<td>Orch. Chairs and Stands</td>
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<tr>
<td>Carpets</td>
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<td>Draperies</td>
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<td>Decorative Furn.</td>
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<td>Statuary</td>
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<tr>
<td>Artificial Birds</td>
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<td>Artificial Flowers</td>
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<td>Stunts</td>
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<tr>
<td>Elec. Light Fixtures</td>
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<td>Organ (1st Payment)</td>
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<td>Organ Lift; Orch. Lift</td>
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(Continued on following page)
(Continued from preceding page)

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<tr>
<th>Item</th>
<th>Cost in Dollars</th>
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<tr>
<td>Display Frames</td>
<td>500.00</td>
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<tr>
<td>Uniforms</td>
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<td>Opening Expenses</td>
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**CONSTRUCTION COST BY CLASSIFICATION**

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<th>Item</th>
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<td>Temp. Off., Tool Hse., Fences, Strs., Elev., Toil., Clean</td>
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<tr>
<td>Tempt. Ht., Lt., Nite Lt.</td>
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<td>Excavating and Backfilling</td>
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<td>Sheathing</td>
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<td>Taking care of Water and Wksand</td>
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<td>Concrete</td>
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<td>Metal Forms</td>
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<td>Reinforcing Steel and Mesh</td>
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<td>Cement Finish</td>
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<td>Face Brick</td>
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<tr>
<td>Common Brick</td>
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<td>3.530</td>
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<tr>
<td>Backup Tile</td>
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<tr>
<td>Cleaning down</td>
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8 Advertising projects.
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THE BATTERIES
Vital Sound Equipment Unit

By F. H. RICHARDSON

[I am indebted to the Electric Storage Battery Company and Mr. John McGuinness for much of the data herein contained.]

It occurs to me that we have not yet treated of one hugely important unit in sound equipment, namely the storage batteries. I say "hugely important" because of the fact that unless the batteries function 100 per cent efficiently, then the rest of the apparatus cannot possibly do so.

Your storage batteries are nothing more or less than a subsidiary or secondary power source. By their use a dependable, steady and quiet source of current is assured which, on discharge, is entirely independent of the electric power supply.

Electric power has, of course, got to be put into the battery before any can be taken out. Putting electric power into a battery is called charging. Only direct current can be used to charge a battery so that if the power supply is alternating current, some device must be used to change the alternating current to direct current. This is usually done with a device called a rectifier.

What goes on in a storage battery is simple once you get the principle of the from the generator and cause a current to flow from these lead plates by connecting these two lead plates to a wire circuit.

He further found that the current he could obtain from the lead plates gradually diminished until it eventually stopped. By again connecting his two plates of lead to the generator as before, he found he could, after the generator had run for some time, again cause current to flow from these two lead plates.

This was the first storage battery as we know it today and it incorporates the fundamental principle of all so-called lead-acid batteries.

Now what went on inside Planté’s first storage cell? He found, after he had connected the two lead plates which were in the sulphuric acid and water mixture to the terminals of the generator and after the generator had run for some time, that a compound known as lead peroxide had been formed on the surface of the plate connected to the positive terminal of the generator, which he called the positive plate, and that the surface of the other plate, which he called the negative plate, was pure spongy lead.

He further found that when he disconnected his two lead plates from the generator and connected them to an electrical circuit, not only did current flow from the battery, but also the lead peroxide on one plate and the pure, spongy, lead of the other plate had reacted, chemically, with the sulphuric acid of the solution and that he had two plates with a coating of lead sulphate on them. He found then that the lead plates were completely covered with lead sulphate.

When again he connected these sulphated...
plates to the generator, he found that, although the two lead plates were back again in their original condition, one being covered with lead peroxide and the other pure spongy lead.

** * *

From the above we learn the principles of the lead-acid storage battery, which are as true today as the day Planté discovered them in France over 40 years ago.

He reasoned that when he connected his two lead plates to the generator, it was the electric current flowing from the generator which had made the lead peroxide to form on the positive plate and made the other plate pure spongy lead.

Then when he disconnected the generator and then connected these two plates to an electric circuit, the current which flowed was caused by a chemical action in the battery. That is, the sulphuric acid combined chemically with both the positive and negative plate to form lead sulphate on each. The electric power was given off as this chemical reaction went on and when the chemical action stopped, due to all the lead peroxide of the positive and pure lead of the negative plate being converted to lead sulphate, the electric power also stopped.

We can, therefore, understand that the current which flows from a charged battery through an electric circuit, is produced by the chemical action which goes on in a battery; that is to say, the chemical formation of lead sulphate in both plates. The battery is discharged when the current ceases to flow, which means that the chemical action in the battery has stopped. We can now reverse the procedure, force current through the battery and convert the plates back again into their original chemical condition. This is called charging.

When the current has been forced through the battery long enough, the positive plate is again in the chemical form of lead peroxide and the negative plate is again pure lead. In other words, the lead sulphate which was in the plates when they were in their discharged condition, has been driven out of the plates by the electric charging current. The battery is then called charged.

** * *

I might say that in practice we never let the battery discharge until it will give no more current. We find that if this is done, injury is done to the plate, hence we always stop the discharge at a point which has been found safe.

Now a word about charging. Only direct current can be used; never alternating current. When the power supply is A.C. it is necessary to change it to direct current for charging purposes, either by means of a motor generator set having a D.C. generator or a rectifier.

In practice, we have found that we cannot charge at too high a rate. We can only carry on the chemical action called charging just as fast as the plates will respond. A high rate will do no good. On the contrary, it will heat up the battery plates and work injury to them. The charging rates to be used are always given by the manufacturer. They should not be exceeded.

Now as to the actual construction of a commercial battery, such as is supplied to theatres for use with sound equipment. Now, inasmuch as the amount of current which is obtained depends upon the amount of chemical action between the positive and negative plates immersed in the mixture of sulphuric acid and water, called the electrolyte, you will see that the more plates and the more electrolyte we have the greater is the current that we can get. The more current we will be able to obtain. So we join together a number of positive plates and call it a positive group. We do the same for the negative plates. We now have available more plate surface and therefore more opportunity for chemical action, hence we have a battery with greater capacity.

Of course it is necessary to insulate the positive plates from the negative plates when they are put together as shown in Figures 2 to 7, in the battery itself and it would discharge internally, or else we would have a short circuit. Figure 7 is the complete unit of positive and negative plates which interlock—a positive plate between each two negatives. We do this by putting thin pieces of wood, called separators, between each other. Sometimes a mixture of sulphuric acid and water, which is the electrolyte. The storage battery cell is then connected to a charging source and charger until it is charged. Then converted chemically to lead peroxide for the positive, and pure spongy lead for the negative. The storage battery cell is then ready for service.

Now, a word about specific gravity readings as taken with a hydrometer syringe. There are very good reasons for taking these readings, because from them we can tell exactly what state of charge or discharge the battery is in. Here is the explanation:

Chemically pure sulphuric acid has a specific gravity of 1.835, water being taken as the standard, with a specific gravity of pure water 1. There is almost twice as heavy as water. Electrolyte in a battery of the type you use is about 1.285 to 1.300 specific gravity. This specific gravity will be changing from pure acid of 1.835 specific gravity with water of 1.000 specific gravity. The resultant mixture being about 1.285 to 1.300 specific gravity. This change can be caused by the sulphuric acid of the electrolyte of a battery is heavier than water. Now, on discharge, the sulphuric acid is converted to sulphuric acid and electrolyte mixture acts on the plates. In other words, sulphuric acid leaves the electrolyte mixture to combine with the positive and negative plates in the same way that the sulphuric acid was the heavy part of the electrolyte, the mixture will, on discharge, get more like water. That is, the specific gravity of the electrolyte will be lowered.

From specific gravity readings, therefore, we can tell just how much sulphuric acid has combined with the plates and can tell how much of the battery is discharged. Of course it follows that we can also tell when the battery is fully charged, because the specific gravity reading will then be indicating that all the sulphate has been driven out of the plates into the mixture.

If the directions and instructions herein contained are faithfully followed by the projectionist in charge, there will be little or no battery trouble. The batteries are well and ruggedly made. There is but little about them to cause trouble. Battery trouble is almost invariably the result of carelessness or neglect in some form.

You cannot mistreat or neglect storage batteries and expect to have them serve you well, provided you serve them well. If you do not, then they have a way of getting back at you, and they will do it, too. I emphasize this matter because of the fact that battery trouble is almost invariably the fault of the projectionist.

True, there is always the possibility of some individual cell having a structural weakness, but under the rigid inspection and tests all parts are subjected to before being assembled in a battery such a case is so very, very rare that they almost may be said to not exist.

Care of batteries is a simple matter, but it must be done thoroughly and well, and must be done before trouble has a chance to start. Once it has started—well, that is another story.

Moral: Do your duty by the batteries and they will do your duty by you.
Care of Batteries

First—BATTERY LOCATION: In the process of charging, storage batteries give off hydrogen gas in considerable quantities. This gas is inflammable, and when mixed with air is explosive. It is, therefore, extremely hazardous to be in the vicinity. It therefore follows that batteries must be located in a well ventilated room, where the gas can escape. They must be so located that they will be readily accessible for examination and care. As has been said, the battery gives off quantities of explosive gas when charging. There may be more or less of this gas in the cells when they are not on charge. It therefore follows that any system which is opened will be accompanied by a spark, such as a candle, match, lantern, lighted cigar, cigarette or pipe near the batteries. This is particularly true while the battery is on charge, or for half an hour thereafter.

The man who attempts to examine the water level of a cell, using a lighted match or other open light source, has no one but himself to blame if there is an explosion and he is badly burned or blinded for life.

If possible, batteries should be located on a table or shelf about the height of an ordinary kitchen table. If possible, have this shelf or table near the entrance to the room where it is lighted. Plenty of light and convenience in location makes for frequency and regularity of examination and care. If the batteries are located away from the entrance to the room, they almost certainly will not get as good care as they would if placed where the location conseguir was well lighted. That last is just plain common sense.

**SECOND—SPECIAL LIGHT SOURCE:** Even though the battery be located in a well lighted place, a light source will be needed to examine the water level in the cells. This may properly be (a) an incandescent lamp attached to a cord of sufficient length to permit of its use at each of the cells. This lamp should have a glass or porcelain opaque or semi-opaque shade to direct the light downward—glass or porcelain because the lamp shade would set up danger of short circuiting the cells by coming into contact with the connecting bars. It will be well to wind the lamp socket itself with Insulation tape or to use a porcelain socket. (b) A concentrated beam flashlight, with all its metal parts wound with rubber or cloth or asbestos tape, so that if it be inadvertently laid down on top of a battery no harm will be done. This lamp should be attached, by means of a light chain, through a light rubber hose for insulating purposes, to some nearby stationary object. This is so that when the lamp is wanted it will be there. An incandescent lamp, as above described, is best, however, because a flashlight may be found to be dead just when the lamp is most needed, with consequent postponement of needed inspection or battery care.

**THIRD—CLEANLINESS:** It is said that cleanliness is next to Godliness. I don’t know about that, but certainly cleanliness around storage batteries is next to good service by the batteries, and dampness and dirt is "next to trouble" in a thousand.

The man who permits dust and dirt to accumulate on his battery tops, or who spoils water on the tops of his batteries, is asking trouble. It is to remain there, is issuing an engraved invitation to Old Man Trouble to step in and sit down.

Keep the tops of your batteries scrupulously clean and dry. If in filling a cell you accidentally slop water on its top, wipe it off perfectly dry as soon as possible. EXAMINE THE BATTERY TOPS AT A REGULAR SET TIME EACH WEEK. By that is meant that some certain day should be set apart as "BATTERY EXAMINATION DAY." Clean the battery exterior thoroughly, particularly the tops. Draw a cloth under all connecting bars to remove accumulations of dust and moisture.

A DIRTY BATTERY TOP SPEAKS IN ELOQUENT TERMS OF A SLOPPY, NEGLIGENT MAN IN CHARGE.

Accumulations of dust, dirt and (or) moisture on the battery tops will set up current leakage, which in turn sets up an effect in the amplifiers made manifest at the horns in the form of noise. The noise is referred to as "surface noise." This is equally true of any and all systems of reproduction.

CLEANING SOLUTION—A cloth dampened with ordinary household ammonia is excellent for cleaning battery tops, because not only is the ammonia cleaning, but also it serves to neutralize any battery acid (electrolyte) which may be there—drops from tip of hydrometer syringes, etc. An equally efficient liquid having similar action is a solution of bicarbonate of soda (baking soda) and water in the proportion of a pound of soda to a gallon of water.

WARNING—In using ammonia or soda, be careful that none gets into the battery. The action of both, as I have said, is to neutralize the acid, which would, of course, weaken the electrolyte, and this amount entering. Don’t wet your cleaning cloth soaking wet. Just dampen it well with the ammonia or soda solution, and you will have no trouble.

After cleaning with ammonia or bicarbonate solution, wipe off the battery with clean water and wipe dry.

IMPORTANT—Should any amount of electrolyte be spilled out on the battery top, first having made certain that all filling plugs are tightly in place, wash it off with the ammonia or soda solution, wiping the top afterward with water, and then wipe perfectly dry when you have done.

Fourth—BATTERY TERMINALS: When a new battery reaches you its terminals will be smooth and to be coated with vaseline. This is to prevent corrosion. It should not be disturbed, except there be signs of deposit. If deposit appears, wipe off all vaseline. Disconnect the terminals. Soak the battery with all deposit, until the metal is clean and bright.

Next, having made sure the stud and interior of the clamp is clean, wipe it with a clean rag. Then apply ordinary ammonia or soda solution, grease stud and interior of clamp with vaseline and bolt the two tightly.

Coat the whole terminal with vaseline and the joint is the best that any clamp and nuts once each week to be sure they are tight. A terminal not perfectly tight makes itself manifest in the form of noise in the theatre horns. Sometimes these terminal connections loosen up, so go over them regularly and tighten them up if necessary.

Fifth—ADDING WATER: Observe figure 6. The maximum water level is just below the lower rim of the filling hole, as shewn in the figure. As to battery water, there is a marked difference between the fact that water may be used from the water mains of many cities, even though the pipes be of iron, and the water from the New York City water mains is safe for battery use. The water from the Borough of Queens, however, is artesian water and is not fit for use in batteries. The water from your own authority service may be safe, also it may not be.

Here is the rule: If you are in doubt about the water, write The Electric Storage Battery Service, Alleghany avenue and Nineteenth street, Philadelphia, Pa., and they will advise you definitely, asking for a quart sample of water for analysis is necessary. This should be checked up once a year thereafter.

The rule with regard to water is: USE ONLY DISTILLED WATER IN THE BATTERIES UNLESS YOUR CITY OR OTHER WATER SUPPLY HAS BEEN TESTED WITHIN ONE YEAR AND PROCLAIMED SAFE FOR BATTERY USE. This may be supplemented by the statement that rain water from a shingled roof is always perfectly safe to use. In collecting this water, allow time for the roof to be washed clean and collect the water in glass or porcelain vessels.

The foregoing advice comes from the Electric Storage Battery Company (Exide) engineering department and frankly upset all my own ideas concerning battery water. I had always heretofore been taught that battery suicide to use any water which had been in contact with metal. This, I now learn from unquestioned authority, is not true. As I have said, water from iron pipes may be all right—also it may not. IT MUST NOT BE USED UNTIL ANALYZED AT A LABORATORY AND PROCLAIMED SAFE.

Never permit the water level to drop below the tops of the plates. In glass jars fill to the water line. With rubber jars, fill to just below the lower end of the plates.

To allow the water to drop below the tops of the plates permits as much of the plates as are exposed to the air to dry out and thereby that water is lost. There is no chemical reaction, hence be dead. This will, of course, reduce the battery capacity in direct proportion to the percentage of plate area exposed.

Once rendered dead in this manner, the surface can only again be made active by an elaborate process at the factory, and since this would be prohibitive in cost, the effect is that the battery is permanently disabled. Moreover, there is a permanent deterioration of that portion of the plates which has dried

WELDON, WILLIAMS & LICK
FORT SMITH, ARK.
Specialists in Numbered Printing Since 1898
Lonely air-mail beacons now light themselves!

You may have read that Kohler Electric Plants, as installed in many theatres for emergency lighting, "cut in" automatically, without anybody's having to visit the plant, the moment the city current fails. You may have wondered how any machine could be so humanly intelligent.

Yet that's nothing to a Kohler Electric Plant. Isolated beacons that mark the U. S. Air Mail routes over uninhabitable mountains and deserts are lighted by Kohler plants that start at sunset and stop at sunrise, "untouched by human hands." The remarkable Kohler automatic switch, a small starting battery, and an astronomical timing device work this modern miracle. One hundred Kohler Electric Plants thus equipped have just been purchased for the air mail by the United States government, to be added to hundreds already in this life-guarding service.

No less dependable is the protection, tested and proved, that the Kohler Electric Plant will bring your theatre—a sure, automatic source of brilliant, unflinching light that will "save the show" should storm, flood or accident interrupt the regular current supply. Here is insurance against loss of revenue and danger of panic—and the premium is low indeed compared with the risk.

Kohler Electric Plants are approved by the National Fire Underwriters' Laboratories. They generate standard 110 volt currents; have no large storage batteries. There are models for theatres of all sizes, including rural houses where there is no central-station service. The coupon below will bring full information.

Kohler Co., Founded 1873, Kohler, Wis. Shipping Point, Sheboygan, Wis. BRANCHES IN PRINCIPAL CITIES ALSO MANUFACTURERS OF KOHLER OF KOHLER PLUMBING FIXTURES

KOHLER ELEClRIC PLANT
Model 541—5 K. W.; 110 Volt D. C. Other Models: 17/2 and 10 K. W.

Kohler Electric Plants Automatic—110 Volt D. C.—No Storage Batteries

January 19, 1929, out, and this will in time operate to kill the battery.

Time to Add Water—It is best to add water just before charging, because in the process of charging the water becomes thoroughly incorporated with the electrolyte. Never use a battery immediately after charging. Let it stand for at least half an hour. When charging there is bubbling and throwing off of gas. This process continues sufficiently for some time after charging has ceased to set up noise in the horns. Half an hour is sufficient to permit all gas to pass away.

Warning—Never add water immediately before or during the running of a show. If you do the theatre horns will quickly advise you of your error.

Sixth—Hydrometer Readings: A hydrometer reading is a reading of the specific gravity of the electrolyte. It really is a reading of the percentage of acid which has been removed from the electrolyte and incorporated in the plates in the process of use. It is a reading of the relative weakness or strength of the electrolyte.

Hydrometer readings should be made carefully. It is not a question of moving the syringe tip in, sucking up some electrolyte and giving the scale a hasty glance.

In taking a reading, of course you must fill the syringe with electrolyte sufficiently to float the hydrometer bulb therein contained clear of the bottom. Be careful, however, not to draw out sufficient liquid to cause the bulb stem to touch the top.

Release all the pressure on rubber bulb when taking the reading. If the water level is so low that you get enough liquid out to float the hydrometer bulb, then add water, but do not make a reading until after charging the battery. A reading taken immediately after adding water would be entirely worthless. In fact it would be worse than worthless, because it would be deceiving.

Careful—Never over-discharge a battery—permit it to run too low before recharging. As has been explained, lead sulphate is formed both on the positive and negative plates in the process of discharging a battery—while it is working, producing power. This sulphate occupies more space or volume than either the lead peroxide of the positive plates or the pure lead of the negative plates.

Provision has been made in the plate construction for taking care of a part of the necessary expansion this condition compels, but if the discharge be carried too far—the battery run too low—sulphate in excess of the provision will be forced into the plates and they will thus be permanently injured and their life shortened. NEVER PERMIT YOUR BATTERIES TO FALL BELOW THE HYDROMETER READING SPECIFIED FOR YOUR PARTICULAR BATTERIES. IF YOU DO THERE WILL BE PERMANENT INJURY IN PROPORTION TO THE DROP BELOW THE ALLOWABLE MINIMUM.

Seventh—Electrolyte: As has been explained, the electrolyte is a solution of pure commercial sulphuric acid and approved water "Approved" water, distilled water, rain water from a shingle roof or water which has been tested and found free from impurities injurious to batteries. The proportions 133/3 parts of acid to 1200 parts of water by weight, or 25 parts of acid to 120 parts of water by volume. This is given you merely as information. Do not attempt to mix your own electrolyte. Secure from the battery manufacturer a bottle of electrolyte of the same specific gravity as that which was originally in the battery and keep it on hand in case of accident resulting in the spilling part of the electrolyte from a cell. Should that happen, first change the battery until there is no rise in gravity over a three hour period and add acid from your stock until the level in the cell is just below the filling hole. Acid should only be added to replace any that may be lost by spilling.

Aside from spillage, or wastage as before noted, the electrolyte strength does not vary. It does not become weak with age. The water
Install
Improved Movement

I have an occasional complaint that Simplex projectors leak oil at the inner end of the framing cam, the complainer always asking what, if anything, can be done to stop it.

The answer is that if it is a double bearing movement, then it can be stopped and you should return the mechanism to a service station for attention.

If, on the other hand, it be one of the old single-bearing movements, then the oil leakage cannot be stopped. The base of the trouble lies in the fact that there is no way for the projectionist to ascertain when he has sufficient oil in the oil well. He therefore must fill it until it overflows, and then oil will seep out, which is the trouble complained of.

I would advise those who have this trouble, and who have the old single-bearing movements, to have them replaced by double bearing ones, in which latter means is provided for filling the oil well to just the proper height, whereupon the trouble will cease, or, if it ever does appear, it may be remedied.

What's that? Cost? Why certainly, but uptodate theatre managers understand that advancement is being constantly made in projection equipment perfection, just as it is in other theatre equipment, and it is very unwise to permit a relatively small sum stand in the way of adopting and installing improvements. Managers don't want the beauty of the picture on their own screen ruined by the mottling effect of oil spattered on it. Projector managers, other managers refusing to install an improvement costing a relatively small sum, when such failure resulted in the injury of their own show. All right, turn about is said to represent fair play, and they must remember that their failure to make needed improvements, in such a case at least, must inevitably result in injury to the show in other theatres. Moral: Get busy and install the improved movements.

A Flood and An Unique Action

Well, well, well! I really didn't expect to be buried yet, or to enjoy being buried. I pretty nearly was, though, by what amounted to pretty nearly a flood of Christmas greeting cards, and I enjoyed it too. I've not counted them, but the postman suggested that I lay off him or supply him with a pashcart.

The number was far too great to attempt to send a return card to each, much as I would like to. I must therefore use this medium to express my sincere, hearty thanks to all and each of you for having been thought-

ful enough to remember the "old man." It added a glow of happiness to my Yule-

tide nothing else could have done.

Here, however, is something unique. I would like to name the local, which is a large one, but feel that without official sanc-

tion for publicity I have not that right. The following was received from the middlewest three days before Christmas:

"Dear Brother Richardson: At our regular meeting last night the following action was unanimously taken. Please note the 'unanimous,' for the meeting was a large one:

"Resolved: That this local express its thanks and appreciation to Brother F. H. Richardson, Editor Projection Department, Better Theatres Section of the Exhibitors Herald-World for the splendid work he has carried forward for many years for the betterment of projection and the conditions surrounding it.

"Resolved: That this local extend to Brother Richardson its sincere wishes for a Merry Christmas and a Happy New Year.

"Resolved: That this action be spread upon our record, and that our secretary be instructed to forward a copy of same to Brother Richardson at once."

During past years I have received several, perhaps I might say many, Christmas cards from locals, or from officers representing local unions. So far as I am able to remember, however, this is the first action of this kind any local has ever taken. Needless to say I was deeply touched and thank the union and its members from the bottom of my heart.

A Pleasant Surprise

In days past I have felt called upon, in the line of what I have considered plain duty, to roast the living tar out of projectionists who were indifferent and careless in their work. I have visited so many projection rooms where it required but a glance to determine the lamentable fact that the man or men in charge were either doing just as little as was humanly possible and still manage to "get by," or were decidedly more interested in arriving on the job at the very last possible minute, and when finally on the job, much more interested in quitting time and in pay day than they were in their work.

Of course it is understood that between that and what I shall presently describe there are many gradations. Some men are mildly interested in their work. Some men

- The Stage is the Thing—

After all, it is the stage and how it looks that gives tone and class to a theatre. We specialize in stage dec-

orations and sets.

Volland Scenic Studios, Inc. St. Louis, Missouri
Announcing

Time-O-Stat Controls Company
A Consolidation of

LEACHWOOD COMPANY
Janesville, Wisconsin

Time-O-Stat Corporation
Milwaukee, Wisconsin

Absolute Con-Tac-Tor Corporation
Elkhart, Indiana

Cramblet Engineering Corporation
Milwaukee, Wisconsin

THE MERGING of these four companies will place at the services of its customers, and the industries which it serves, one consolidated company with ample resources and complete facilities for the development and manufacture of a very complete line of automatic controls.

IT WILL BE THE AIM of this new company to maintain the reputation of making the finest and most dependable products of its kind, to hold the good will of its customers through the fairness of its policies and the service it renders, to sell its products at the lowest price consistent with the quality of the product and the service it renders.

THE COMPANY WILL HAVE A COMPLETE LINE of automatic controls for both domestic and industrial types of refrigeration and for heating of oil, gas, or coal. Also, it will have a diversified line of controls and thermostats for gas, oil, electricity, etc., for time, pressure, humidity and temperature, sign flashers, heaters and other specialties.

IT WILL OWN MANY PATENTS including those covering the manufacture of (light and heavy duty) mercury switches and corrugated bellows. Manufacturing these products in its own plant will put the company in a very favorable position to not only improve its present products, but also carry on the development of new devices embodying such units.

TO ENABLE IT TO BETTER SERVE YOU general sales and service offices have been opened in the Peoples Gas Building, Chicago, and eastern offices will be opened in New York City. The present sales and service organizations of the four companies will be consolidated and considerably increased.

BUILDING CONTRACTS will be let immediately to greatly enlarge the plant and offices at Elkhart, Indiana. A separate building will also be erected for laboratory, experimental and development work. As soon as these buildings have been completed, the businesses of the three Wisconsin companies will be moved to Elkhart.

A LARGE STAFF of engineers and technicians, each a specialist, will have ample facilities in the new laboratory where the company is very constantly endeavoring to improve its products, develop new controls, and do experimental work for our customers.

THE OFFICERS of the COMPANY will be; President and Treasurer, Julius A. L. Wallace, Paul K. Cramblet, E. J. Leach and Roy W. Johnson.

NOTE: Correspondence should be directed to any of the four companies, just as herebefore, until notice has been given that all the general offices have been consolidated and moved to Elkhart, Indiana. Envelopes for pipe organ chambers having and Time-O-Stat SILENT Flashers, formerly called Brickston SILENT Flashers will continue to be handled by Cramblet Engineering Division, 285 Milwaukee St., Milwaukee, Wis. (See display advertisement on page 49.)
vinced me that R C A is a progressive, permanent fixture in the motion picture field.

Dr. Goldsmith was kind enough to have several R C A pictures screened for examination. While they were running he talked freely of the performance.

The kinder, gentler people. I saw films containing quite a lot of pronounced scratches and "rain," with very little perceptible effect on the sound. This was indeed a surprise.

Of course, however, just to what extent film abuse or wear may affect sound cannot be justly judged from one demonstration. We shall see what we shall see concerning this point when R C A gets into more and larger installations. Incidentally, it may be remarked that many installations have already been contracted for. Our friend Arthur Gray, Boston, will, by the way, supplying a few R C A's. He will be very glad to have his reaction to the equipment after it has been installed for say a month.

This department will, as soon as practicable, post you thoroughly upon R C A apparatus, which differs in many respects from Western Electric. Incidentally, R C A will have a projector of its own, as well as supplying a sound head for all makers of professional.

It might be remarked that the R C A method of recording, reproduction and sound distribution differs radically from that employed by Western Electric. The Photophone film runs interchangeably with Movietone film. In other words, if you have Movietone you may also use Photophone films, except that I will here note the fact that instead of placing the theatre horns behind the screen, as with Western Electric, there are groups of four relatively small, cone-type loud speakers, at either side of the screen, being pointed in various directions and making up the whole sound distribution throughout theatre auditoriums.

It is interesting to note that not being aware of the fact, the management of a theatre in Boston, which has a large auditorium and a large screen I cannot, of course, say. Presumably, however, the R C A equipment must have determined this point to their own satisfaction.

And now a word of explanation. As you doubtless all know, the editor of this department, Mr. Frank S. Hildreth in his Bluebook Bulletin, in which he has, and so long as his connection with Movietone continues, will continue to expend every possible effort to serve Movietone interests fully and loyally by doing everything possible to enable projectionists to place its products before the public in the best possible way.

However, that fact in no way affects my loyalty to the EXHIBITORS Herald-World or to the projectionists and projectionists of this and other countries. As editor of this department and an author of the Bluebook of Projection it is my duty to deal impartially with them and all others. All methods, insofar as affects projection, and that I shall continue to do in the future as I have done heretofore.

Movietone, when we consider its "youth," is nothing short of an amazingly perfect method for recording and reproducing sound and image. It has truly been and am proud of my connection with it, and of the further fact that the connection of 25 years is continuously maintained. Movietone has been pretty thoroughly tried out, and most emphatically has NOT been found wanting.

That fact, however, does not necessarily mean that there may not be other excellent methods, and in common honesty I must say that R C A looks like one, though the future must decide that matter. Its equipment is now going out into theatres and it is up to you to see and have it and make every possible effort to handle it efficiently and well, in which you will, have been assured by Dr. Goldsmith, you can have every possible friendly assistance.

For Press

Consumption

The editor is in receipt of several requests from local unions for matter which they can supply to local newspapers which will direct attention of the public to the importance of projection to the said public. Lately I have also had several requests from individual theatre managers for articles to be used for the same purpose, though presumably from different reasons. Here is one of them, the name and location being of course suppressed.

Dear Mr. Richardson: I am manager of one of the three largest picture theatres in our city. I employ the best projectionist I can secure, give him everything within reason he asks for and pay much attention to perfect projection. The other two managers don't. They get the cheapest man they can. One now has what amounts to a boy for projection. They are so bad the cannot put on a good picture. I am sure of my efforts for perfect projection, but the other managers who have not the same ability, it was I would deeply appreciate it if you would send me an article suitable for publication in our two local papers. I have told you the facts and leave it to you to use your own judgment as to the composition of the article, for which I am very willing to pay you what you may think right.

I think I can sell several stones with one bird, or vice versa, by declining your offer of pay, publishing an article which others who have asked the same thing may use in the papers of their own cities. Here it is:

FAR NORTHER THEATRE—Brother G. T. Balsay, projectionist, Marvel theatre, Wilkie, Saskatchewan, which is about 253 miles north of the north border of these United States of America, sends us a photo of the theatre. Thought you'd maybe like to have a rubber at it. Br-r-r-r, I bet it's chilly there this January fourteenth. If you threw a green leaf at one of these trees it 'ud try to bite you! Well, anyhow, cheer up! It's not so darned hot right here in lil' old New York just now.

Importance of Perfect Projection to the Theatre Going Public

People go to motion picture theatres to be entertained and amused. They pay their money in at the theatre box office for that purpose, and have the right to presume the management will give them the very best that can be given with the production available.

By this is meant that the theatre patron has the inherent right to the best service. The theatre management will make every reasonable effort to cause the pictures they have paid to see placed upon the screen in the best possible manner.

This usually is done, but unfortunately an occasional theatre manager does not have sufficient sense of what we call "showmanship" to realize the importance of high class projection in his theatre.

In the first place, modern projection is not expensive to be calculated by any other than a thoroughly capable motion picture projectionist. If it is, then the audience will be the "goat," insofar as concerns the theatre managers. It is not that people is not trained to handle the latest appliances, some projection light sources representing the expenditure of as much as six to seven thousands of watts of electric energy. Such a light source is a source of some amusement at the highly brilliant "spot" of light concentrated upon the film. So fierce is that they enter the spot, as may occur, it would be ablaze in less than two seconds. You will therefore see that knowledge and expert skill in the projection room is a decided factor in safety to audiences.

Modern motion picture projection calls for the expert handling of electric current equipment. The last quantities, some projection light sources representing the expenditure of as much as six to seven thousands of watts of electric energy. Such a light source is a source of some amusement at the highly brilliant "spot" of light concentrated upon the film. So fierce is that they enter the spot, as may occur, it would be ablaze in less than two seconds. You will therefore see that knowledge and expert skill in the projection room is a decided factor in safety to audiences.

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Modern motion picture projection calls for the expert handling of complicated optical systems—systems which it took expert optical men years to understand and design. And the theatre projectionist must himself assemble and adjust these systems to give the maximum results, without which truly expert adjustment, it will be impossible to secure maximum results in projection in any theatre, and without maximum results the value of the "goods" theatre patrons buy is appreciably reduced.

I can hardly be otherwise.

Modern motion picture projection is not merely the matter of "operating a machine or machines. It is very, very much more than that. To handle modern projection, and do it efficiently and effectively, the projectionist must have a good grounding in electric action, and be able to handle electrical devices and light sources of considerable capacity and power. He must have a very good grounding in fundamental optics and be able to select and expertly adjust very complicated optical systems. He must be able to handle and adjust mechanisms having tolerances of less than
one ten-thousandth of an inch. He must be able to handle emergency situations practically instantaneously, and without error, because human life may depend upon it, to say nothing of possible very serious property loss.

I therefore say to you that modern motion picture projection, and I am not in this article, dealing at all with, or even considering the projection of sound in synchronization with motion pictures) approaches the digiti of the profession. * * *

Some of the more common, more readily recognizable projection faults which lower the beauty of the picture are: (a) Oil on the film, which has not been properly prepared. (b) Gray illumination of the picture. (c) More or less frequent discolorations of the light. (d) Jumps or movement of the picture, as a whole, upon the screen. May or may not be due to local faults. May be caused by abuses the film has been subjected to before it reaches your city. (e) Our old friend flicker, which is always chargeable to local fault, meaning some fault in the projection procedure in the theatre in which it occurs. * * *

And so I might go on, gentlemen, pointing out various things but it may all be summed up by the statement that the modern picture can and should be projected so as to be practically rock steady upon the screen, evenly and well if not brilliantly illuminated all over its surface, free from flicker, with no recurrent discolorations of the light, without the most minute blotched appearance imparted by oil smeared film, and with moving objects moving with naturalness of speed.

Your local papers may do much to insure excellence in projection by occasionally giving the local projectionist a bit of credit for his work. He is out of sight, back in a dark room, and gets absolutely no recognition from anyone, no matter how excellent his work may be—though he gets a call-down, if not a blowing up, from the management if anything at all goes wrong. He thus has every reason to feel that no one cares a (deleted) about either his work or his reputation which very much of the entertainment value of what every theatre patron buys depends, as I have pointed out, upon its excellence, and upon his care and skill. Most appreciate and respond to praise of BT battery, but just praise for work well done. Try it out on your local projectionists. I venture the assertion that it will make them more careful and more inclined to strive to give you the highest possible value in entertainment for the coin you pay in at ticket box office. Try it!

Screen

Has Promise

F. F. Sturges, sales manager, Da-Lite Screen Company, Chicago, was present when I dropped in to say hello to Joe Hornstein, manager of the New York City office of the National Theatre Supply Company yesterday.

I was glad of it, because friend Sturges showed me a sample of a new screen surface, called “Da-Tone X,” designed for use with sound.

Mr. Sturges makes large claims for this surface, some of which I am inclined to discount a bit, but just the same it is by far the best looking proposition I have yet seen for a sound screen—and I’ve seen some few already, too.

It consists of a substance which looks like some form of rubber, but which Sturges says is not. It is claimed to be completely waterproof and really looks as though the claim is justified. It also is claimed that it may be washed without loss of reflective power, but while it undoubtedly can be washed, I will have to have it demonstrated to me that any surface rather than cloth, glass, porcelain or something similar can be washed and retain 100 per cent of its reflective power.

The surface, however, as I have said, looks good, and I believe will show good results. Sound interference is another thing, though, and one must presume to avoid hazard a guess at. I saw a letter from Electric Research Products, however, which seemed to indicate that the surface had been tried out and found satisfactory. This would of course include the matter of sound interference.

The surface is about one sixty-fourth of an inch thick and dead white. It unquestionably has high diffusion powers. Each inch of the surface has seven rows of holes, each alternate row being staggered. That is to say, the holes of each row are halfway between the holes of each adjoining row.

These holes I have not measured exactly, but estimate them at one thirty-second or a bit less in diameter. This proportion of the surface is thus punched away I cannot say. Whatever it is means lost light, of course.

However, Mr. Sturges assures me this surface gives almost 50 per cent higher reflective power than does the sound screen now approved by Electrical Research Products.

S. M. P. E. Officially Recognizes Projection

The Society of Motion Picture Engineers has officially recognized projection and its importance by the appointment of a projection committee. This action is particularly significant of the standing projection has assumed in the minds of the film production authorities, those who have composed that distinguished body, because of the fact that aside from a committee on theatre lighting, it is the only committee of the Society other than the business of the Society.

The committee consists of Lester Issacs, supervisor of projection for Marcus Loew, Harry Rubin, assistant supervisor of projection for Buellx Theatres; Arthur Gray, projectionist, Boston; Chauncey L. Greene, projectionist, S. W. Swash, L. M. Swash & Son, Philadelphia; Herbert Griffin, International Projector Corporation; J. H. Kurnerla, Brenske Light Projection Company, Detroit, and F. H. Richardson, your editor.

Considering this committee as a whole, I believe we may expect it to function well. All the men named are able men. Many of them hold responsible positions, have had wide experience in projection matters and all know its needs.

In the name of the profession I extend thanks to President L. C. Porter, president of the Society of Motion Picture Engineers, who made the initial move resulting in this committee.

Upon your editor President Porter has wished the job of chairman of the committee. I shall be more than glad to hear from such of you as may have some idea or idea of the functioning of the committee—just what we may undertake with some assurance that good will result to the profession.

Philosophe

It is not sufficient to merely keep moving. You can ride all day along on a merry-go-round and—get off right where you started!
Design for a theatre and office building projected by William Fox for a site at 47th and Broadway, New York. This design was submitted by Walter W. Ahlschlagel, architect of Chicago and New York. It is proposed that the theatre seat 6,000.
Modern America
Inherits Beauty of Its Antiquity
(Continued from page 24)

breast of the humming bird, the red, yellow, blue and green plumes of the macaw, the shimmering, green, tendril-like tail of the high-maya quetzal, said to have been reserved exclusively for their rulers, and now the national bird of Guatemala. They inlaid elaborate mosaics of turquoise, shields, crowns, pendants and earrings. They smelted gold and copper, working these metals into a variety of ornaments—bells, basins, discs, pendants, earrings and finger-rings. Their pottery ranks as one of the great ceramic arts of antiquity—exquisitely painted cylindrical vases, depicting religious ceremonies, which reveal the finest products of the Greek potters.

"The Maya religion was polytheistic (worshipped more than one god). Their pantheon contained few gods and goddesses, who, like the Grecian and Roman deities, presided over different phases and aspects of life.

"The head of the Mayan Pantheon, the Mayan Zeus or Jupiter, was Itzamna (eel-zam-na), the god of life and learning. He was the personification of the East, the rising sun, and thus, by association, of light, life and knowledge. He was the founder of the Maya civilization, the first priest of the Maya religion, the inventor of writing and books, and the great healer of all ills. He is represented in the hieroglyphic manuscripts as a wise old man, with a strong Roman nose, sunken, toothless jaws.

"Scarcely less important was Kukulean, the Feathered Serpent, the personification of the West. He was regarded as having been a great organizer, the founder of cities, the framer of laws and the teacher of their new calendar. Indeed, his attributes and life history are so human, that it is not improbable that he may have been an actual historical character, some great ruler and giver of laws, the memory of whose benefactions lived long after his death, and who was eventually deified. He is represented in the manuscripts with a long, curling nose, almost a small trunk, and filed, upper front teeth.

"The most hated and feared of all their deities was Ahpuch (au-pooch), the Lord of Death. He is associated, not only with death in general, but with sudden death in particular—human sacrifice, suicide by hanging, death in childbirth and death in war. He is always represented in the manuscripts as a skeleton with small bells fastened to his skull and around his wrists and ankles. Even his hieroglyphic shows his eyes closed as in death.

"Worship consisted of fasting, prayers, chants, incensencing, dancing, offerings of food and ornaments, blood-letting rites and even human sacrifice. At Chichen Itza, in times of excessive drought, as the dramatic culmination of an impressive ceremony to appease the offended rain gods, the fairest maidens of the Hia nation were hurled into the depths of a dark and sinister sacred pool, an enormous natural well, 200 feet in diameter and 100 feet in depth, together with the most precious ornaments belonging to the citizens. Dredging operations in this Sacred Well have brought to light a wealth of this material, gold and copper bells, pendants, beads, rings, basins, discs, jade earrings and jade beads, carved wooden weapons, bowls of incense, even the skulls, bones and cotton clothing of the sacrificial victims.

"But after this lengthy digression, in

THEATRE EQUIPMENT
New and Used

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No theatre can attract patronage without beautiful stage decorations and attractive sets. That’s our specialty.
Volland Scenic Studios, Inc.
St. Louis, Missouri
which lack of space has permitted only the briefest outline of ancient Mayan achievement, let us trace the closing chapters of their history.

"As early as the fourth century of the Christian Era, pioneers from the Old Empire, pushing northward, had founded a chain of cities along the east coast of Yucatan.

"The causes, which brought about the abandonment of the Old Empire and the colonization of Yucatan (the New Empire) during the fourth to the seventh centuries, are not clear. Certain it is, that by the middle of the seventh century all the Old Empire cities had ceased building activities and the erection of hieroglyphic monuments, and the eastern part of the New Empire had been gradually occupied."

"A variety of explanations has been brought forward to account for this great Mayan exodus: earthquakes, civil or foreign wars, recurrent epidemics of disease, social and political decay and all their attendant ills, climatic changes and exhaustion of the lands by the agricultural methods practiced.

"Perhaps the most plausible of these several suggestions is the last; what may be called the 'high cost of living' explanation."

"The Maya practiced a very simple form of agriculture for all their intellectual and artistic brilliance. Cultivation, as we understand the term, was unknown. They did not rotate their crops. They used no fertilizers. But most serious of all, they had no means of turning the soil, no ploughs, spades, shovels, picks or hoes.

"At the end of the rainy season in January or February, the Maya farmer selected a patch of the forest, and with his stone ax or knife cut a groove in the bark of the larger trees, entirely encircling them. The trees, thus grooved, died under the fierce sun of February and March, and by April they were sufficiently dry to be burned. Sections of the forest were thus cleared of vegetation, and when the rainy season began in May, with a simple wooden planting stick, the Maya farmer made holes in the ground, dropped in his grains of corn and left a prodigal nature to do the rest.

"Bitter experience had shown him howver, that if he planted the same field two years in succession, the yield of the second year would be only about half that of the first year; indeed, in practice, he waited anywhere from five to ten years before planting a field a second time. Rather than plant the same field two successive seasons he would select a new piece of forest, and repeat this laborious method of clearing the land.

"This system of cultivation, if such primitive methods as these may be called that, was at least two obvious defects. In the first place, most of the agricultural land at any given moment was lying idle, waiting for the return of sufficient woody growth to permit burning off again; and second, these repeated burnings gradually destroyed the forest and discouraged its return. Finally there came a time when the forests were largely replaced by perennial grasses; when that condition had been brought about, agriculture, as practiced by the ancient Maya, was at an end.

"Toward the end of the Old Empire, the situation must have become so acute as to have caused general dissatisfaction with, and indeed probably outright distrust of, gods, rulers and priests, who would permit such a condition to continue unchecked. The increasing difficulty of obtaining sufficient supplies of food, the high cost of living in a very real sense, and toward the end, the actual threat of stark starvation staring them in the face, finally brought about the abandonment of the Old Empire and the colonization of the lands both to
HEAT YOUR ORGAN CHAMBER CORRECTLY!

The Prometheus Organ Heater protects the delicate mechanism of the organ by heating the lower part of the chamber in a scientific way. Unlike other devices which send heat upward, thus neglecting the equally important base, Prometheus deflects the warm air downward. The heat naturally rises throughout the organ chamber giving a constant, unvarying degree of temperature. Proper heating avoids expensive repairs and maintenance costs due to destructive cold, moisture and climatic changes. It also keeps pitch accurate.


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New York Cue Service

Adds to Musical Staff

Owing to the volume of business that followed its announcement, the opening of offices, Motion Pictures Synchronization Service, Inc., New York City, has been compelled to increase its musical staff by the addition of several experts. These new members of the staff will work under the personal direction of the company's chief composers, Serp Morscher and Maurice Nitek.

The company offers a cue service for nonsynchronous machines direct to the exhibitor, showing which photograph record to use for every feature played by the exhibitor.
MUSIC IN THE THEATRE

GET BUSY!

Build Novelty Programs

By A. RAYMOND GALLO

It is very evident that sound effects and sound equipment are to become a very important part of the small picture houses, just as the dialogue pictures are becoming a very important part of the deluxe cinema theatres.

A number of years ago, when the phonograph first made its appearance, the public as well as the musicians and artists became alarmed that the mechanical device soon would put them out of business. Almost the same year was held against the radio a few years ago. However, those who have watched the progress of both know that instead of hurting them they have been benefited. This can be easily understood when you take into consideration the huge amount of royalties that have accrued from phonograph recordings and salaries paid to musicians and artists for broadcasting.

Today there exists almost a similar condition in the amusement world, a condition that has been caused by the talking and sound motion pictures. Some two years ago when these films first introduced many thought it was merely another novelty and that they would soon fade into oblivion. However, if you have followed the developments in the field of motion pictures you know now that they are revolutionizing the motion picture theatre business.

Perhaps a few realized that this sudden demand of talking and sound motion pictures was caused through a continued neglect on the part of the musician as well as the organist. Perhaps those who are not aware of this act will wonder what the musicians and organists had to do with the development of such mechanical means of portraying musical effect. And for the benefit of those who have missed reading previous articles on this subject, both in this section and in the Herald-World, we will say that the chief reason for the development of a mechanical device to furnish music in the theatre is the fact that those who at one time had the opportunity of presenting this type of accompaniment failed to see the possibilities that the motion picture on the screen offered to the individual musician. When we assume this attitude we do not necessarily mean that each and every musician, including the musical conductor and the organist, had entirely neglected the importance of cutting and synchronizing the proper type and music for the individual film, for a great many of them made it their business to do it with each photoplay, but a great many more of them considered photoplay accompaniment not important enough and therefore left the scoring to some other member of the musical aggregation, who, in most cases, was not able, let alone capable, of furnishing appropriate music. And so this thing went on for years until theatre owners and theatre executives realized that they were in the motion picture business and that the most important thing that brought the patrons into their theatres was the motion picture.

Naturally, musical accompaniment and added stage features assisted in the drawing power of these films, but it was always the film that was the feature. Then, too, motion picture producers at one time were not making as much use of these features as they now, and that also meant that something else had to be added in order to put the film over in the theatre. When they investigated the situation in the motion picture house it was found that many musical directors and organists were capable, let alone willing, to assist in putting over the photoplays. The only thing this problem had to come out and find the ways and means to overcome this handicap. The answer is the talking picture with sound effects. Can you blame the producer in this case, who must take the move? If you want to be honest about it you must admit that it was the only way for them, as they had millions of dollars at stake.

Naturally, this new progress has relieved many a musician of his job in the smaller class theatres. And while this policy exists it has also eliminated many organists in the deluxe field. However, to the best of our knowledge, there is no representative organist who comes under the class of soloist who has been a victim of this development. And as for the musical conductors, those who have been taken out of one theatre have, in most cases, been assigned to another, so that in reality a comparatively few good musicians are out of work. It has, without any doubt, eliminated a great many of the mediocre organists, and the class C and D musicians who were practicing this profession part time and probably employed at another trade for the balance of the time. This condition exists in thousands of small theatres all over the country, and rather than contend with this condition the managers and owners of these theatres thought it advisable to try and compete in a smaller way with the larger theatres in their communities.

That accounts for the hundreds of theatres who are presenting their motion picture program with sound effects. As we stated before, in previous articles, it is only a matter of time when the better class theatres will realize that there is definitely a demand between a small theatre and a deluxe house, for, according to the entertainment programs of both, there is a considerable difference. Most of the problem is the return of the pit orchestra, which will, in the future, supply the motion picture music and a featured organist in a semi-deluxe house in this place of an orchestra and furnish the appropriate photoplay synchronization. That, and in addition stage presentation, more of a motion picture nature, will eventually put the deluxe motion picture house in the proper sphere. But until that time, of course, and it is very hard to say how long it will be, theatres will present sound effects.

There is no question that talking pictures with dialogue sequences are here to stay, but everybody knows that some radical change must be made in the musical accompaniment of these photoplays. Until that time musicians will have to prepare themselves to furnish this type of service to the theatres and the organists must now convince the theatre owners that they can supply the necessary element that is now lacking in mechanical photoplay accompaniment.

Talking and sound pictures have not only hurt the musicians, but also the music publication departments. With movies now, before this new development came a music publisher received most of his exploitation in theatres through the co-operation of the organist. This sort of exploitation was the chief means of popularizing his songs and creating a demand, not only for the sale of sheet music, but also instruments. Since this arrangement exists only with the deluxe theatres and those who still retain their featured organists.

Naturally, something had to be done to replace these valuable means of exploitation, and Leo Feist, Inc., has found one, called the Slide-on-ophone. Those who read the lead editorial in the presentation section several weeks ago are aware with this new device. However, for the benefit of those who missed it and are not quite convinced of its possibilities we will give you a brief mention of it here.

The Feist Slide-on-ophone is a special synchronized record containing Feist songs exclusively with vocal and instrumental sound and background effects. These records, which are supplied in unit forms, can be placed on any turn-table machine or amplifying system. They contain ultra modern slides with an explanatory cue sheet and are carefully packed ready to be returned after they are used. They practically offer a miniature song presentation with well known artists who can be heard but not seen and can be presented with an organist as a special solo. Both make an ideal combination. However, the Slide-on-ophone is really meant for small theatres that are presenting a program of nearly 100 per cent sound effects. The first unit presentation called "I'm Sorry, Sally," has met with considerable success throughout the country and two more units will be released this month.

Those who read the article on adding human voice to the organ in this department last month will also realize that it is now possible for personality organists to purchase a device such as Vocalone. This is considered an important step in the organ field, inasmuch as it will not only enhance the values of an organ in a theatre, but also add to the popularity of a good organist. Albert F. Brovner, a well known featured organist, used a similar device last week at the Marbro theatre, Chicago, and proved that with such an instrument the organist has unlimited fields. It is understood that a complete outfit of this type will soon be placed on the market for organists at a very reasonable price.
The Portable Console

By FRANCES S. FARNEY
Organist, Kimo Theatre, Albuquerque, N. Mex.

The ideal portable console is one that is as complete as possible and still light enough in weight to be practical. I have built and use extensively a complete one-manual, five-octave console that plays every instrument in any relay type organ, from the pedals on up to the percussion and piston changes, being almost as complete a control as the regular organ console itself. Its possibilities are far above those of any portable I've ever seen or heard about. Its weight is only 28 pounds and the whole layout costs only $30 for materials. Of course, some mechanical ability and hard work is required to build one.

I used 15-1/2 feet of cable, each wire having a little "snap" on the end that hooks on to the relay contact like a tie clasp, thus doing away with tedious soldering and speeding up the connecting in.

The instrument handles 15 piston changes, which is plenty for the gauges it's used for. The big stunt with a console of this type is strapping it over your shoulder and going up and down the aisles playing requests right under the noses of those who ask for the numbers. I use the stunt frequently, both with slides and without, the console being equipped with a booth buzzer. The whole thing is all in a half-inch cable and is handled as easily as an accordion. The organ effect is nearly as good as can be got at the big console.

Those who are lucky enough to have portable consoles may try this gag, and I'll guarantee they will bring plenty of applause. If the portable is not as satisfactory as the one I have mentioned, I will tell anyone how to make it so, gratis and with pleasure, if the desire is made known, either through Herald-World, or by mail directly.

Those who have portable consoles are missing a big boost for themselves. If enough interest is created on this subject, I'll be only too glad to help write up complete instructions as to how to go about constructing such an instrument—the parts needed and method of hookup. Thanks to Herb Koch, I believe it was, who gave me the idea, which I have enlarged upon to some extent.

Newscell Brings Added Attendance
(Special to the Herald-World)

KANSAS CITY, Jan. 15.—A news celluloid showing the activities of the Mayor's Christmas Tree Association, which distributed food and clothing to needy families of Kansas City, shown at the Royal theatre, first run downtown house, not only brought publicity in daily newspapers, but resulted in an increase in attendance, according to Holden Swiger, manager.

Sound Installations

The tendency among theatres both large and small, throughout the country is to modernize. Evidence of this encouraging situation is found in the many sound equipment installations reported by leading manufacturers.

J. H. Channon Corporation

Stage Rigging

Regal theatre, Chicago, new picture sheet hangings and Vitaphone Tower Track.
LaFollette Auditorium, Chicago, fire curtain and rigging equipment.

Tower theatre, Chicago, new picture sheet hangings and Vitaphone Tower Track.

Hennepin Orpheum theatre, Minneapolis, Minn., new hangings for picture sheet and horns.

New Orpheum theatre, Omaha, Neb., new hangings for picture sheet and horns.

Keith-Albee theatre, Youngstown, O., new hangings for picture sheet and horns.

New Symphony theatre, Chicago, Channon special new type Drew Curtain Track.

National Theatre Supply Company

Equipment

Paramount theatre, Des Moines, Ia., recently installed two photophone projectors equipped with 2-30-30 National Mazda regulators. Mazda regulators were manufactured by Carver Electric Company and installed by the Indianapolis branch of National.

G. Reising & Company

Decorative Flowers

Valencia theatre, Jamaica, L. I., N. Y., installing decorative tree shrubs and vines in this new atmospheric theatre, designed by John Eherson, and being built for Loew's, Inc.

Gates Radio & Supply Company

Wonder Electrophotograph

New Lake theatre, Minneapolis, Minn.
East Lake theatre, Minneapolis, Minn.
Lake theatre, Minneapolis, Minn.
El Lago theatre, Minneapolis, Minn.
Hamlion theatre, St. Paul, Minn.
Crystal theatre, Elbow Lake, Minn.
Family theatre, North Branch, Minn.
Black Hills theatre, Hot Springs, S. D.
Princess theatre, Douglas, Wyo.

Cody theatre, Douglas, Wyo.
S A theatre, Sidney, Neb.
American theatre, Kimball, Neb.
The Shock Absorber
(Second Edition)

By RAYMOND Q. DALTON

The provision for the necessary amount of life insurance to supply the cash immediately—for cash and cash only will do for the surviving shareholders and surviving heirs what the articles over their signatures agree to do and want to do, for, without the immediate cash provision, the agreement is only an admission of a liability without the one provision necessary to its prompt fulfillment.

Concerning the stock or share purchase agreement it is considered desirable to purchase the stock or share of a deceased member, thereby reducing a portion of its liabilities fully as much as when creditors are paid and so long as the state or creditors or stockholders are not in a position to object the corporation may proceed for the purchase of its own stock. (Note: "In the following states the statute expressly forbids the purchase of its own stock by a corporation: California, Kentucky, Vermont and Wyoming"—National Service Publications—"in all others it is permissible").

You will realize that at the death of a principal active shareholder and in absence of an agreement of this sort his holdings go direct to his heirs or estate, by will or in absence of a will—and that the title to his share in the company passes on to his heirs—whose only interest in your company may be in how large the dividends are that you turn out each year themselves contributing nothing towards the earnings of your company and, which often happens if their share is large enough, proceed to throw the monkey wrench into the otherwise efficiently operating machinery, cause discord and dissatisfaction among the surviving active shareholders, who may find their efforts frustrated by ill-advised interference, causing confusion and disruption to such an extent that more time will be spent in friction than in promoting the business.

In view of the above and for other good reasons it would seem to be a distinct benefit to the corporation to have this plan in force and fully as much so to the heirs of the deceased member, who immediately receive the full stock value in cash, thereby enabling them to pay to both state and government inheritance estate taxes and all other outstanding liabilities and to do so at once, thus avoiding penalties attached to deferred payments.

Since it would appear to be of sound business principles to retire such stock or interest, what in your judgment is the most desirable means of providing the cash to do this?

1. Is it most advisable to take the money out of the capital or reserve?

2. Is it more desirable to borrow the capital, and later repay both the principal and interest?

3. Or, is it more economical to acquire the principal and thereby use the interest (Insurance premiums) and never have to repay the principal?

In substance, the object is the purchase of a deceased's stock or interest.

THE METHODS ARE:

1. To pay Cash.
2. To borrow the money.
3. Or Let the Insurance Company pay it.

By letting the insurance company pay for it I mean the insurance company pays for the life of a shareholder—the proceeds of which are payable to the company or to the corporation at his death and used by the company to purchase his holdings. The cost of this insurance, all things considered, is nominal, often in the neighborhood of 3 or 4 per cent, the result of it being that the capital sum, by virtue of its character, is acquired by the corporation automatically. Dunn's consider generally that the current assets of a business should be 2/3 times the current liabilities in order to make an average credit risk.

To illustrate the workings of such a plan let us consider for example:

The business has capital and gross assets of say $100,000 and that the earnings are in the neighborhood of $15,000

Now since, money is normally worth only 6% then that part of the earnings attributed to capital and assets would only account for 6% on the $100,000 or $6,000

Then, as you will no doubt be aware, the difference between the gross yield of $15,000 and the net yield of $6,000 represents the yield attributed to the business and experience plus the good will or a total of—$9,000

You can readily see that the MAN POWER has produced a yield of $12,000 as against the Capital and asset yield of $6,000.

The above will illustrate the value of two kinds of capital; i.e., the Capital of Money plus the Capital of Men, and it is often with
Vital to theatre's best success

THE crowds of the evening always surge toward the brightest spot of a community's avenues or streets. To more surely make your theatre the center of the evening crowd's interest, give its front outstanding brilliance, color and action with a Flexlume Electric Sign. Hundreds of the more successful theatres in our country use Flexlumes to help pack their houses night after night; and they find Flexlume's beauty and effectiveness to be of decidedly permanent character too.

Write us to send latest booklet picturing many modern electric theatre signs by Flexlume; we will also gladly submit, without obligation, color sketch of a Flexlume to fit your particular needs, FLEXLUME CORPORATION, 2034 Military Road, Buffalo, N. Y.

FLEXLUME ELECTRIC DISPLAYS

that idea of capitalization of man power in view that a corporation takes out insurance on the lives of its valuable men in order to replace temporarily the money value of those men to the company and the total amount of insurance may vary from a policy covering the amount of five years' salary of a man to one of and a half times the annual net profit of a company sound enough to cover the loss of the company credit suffered by the company during the reconstruction period.

I have a case in mind handled through my company recently wherein the corporation insured the life of its president a few months ago for the reasons above mentioned and, just a few days ago, the amount plus a post mortem dividend was turned over to that corporation, its president having passed away in the meantime.

A concrete illustration of a normal corpora-
tive plan:

1. The stockholders, their positions, ages and stock interests are as follows:
   James D., President, 55 years of age
   Richard R., Vice-Pres., 50 years of age
   Fred S., Secy-Treas., 40 years of age

2. The business has been in existence 7 years.

3. The business is capitalized for $160,000 consisting of 1,000 shares of common stock of $100.00 par value.

4. The present balance sheet gives a surplus of

5. making a total book value of $120,000

6. A statement of the profit and loss for the last three years shows average net earnings which were applied to annual dividends of 15,000.

7. All of the share-holders have families (wife and children) dependent upon them.

The interests of each depend largely upon his holdings in the company and which represents the largest part of his estate.

The book value of the stock of the above company is $120 per share, but that amount does not take the item of goodwill into consideration. This will be done by using the capitalization method as applied to earnings. This value is obtained by capitalizing the net yield or earnings which at the rate of 10 per cent on the $15,000 annual return would be $150 per share on 1,000 shares.

Since there are 1,000 shares outstanding, a total of $150,000 will be necessary to retire the stock of this company, based on this valuation. The amount will be apportioned as follows: James D., $90,000; Richard R., $50,000, and Fred S., $15,000.

The problem is to provide the total sum necessary with a minimum of cost and at the times when needed.

For example, $90,000 will be needed at the death of James D. Suppose that he should die tomorrow of an accident or illness. How could Richard R. and Fred S. raise that amount of money necessary and at once?

In the third and last article I shall discuss some of the tax problems, together with the sole ownership question and replacing the loss of a valuable man.

Cleveland Exhibition of Biophone Called Success

(Special to the Herald-World)

CLEVELAND, Jan. 15—The first public exhibition of Biophone sound equipment in Cleveland was held recently at the Variety theatre, under the direction of Paul Fine, of the Biophone Corporation of New York, and Bill O'Brien of the Ohio Biophone Corporation. The trial was said to be very successful, and greatly impressed spectators.

Belson-Sun-Lites Borders have chromium reflectors that give appearance most close to sunlight. Make up and props seem natural under them. Their great reflection gives more light from your present expense for current. Made in any length. Have not one disadvantage —not even in price.

Belson-Sun-Lite Foots also have chromium reflectors to put snap and sharpness into the mise-en-scene. Actors approve them for their great help in putting business over managers like their small expense.

Belson-Sun-Lite Spots, both full-size and baby, have features—too many to list here—to many to let them stay out of your theatre another week. Find out about them—you'll be glad you did.

Tell your electrician to send for our catalog. One of our representatives will tell you anything you want. They are listed in the phone directories of the cities below. Write us if you cannot reach them.
CINEPHOR Lens

Everybody’s Happy

The operator’s happy because the manager is satisfied.

The manager is satisfied because the attendance is good.

The attendance is good because the public enjoys your picture.

So everybody’s happy and the CINEPHOR plays an important part in their happiness by producing clearly defined, properly illuminated, contrasty pictures — pictures which are easy to look at — pictures which make the public want to come back for more.

Bausch & Lomb Optical Company
652 St. Paul St.
Rochester, N. Y.

Marble columns and decorative scheme in the foyer, Brooklyn-Paramount Theatre, Brooklyn, N. Y. Rapp & Rapp of Chicago and New York, were the architects.

Sees New Stage Effects Result Of Talking Film

CULVER City, Jan. 15 — Many new stage effects will be stimulated by the talking pictures, says Willard Mack, playwright, now directing for M.G.M.

“Because of the talking picture you'll see more new effects on the New York stage in 1929 than for all the ten years preceding,” declared Mack.

“Everybody seems to be worrying about the effect dialogue pictures are going to have on other films. There will be no effect, except that photoplays will have a much wider range of expression. The important thing to me is the effect on the stage. This new competition is going to be a wonderful thing for the regular drama. We have come to think that we couldn’t do certain things on the stage. The ‘talkies’ will force playwrights and stage directors to think harder.

“Once stage playwrights thought it impossible to succeed one scene with another on the stage without a wait for new scenery. The movies provided the stimulus for a new idea. Now we find as many as four sets on a single stage, and the action changes from one to the other merely by a shifting of lights. In addition to this I think you will see a greater use of revolving stages.”

Bristolphone Wiring
In Southwest Arranged

NEW YORK, Jan. 15 — Bob Savini of Sonora-Bristolphone is at the home office after arranging for installations in Oklahoma, Texas, Louisiana, Arkansas and the Carolinas, the latest being an application from H. J. Paradis for installations on the following theatres: White, Greenville, N. C., Colonial, Fairborn, N. C., Palace, Sanford, N. C., Oasis, Wilson, N. C., Opera House, Smithfield, N. C.
The Pickwick theatre, Park Ridge, Ill., suburb of Chicago. The tower is about 100 feet high and, commanding the district, has lured, with its colored beacons, the mail aviators from their previous course. Architects were Zook and McCaughey, Chicago. This is an architects' perspective drawing.
THE AUDITORIUM

Pickwick theatre, Park Ridge, Ill. This is an architects' perspective drawing visualizing the house at performance time, with all the equipment and beauty, the show and its patrons, uniting in a picture of movement.
A Theatre in Which a Modern Art and Art Moderne Prove Partners

Vision and acoustics, which furnish the criteria by which motion picture theatres are ultimately to be praised or damned, are excellent in the Pickwick. Modernistic art had much to do with it.

By JAY M. SHRECK

WHEN the architects of the new Pickwick theatre in Park Ridge, Ill., began contemplating possible designs for that structure, they found themselves in a field in which there seemed to be "nothing new under the sun." And, for certain professional reasons, they were determined to create a building that wasn't "just another theatre." Park Ridge, which is a suburb of Chicago about 13 miles from the Loop, is the scene of a great deal of building activity, and if the Pickwick stood as a prominent testimonial to the uncommon ability of its creators, it certainly wouldn't do them any harm when architects were needed for future projects.

But what was there that hadn't been done—ever "done to death"? The Spaniards had contributed all the ideas they had conceived from the Moors to the Inquisition. In scores of theatres had been revived the Italian Renaissance, while antiquity labored with modernity in Egyptian, Persian and similar houses almost everywhere. The architects, Zook & McCaughy of Chicago, were fond of their own age, anyway, and since the psychology and manners of America today had been given little expression in theatre design, they decided that modernistic art could yield them a theatre that looked the way they wanted it to.

The result is a theatre that not only has the "looks," but which is eminently adapted to the business of presenting motion pictures, both silent and synchronized. The modernistic treatment worked out in the Pickwick in a way. Modernistic art is especially devoted to designs composed of straight lines and angles, which leads to a shape and decoration of the auditorium most capable of producing excellent acoustics. The design also led to an arrangement of seats that economically provided for excellent vision. Basing his exploitation on these facts, the owner, William H. Malone, calls the Pickwick "The Perfect Motion Picture Theatre," which may be a great deal of sheer advertising, but is advertising with at least some foundation in truth.

That the architects were not wrong in appraising the value of a monumental theatre is shown by the way the project was received. It was viewed as a great community affair. Malone was called a public benefactor. "All Chicago," declared the Greater Chicago Magazine in an issue devoted largely to Park Ridge, "as well as Park Ridge, has been watching with interest the building of the Pickwick theatre, now bursting into splendor, as the last stones are set in the great tower rising a hundred feet above the sidewalk."

The Pickwick is in a two-story building with shops along the two sides abutting on the street, the entrance to the theatre being a little eccentric and capped by a tower, which is an adaptation of the modern skyscraper idea. The top of the tower is formed by an ornamental lantern 15 feet high which throws out red and green lights and is comparable to similar aviation beacons on top of skyscraper office buildings. In fact, the Pickwick beacon has transplanted to a large extent the official beacons erected at aviation fields in the neighborhood of Park Ridge and serves to guide the mail planes on their way. The top of the lantern is 100 feet above the street.

The building is made of Indiana limestone of different hues, with a granite base. On the first floor are 11 store-spaces, while space for six more stores and four offices are on the second floor over the streets. An automatic elevator augments the stairway. All the shops lead from an arcade as well as from the street.

A considerable saving was effected in the construction of the roof. The location of the building permitted semi-fireproof construction, so Hololite was used for the roof skeleton, and overlaid with Celotex in two thicknesses of one-half inch each. The lighting of this material made possible a
Plan of the single floor of the Pickwick. The scale is one-eighth inch to one foot. Zook and McCauley, Chicago, architects.
satisfactory roof without the use of much steel. The metal ribs are composed of 24-gage zinc sheet, reinforced with steel and the ribs are rolled as a self-contained unit. Engineers declare that such a roof is incombustible and permanent.

The marquise, which is rectangular in shape, juts out from the building line above the marquise a few feet. About 35 feet above the marquise it begins to converge in a series of step-backs carefully worked out so that each plane is easily visible from the street. It was found that if the step-backs were not at least 2 feet in height, the tower would seem to converge in one curve, instead of in many straight lines, thus defeating the desire of the architects to achieve a modernistic effect. The tower is floodlighted with 12-inch Westinghouse lamps.

Towards the rear the rest of the building conceals a large part of the tower. On the other three sides are stained-glass windows, 35 feet high, lighted up from within. These windows are not visible from the lobby beneath it, though the lobby rises to a great height within the tower. Where the tower converges to a point is the beacon previously described. The walls of the tower are two feet thick but appear much thicker and were raised on cantilever beams, a method of construction which permitted the achievement of deep reveals or breaks in the walls. Hollow tile was used for backing. The marquise beneath is unusually heavy, being actually made of the material that most marquises represent themselves to be—that is, of iron or steel. This marquise is made of cast iron and is finished in bronze.

The lobby presents the first glimpse to the patron of modernistic treatment in decoration as well as in architecture. Lights, art work and other decorative features are in the essential manner of Art Moderne. The floor is made of art marble, with an eight-foot base of Pyrenees black and white marble all around the chamber. The walls are done in zenitherm of a golden sienna. The radiator grilles are in modernistic figures. This room is 30 feet high, directly beneath and inside the tower.

The foyer floor is carpeted with a Wilson rug of soft gray background and black and tangerine modernistic figures. There is a ten-inch border and base of black marble. The walls are silvered and overlaid with a slight touch of apricot. The ceiling is highly decorated in ornamental plaster figures of modernistic design and painted in solid pastel shades. All the wooden doors here as well as elsewhere in the theatre have diagonal patterns carrying out the modernistic motif.

The auditorium is of a general modernistic design, with decorative details further expressing this theme. The shape, to which the modernistic idea readily lent itself, is along the lines of that suggested in the last issue of "Better Theatres" as being one particularly fitted to serve the purposes of the motion picture theatre—that is, it is a shape pronouncedly adapted to the requirements of comfort, good vision and good acoustics. The shape of the Pickwick auditorium may be seen at a glance by referring to the floor plan presented in conjunction with this description. It is a triangular wall, opened on the proscenium arch, walls continuing outwardly to the rear, with the base at a slight curve.

No acoustical treatment of the walls has been resorted to. There are, indeed, no hangings, and the walls are of the usual fireproof material hard in surface almost entirely reflective. Yet, especially when the auditorium is well occupied, the acoustics are, so far as may be determined by the patron, absolutely perfect.

Vision also is excellent from nearly every point, a condition achieved without the waste of space through the shape of the auditorium. From almost every seat the picture may be viewed without distortion, because sight is pretty consistently close to the 40-degree angular limit.

The wall treatment of the auditorium consists in a base all around, rising 12 feet. This is done in lavender and silver. Above the base is a four-foot band of ornamental plaster, which conceals the indirect lighting fixtures. The latter are operated on a Major dimmer system and are capable of casting a glow in different colors and color combinations on the auditorium. Above this band, the walls are modernistically arranged in step-offs rising upward and forward, in planes of straight lines, to the ceiling. On the latter is a huge painting depicting an allegory by the architects, of the arts.

The proscenium arch is unusual in its depth. Made of fluted pilasters and with step-offs leading into both the walls and the ceiling, it is approximately six feet in depth and gives the stage the effect of being much larger than it is. Modernism actualized this procedure, "good looks" was the object. But it so happens that the depth of the proscenium arch has proved an acoustical asset, for it acts somewhat as the bell of a horn in throwing out the sound waves from the stage.

The auditorium has only one floor, though provision has been made in the steel work and concrete footings for the installation of a balcony when needed without halting performances. There are 1,600 seats.

The ventilation system is of the down-ward type, the fresh air being blown down by fans from grilles near the ceiling and taken off through mushrooms on the floor. Only about 150 mushrooms are required in this system for the Pickwick. The air is not recirculated.

The theatre presents pictures and stage productions, synchronized attractions, organ solos and symphonic music.

The Pickwick is a notable achievement in (Continued on page 64)
Leases

By LEO T. PARKER

is abundant, however, to show that they (sellers) knew he was a party to the transaction. We think this was enough to charge them with notice of the extent of his actual contribution. They did contract directly with him. On the face of the instruments, he was liable to them for the full purchase price. The exact extent of his contribution was readily ascertained by inquiry."

Must Keep Equipment
In Good Repair

It is well established that all owners of theatres, public parks, and other public places of amusements, are bound to keep the premises and other accessories in repaired condition.

For example, in Asplind v. Pearce, 221 N. W. 679, it was disclosed that the operator of a roller coaster at an amusement park was sued by a patron who was injured while riding in the cars. The patron contended that the owner was negligent in permitting the apparatus to be operated at a highly dangerous rate of speed when certain parts were not in good condition.

The testimony proved that the injured patron suffered an injury to her back when the apparatus neared the foot of the first 50 foot descent or incline. She testified that the movement of the car in which she was riding down this incline, at a speed estimated at about 50 miles an hour, raised her out of her seat and that the handrail in front of her, to which she was holding, was not rigid, but moved upward an inch or two, causing her to be raised from her seat. As the car reached the bottom of the dip and took the upward grade, she was thrown violently down and back against her seat and seriously injured.

The higher Court, in holding the injured patron entitled to recover damages, stated the law, as follows:

"It is urged that the evidence is insufficient to justify the jury in finding that this handrail was in such a condition that it could move, and that, even if the jury were justified in so finding, the moving of the handrail an inch or two was not such a defect as to constitute negligence, and was not shown to have been known to defendant (park operator) or such that defendant should have known and remedied the same; also, that it was not shown to have been the proximate cause of the injury. The record has been examined, and, while the evidence as to the handrail moving and being in condition to move is not abundant, there is direct testimony of that fact ... the use of the car in such condition was negligence and a proximate cause of the injury. ... Where there is a general charge of negligence, and a charge that there is negligence in the construction and operation of an amusement device of a particular kind, and the operator is charged with the highest degree of care, evidence of the happening of other accidents, with the same apparatus and under identical conditions of the operation, would seem to be permissible."

Lease Held Valid
And Enforceable

Since many theatre operators enter into lease contracts with administrators the re-
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Better Theatres

cent case of Muller v. Harms, 221 N. W. 898, presents valuable information.

In this case it was disclosed that the
owner of a theatre leased it to a tenant for
a term of three years at a monthly rental of $175. Soon afterward the owner died,
leaving the building to his two minor sons.

At the expiration of the lease the theatre operator interviewed the administrator of the
decreed property owner, and also the
latter’s wife, to secure a new lease offering
an increased monthly rental of $50. The
administrator, with the consent and ap-
proval of the wife of the deceased, accepted
the theatre operator’s offer and entered into
another lease of the theatre for a term of
five years at a monthly rental of $225. After
the accounts of the deceased were all
settled, the administrator was discharged
by the former’s wife who became the sole
guardian of the two minor sons.

The theatre operator paid the monthly
rents for a few months when he served
notice that he would vacate the theatre
building within 30 days. The wife of the
decreed theatre owner brought suit against
the operator to recover the monthly rental
due for the balance of the term of the lease
contract.

The theatre operator contended that he
was not liable because the administrator,
with whom he had entered into the lease,
had no power to make the lease.

The lower Court dismissed the case, but
the higher Court reversed this verdict, say-
ing:

"He (administrator) entered into
the new lease for the benefit of the
two minor devisees, with the ap-
proval of their mother, the natural
guardian. After execution of the
lease, and the discharge of the ad-
mistrator, while defendants (ten-
ants) were in possession of the prop-
erty as lessees, the guardian and the
county court elected for the minors
to take advantage of the new lease,
thus enhancing the value of their
patrimony. This election was a
proper exercise of power committed
by law to the guardian and the county
court... After the administrator
was discharged the new lease was
effective for the purpose of enabling
defendant (theatre operator) to re-
tain possession of the property for
their own benefit beyond the period
fixed by the first lease. By paying to
plaintiff (theatre owner) for several
months the increased rent as stipu-
lated and by continued occupation of
the leased premises, defendant (the-
atre operator) recognized plaintiff
(wife of property owner) as the
guardian, as the lessor and as the
administrator's successor. The lease
was thus accepted by both. Plaintiff
(wife of property owner) received
her rent and defendant (theatre oper-
ator) continued to occupy the pre-
misses as tenants. Without the consent
of plaintiff the lease was not open to
rejection when they gave notice that
they would terminate their tenancy."

Theatre Operator Ousted

From Leased Theatre Building

Generally speaking, a person who holds a
rented or leased building after the day the
rented or leased period expires, is in both
bound and entitled to retain possession of
the property for the remainder of this period.

For instance, a person who leased a build-
ing for one year failed to vacate it on the
day the lease expired. The owner sued the
tenant and recovered the full rent for the
second year.

Moreover, a tenant cannot retain pos-
session of a theatre building against the
The: The owner, for a longer period than he period for which the last payment of ent was made.

For example, in Blume v. Lightle, 10 S. W. (2d) 45, it was disclosed that a theatre operator rented a theatre building from an owner for a term of five years, at a monthly rental of $50. The owner of this theatre building died before the lease was paid by the operator expired in 1922. Nevertheless, the operator continued to occupy the building until 1923, when he vacated it so that he had moved into another building erected.

The theatre operator moved into the new building when the same was completed and though the parties were unable to agree upon the rental price, the operator in the meantime paid $150 each month as rental. Afterwards, the operator’s heirs were offered $250 per month for the building from the theatre operator. The heirs informed the original tenant of the offer and gave him the preference of renting the building at that price. However, the original theatre operator refused to consider renting it at the increased price, and the heirs wrote him a letter advising that the building had been rented to the other parties and demanded that he vacate the same.

The heirs finally instituted legal proceedings against the operator to eject him from possession of the motion picture building. The original theatre operator contended that he had no right to eject him on such short notice. However, the Court held that the operator had moved into the building and have remained in possession of their property at the end of the last month for which rental was paid.

Pedestrian Entitled to Recover Damages for Injury

Generally speaking, a person injured as a result of stepping into a hole in a sidewalk is entitled to recover damages, particularly if the pedestrian exercised caution before sustaining the injury, and the defect in the sidewalk has remained un repaired or a considerable period.

For illustration, in Howard v. City of Waterloo, 221 N. W. 812, it was disclosed that a pedestrian was slowly walking along a street in front of a theatre talking with companions, when her foot entered a depression in a sunken block of a sidewalk. Her toe was caught by protruding cement which caused her to stumble and fall, sustaining injuries for which she brought suit to recover damages.

The walk consisted of three sections. One of the blocks of the middle section had cracked about two inches from the corner, the crack being irregular in shape and leaving a triangular piece with a rough and jagged edge. The portion of the block adjoining the triangular piece had sunk below the level of the remainder of the walk. The defect had been permitted to remain in the sidewalk for two years.

In view of this evidence, the Court held that the injured pedestrian entitled to recover damages for the injuries, and stated important law, as follows:

"While the city is not bound to maintain perfection in its sidewalks, it is bound to exercise reasonable care to maintain its sidewalks in a reasonably safe condition. It is shown by the record that the defect complained of existed for a period of more than two years prior to the time of plaintiff's (pedestrian’s) injury. All that is required to constitute pedestrian's due care is to exercise that caution which an ordinarily careful and prudent person would exercise under the same circumstances. The plaintiff was not bound, at her peril, to discover the defect. Pedestrians, intent on other matters, and looking out for their general course, with no prior knowledge of the de-
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Modern Art and Art Moderne in Theatre

(Continued from page 60)

a human sense also. Zook & McCaughey have been practicing mainly in the high grade commercial building and residential field. The Pickwick is their ambitious introduction to the field of deluxe theatre designing.

R. Harold Zook peddled newspapers before he became an architect. He earned his way through Armour Institute, learning to be an architect as a guard on the Chicago elevated lines. Graduated from Armour in 1916, he became an instructor at his alma mater and also at the Chicago Art Institute. He later worked for such architects as Howard Shaw, W. G. Uffendall and Eric Hall and was a partner of Charles Morgan, the famous delineator. He has also served many architectural firms in an advisory capacity.

W. F. McCaughey, who is a Virginian transplanted to the North country, went in 1916 to the Hawaiian Islands as a member of a railroad surveying party. This was enough engineering to serve, in combination with his natural artistic bent, as the final argument in favor of architecture as a career. He received his degree in architecture from the Carnegie Institute of Technology, Pittsburgh, in 1916. In the same year he became associated with Howard Shaw as an architect and draftsman. Followed several years on the faculty of the architectural department of the University of Illinois. After serving, in 1918 in the army, he became an assistant professor at Armour Institute, Chicago, and also served as a designer for several firms. He won the Paris Prize, final competition, in 1920, and holds other awards in architecture. He was given the Beaux Arts Certificate in 1920. He became associated with Zook in 1923.
ACTIVITIES in the Theatre

PICTURE THEATRES PLANNED

CONNECTICUT
DARIEN—E. H. Delafield, Bell avenue, plans to erect brick theatre, store and apartment building on Post road. Architect not selected. Estimated cost, $250,000.

GEORGIA
ROME—C. O. Lamb plans to erect two-story brick and stone- trimmed theatre.

ILLINOIS
AURORA—Great States Theatre Corporation, 162 State street, Chicago, has plans by Rapp & Rapp, 190 North State street, for three-story brick theatre and store building to be located on Main street. Estimated cost, $500,000.

MONTMOUTH—Community Theatre Corporation, E. L. Laws in charge, has plans by E. J. Elkin, 400 Chicago street, Peoria, Ill., and Ashton Building, Rockford, Ill., for two-story brick and stone-trimmed theatre, store and apartment building to be located on the public square. Estimated cost, $75,000.

INDIANA

EVANSVILLE—Company forming, A. Phelis, 607 Lincoln avenue, has plans by Bowlin & S. Shain, Arnets Building, St. Louis, Mo., for brick Ambassador Theatre and office building to be located at Third and Sycamore streets. Estimated cost, $1,000,000.

MARYLAND
PRINCESS ANNE—J. Earl Norris plans to rebuild Princess Theatre, destroyed by fire at loss of $15,000.

MASSACHUSETTS
BOSTON—Fox Film Corporation, 850 Tenth avenue, New York, plans to erect theatre. Architect not selected. Estimated cost, $5,000,000.

SPRINGFIELD—Winschler S. Strasse Association, Inc., has plans by L. J. Thomas, 521 Corbin avenue, New Britain, Conn., for theatre to be located on State street. Estimated cost, $150,000.

MICHIGAN
FLINT—Henry S. Kenyon Company, 206 East Grand River avenue, Detroit, contemplate erecting theatre on Detroit street, between First and Second avenues. Architect not selected.

IONIA—W. S. Butterfield Theatres, Inc., W. S. Butterfield, president, Insurance Exchange Building, 159 East Elizabeth street, Detroit, has plans by M. Finke, Rock Building, 124 Washington Boulevard, Detroit, for contemplated theatre.

JACKSON—W. S. Butterfield, 505 Insurance Exchange Building, Detroit, has plans by John Eberston, 212 East Superior street, Chicago, Ill., for two-story brick and reinforced concrete theatre and office building, 145 by 170 feet, to be located on Michigan avenue. Estimated cost, $500,000.

NEW HAMPSHIRE
MANCHESTER—Strand Theatre has plans by G. N. Jacobo, 9 Bowsworth street, Boston, Mass., for converting one-story brick building on Hanover street into theatre. Estimated cost, $150,000.

NEW JERSEY
DUNELLEN—C. C. Bell, 13 Union avenue, Crawfordsville, N. J., is preparing plans for two-story brick theatre. Owner withheld. Estimated cost, $150,000.


NEW YORK
BROOKLYN—Corporation, care H. E. Whiteman, 185 Montague street, has plans by C. W. and George L. Rapp, 1801 Broadway, New York, for contemplated brick theatre and store building to be located on Fulton street. Estimated cost, $450,000.

ELMIRA—Berinstein Theatres, Inc., H. Berinstein, care Strand Theatre, 111 Main street, has plans by V. A. Riepenmont, 1540 Broadway, New York, for contemplated theatre.

OHIO
SPRINGFIELD—Young Amusement Company, V. U. Young, president, has plans by John Eberston, 212 East Superior street, Chicago, Ill., for theatre to be located at 26-28 West High street.

OKLAHOMA
BARTLESVILLE—E. C. Burlingame plans to erect theatre. Estimated cost, $150,000.

PENNSYLVANIA
JENKINTOWN—Dr. E. T. Quinn has plans by Thalhimer & Weitz, 18 South Eleventh street, Philadelphia, for three-story brick theatre, bank and store building to be located at York road and Hillside avenue. Estimated cost, $225,000.

VIRGINIA
BRISTOL—Bristol Amusement Company, H. M. Pullford, president, 711 Pennsylvania avenue, plans to erect theatre, with seating capacity of 2,095. Estimated cost, $300,000.

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CLEMSON FORGE—Shenandoah Valley Theatre Corporation, Isaac Weinburg, Staunton, Va., plans to erect theatre.

HARRISONBURG—Shenandoah Valley Theatre


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January 19, 1929

BETTER THEATRES SECTION OF

WISCONSIN

CLINTONVILLE—Owenhamer & Oel, Bellin Building, Green Bay, Wis., are preparing plans for brick theatre, store and office building. Site not selected. Owner wishes. Estimated cost, $75,000.

IMPROVING THEATRES

CONNECTICUT

NEW HAVEN—The interior and exterior of Fox's Palace Theatre will be remodeled.

FLORIDA

LAKELAND—Famous Players-Lasky Corporation, Paramount Building, New York, has purchased the Palace Theatre and has installed furnishings to cost about $15,000.

MIAMI—J. J. Konbek plans to expend $6,000 for improvements to the Kindek Motion Picture Theatre.

ILLINOIS

MACON—Community Theatres Consolidated, William R. Jenkins, vice-president and general manager, will remodel and reopen the Ovation Theatre.

GEORGIA

CHATTANOOGA—Tivoli Theatre, Ennlon Rogers, manager, 700 Broad street, plans to expend $5,000 for interior decorations, furniture, new marquee, etc.

IOWA

CORNING—Extensive improvements have been made to the American Theatre.

MANCHESTER—Extensive improvements are planned for the Plaza Theatre, providing for increased seating capacity.

LOUISIANA

WINFIELD—The Victoria Theatre has been remodeled and up-to-date picture equipment installed.

ANN ARBOR—The Ritz Theatre has been remodeled.

MINNESOTA

NEW ULM—Improvements being made to Theodore Meier's Motion Picture Theatre include increased seating capacity.

ROSEAU—The Princess Theatre has been remodeled.

NEW JERSEY

BURLINGTON—The Fox Theatre has been remodeled.

SOUTH CAROLINA

SUMTER—Extensive improvements have been made to the Rex Theatre and house reopened.

TEXAS

MAMPAS—The Lacy Theatre has been remodeled, new equipment installed and seating capacity increased.

TEXAS

LAMPASAS—The Hippodrome Theatre has been remodeled.

WINNETKA—Consolidated, New York, has purchased the Strand Theatre in Winnetka.

WINNFIELD—The Famous Theatre has been remodeled.

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Loew’s State Theatre—New York—New York
Fox Theatre—Chicago—Chicago—Theatre—New York
For Theatre—New York—New Theatre—Buffalo, N. Y.
Fox Theatre—St. Louis—New Theatre—Philadelphia
Paramount Theatre—Cleveland—Chicago—Theatre—Philadelphia

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HOFFMAN & SOONS

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Contracting Electrical Engineers—Moving Picture Theatre Electrical Specialists

Programs
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THE NATIONAL PROGRAM & PRINTING CO.
729 So. Washbg Ave. — Chicago

Theatre

Seating capacity: 500, has opened with pictures.

THEATRES

McKINNEY—Roy Brockman has opened the Ritz Theatre with pictures.

MIDWOLD—W. H. Williams has reopened the Ritz Theatre with pictures.

QUINLAN—The Capitol Theatre has reopened with pictures.

RALLS—The Crystal Theatre has reopened with pictures, under the management of Floyd Parker.

VERMONT

BURLINGTON—The Lincoln Wood Theatre has opened with pictures, under the management of Vincent Madonna.

VIRGINIA

PETERSBURG—The Century Theatre has reopened with pictures.

WINCHESTER—Shenandoah Theatre Corporation has opened the Capitol Theatre under the direction of Frank B. Boucher.

KANSAS WISCONSIN

CEDARY—Martin Grim has opened the New Dalton Theatre with pictures.

FENNIMORE—The New Fenway Theatre, costing $56,000, having seating capacity of 500, has opened.

Additional information since previous report.

MANAGEMENT CHANGES

FORT SMITH—Elmer Levine has become general manager of the Public house here.

CALIFORNIA

STOCKTON—Hal Homr, formerly assistant manager of the California Theatre at San Francisco, has become manager of the California Theatre here.

HARTFORD—Mr. Winemer, formerly manager of the Fox-Poli Palace Theatre at New Haven, has succeeded H. F. Black as manager of the Poli Palace.

DELAWARE

SMYRNA—Louis P. Reuben succeeds Eugene Porter as manager of Strand Theatre.

GEORGIA

CEDARTOWN—Joe H. Wheeler has become manager of the Grand Theatre.

IOWA

*GRUNDY CENTER—Att. Berum has become manager of the Strand Theatre.

MARYLAND

BALTIMORE—George D. Perrell succeeds Norman Munford as manager of the Elite Theatre.

NEW JERSEY

Caldwell—George J. Reitter, formerly with the Strand Theatre at New Brunswick, succeeds F. H. Black as manager of the Park Theatre.

NEW YORK

*BUCKLEY—L. F. Murphy succeeds M. Nicholas as manager of Schwartz’s Century Theatre.

BROOKLYN—Joe Rankin succeeds A. DeCosta as manager of the Endicott Theatre.

OHIO

AKRON—Harry Brown, Jr., formerly with the Ohio Theatre at Mansfield, O., and the Palace Theatre at Lorain, O., is now manager of the Colonial Theatre.

FINDLAY—C. B. Ludwig is now manager of the Marvin Theatre.

LIMA—T. J. DuPree succeeds Dan Metzger as manager of the State Family Theatre.

PENNYSILOMA

York—Edward Moore succeeds C. C. Pippin as manager of the Strand Theatre.

TENNESSEE

FRANKLIN—W. S. McGinn succeeds D. C. Caseday as manager of the Franklin Theatre.

TEXAS

RAID—H. O. Evert has become manager of the Signal Theatre.

FORT WORTH—Harry E. Gould has been promoted to manager of Public house here. They include the Hippodrome, Palace and Worth.

RICHMOND—Eugene F. Henshaw, formerly with the Bijou Theatre, becomes manager of the Broadway, a Wilmer & Vine house.

WISCONSIN

JANEVILLE—Stuart D. Lane succeeds O. Lloyd as manager of the Jefries and Apollo Theatres.

PORTAGE—E. B. D. Linskey succeeds Dan DeLaney as manager of the Portage Theatre.

IOWA

GRiffIN FILM CEMENT

For Studios, Film Exchanges and Motion Picture Theatres.

Patches made with this cement will not dry out, buckle up or pull apart.

Especially suited for Vitaphone and Movietone projectors.

Write for descriptive circular.

Manufactured by F. B. GRiffin
Oshkosh, Ws.
In the women's retiring room, where milady may find all the accessories of the older forms of luxurious comfort augmented by those of Queen Nicotine.

Where milady may powder her nose—several ladies and as many noses at once. This is the cosmetic section of the women's lounge where toilet equipment is complete.

Corner of the men's lounge, furnished with paintings, statuary and tapestries to interest the male mind and with cushioned seats to rest the male body.

LOUNGES FOR MODERN EYES AND NERVES IN BROOKLYN-PARAMOUNT
The women's rest room, a part of the women's lounge. This view shows particularly well the modernistic treatment given the Brooklyn-Paramount's lounges in general.

Corner of the spacious main lounge, where the patron may treat himself to all the essential comforts of a club. The entrance to the women's lounge is shown.

The main lounge. The Spanish gates and fixtures were specially made in Spain. Paintings, antiques and furniture pieces were likewise gathered from other countries.

Features of the new Brooklyn-Paramount's luxuriousness are its lounges. They stress a watchword of exhibiting—Service. These rooms differ from the rest of the house in being somewhat modernistic. Rapp and Rapp, Chicago and New York, were the architects.
A HUNDRED POINTS EXPLAINED

So important is the TRANSVERTER in the Projection Room of the modern up-to-date Theatre—

So universally is it used by those with whom we rarely come in personal contact—

So many years does it continue to perform, during which the personnel of the theatre often changes—

THAT TO MEET THESE MANY SITUATIONS WE HAVE ISSUED

THE HERTNER HAND BOOK

It covers in simple, easily read language, installation and operation facts of value on TRANSVERTERS of all types.

YOU MAY HAVE A COPY FREE if you own, manage or are employed in any Theatre showing moving pictures.

MAKE SURE 1929 RUNS SMOOTHLY—

with the TRANSVERTER

Sold in the U. S. A. by
The National Theatre Supply Co.

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THE HERTNER ELECTRIC COMPANY

12700 Elmwood Avenue
Cleveland, Ohio, U. S. A.

Exclusive Manufacturers of the Transverter

An 800 Seat House Built in Spanish Motif

WHEN the Clifton theatre in Circleville, O., opened recently, it presented to the citizens an 800-seat house, constructed in up-to-the-minute style. The entire house is Spanish, from the curtain to the back of the theatre. There are doors set deep in narrow archways. The pilasters are of a neutral shade and finished with colored ornamental plaster. Between the pilasters wide panels of a dull shade of old rose are set. The panels are shaded to look like lights coming from the stage.

The indirect lighting is furnished by bronze chandeliers suspended from round gratings.

The center grating is a part of the ceiling decoration, which is effected by polychromed moldings and fresco work wrought into a rosette design.

All the woodwork in the house is finished in antique bronze, and where the medium colors are used on the walls and ceiling, the finish is stippled. Especially attractive are two Spanish grilles toward the front of the theatre, just over the two exits. From behind these grilles metal pipes eaves of the pipe organ.

Behind the seats, which are of soft red leather, is a plate glass partition. A modern stage with three automatic curtains is installed for presentation acts. The stage is 25 feet by 50 feet, and two large dressing rooms are fully equipped for the artists. Flood and colored lights are installed.

The lobby of the house is of marble. The foyer rail is tinted in beautiful Spanish colors and is topped with plate glass.

At the right of the foyer is the women's rest room, and to the left is the men's smoking room.

The operators' booth is 12 feet by 40 feet and is absolutely fitted and furnished with specially designed shutters which drop over the Simplex machines in case of fire. Adjacent to the operators' room, is the office, tinted in a buff color. Two large windows overlook the nearby surroundings. The building is heated by twin furnaces, over which air blown by fans passes. Automatic regulators keep the temperature of the theatre uniform at all times. Two huge blowers furnish the building with pure air constantly and can be used in the summer as a cooling system.

One of the most beautiful parts of the theatre is the marquee, which is in Spanish design. Above the marquee is an electric sign containing 490 bulbs.

The front curtain and valance are made of heavy cardboard red velour. The upper valance is made with a projecting center banner and it has festoons draping off to each side of the stage. The center banner is made richly of velour and satin, upon which is a large embroidered appliqué ornament, the whole being trimmed with ornamental rosettes and a metallic gold fringe, with the banner hanging from a wooden pole effect.

The front curtain proper, which is worked automatically, is also made of red velour trimmed with a heavy bullion fringe and several ornamental bandings in keeping with the rest. Stage settings consist of a cyclorama and a draw curtain. The cyclorama has a draw curtain in the rear of the stage, also the entire sides and the borders above. These pieces are made of a very rich combination of red and gold cloth that gives a two-tone effect under the lights. This setting can be reversed in order to get an entire gold setting.

The draw curtain which works in front of the picture sheet is made of a silver and green cloth, which also shows up beautifully under the lighting effects. The automatic curtain is controlled from the picture box by a motor that will open and close by merely pushing an electric switch.

The stage is illuminated with fourteen 100-watt footlights with the ceiling of the stage having thirty-six 200-watt white bulbs. The entire lighting system may be controlled from five different points in the theatre. The house is equipped with an inter-communication telephone system of five telephones.

The theatre is owned and operated by Harry Clifton, who is also a prominent automobile dealer in Circleville. The house was erected in record time, having been built in three months.
Safe and At Ease With SENTRY SAFETY CONTROL

All through the ranks of Exhibitors, the most successful and most at-ease are those who comprise the Army of 2000 who have equipped their theatres with SENTRY SAFETY CONTROL.

They know that their audiences and employees and investment are wholly safe from the hazardous threat of film-fires.

SENTURY SAFETY CONTROL

The positive fire preventer can be attached to any projector costs only a few cents a day.

And All Branches of National Theatre Supply Company

BETTER PROJECTION

By F. H. Richardson

Give Your Work Careful Attention

A short while since I was in a large theatre in which sound has been in use for some while. A sound picture started, but the sound was enough to make the proverbial cow laugh. It bellowed forth, sank to a hum, then sounded like several well lit up chaps tackling "Sweet Adeline."

This continued maybe 15 seconds, which seemed to me to be an hour, when suddenly there was a blast of sound which I think would almost have knocked me out of the chair, had I been seated instead of standing talking with the manager. The sound then quickly settled down to normal.

"That's terrible!" the manager remarked, "and it has happened before. The projectionist says it is in the film. I would suppose they would cut that sort of thing out."

I merely answered that I would see what was wrong, and mounting to the projection room asked the men on duty what was the idea in leaving the sound gate open, to which came a somewhat sheepish answer to the effect that accidents would happen.

"Yes," said I, "but your manager tells me you have done the same thing before and laid it to the film."

"No," was the reply, "it only happened twice before and then it wasn't the gate. Once Bill (the other projectionist) and once I forgot to light the sound lamp."

I then read them a sermon about laying their own blunders to film fault and advised them that if ever such a thing again happened, to return the fader to zero before lighting the sound lamp or closing the sound gate, as the case might be, afterward again advancing the fader slowly to its cue or regular setting. Thus the cyclone of sound would be avoided, and if it be the sound lamp there would be no ill effect except the loss of the sound accompaniment of the film already projected before the fault was remedied.

They promised faithfully to observe those things, which is here set forth for your own information.

Shall you ever accidentally leave the sound gate open or the sound lamp unlighted, when you discover the fault, don't, DON'T light the lamp or close the gate until you have first Brought the Fader to Zero. If you do you will cause the theatre horns to emit a blast of sound calculated to make the audience think the war is on again, and in full blast at that.

RECORD THE FADER TO ZERO, CLOSE THE SOUND GATE OR LIGHT THE SOUND LAMP, AS THE CASE MAY BE, AND THEN SWING THE FADER SLOWLY —MARK THE SLOWLY—UP TO ITS CUE OR REGULAR SETTING.

Requirements Necessary For Installation and Maintenance Engineers

The editor of this department is continually called upon to answer letters from men who desire employment installing or maintaining sound reproducing apparatus.

The Electrical Research Products, Inc., which is a subsidiary of the Western Electric Company, handles the installation and maintenance of the Western Electric Sound Projector Equipment associated with the reproduction of sound pictures. Although there are always positions open for men of outstanding qualifications, the number of new men being taken on at present is not large.

Due to the popularity of the work there have been upwards of 100 applicants for each position to be filled. From this you will realize that you will encounter stiff competition in making an application for this work, since only men exceptionally well qualified for the work can be considered.

The qualifications necessary include a thorough background of elementary electrical theory, both A. C. and D. C., fundamental theory of vacuum tubes as applied to rectification and audio-frequency amplification and preferably some experience in installation of communication equipment. The ability to meet people and handle situations diplomatically is also of great importance.

In view of the above therefore it will be obviously a waste of time to apply for such positions unless you have the qualifications listed.

Teachers See Trailer of "On Trial"

NEW YORK—Warner Brothers trailer of their rendition picture "On Trial" was screened last week before the National Association of Teachers of Speech which was holding its annual convention in Chicago.
New Inventions

The list of patents published in this technical department of "Better Theatres" is furnished by our patent reporter—

WILLIAM N. MOORE
Washington, D. C.


1. In a photographic shutter, the combination with an exposure mechanism, a master member, a connection between the master member and the exposure mechanism for effecting the opening and the closing of the shutter by the movement of the master member in one direction, a pivot for holding the exposure mechanism against closing, a latch pivoted to the detent, and an actuating lever controlling the movement of the master lever to bring the detent into detaining position, of means moved by the exposure mechanism for holding the latch out of cooperative relation with the actuating lever when the shutter is closed, so that the actuating lever may be moved to control the master member in order to bring the detent into detaining position, said latch controlling means being moved by the exposure mechanism to cause the latch to move into the path of the actuating lever upon the opening of the shutter, so that the detent may be moved out of detaining position through such latch upon the next movement of the actuating lever.

1,696,281. PHOTOGRAPHIC COPYING MACHINE. Arthur W. Capo, Kansas City, Mo., assignor to Photostat Corporation, Providence, R. I., a Corporation of Rhode Island. Filed June 24, 1926. Serial No. 39,732. 13 Claims. (Cl. 38—24.)

1. In a photographic copying machine, the combination with a camera body embodying a casing and a lens, and a reversible copypaper arranged outside of the casing in the form of the lens, of a reversible sensitized sheet holder within the casing adapted to be moved into and out of the focal plane of the lens and gearing connecting the sheet holder and copypaper to effect joint movement thereof.

1,696,412. CAMERA ATTACHMENT. Ernest J. Crockett, Los Angeles, Calif., assignor to Mack Sennett, Inc., Los Angeles, Calif., a Corporation of California. Filed Feb 2, 1925. Serial No. 6,204. 4 Claims. (Cl. 88—16.)

1. A camera attachment comprising a lens having multiplying facets, one of the facets being at the axis of the lens and parallel with the opposite face of the lens, another of the facets being at an angle to the opposite face, and means to rotate the lens in line with the objective lens of a camera.

1,696,774. SOUND-REPRODUCING APPARATUS. Maximilian Wall, New York, N. Y. Filed Oct. 1, 1925. Serial No. 59,783. 23 Claims. (Cl. 179—190.1.)

1. A unit for attachment in lieu of the tone arm base upon the motorboard of a phonograph, said unit comprising a support having an opening in its lower face registering with the amplifier inlet in the motorboard, said support constituting a base for the tone arm mounted thereon and including a passageway therein merging with the tone arm to said opening, said support also mounting a telephonic reproducer and having a second passageway therein merging with said first passageway at said outlet aperture.
1,698,739. COLOR PHOTOGRAPHY. Clifford Le Roy Treleaven,Jackson Heights, N. Y., assignor to Color Cinema Productions, Inc., New York, N. Y., a Corporation of Delaware. Filed June 2, 1926. Serial No. 113,316. 2 Claims. (Cl. 85—1.)

1. An optical system of the character described comprising, in combination, two mirrors crossing each other at a common line parallel to the center line of the incident component of the system, the portions of these mirrors anterior to said line being silvered in parallel strips disposed perpendicular to said line of intersection and having intermediate transparent strips, the portion of each mirror posterior to said common line being reflecting overall, and a reflecting mirror parallel to each of said posterior reflecting portions, spaced therefrom and positioned in the path of rays reflected therefrom, said mirrors constituting means for dividing the incident beam of light into two beams which are geometrically alike and follow like optical paths.

1,695,744. STEREOSCOPIC CINEMATOGRAPHY. Lawrence Francis Savage, London, England. Filed Jan. 25, 1927. Serial No. 162,333, and in Great Britain Feb. 6, 1926. 4 Claims. (Cl. 85—164.)

1. An optical system for the production of stereoscopic cinematographic effects comprising in combination a set of separated objective lenses of equal focal length, another set of lenses in alignment with the said set of objective lenses and disposed in the focal planes thereof, said lenses being adapted for the reception of aerial images produced on the respective focal planes of the said objective lenses, a set of re-photographing lenses in alignment with the lenses of the respective sets before referred to and at a determined distance from the aerial images, and a super-imposing lens disposed adjacent to the set of re-photographing lenses, substantially as described.

1,695,921. TELEVISION APPARATUS. Samuel M. Kintner, Pittsburgh, Pa., assignor to Westinghouse Electric & Manufacturing Company, a Corporation of Pennsylvania. Filed Oct. 15, 1926. Serial No. 141,726. 3 Claims. (Cl. 179—6.)

1. In a translating device for picture transmission, a rotatable member of approximately disc form and a series of reflecting devices disposed in rotative sequence on said rotatable member, each of said reflecting devices having its reflecting surface a surface of revolution, whereby such reflecting device is capable of producing a point focus.

1,695,114. TALKING-MOVING-PICTURE MACHINE. Lee De Forest, New York, N. Y., assignor to De Forest Phonofilm Corporation, a Corporation of Delaware. Filed Dec. 7, 1923. Serial No. 679,240. 18 Claims. (Cl. 179—100—1.)

2. In a light slit assembly for a sound picture attachment, a supporting plate with an orifice therethrough, a light slit plate positioned in front of said supporting plate and formed with a slot therethrough extending to the area of said orifice, a slidable slit forming member mounted in said slot, and means for moving said member in said slot to adjust the size of the slit formed thereby.

1,695,256. APPARATUS FOR PROJECTING LIGHT. Harold A. McConagle, New York, N. Y., assignor to Arlits, Inc., New York, N. Y., a Corporation of New York. Filed Apr. 21, 1926. Serial No. 163,546. 6 Claims. (Cl. 249—1—L.)

1. An apparatus of the class described including a source of light, an optical lensing system for projecting a beam of light from said source, a light shield associated with said lensing system and including a centrally apertured support through which the aperture the light beam is adapted to pass, a plurality of plate-like members carried by said support about said aperture, and means for independently adjusting said members relative to each other.
### Advertised in This

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PRODUCE EPIC SILENT PICTURES, HAYS CAUTIONS

EXHIBITORS

HERALD WORLD

Established in 1907

RAMON NOVARRO'S Greatest Performance Since "Ben-Hur"—

THE FLYING FLEET is without doubt the best aviation picture thus far

IF YOU'RE AN M-G-M CUSTOMER IT'S ONE OF THE MANY SMASH HITS OF YOUR SEASON which include:

OUR DANCING DAUGHTERS (Crawford), EXCESS BAGGAGE (Haines), WHILE THE CITY SLEEPS (Chaney), MASKS OF THE DEVIL (Gilbert), WHITE SHADOWS, SHOW PEOPLE (Davies-Haines), WEST OF ZANZIBAR (Chaney), A WOMAN OF AFFAIRS (Gilbert-Garbo), ALIAS JIMMY VALENTINE (Haines), THE BELLAMY TRIAL and plenty more!

METRO-GOLDwyn-Mayer

"THE TRAIL OF '98" LEADS TO THE BANK!

*Allow me to congratulate Metro-Goldwyn-Mayer for delivering exhibitors such an outstanding picture as 'THE FLYING FLEET.' No exhibitors can go wrong on advertising this picture as the greatest aviation picture thus far. It should also give this picture an extended run. There is nothing lacking, good photography, good acting, with great cast, some of the best air scenes I have ever witnessed. A bigger surprise than 'ROOKIES.' Keep up the good work!*

S. W. Williamson, Majestic
Camden, S. C.

"Flying Fleet" is a corking picture and I don't mean maybe. Tell your exhibitors to get behind it with all four feet and guarantee to every mother's son in their territory. It is a real picture and will go over anywhere.

C. W. Peeler, Carolina, P Kurch, N. C.
What Hundreds of Exhibitors have been Waiting For!

A permanent music feature for the average exhibitor. The New Style 39-R Robert Morton Unit Organ is a musical, artistic and structural achievement, making it possible for the average exhibitor to offer his patrons the highest type of performance at a minimum cost.

The New Style 39-R Robert Morton Unit Organ is different from all other organs. No technical description can convey the wonderful range of musical possibilities and the amazing superiority in construction.

Before you pass judgment—before you buy any musical equipment of any type whatsoever, you owe it to yourself and your patrons to get complete information on this wonderful instrument.

Robert Morton Organ Co.

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Can be installed in any theatre—either in the orchestra pit or in any local where space is available.

Can be played by hand or by the New Self Playing reproducing and recording player rolls.

Mail Coupon to nearest office—Today for New Selling Plan.
... has completed its 9th capacity week as a $2 show at the Criterion, New York...

... and is doing the biggest box office business throughout the country of any motion picture.

... and is telling the triumphant story of Paramount Quality Talking Pictures to 100,000,000 people in a giant newspaper campaign.
"THE DOCTOR'S SECRET"

... consisting of the great all-talking feature production, "THE DOCTOR'S SECRET" from J. M. Barrie's sensational stage hit, "Half an Hour". With Ruth Chatterton, H. B. Warner, Robert Edeson and John Loder. William de Mille production...

... plus the sparkling musical comedy act with the jazz star, BORRAH MINNEVITCH and His Musical Rascals .......

... plus a startling all-talking playlet with a brand new idea "JUST ONE WORD"
Produced by Joseph Santley with an all-star Broadway cast .......

TALKING or SILENT...
QUALITY and QUANTITY...

PARAMOUNT!
The Miracle of the Industry
The Pride and Profit of Every Exhibitor
18 SPECIAL WARNER WINNERS

STATE STREET SADIE
CONRAD NAGEL, MYRNA LOY

WOMEN THEY TALK ABOUT
IRENE RICH, AUDREY FERRIS,
W.M. COLLIER, JR.

MAY McAVOY, CONRAD NAGEL
CAUGHT IN THE FOG

THE MIDNIGHT TAXI
ANTONIO MORENO
HELENE COSTELLO

RIN-TIN-TIN
LAND OF THE SILVER FOX

BEWARE OF BACHELORS
AUDREY FERRIS, W.M. COLLIER, JR.

AUDREY FERRIS
THE LITTLE WILDCAT
JAMES MURRAY

HARD BOILED ROSE
MYRNA LOY

MAY McAVOY
STOLEN KISSES

AL JOLSON
THE SINGING FOOL

ON TRIAL
PAULINE FREDERICK
BERT LYTELL, LOIS WILSON

THE TERROR
MAY McAVOY, LOUISE FAZENDA

MADONNA OF AVENUE A
HELENE DRESSER

THE DESERT SONG
ALL STAR CAST

AL JOLSON
THE JAZZ SINGER

DOLORES COSTELLO
ALIMONY ANNIE

LIGHTS OF NEW YORK
HELENE COSTELLO, CULLEN LANDIS

DOLORES COSTELLO
GLORIOUS BETSY
CONRAD NAGEL

THE LION AND THE MOUSE
MAY McAVOY, LIONEL BARRYMORE

DOLORES COSTELLO
TENDERLOIN
CONRAD NAGEL

THE TIME, THE PLACE, THE GIRL
with AN ALL STAR CAST

"NOAH'S ARK" TOPS ANY

What Warner Bros. Promises
ROAD SHOWS AND RUNS

FANNIE BRICE
MY MAN

DOLORES COSTELLO
THE REDEEMING SIN
CONRAD NAGEL

MONTE BLUE
CONQUEST
H. B. WARNER, LOIS WILSON

STARK MAD
H. B. WARNER, LOUISE FAZENDA

Watch for:

JOHN BARRYMORE
GENERAL CRACK

GEORGE ARLISS
His First Vitaphone Talking Picture

SOPHIE TUCKER
HONKY TONK

THOMAS MEIGHAN
His First Vitaphone Talking Picture

TEXAS GUINAN
QUEEN OF THE NIGHT CLUBS

TED LEWIS
His First Vitaphone Talking Picture

DAVEY LEE
Starring in a Vitaphone Talking Picture

18 SPECIAL WARNER WINNERS

MONTE BLUE
THE GREYHOUND LIMITED

RIN-TIN-TIN
The MILLION DOLLAR COLLAR

AUDREY FERRIS
FANCY BAGGAGE

MONTE BLUE, MAY McAVOY
NO DEFENSE

ONE STOLEN NIGHT
BETTY BRONSOS
WILLIAM COLLIER, Jr.

CONRAD NAGEL
KID GLOVES
LOIS WILSON

RIN-TIN-TIN
FROZEN RIVER
DAVEY LEE

MONTE BLUE
FROM HEADQUARTERS

SHE KNEW MEN
EDWARD EVERETT HORTON
DAVEY LEE
BETTY BRONSOS
Great with proven drawing

Al Jolson
Dolores Costello
George Arliss
Fannie Brice
Conrad Nagel
Audrey Ferris
Rin-Tin-Tin
Myrna Loy
Louise Fazenda
Betty Bronson
William Russell
May McAvoy
Edward E. Horton
Antonio Moreno
Lois Wilson
David Lee
William Collier, Jr.
Richard Bennett
Doris Kenyon

Warner Bros. because of their pre-eminent position in the talking picture field naturally have the choice of stage and screen stars. Look at the galaxy of Warner Bros. stars and see if you can match it in any other assemblage of entertainers on any one payroll.
The movie fans of your community know all about the stars and supporting players Warner Bros. bring to your screen. Now Warner Bros. stars are being made the more poetically attractive to your patrons by the enormous advertising campaign in the papers and on the air.
WARNER BROS. ARE SPENDING ALMOST TWO MILLIONS OF dollars to advertise Vitaphone Pictures to 100 million people in the leading newspapers in every important American city. The merits of Warner Bros. Vitaphone Pictures are being extolled via radio over the Columbia Broadcasting System of 28 stations to over 65 million listeners. They are being proclaimed in movie fan magazines to additional millions. The definite purpose of all this is to pack your house and create new customers every time you play a Warner Bros. Vitaphone Picture!
THE PICTURE THAT FOODEd EVERYBODY!

No. 622—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I have to chuckle with every mail that brings glowing accounts of the showing of “Uncle Tom’s Cabin” here, there and everywhere.

I can’t even resist the temptation to chuckle publicly and in print, because when a picture fools the whole moving picture industry with mighty few exceptions, it seems to prove something or other.

You never in all your born days had so much advice shot at you as I had when I first talked of making a great production of “Uncle Tom’s Cabin.” I was told it was old, passe, as full of holes as a Swiss cheese, a terrible gamble, an awful mistake, a gigantic blunder and what not.

This advice came from exhibitors and from most everybody in the industry. But I knew one thing they did not know—namely, that there was a terrific interest in this famous old story in the hearts of the people who pay actual money to enter movie theatres.

Vast numbers of letters had come to me direct from movie fans, many of whom are regular readers of Universal’s weekly advertisement in the Saturday Evening Post. When the first few letters came to me, I must confess that I was not inclined to pay much attention to them outside of answering them. But as the stream came steadily, steadily in, I took the matter more seriously.

It finally dawned on me that those of us who think of nothing but moving pictures are likely to lose our perspective. So I encouraged the writers who suggested making “Uncle Tom’s Cabin” and asked them why they suggested it. The invariable answer was “because it is so human and is such an everlasting love story” or words to that effect.

Well, a story which can rip the people in this day of jazz is good enough for me or for anyone else.

So I started on one of the biggest ventures of my moving picture career.

And now you know the result. “Uncle Tom’s Cabin”—pictured as it never was pictured before—is doing a land-office business for exhibitors in all parts of the world— even in countries where I had no idea there would be any interest in it.

It is this sort of thing which keeps the business alive and gives it a much needed jolt. It is this sort of thing which keeps the movie fans coming. It is this sort of thing which shows how wise it is to listen to the voice of the people instead of the voice of the too wise “experts.”

So why shouldn’t I chuckle?
WHERE OTHER COMP "TALKIE"

TIFFANY-STAHLL IS

GEORGE JESSBL
IN HIS FIRST
SINGING TALKING
FEATURE PRODUCTION

"LUCKY BOY"

EVERY CRITIC UNANIMOUSLY AGREES THAT

GREATEST THEME SONG EVER WRITTEN - GREAT RADIO PUBLICITY

BY ABEL BAER AND L. WOLFE GILBERT "MY MOTHER'S EYES" PUBLISHED BY LEO FEIST INC

TIFFANY-STAHLL PRODUCTIONS INC
1540 BROADWAY
"Lucky Boy"

THREE times George Jessel digs right into your heart in "Lucky Boy." The Jessel personality, undeniably there, does it with the aid of "My Mother's Eyes," a theme tune, and a title and carries an emotional lack of multi-sized proportions.

Likewise does wimp, over flash of fictions, worthy over all and, to sum total is all, providing you with an hour and a half of real entertain-ment. It's a Jessel furtive. He holds center stage, down stage and all other headline spots at one time. All of which is a job for an experienced trooper. But Jessel is that and does his stuff well.

Looks Like Money

By this time you have probably suspected we think "Lucky Boy" looks like ready money. It is. No questions about it. It will do an

The Daily Review

Speaking of Pictures

GEORGE JESSEL
never should be silent in pictures. He has one of the best recording voices in the world, a voice with a clarity and resonance that carries with it a greater effectiveness to us than in his stage appearance. In "Lucky Boy" his work is remarkable and if more vehicles can be found we would not be at all astonished if he were to outdistance Johnson. Jessel has overcome the smart alecks of youth without losing the youth and he has the emotional soul of a singing artist.

EXHIBITEES HERALD-WORLD

George Jessel

TIFFANY-STAHLM gave a highly spec-

tacular private showing of George Jessel in "Lucky Boy" at the Embassy Thea-

ter, 1115 5th ave. on Thursday evening the

magnificent pictures. Jessel proved himself to be a real professional, reserved pictures, his manner relaxed admirably and his manner of presenting his familiar songs was made for the new order of pictures. He was given a highly enthusiastic reception.

"Lucky Boy" will be a box office hit. It has all the elements that go together for a smash hit. Jessel got into talking pictures late, but he's apparently making up for lost time.

—Peter Vi scey

Motion Picture News

Lucky Boy

A Real Tour Jerking Melodrama

(Revised by Freddie Schader)

TIFFANY-STAHLM have turned out a box

theater in "Lucky Boy" which has George Jessel as the star. Now don't fly off the handle and say that George Jessel didn't mean a thing to you when he was in Warner Bros. pictures. This one is differ-

ent, and, George, who has to have made

The jazz singer, for he played it origi-

nally, has finally obtained a chance to redeem himself. He certainly does

now. He's the picture and while it may not put all the weight of "The Swee-

heart" on it, it has a lot on the ball and in
to it. It is certainly going to make a
go of itself as far as talkie pic-

tography is concerned.

Bertha Bushnell, George Jessel and William K. Stennies playing George's mother and father respectively, manage to score nicely.

The tale takes George from the Amaz-

ia to the Pacific. His dad wants him to be a jeweler but he has his heart set on the stage. He tries to make good in the Bronx but proves a flop, so he takes off for San Francisco where he makes good on an evening stage and is carried off by a rich entertainer. Here he meets the girl of the story, Betty, from New York. Back in the Bronx George's folks listen to him on the radio, and the father comes down to the song doing his broadcasting and they wise him up to the fact that his mother has been training a boy, which is also carrying the girl friend back home. Once has ended the comic and sentimental barriers between the cafe singer and the boy and George becomes a Broadway star.

THE DAILY

George Jessel in "Lucky Boy"}

TIFFANY-STAHLM, 1300 St.

A DREAM PICTURE. IT'S ALL JESSEL—DIALOGUE— AND THAT MEANS ENTERTAINMENT AT APPLIANTY. WIDED HOUSES HAVE A PROFIT OF $500.

Cast:...The Jessel personality dominates. It's the Jessel arrogance as well. Margaret Quechy is the same as Jessel. And all good, include Rosa Roser, George Jessel, Stenies, Stennies, Teller, Gauve Whitman and Anoah, etc.

Comedy degree of a personality is Jessel, the show. It is not a comedy, but comes through, as you will see, the Jessel as the main man, nothing to get excited about. Neither is it true that George is the star. The latter of all is even more been entertained, just getting too much fun at your heart.

We ask you what in the space of a week, wimp and does all of the stuff. It's better at the end of a musical comedy and in the main, but the Jessel as the star. The theme song is a job well done and brings a flavor, sound, music, rhythm, etc.

"Sweeheart" RCA system used.

T. W. Wilson, very good. Author, managed by his own producing company.

AS SIMPLE AS TWO

Variable Area System Safeguards
Pathe Sound News From Camera To Screen--Its Quality Guarantee

Separate cameras for sound recording are an exclusive advantage of the "variable area" system over all others. They permit the use of special film for sound track and give unlimited range in picking up sound. Picture cameras are operated separately.

SIMPLICITY of method and mechanical perfection guarantee consistently high quality in PATHE SOUND NEWS every step of the way from the camera, through the laboratory onto the screen.

It can't go wrong! It's blunder proof. It's sure-fire in sound. It's perfect in picture.

Separate cameras and separate film record sound and scene. A special fine-grained positive stock is therefore used for the sound track—safeguarding right at the start against disturbances and "ground noise". The mobile recorder in the cameras, and a stationary recorder in the sound truck double-check against error or accident. The pictorial cameras work independently and without handicap.
Laboratory Advantages

SIMPLICITY and safety continue in the laboratory. Separate developing. No duping with its sacrificing of picture to better the sound or vice versa, as in the single negative method of other systems. Sound and picture receive the highest degree of care necessary to their technical perfection. The "variable area" sound track expresses itself in solid tones of black and white—as simple and sure in recording, processing and reproduction as a screen title. One half of the sound strip remains clear, clean area—another sure safeguard against reproduction disturbances, as contrasted with the many delicate "shadings" of grey, dark and black of the "variable density" system which cover the entire sound track and require extremely careful and accurate attention during the laboratory processing.

Variable area in black and white. That is the reason—as simple as ABC and as sure as the answer to two times two—for Pathe sound news perfection in its every issue.

The black and white sound track of the "variable area" system, simplest and surest of all sound recording methods. Note the clear area of the track as against full covered sound strip of the "variable density" methods.

Without the necessity of duping, sound track and picture, made separately, are brought together as one film strip, the qualities of each undamaged by laboratory processing.
A notable picture by a great director
E. A. DUPONT’S
drama of stage life
MOULIN ROUGE
Brings gay Paris to America
Dupont rented the famous night resort and its entire beauty cast of the daring “Paris - New York Revue”—the show no visitor to Paris misses—for the background of the strange love-triangle of his story.
Its like a night at the Moulin Rouge.
Mlle. Chekova runs the gamut of human emotions in her characterization of the stage beauty who unwillingly fascinates her young daughter’s fiancé.
The love story climaxes in a motor race with death that’s a triumph of cinematic art.
A rare and stirring entertainment.

A “Beau Geste” romance of modern society and brotherly Love.

TOMMY ATKINS
—fighting lover
with Walter Byron, Lillian Hall-Davis and Henry Victor
Exteriors made in Egypt, a triumph of dramatic realism. A great, grim, battle-scared fortress; hundreds of wild tribesmen, battalions of territorial troops; a romance of a beautiful girl and her lovers. From the famous Drury Lane melodrama by Ben Landack and Arthur Shirley. Produced by arrangement with Charles Wilcox. Directed by Norman Walker.
A British International Picture.

6 rollicking racy reels of fun

“Honeymoon Abroad”
with a star comedy cast including Monty Banks, Gillian Dean, Lena Halliday, Judy Kelly, Colin Kenny and half (more or less) of the populace of Paris and London.
A merry mixup of blonde brides, brunette vamps and loving husbands on a madcap trip through Paris and London.
Produced at British International Studios, Elstree, London.

You can buy one or all

“Photoplays made where the story’s laid”

PICTURES ACTUALLY PRODUCED IN EUROPE ASIA
with the NEW idea

Physical Distribution

thru Educational Exchanges

NOW
It has been filmed —
Norman Kerry
in
"The Bondman"

This, the great novel of the vendetta has thrilled readers the world over. Actually produced on the Isle of Man and in Sicily, the climax occurs in the subterranean tunnels of a mine during an actual eruption of Mt. Etna, the greatest active volcano in the world. A thrill realistic.


Victor Saville, a new directorial genius, made
"A Woman in the Night"
starring
Maria Corda and
Jameson Thomas


Melodrama Unique!
Carmine Gallone’s
Romance of a beautiful dancer
Pawns of Passion

On snow-swept Russian steppes

The story opens with a smash as the persecuted beauty with her little son escaping across the Russian frontier in a sleigh are caught in a running cavalry battle of the Bolshevists, crash into a shell hole, and in the ensuing melee are separated.

After weeks of weary searching for her child she attempts suicide in Paris but is rescued by an artist. Bohemian studio love follows. At the wild artists’ ball the villain again finds her. He is thwarted and the child recovered in the most thrilling ice scene since "Way Down East."

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Volume May Be Controlled to Fit Any Theatre - Large or Small - Faithful Reproduction at All Tone Volumes

Sound has captured the country—every theatre, large or small, must have it to hold their patronage.

OGANVOX gives the highest tone quality at the lowest price.

If your theatre does not have sound, wire for particulars on the OGANVOX today and start getting the profits it will bring.

THE NATIONAL SOUND REPRODUCING COMPANY
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Read This

To give every theatre owner the opportunity to try this superior instrument in his own theatre at once, we have a special attractive Trial Proposition. Write or wire at once for details.

Price Complete

$375.

Equipment includes:
- Turntable case, power turntables and individual volume controls.
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GONE are the DAYS

when talking pictures could hope to succeed on novelty alone. The speaking screen has reached maturity—its infant days are over. Noise is through as a box-office attraction. Today the public expects talking features of even better quality than the outstanding successes of the fast-fading silent screen.

FOX, has them!

6 Big All-Dialog Full-Length FOX Movietone Features

of a quality never before known since the silent screen took voice are now ready or in production

IN OLD ARIZONA—the outdoor sensation which broke all box-office records in its pre-showings at CRITERION Theatre, Los Angeles; FIFTH AVENUE Theatre, Seattle, Washington; and BROADWAY Theatre, Portland, Oregon. Acclaimed everywhere as the LAST WORD IN TALKING PICTURES.

HEARTS IN DIXIE THE VALIANT SPEAKEASY THRU DIFFERENT EYES THE GHOST TALKS

and a Unit of 100% All-Talking Condensed Features NAPOLEON’S BARBER and THE BATH BETWEEN
ANOTHER PERFECT

WILLIAM FOX
PRESENTS

BIG FOX TALKER

THE GHOST TALKS

WITH
HELEN TWELVETREES
CHARLES EATON
EARLE FOXE
CARMEL MYERS

LEW SEILER Production
Story by
Max Marcin and Edward Hammond
Scenario by
Frederick H. Brennan
Dialog by
Frederick H. Brennan and Harlan Thompson

Full-length MOVIE TONE
X Feature
"A COMEDY that will be a sensational success, not as a sound novelty, but as a screamingly funny piece of screen entertainment. Marks another big advance in sound. It is the finest bit of sound reproduction that I have heard yet. A picture that no one can afford to miss."

—Film Spectator
Hollywood

"THE GHOST TALKS' is a well-equipped and amazing pioneer in the 'talkie' field. Gives substantial testimony of the fact the 'talkie' is a phase of the theatre that must be reckoned with seriously."

—Springfield Union-Republican
WILLIAM FOX

presents

100% Dialog Fox Movietone Feature

SPEAKEASY

with

PAUL PAGE    LOLA LANE
HENRY B. WALTHALL
Helen Ware    Sharon Lynn
BENJAMIN STOLOFF Production
From the play by
Edward Knoblock & George Rosener

A murder mystery with a brand new mystery angle in which the evidence is revealed through the eyes of a prosecutor, a defense attorney and a mysterious girl. Milton Gropper, author of many Broadway stage successes, wrote it.

Certain to be one of the most important all-dialog features of 1929.

WILLIAM FOX

presents

100% Dialog Fox Movietone Feature

THRU DIFFERENT EYES

with

MARY DUNCAN    WARNER BAXTER
SYLVIA SIDNEY
Earle Foxe    Donald Gallaher    Florence Lake
From the play by Milton H. Gropper and Edna Sherry
JOHN BLYSTONE Production

A punch-packed drama that tugs at the heart and builds to a smashing climax. Played by an all-star cast that includes Paul Muni, celebrated Broadway character actor, in his greatest emotional role, and Marguerite Churchill, charming young stage actress. Eugene Walter, dean of American playwrights, adapted the play to the screen.

WILLIAM FOX

presents

100% Dialog Fox Movietone Feature

THE VALIANT

with

PAUL MUNI
MARGUERITE CHURCHILL
WILLIAM K. HOWARD Production
Scenario by Eugene Walter
Based on play by Robert Middlemass and Holworthy Hall

The Broadway stage success with its breezy dialog and exciting action makes the ideal talker. Many of the scenes were filmed in New York where Fox Movietone captured the eye-filling sights and ear-thrilling sounds of Broadway and its side streets.

Featured are two Fox screen finds, Lola Lane and Paul Page, recruited from the Broadway speaking stage.

First in Sound on Film
IN THIS ISSUE—

Produce epic silent pictures, Hays cautions on coast visit; Quality production will solve censorship, producers are told; Praises Laemmle's plan for complete silent as well as audience version of "Broadway"; Hays declares whole principle of censorship is un-American.

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EXHIBITORS
HERALD WORLD

Martin J. Quigley, Publisher & Editor

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Vol. 94, No. 4

Mr. John Cabourn

In the death last week in London of Mr. John Cabourn, proprietor and editor of The Bioscope, the world industry of motion pictures lost one of its most distinguished leaders.

Mr. Cabourn has bequeathed to the industry a long and honorable record. The record of The Bioscope under Mr. Cabourn's direction was one of conscientious and loyal service to the business. This publication, always courageous, sincere and dependable, has exerted a vast influence upon the British industry, and this influence, upon many occasions, has widened out and left its mark upon motion picture affairs elsewhere throughout the world industry.

Amidst the changing conditions in the British industry during the past few years, Mr. Cabourn's personality, business acumen and sound judgment have been a powerful helping hand to every worthwhile movement and enterprise. His shrewd conservatism and thorough dependability have contributed mightily to the advancements which the British industry has achieved during the past few years.

Mr. Cabourn possessed a militant patriotism, yet at the same time invariably displayed an understanding attitude toward the ambitions of foreign producers in the British market. In every threatened crisis between British and American film interests, Mr. Cabourn was a factor for conciliation, better understanding and mutual helpfulness. He was able consistently to be vigorously pro-British without being antagonistic. In this way his influence for better understanding and better cooperation between the British and the American trades, although never blatantly exploited, has been great.

The HERALD-WORLD extends heartfelt condolences to The Bioscope upon the passing of this fine gentleman and able editor.

* * *

Ghosting

The apprehension persists and widens to the effect that perhaps after all sound pictures are only to be a passing fancy with a part of the public and that another part of the public shall steadfastly refuse to become interested or impressed. Evidence of this apprehension is to be found in the present attitude of a number of exhibitors. Some of these declare that their public does not want sound pictures and others of them say that their public has lost interest after seeing a few sound pictures. In certain instances, theatres already have made announcements that sound pictures will be withdrawn.

In answer to all of this it may definitely be stated that regardless of what the future may disclose there is not a jot of proof at this time to support the apprehension above noted.

The only reasonable doubt is how far the sound picture will go. Whether talking pictures will eventually supplant entirely the silent picture remains to be seen. Authorities in the industry are by no means unanimous with respect to either viewpoint. It may reasonably be contended that if talking pictures are not of better quality as entertainment than the majority of those now available, they certainly will never supplant silent pictures. But in the same vein, it may be argued that if all of the product of the industry, whether it be audible or silent, does not consistently improve in quality, there will be no industry and, therefore, no occasion for arguing the question of talking or silent pictures.

It would be ridiculous to assert that audiences will not become greatly improved over present standards. The medium is yet new. Great technical problems remain to be solved. The industry's preparedness to make audiences must be brought to a higher state of perfection. But, with the efforts, brains and money that are now being invested to this end, who can doubt that great progress will not be made?

Box office records demonstrate beyond doubt that a great part of the public already is heartily interested in talking pictures. Thousands of new enthusiasts are being recruited daily. It is true that the record is not of uniform satisfaction, but uniform satisfaction is hardly ever obtainable in the amusement business. With better pictures, better reproduction and wider use of synchronization, a constantly greater audience for talking pictures cannot help but be gained.

We feel that it is a rash and unwise move for any exhibitor, at this early day, to exhibit any lack of confidence in the talking picture to his patrons. To announce the elimination of talking pictures is a step that eventually will have to be retracted.

* * *

The Michigan Case

The friction in the Michigan exhibitors' organization generated by a divergence of views relative to affiliation with the Allied States association has attracted national attention.

It is unfortunate that the question has been brought to issue at this time. Later on the basic issues involved will stand out to all concerned in higher relief and arrival at the best solution will be less difficult.

We have long pointed to the Michigan association as a model state organization. It seems very unlikely that there could be two model organizations in any one state, so the hope is that regardless of current friction there will be no formal division in the ranks of the Michigan theatre owners.

-MARTIN J. QUIGLEY.
Produce Epic Silent Pictures, Hays Caution on Coast Visit

Quality Production Will Solve Censorship. Producers Told

Calls Super-Productions Even More Magnificent If Sound Possibilities Are Used

By DOUGLAS HODGES

HOLLYWOOD, Jan. 22.—Will Hays' visit to Hollywood today took on the aspect of a physician's arrival upon the scene of an epidemic. On no other visit has he issued such numerous or such positive precautions. Hays has entered the production colony during a period when employers and producers were found in an almost hysterical state regarding audience production and he has attempted to quell the excitement with a few words of wisdom.

For instance, he called all the producers together this week and suggested to them that massive epic non-dialogue with huge sets and huge casts and elaborate photography be turned out each year. He suggested non-dialogue pictures on the order of "The Ten Commandments," "The King of Kings," and "The Big Parade" be produced.

"These epic pictures must and will continue to be made," Hays declared, "and will be yet more magnificent, using still further the values of the new sound possibilities to increase their quality and magnitude."

Praises Laemmle Experiment

He raised Carl Laemmle for announcing he is making the "version" of "Broadway" as well as a talking version. Hays will appoint a judging committee to decide which version is better than the pictures play in New York next April.

Hays also took the opportunity to go into censorship at a meeting of producers. The subject was discussed in its relations to audiences.

"Coincident with the realization that the motion picture industry must resist the attempt to censor speech from the screen," he said, "is the renewed determination on the part of the industry to make certain that its pictures are of such quality that no reasonable person can claim any need of censorship. This attitude that the industry must take is not only for itself but in the defense of the whole right of free speech."

"The particular part which the studio has in this effort is the most important job of all and that is care as to the quality of productions. We are attaining public confidence in this regard."

"Educators and leaders of thought are realizing what censorship of pictures really is now that censor boards are presuming actually to censor speech," Hays declared. "News as heard from the screen, the speeches of the greatest public men of the greatest occasions, are being subjected to censorship. The whole industry and the great development which is imminent of speaking films for educational purposes is endangered because of the ridiculous possibility of their being cut to pieces by censors."

The organized picture industry itself has made no strenuous protest against such censorship as has obtained, knowing that it would not spread beyond the few states which established it as a part of the war psychology and a phase of the desire of some to regulate everything, and knowing that too the American people would take care of the matter in due season.

Censorship Un-American

"Now as the direct question of free speech is involved and those few who, with more realistic judgment, insist on censoring speech itself, the industry of necessity for itself and defending the whole right of free speech must challenge that purpose. If they can censor speech from the screen so they can and will soon try to censor the speech from every rostrum, from every editorial column, from every phonograph and from every radio. The whole principle and purpose is as un-American in conception as it is ineffective in execution."


$700,000 Theatre Wrecked by Explosion

Aimed at an Adjoining Furniture Store

DETROIT, Jan. 22.—An entire business block, including the Roosevelt theatre, a neighborhood house, was wrecked by the explosion of gasoline and chemicals here late Friday night, following the show. The blast was set by bombers, police say, and was directed at a furniture store operated by John Garsi at 8351 Gratiot Avenue. The theatre adjoined the furniture store. Three men have been arrested and two of them are in a hospital with injuries.

One of the drums was driven completely through an 18-inch brick wall and was found in the theatre auditorium. Only one wall of the theatre was left standing by the blast. The owner, James N. Robertson, says he will rebuild the house.

The Roosevelt cost $700,000 to build. It was insured, $250,000 of the insurance having been carried solely against bombings.
In the Underworld of Paris

INTERESTING is, these many centuries, has been the furtive movements beneath the streets of Paris, from whence came the name "underworld." And again, as it will be yet again, this world furnishes a story, this time in Warner Brothers' "The Redeeming Sin," This production stars Dolores Costello, with Conrad Nagel, Georgie Stone, Lionel Belmore, Philippe De Lacy and Nina Quartaro in support. Howard Bretherton directed.

Dolores Costello and Conrad Nagel

Miss Costello

Miss Costello, Nina Quartaro and Georgie Stone

The Broadway sector of the motion picture industry is a proving-ground for rumors. They fly across the White Way like so many bullets across No Man's Land. This battlefield is lined with sharpshooters, ready to fire a rumor at somebody, at anybody. That rumors are heard and discussed, passed back and forth, whispered at the luncheon table or flung across the card tables, is not to be wondered at. Surprise is one of the elements of showmanship and if you can say something startling, no matter how far-fetched or fantastic, somebody will be eager to listen and even to believe.

That unverified rumors are printed is rather more surprising. A whispered conversation, a half-hearted phone call, and the most astonishing things appear in print. Whether they are true or not makes what is known in the newspaper business as a "second-hand story." Print any old thing today, and deny it tomorrow. Don't even seek authority for a wild statement, because the voice of authority might kill the story.

Some of the things that appear in print put the pinkest tabloids to shame. After all, the tabloids amuse or disgust, depending on the way you look at it. Wild stories in the motion picture industry actually do harm. They hurt business. They send stocks up and down. They injure prestige, lower morale.

Curiously, wild stories that are denied over and over again, in obvious good faith, do not injure the prestige of the man who writes them or the paper that prints them. They come and go, to make room for more. But the company injured feels the damage.

LAST week representatives of the trade press were called into the office of Nicholas M. Schenck. Present, of the Loew organization, which includes, of course, Metro-Goldwyn-Mayer, were Schenck, Arthur Loew, David Loew, David Bernstein, J. Robert Rubin, and Howard Dietz, representing a working capital of the company.

In obvious good faith, they separately and together denied that Loew's was to be sold or had been sold to Fox or anybody else. They insisted that the company was doing very nicely, thank you, and that published rumors of dissension in the ranks were groundless. They said that the rumors did not deserve a denial, but that they actually hurt business and therefore should be stopped once and for all. The figure of speech that transformed a rumor into a bullet is not so far fetched after all.

THE Schenck denial put the Herald-World into a rather awkward position. The rumor was never printed in this magazine and therefore the Herald-World was facing a request to deny something that had never been affirmed. The request was granted, however, in order to give the most widespread publicity to the Schenck statement, as a matter of interest to the trade.

News concerns things that actually happen. It is not good business to print wild tales. It is not a sign of friendship to retail rumors, peddle unverified reports, announce fantastic statements. It doesn't make you a good sport to print this junk.

Conjecture might better be left to soothsayers, mind-readers, lobby politicians, and those who would like to be in on conferences but are not. Reports of actual happenings are still the backbone of reporting, whether published in daily papers or in weekly magazines.

PETER VISCHER.
Exhibitors \textbf{prefer} Federal Regulations to Being Driven Out of Business, Says Statement

By Jay M. Shreck

Allied States Association of Motion Picture Exhibitors, which has chosen to remain in the background since its recent organization in Chicago, is now in the open with an offensive and defensive program which it will undertake on behalf of its members.

The fact that Abram F. Myers, president and general counsel, was not relieved of his post as chairman of the federal trade commission until January 15, made silence a necessity.

No sooner, however, had his resignation from the federal board become effective than the business of conducting an exhibitor's organization was taken up. Myers caught the first train out of Washington to preside at the first meeting of Allied, held in Chicago, January 17.

It was at this meeting that the policies of the organization were formulated and the program determined upon. All sessions were executive, and not until Myers' return to Washington was any information available.

Briefly, Allied, through its president and general counsel, will concern itself for the present with the following questions:

\textbf{Block and blind booking.} 

\textbf{Government regulation.} 

\textbf{Arbitration.} 

\textbf{Insolvent exhibitors.} 

\textbf{Music lax.} 

In his first statement on policies and program, Myers, while not specific in his references, drew upon the Michigan branch to speak for local exhibitors and the southern branch to speak for southern exhibitors.

**Allied Will Cooperate**

Allied, he said, would cooperate with other branches of the industry, but where there would be interference of a public nature, that is, an interference with the public relations of the industry of the entire country, then it was only proper for Allied to take the lead.

To the producers, he issued a warning that Allied was determined not to interfere in the legitimate activities of other branches of the industry, nor would it brook interference from them.

Myers' statement follows in full:

The Allied States Association of Motion Picture Exhibitors has been formed to meet the obvious and pressing need for an organization to promote and protect the interests of the only unorganized branch of the motion picture industry.

The functions of the several branches of the industry are distinct, even when they fall under common domination or control. The exhibition of motion pictures is a branch of the industry. Its control is vested in the exhibitors. The exhibitors control their income and the way they receive it. They control the hours of the theatre, the purposes for which it is used, and the actions of the staff.

The exhibitors are the custodians of the entertainment of the public. It is they who make the programme, and it is they who determine the number of pictures, their character, and their time to be exhibited.

The exhibitors are the agents of the pictures, and it is they who determine the manner in which they are to be distributed and advertised. They are the agents of the producers, and it is they who determine the manner in which the pictures are to be exhibited and the method of presentation.

The exhibitors are the agents of the audience, and it is they who determine the manner in which the audience is to be treated and entertained.

The exhibitors are the agents of the public, and it is they who determine the manner in which the public is to be entertained.

The exhibitors are the agents of the industry, and it is they who determine the manner in which the industry is to be conducted.

The exhibitors are the agents of the law, and it is they who determine the manner in which the law is to be applied.

The exhibitors are the agents of the public, and it is they who determine the manner in which the public is to be entertained.

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The exhibitors are the agents of the public, and it is they who determine the manner in which the public is to be entertained.
Fox Movietone News to Release Four Complete Issues Each Saturday

New Service Starts February 2—Four Theatres in Same Territory Will Each Be Able to Play Exclusive Reel Weekly

(Special to the Herald-World)

NEW YORK, Jan. 22.—Fox Movietone News takes another great step forward. On February 2 it inaugurates its fourth weekly issue, and from that date four complete issues will be released each Saturday.

FROM its inception Fox Movietone News has met with success, and its popularity will doubtless continue to grow every day. It has proved a tremendous box office draw in every part of the country.

With the addition of the fourth weekly issue even greater showing will now be possible. Where there are two competing theatres with a split-week policy in the same territory each house may not be supplied with two issues weekly, allowing each house to change its Movietone News with the change in program.

Where there are four theatres in the same territory each with weekly changes, each theatre may play an exclusive Movietone News each week. There are many booking combinations possible for competing theatres whereby each theatre may play exclusive issues each week.

Typical of the scope and interest in Movietone News are the three issues of January 16, in which are presented shots from Italy, Florida, Madison Square Garden, a history of Dartmouth, France, Columbia university, the "Los Angeles" Zeppelin over the Gulf of Mexico, Portugal, Texas Guinan's night club, St. Moritz in Switzerland and others.

These three issues for this same week present such personalities as Al Smith, American Legion Commander, McKnight, Post Master General New, and Texas Guinan.

It is interesting to note that Movietone News is now giving its cameramen and sound recorders the bottom of each title announcing the next news event the name of both the cameraman and sound recorder who photographed sound record of the event is given. It is not at all unlikely that cameramen and sound recorders will build up reputations and names for themselves, just as do cameramen and sound recorders of other departments of this innovation in giving the men credit for their work.

The continuation of the popularity of Fox Movietone News, six theatres within the Times Square theatre district in New York run Movietone News. The Roxy uses part of all three issues each week, the Mark Sired, Capitol and Gaity use issue A, and Loew's State uses A and B for the split week program. Loew's Forty-Second is the sixth house.

A M P A Makes Woodhull Honorary Member; Frolic Slated for Astor, Mar. 2

(Special to the Herald-World)

NEW YORK, Jan. 22.—R. F. Woodhull, president of M P T O A, became an honorary member of the A M P A at a gala meeting last Thursday. In honor of the occasion, Michael Comerford of the Comerford Circuit; Martin Smith of Ohio, past president of the M P T O A; and William Benton of the Benton Circuit, president of M P T O A, presented Woodhull with an illuminated certificate of honorary membership. In presenting the membership, President Harvey emphasized the fine co-operation of both the exhibitors' and publicity men's organizations in foster-

ing constructive movements for the betterment of the motion picture business. Harvey was recommended by the M P T O A to the A M P A to send a member to address the national convention at Toronto.

The annual frolic of the A M P A will be held at the Grand ballroom of the Hotel Astor on March 2, under the title, "The Hollywood Masque Ball." This year the "Naked Truth Dinner" has been laid aside.

For the first time, the general public will be admitted. Nils Grenland, the famous "T. C. O. broadcasting fame and a member of the A M P A, will be master of ceremonies and will arrange the entertainment. One of the most beautiful chorus girls. John Flinn, vice president of Pathe and an employee of the A M P A, has arranged with George Le Maire to give the winners a contract for $200 a week to appear in one of the new all-talking comedies which Le Maire is producing for Pathe.

The entertainment committee, under the chairmanship of Alex Moss, includes Lou Rydell, Leon Bamberger, Jack Harwood, Ed McNamara, Bernard Randall and Dave Bader. The ticket committee consists of Jim Beechroft, chairman; P. A. Parsons, Al Selig, Jim Ringle, Harvey, Herbert, S. Berg, Harry Blair, Bert Adler and Rutgers Neilson. An effort will be made to sell 2,000 tickets at $10 each.

Slayer Electrocuted for Killing Theatre Manager

(Special to the Herald-World)

PHILADELPHIA, Jan. 22.—Charles F. Mellor, convicted slayer of Max T. Harrison, assistant manager of the Cross Keys theatre, in the city, escaped from the jail at midnight. Mellor, a youth of 23, was the leader of the bandits in one of the most daring holdups staged in this city. On March 23, 1928, Harrison was killed in the robbery of the day's receipts from the theatre to the bank, and Miss Martha Yetter, a 17-year-old bystander, was wounded and later died.

Oregon Censors Demand Showing of Whole Film

(Special to the Herald-World)

PORTLAND, ORE., Jan. 22.—Discussing sound pictures at the monthly meeting of the Motion Picture Censor's Board, it was agreed that such pictures would have to be viewed in theatres so equipped.

Exchanges were asked that in future they specify whether the entire film to be viewed was a silent or sound production, and that hereafter speaking pictures would not be passed simply by the script being read, but the entire film would be heard, so that the voice reproductions, must be shown.

Theatre Saved from Fire Razing 4-Story Building

(Special to the Herald-World)

HAMILTON, OHIO, Jan. 22.—Destruction of the Rialto theatre seemed imminent for several hours during an early morning fire which last week destroyed a four-story building next door.

Cinetone Sells for $395 Complete; Has Steel Baffle Board

(Special to the Herald-World)

NEW YORK, Jan. 22.—With a steel baffle board as one of its features, the Cinetone is one of the latest non-synchronous musical devices to be put on the market. It sells for $395 complete and is the most compact of its class. It consists of a Samson baffle unit and two Bodine motors, Webster pickups, (Erla pickup is furnished on request) and Sonochorde dynamic speaker. The cabinet is enclosed in an all-metal cabinet with a baked gold finish, although any color will be furnished. A small cue sheet stand which fastens on the cabinet is also furnished. A microphone may be supplied as additional equipment.

A special feature of the cabinet is the hinged top which may be left horizontally upon which to place records, or it may be lowered to a vertical position where it rests in the cabinet. The A. C. current supply is controlled by a single switch. When this switch is thrown, current is supplied to the amplifier, field winding of dynamic speaker and motor turntables. However, each motor is also controlled by separate switches so that either motor or both may be stopped or started by throwing the motor switches.

When desired, the equipment may be purchased on two months' deposit, remaining $205 to be paid within six months.

Sees 7 Shows in 2 Days, Then Ready to Go Home

(Special to the Herald-World)

NEW YORK, Jan. 22.—After seeing his seventh moving picture show in two days, Robert Wright, a 14-year-old Philadelphia boy, told a New York policeman he would like to go home. The boy explained that instead of going to school on Monday he decided to go to New York on $5 he had earned running errands for a butcher after school hours.

He spent two of the five dollars to reach New York by bus. Then, after attending four picture shows, he walked into a hotel and wandered upstairs to an unoccupied room, where he spent the night unnoticed. The last of his money was used in seeing three more shows. When his father arrived in New York he yielded to the boy's plea to see one more show before he brought him home.

Fox Manager Burned to Death in Auto Accident

(Special to the Herald-World)

PORTLAND, ORE., Jan. 22.—James M. Linn, 39, Fox branch manager, was burned to death on the Coos Highway, 25 miles west of Roseburg, when his automobile left the road.

Picks Minnesota Man

(Special to the Herald-World)

WASHINGTON, Jan. 22.—Charles H. March of Minnesota was picked by President Coolidge to be a member of the federal trade commission succeeding Abram Myers who has resigned.
First National Offers Imposing Product with Vitaphone a Star

Ten Pictures Will Be Released Between Feb. 10 and April 14

Same Productions in Silent Form Will Go to Exhibitors Between January 27 and March 31

NEW YORK, Jan. 22.—With Vitaphone as one of its biggest stars, First National has announced for release during the next three months the most imposing list of pictures for such a period in its history.

Beginning February 10 with the release of "Weary River," the 50 per cent dialogue and singing picture starring Richard Barthelmess, 10 pictures will be released between this date and April 14. The same pictures in silent form will be released between January 27 and March 31.

This releasing list was effected by a re-division of the schedule so that exhibitors might have immediate benefit of the arrangement between First National and Vitaphone, according to Ned E. Depinet, First National's general sales manager.

Following are the First National-Vitaphone productions:

"Weary River," February 10, starring Richard Barthelmess, is a more than 50 per cent dialogue and singing picture which opens January 24 at the Central theatre, New York, at $2 top. It gives Barthelmess the most appealing role of his entire career and is expected to be a sensation both with and without sound.

Mystery Melodrama

"Seven Footprints to Satan," February 17, is a mystery melodrama, called better than "The Haunted House." The cast includes Thelma Todd, Creighton Hale, William V. Mong and Sheldon Lewis. There is no dialogue, but a creepy, spooky succession of sound effects.

"Children of the Ritz," February 24, features Jack Mulhall and Dorothy Mackaill. This Vitaphone production is strengthened by a peppy musical and sound score. Jack Mulhall and Dorothy Mackaill are called one of the most popular teams on the screen.

"The Divine Lady," March 30, stars Corinne Griffith in the alluring role of Lady Hamilton. It has spectacle, romance and drama, all enhanced by the Vitaphone score. Talking sequences are not used in "The Divine Lady" because the story does not lend itself to dialogue.

Another Sills-Mackaill Vehicle

"His Captive Woman," March 10, has Milton Sills and Dorothy Mackaill and is a George Fitzmaurice production. Both dialogue and sound add to the effectiveness of this story of the South Seas. In an entirely different type of role, Miss MacKail and Sills are declared fully, as effective as they are in "The Barker."

"Why Be Good," March 17, is made from a story especially written to suit Colleen Moore's personality, and is enlivened by music and sound effects. "Why Be Good" will show the star at her peppiest.

"Love and the Devil," March 24, with Milton Sills, is a colorful romance of Venetian night life in which Sills is supported by the exotic Maria Corda. Vitaphone effects are a feature of this production.

Adapted Stage Play

"Saturday's Children," March 31, is an adaptation of the famous stage play, in which Corinne Griffith is supported by Grant Withers.

"The Man and the Moment," April 7, with Billie Dove, is a George Fitzmaurice production. This is an Elinor Glyn story in which the famous author weaves an exciting romance around the fast young set of today.

"Hot Stuff," April 14, has Alice White in a jazzy story that promises to surpass both

(Continued on next page)

Three Radio Hookups for "Weary River" Premiere

(Special to the Herald-World)

NEW YORK, Jan. 22.—Three national and international radio hookups have been effected by First National for the premiere of Richard Barthelmess' Vitaphoned "Weary River" at the Central theatre Thursday.

The first was the singing of "Weary River" Sunday over the Blue Network of the National Broadcasting Company. The second was last night in the Warner Jubilee Hour. The third is for the night of the premieres W2XAL and a rebroadcast by ZLO in London, AFT in Berlin and FL in Paris.

Among those who have accepted invitations to the premiere are:


Countess Castell, Count and Countess Forticelli-Gueli, Count and Countess Dr. De Magistr, Count Borsowsky, Count Carl Arne, Jula, Baroness von Schon, Countess de Pronk, Lady Molton, Baroness BempeL, Mrs. Richard T. W., Mr. and Mrs. George Taylor, Mr. and Mrs. Hugo Goldschlag, and Mrs. William Co. Demarest, James Wolf, Mr. Rafael Dias, the consuls of France, Germany, Italy, China, and the vice-consul of Great Britain.

Finds Town Unfavorable To Sound Films and Drops Them, Says 3-Column Ad

Decision of the Strand theatre at Huntington, W. Va., to discontinue sound and talking pictures, was announced last week in a three-column newspaper advertisement.

This ad, a tear-sheet of which was mailed to the Herald-World by the Smith Amusement Company, carried this unusual statement:

"Important announcement from the Strand. Realizing that sound and talking pictures are not being accepted generally by the people of Huntington and being anxious to please our patrons, sound and talking pictures have been discontinued. Beginning Monday, January 14th, on the main matinee and evening performances pictures will be accompanied by an orchestra of real live artists under the direction of Prof. Gaither, former assistant conductor at Roxy, New York."

Rosenzweig Names Three RKO Branch Managers

(Special to the Herald-World)

NEW YORK, Jan. 22.—Charles Rosenzweig, general sales manager of RKO productions, (FBO) announces three new changes in the personnel of RKO branch managers, W. E. Matthews will go from San Francisco office to manage Seattle, replacing A. H. Huot. E. A. Lamb will go to Portland, replacing W. T. Withers, while George Seach has been appointed acting manager in San Francisco.
For Community Work, Take Cases of Joe Franklin and Ray Tubman

These Ottawa Theatre Managers Have Plenty of Irons in Fire at All Times And It Doesn't Hurt Attendance

(Special to the Herald-World)

OTTAWA, Jan. 22.—For community workers and boosters, it would be hard to beat in Canada at least, a pair of exhibitors here in Ottawa, Ontario. Although their activities are along parallel lines, their community endeavor does not clash or overlap in any respect.

These two excellent boosters are J. M. Franklin, manager of B. F. Keith's theatre, and Ray Tubman, manager of the Regent theatre. They are both busy trying to obtain tourists and industries for the Canadian capital. He is a director of the Ottawa Humane Society and does some real work in that direction. When Rotary decided to help the crippled children or the orphans, Franklin says, "I'm for it." His special Christmas show for the poor children played to a noisy audience of future youngsters.

When there was a big scare about Ottawa's water supply, Joe Franklin was an active member of the special committee of the Board of Trade that investigated the question and brought in a recommendation for a new water system that was later adopted. When Rotary entertained a crowd of visitors from the British Isles or the United States, Joe Franklin places his theatre at the disposal of the club and the city's guests are his "guests at a performance." Then, he is the art collector of note.

Helps Boys' Work

Take Ray Tubman. The Kiwanis Club needed some money for boys work. Tubman put on a midnight show at the Regent that netted the club a tidy sum and didn't do him any harm. Ottawa Kiwanians put on a gigantic ball and cabaret, drawing a patronage of 5,000 revellers. Ray Tubman who staged the celebration, working on it when he might have been enjoying sleep. For the Christmas holiday, Tubman held his special performance for poor children at both the Regent and Imperial theatre—and it was Tubman who did practically all the work.

Aliens Sports Organizations

The Kiwanians put on their annual club show at another local theatre and Tubman is one of the committee chairman, of course. The Cyber Club of Ottawa wanted to do something for needy boys and it was the natural thing for them to seek Tubman in the matter. Result, a special morning show at the Regent. When sound pictures came along, Tubman and Franklin conducted occasional military features when units of the local garrison parade to the individual theatres, giving the troops a treat. Franklin and Tubman are frequently "mentioned in dispatches" in the local newspapers for their cooperative community work. Both are natural-born boosters and cooperatists, whether it means direct business to them or not, but they have become so popularly and widely known because of their sincere attitude toward common interests that it can't help but boost their theatres too.

London Trade Journal

Issues First of Its Construction Sections

(London, Jan. 4.—[By Mail]—The motion picture trade publication, The Cine-matograph Times, has issued its first number of its new technical section, devoted to the construction sections and most efficiently equipped picture theatres. It is being conducted by C. Hartley-Davies, well-known theatre technical expert.

It is expected to make the section international in the character of its contents, with theatre projects and methods of all parts of the world as the subjects.

Film Shows Testing of Bridge

WASHINGTON.—A film showing how a modern concrete-arch bridge over the Yaddo River in North Carolina was tested to determine its maximum strength has been released by the United States Department of Agriculture.

Marks Brothers-Paramount Antitrust

Suit Settled "Amicably" Out of Court

Marks Brothers' antitrust suit against Paramount, Balaban & Katz and others, was brought to a close in Chicago last Monday, January 21, by agreement of counsel. Efforts to settle the case out of court, renewed in New York last week when a deposition from Adolph Zukor, president of Paramount, was called off, culminated Monday in an agreement which both parties describe briefly as a settlement.

Specific terms of the adjustment were withheld according to a contract stipulating the information obtained could be given to the state. A suit which was brought last June by the Chicago circuit against the Paramount interests and six producer-distributors, charging conspiracy with the object of preventing Marks Brothers from continuing in business, was settled to the satisfaction of all parties and a money consideration.

Besides Paramount and subsidiaries, the other defendants involved in the settlement are Metro-Goldwyn-Mayer, First National, Pathé, United Artists, Universal and individuals associated with the companies named.

Hundred Wisconsin Exhibitors Meet on Joining Allied States

(Special to the Herald-World)

MILWAUKEE, Jan. 22.—One hundred exhibitors are to attend a meeting called by the board of directors of the MPTO of Wisconsin for tomorrow.

Decision on whether the Wisconsin state exhibitors organization will cast its lot with Allied States is expected to be reached at tomorrow's session.

Four Brooklyn Robbers Pay Way, Then Hold Up Manager and Get $1,100

(Special to the Herald-World)

NEW YORK, Jan. 23.—Brooklyn's second motion picture theatre robbery within two weeks took place Sunday night when four armed men held up Irving Berman, manager of the Capitol, and escaped with the $1,100 day's receipts. The men paid their way in and went directly to the manager's office. In leaving they were seen by the house policeman, who, however, did not become suspicious.

Two Sundays previous, eight bandits held up the Fox Foley theatre and after a running gunfight escaped with $3,000.

Pathe Sound News Will Become Weekly Release On February 3 Schedule

(Special to the Herald-World)

NEW YORK, Jan. 22.—Pathe Sound News will become a weekly release with issue number 7 which is on the Pathe short feature schedule for the week of February 3. Other subjects to be released on this program are "Calling Hubby's Buff," a Mack Sennett, and "Aspen Falls," "Sweet Adeline," a Grantland Rice sportlight, "Mild and Mighty," Chapter 7 of the serial, "The Tiger's Shadow," entitled "The Tiger's Chivalry," Two episodes of the Day No. 6 and Pathe Revue No. 6.

New Fox at St. Louis Will Open January 31; Sound Wiring Built In

(Special to the Herald-World)

ST. LOUIS, Jan. 22.—The new Fox theatre will be opened January 31, Major John Zantz, manager of the theatre chain, has announced. Harry Greenman is manager of the theatre.

The opening feature picture will be "Street Angel." A stage production from the Roxy, New York, a chorus of 50 and 50 dancers also will be featured on the opening bill. The theatre also will be used by the new 6,000-seat house.

Sound picture equipment has actually been built in.

First National Offers Imposing List of Films

(Continued from page 19)

"Show Girl" and "Naughty Baby." The Vitaphone musical sequences are an important feature.

Schenck Hits Loew-Fox Rumor As Deliberate Misstatement
Declares Loew and Metro-Goldwyn-Mayer Will Continue As Progressing Unit in Industry—Denies Reports Published in Some Trade Papers

NEW YORK, Jan. 22.—The huge Loew organization, and with it Metro-Goldwyn-Mayer, will continue to be a progressing unit in the motion picture industry. Nicholas M. Schenck, president of the company spoke with pride of the growth and strength of the organization here today.

Schenck vigorously denied rumors to the effect that the Loew organization has been sold to Fox, or that negotiations for a sale are underway. His denial was supported by Arthur Loew and David Loew; David Bernstein, and J. Robert Rubin, all present at a meeting in the Schenck office. Schenck said that the group represented a working majority of the stock in the company.

Rumors of some change in the Loew organization brought this outspoken statement from Schenck:

"It seems incredible that articles affecting the affairs of a great company can be published in some of the trade papers upon anonymous information and more amazing that they can be republished after an official denial.

"It seems unbelievable that an utterly false rumor, such as the one of an arrangement by which Fox is about to purchase Loew's, Inc, can be so credited by a trade paper that it Food is an imminent fact.

"While it is not my intention to dwell too long on the methods of printing news which come from anonymous sources, it is my intention to make one final and unqualified statement regarding the alleged deal. It is this: There is not a particle of truth in any rumors that any of the interests that bear the name of Loew or that are connected with the great business built up by H. W. Loew are for sale, or that they are a party to any merger.

"There has been never been negotiation with Fox or any other corporation or individual, looking toward the sale of Loew's, Inc., or Metro-Goldwyn-Mayer.

"Any story to the effect that the Loew interests are to be merged or sold is a deliberate misstatement.

"It is true there has been an in which rumored big deals in the motion picture industry were denied in advance only to be consummated after all, but this is not such an instance and I repeat there is no foundation for the story that Loew's is selling out.

"Many of these rumors have stated that banking interests representing the companies involved were making the arrangements. Let me state with all the emphasis in my power that there are no banking interests authorized to speak for the Loew company. Our interests are our own. We are self-controlled and have no representatives.

"It has been said to me also that Mrs. Marcus Loew plans to sell her stock in the company. This is not so. Mrs. Loew will not dispose of her stock. I hope that you will cooperate with me in putting an end to these false reports."

Chain Launched to Dot Japan with Elaborate Motion Picture Houses

TOKYO, Jan. 12.—[By Mail].—A corporation has been formed here for the purpose of erecting large motion picture theatres in principal cities, and to buy and distribute films. It is called the Nihon Eiga Kogyo Company, Ltd. and has a capital of 3,500,000 yen, all of which is paid in. It is planned to increase the capital later.

First theatre venture is "the most gorgious motion picture palace in the Orient," to be located here in a nine-storey building. It will have a capacity of 3,800.

Irene Rich with Rayart

NEW YORK, Jan. 22.—Irene Rich has been obtained by Rayart Pictures to appear in the company's production, "Shanghai Rose." The picture is now being produced by Trem Carr.

What Exhibitors Are Saying About Exhibitors Herald-World

"Not since the days of the 'dinosaur' of 'The Lost World' fame, have I had occasion to correspond with the only real paper in the field, other than to renew my subscription. And now—I return to the fold in the interest of house organs.... This is also my first opportunity, though a little late, to congratulate you on the mergers or combinations in the H. W. M. greatest sector of this business. Packed houses, fair crowds or 'bops,' we at least have the Herald-World to look forward to each week."


"When I stop and think of the little, thin pink 'World' we used to get back in 1909-10, two dollars is a small price. Wouldn't do without it for $5 a year."

—C. W. Wheeler, Tokay theatre, South Bend, Wash.
Four Vermont Measures Call for Seat Tax—Laxness of Theatre Owners in Organization Interest Despite Proposals Before Lawmakers Charged by Biechele

State legislatures are swinging into action with their winter sessions and in at least four to date the interests of exhibitors are directly concerned. In Vermont three bills call for a 10 per cent admission levy and a fourth would lay an assessment on all admissions of 50 cents or more.

In New York state a bill has been introduced to provide for one day rest in seven for projectionists. Laxness of organization interest of exhibitors is charged by R. R. Biechele, president of the M.P.T.O. of Kansas-Missouri, just as the Kansas legislature is taking up the matter of a 5 per cent amusement tax and censorship of talking pictures and Missouri theatre owners are facing the prospect of introduction of several inimical proposals.

Four Seat Tax Bills
Up to Vermont Solons
(Special to the Herald-World)

MONTPELIER, VT., Jan. 22—Exhibitors of Vermont are uniting to oppose four bills introduced in the Vermont legislature here this week, which propose taxing the gross receipts of all theatres to aid in raising funds for re-construction of old buildings. These roads were washed out in the floods more than a year ago.

Four separate bills have been proposed, under which Vermont would propose to levy a four per cent tax on all admissions. The fourth would levy a tax on all admissions charged of 50 cents or over.

Public has sent Myron Shellman as counsel to oppose the bills in its behalf and to act for independent exhibitors who care to join in the opposition. Shellman has established his office at the Playhouse in Montpelier. Already many Vermont exhibitors have notified him of their hearty cooperation.

Many Vermont theatres are small houses, some operating only two or three days a week. It is pointed out that imposition of a 10 per cent tax would wipe out many, if not all, of these theatres. Since the flood, many theatres have had a struggle to continue operating.

One Day Rest in Seven
Asks for Projectionists
(Special to the Herald-World)

ALBANY, N. Y., Jan. 22—The first legislation of interest to the motion picture industry to receive consideration from the New York State legislature made its appearance here last week when Senator John F. Williams, of Troy, introduced a bill seeking to amend the state labor law to the end that projectionists be given one day of rest in seven. The measure was drafted last week by the state bill drafting commission at the request of Harry Brooks, of Troy, for many years president of the projectionists' union in his home city.

Inquiry among exhibitors of Albany and Troy as to the attitude they will take on the bill revealed there will be found a very strong opposition to the measure from exhibitors throughout the entire state. Exhibitors are not opposed to giving operators one day's rest out of seven, but they are of the opinion that if this bill becomes a law, it will add materially to the overhead expense of projection.

Furthermore, the theatre industry, theatre employes four projectionists, another two and a third employs one, the three theatres paying a total of $410 a week for the projectionists, the unemployment fund running from $40 to $75 a week. The exhibitors figure that with the passage of the bill and its becoming a law they will have to add another man who will receive about $50 a week, and who will be a sort of "swinging man," going from theatre to theatre in order that the regular operator may be relieved. This would mean an additional overhead of about $16 a week to each of the three theatres.

KANSAS CITY, Jan. 22.—With injurious legislation in both the Missouri and Kansas legislative bodies this one day's rest to projectionists is coming on the heels of a new tax bill to affect the theatres in Kansas-Missouri. The M.P.T.O. of Kansas-Missouri is confronted with another problem even more serious, a laxness in organization interest of exhibitors, President R. R. Biechele of the M.P.T.O. K.-M. announced this week.

"While the Kansas legislature is endeavoring to pass measures requiring a 5 per cent amusement tax and legalize the censorship of talking pictures, there is a woefully small number of the 500 exhibitors in Kansas, to say nothing of that in Western Missouri, who have not paid their dues in the M.P.T.O. Kansas-Missouri," Biechele said.

"I am not making any effort to pose as a hero, but I have been necessary for me to take money out of my own pocket to go to Topeka, Kansas state capital, and fight injurious legislation there. I exhibited Kansas and Western Missouri are of the opinion that they can sleep quietly in their respective home towns and have their interests protected at the state capitol, they are due for a sad awakening."

"Suppose the proposed 5 per cent amusement tax on motion pictures becomes a law. In a comparative few days that tax would amount to more than one year's dues in the exhibitor organization. Suppose Kansas legalizes the bill, they make a fine time of talking pictures. What kind of a muddle is going to throw the industry into?"

"The fact that a lot of theatre owners still believe in a figurative Santa Claus. They think some guardian angel will look after their interests without one whit of cooperation on the part of the exhibitors. Many theatre owners won't fight until after they have been cracked between the eyes with a hammer and then it usually is too late."

"There are several detrimental bills to be introduced in the Missouri legislature, I am informed, but the emergency problem right now is first. The exhibitors, Kansas tax and talking censorship proposals."

New Saenger at Biloxi
Opens with Sound Film
(Special to the Herald-World)

Biloxi, Miss., Jan. 22.—The new Saenger Theatre in this Mississippi amusement place, operated by Saengers Theatres, Inc., of New Orleans, was formally opened last night before a capacity audience of 2,500 people to present a first feature film program. The exercises were presided over by Rev. E. A. De Miller, rector of the Church of the Redeemer. The invocation was given by Rev. Father Keenan of the Church of the Nativity. Addresses were delivered by civic leaders.

Public All Washed Up
With Machine Music,
(Says Musicians' Head)
(Special to the Herald-World)

FORT WORTH, Jan. 22.—The public is sick of mechanical music in theatres—all washed up with it. This is no kidding, either—at least it was not intended to be by Joseph Weber, president of the American Federation of Musicians, who said things to that effect at a union musicians' dinner given in his honor here last week. He said:

"Even if it does prove a success," he said, "theatres will be the graveyard of music rather than the center for its development." In other words, even if it's good, music lovers won't like it. Continuing, Weber said, among other things:

"We leave it to the public. Mechanical music is like a photograph—it carries none of the soul of the musician. Already people are beginning to rebel against it, and the novelty is hardly worn off. I have seen this all over the country."

R K O Regional Sales
Meeting Takes Up Sales,
Distribution Problems
(Special to the Herald-World)

NEW YORK, Jan. 22.—A regional meeting was held by R K O (FO) Productions, Inc., this week to discuss the sale of sales and distribution problems. Charles Rosenzweig, general sales manager, and Myron Schnitzer and Lee Marcus addressed the sales force. Others from the home office who attended were Joseph S. Skelly, manager of the advertising department and A. Tuchman, accessories sales manager.

The branch managers who were present were George E. Athabas, Atlanta; William H. Gardiner, Boston; H. T. Dixon, Buffalo; William Conn, Charlotte; C. B. Ellis, Jacksonville; John J. Lane, New Haven; Cleve Adams, New York; Jerome Safron, Philadelphia; A. H. Schnitzer, Pittsburgh, and F. L. McNa,me, Washington.

Police Defeat Holdup Plot
By Arrest of Youths, Girl
(Special to the Herald-World)

INDIANAPOLIS, Jan. 22.—Confession of a 16-year-old youth led to the arrest of a young man and a girl companion here Tuesday night in connection with a holdup at the Apollo theatre. The youth told detectives that the three planned to rob the manager of the theatre when he started to the bank with the theatre receipts. The two young men were ushers at the theatre. It was decided to arrest the two rather than permit them to proceed with their plans and walk into a police trap.

Kunsky Is Recuperating
After Appendix Removal
(Special to the Herald-World)

DETROIT, Jan. 22.—John H. Kunsky, head of the theatrical chain here bearing his name, is recuperating from an operation for appendicitis at a local hospital, it was reported last week. He appeared at his offices as usual on Tuesday, January 15, and the operation was performed the next day. Physicians say this is a satisfactory and that he is now convalescent.

Fire Destroys Cozy
(Special to the Herald-World)

VILLISCA, Ia., Jan. 22.—Fire that started in the early morning on January 19, destroyed the Cozy theatre. Total damage was not determined.
Off for the West Coast to begin production of Sono-Art audiens. Shown leaving New York are: O. E. Goebel, president; George W. Weeks, vice president; Eddie Dowling, star of the first picture, "Broadway Bound"; and Thomas A. Lynn, secretary and treasurer.

Darryl Francis Zanuck, for some time studio supervisor for Warner Brothers, who has been appointed associate executive.

Joseph J. Schnitzer, president of RKO Productions, receiving the signatures of Ben Hecht and Charles MacArthur, co-authors of "The Front Page," stage hit now running in New York and Chicago, to contracts to write for the 1929-30 program.

Vice presidents all. Lee Marcus, former general sales manager for FBO and newly appointed vice president in charge of distribution, is shown while on his recent visit to the Coast, in front of the studio with William LeBaron, vice president in charge of production, and Vice President C. E. Sullivan.

MPTOA president honored by motion picture advertising men. James Beecroft, chairman of the ticket committee for the AMPA "Hollywood Masque Ball," presenting ticket to Pete Woodhull after he was made an honorary member of the AMPA. At right, M. E. Comerford of the Comerford circuit.
Oh, East is East and—But not we shall not pull that one. Besides, its accuracy has been sorely questioned—is questioned, in fact, in the new Fox production, "Let's Make Whoopee," which Raymond Cannon directed. Conrad Nagel and Bo Ling, Chinese actress, are the players shown. The cast includes June Collyer, Sharon Lynn and Arthur Stone.

Another Bow for the screen. William Bow is shown with Cousin Clara, in whose next Paramount production, "The Wild Party," he will make his debut in pictures. Dorothy Arzner will direct.

What the wild waves are saying, as translated by Wesley Ruggles and typed by La Rayne DuVal—or perhaps some new ideas for the Paul Whiteman production which he is directing for Universal. If so, surely there is inspiration on both sides of him. Miss DuVal is in Ruggles' previous production, "The Haunted Lady."
The dramatic language of love. "I love you" or "Ich liebe dich"—whazza difference? The result is the same—ecstasy, heart-aches, newspaper headlines, novels, photoplays, all for the laudable purpose of making life more interesting. This contribution is from Joe May's new UFA production, "Asphalt." Betty Amann and Gustav Frohlich are the players shown in this scene.

Right: A memorable feast for the eyes. But Marie Wells also lends an exquisite voice to the Warner Bros.' operetta, "The Desert Song."

There have been "Out of the Ruins," "The Wheel of Chance," "Scarlet Seas," "Weary River" and others, one almost right after another. So Richard Barthelmess has been in New York vacationing. The First National star is shown above out for a stroll down Park Avenue with Mr. Barthelmess and a favorite friend of the family.

Business brought Leslie C. Wicks, First National sales manager in Australia, back to the States, but pleasure was unavoidable as arriving at the studio, he was greeted by Doris Dawson, contract player.
Buffalo Prefers Talking Films
But Wants Silent Shown, Too
Five Out of Six Oppose Limiting Sound in Pictures to Effects and Music, Straw Vote Reveals to H. M. Addison
at Great Lakes Theatre
(Special to the Herald-World)
BUFFALO, Jan. 22.—Most Buffalo folk prefer talking pictures to silent but the majority of them would not have the silent films entirely eliminated. This is apparent in a straw vote just completed by H. M. Addison, managing director of the Great Lakes theatre, among the patrons of his playhouse.

On the other hand, the vote shows practically all the music-loving population of the city, long noted for its activity in singing societies, particularly Polish and German organizations, prefers orchestral music with its show, despite the splendid musical organizations which have been drafted to play the synchronized scores for pictures shown at the Great Lakes theatre.

Five out of six of the persons who participated in the vote are not in favor of limiting sound in pictures to sound effects and music, as would be indicated by the vote on talking picture patronage in Buffalo, but are divisionally divided on the proposition of all and part-audiences.

All declared their interest in talking pictures has increased but five out of six admitted attendance at talking motion picture performances did not lessen their attendance at legitimate shows. The vote as compiled by Addison was:

Do you prefer talking pictures? Yes, 1927, no, 1300.

Do you prefer silent films eliminated? Yes, 654, no, 1365.

Do you prefer orchestral music to synchronized score? Yes, 1941; no, 52.

Would you limit sound in motion pictures to effects and music? Yes, 351; no, 1635.

Do you like part talks? Yes, 901; no, 1001.

Is your interest in talkies increasing? Yes, 1950, no, 43.

Is your interest waning as the novelty wears off? Yes, 32; no, 1961.

Do talks lessen your attendance at stage plays? Yes, 100; no, 1003.

The vote on favorite talking picture actor and actresses was so split up that no count could be made, it being of interest, however, that four favorite actors and actresses, playing small parts, but possessing good looks and a good voice, received a large number of votes.

Allied States Comes Into Open; Myers Tells Aims
(Continued from page 17)

making the argument to settle such differences within the industry.

The exhibitors do not want government regulation for the sake of regulation. If they can accomplish their legitimate ends without regulation, they will be entirely satisfied. But they are not unmindful of the fact that the industry now operates under many forms of government regulation from which it has been relieved by the amendment in the Northwest theatre industry, and they do not take lightly or forget the possible effect of new legislation. The exhibitors do not wish to hold back the progress of the industry, and they are willing to abide by the law, but they do not want to lose the advantages enjoyed by some of the other industry branches because of the government interference.

The exhibitors would rather not be regulated; but if they are, they are remaining in business subject to regulation, and being driven out of business for lack of regulation, they would choose the former.

Interchangeability

The burden incident to the readjustment to sound pictures is a matter of distribution among exhibitors. One manufacturer of sound equipment, claiming basic patents, has agreements with the producers of film that such film shall not be leased for reproduction on machines not made or approved by him. The reproduction equipment of this manufacturer is expensive and the company is far behind in its installations.

Meanwhile the theatres having such equipment have an incalculable advantage over those that have not. There is room for the suspicion that the interest exercised by those who have the agreements is not over-anxious to terminate it. There are other reproducing devices which are immediately available, but have been pronounced unsatisfactory, and are cheaply made, and exhibitors having such installations are having difficulties in the way of securing data because of the restrictive covenants in the license agreements. In numerous cases the film has been absolutely refused.

From such study as I have been able to give the matter in the short time that has elapsed since I took active charge of the Allied States Association, I have come to the conclusion that the holding up of the industry is being held up by the Motion Picture Patents Company and the United Shoe Machinery Company, and the United States Supreme Court.

The situation appears to call for action by the Government in the public interest. Such a proceeding, if affecting general relief, should be sought for by the affected general interest. Several instances of refusal to lease has occurred, and no equipment whatever is to be submitted to the proper authorities in the expectation that the Government will act. It appears that the Allied States Association will cooperate with individual members in an effort to find a prompt solution of their individual difficulties.

Arbitration

Public policy favors arbitration and so far as I am aware there are no objects to any system for the prompt, economical and fair adjustment of disputes, and the interests of the industry may be furthered by the arbitration of such disputes. It is possible for the industry to bring the arbitration of contracts which are lacking in the United States of America v. Paramount Famous Lasky Corporation, No. 45-100, in the United States District Court for the Southern District of New York. Numerous exhibitors with whom I have discussed this case have found serious fault with the answer filed on behalf of the defendant. The support of their criticisms will be collected and sifted, and, if a settlement is found impossible, a petition for leave to intervene will be filed if that course shall seem advisable.

There is a fundamental objection in exhibitor circles that there should be more equity and less law in the practice of arbitration in the industry. The inequality that has existed between exhibitors and distributors in the matter of rights and preparation will be in a measure overcome through the agency of the Allied States Association. However, the rule that the arbitrators shall not depart from the strict letter of the contract really takes the practice out of the field of justice and into that of simple injustice. The rule that the arbitrators shall not depart from the strict letter of the contract really takes the practice out of the field of justice and into that of simple injustice. The rule that the arbitrators shall not depart from the strict letter of the contract really takes the practice out of the field of justice and into that of simple injustice. The rule that the arbitrators shall not depart from the strict letter of the contract really takes the practice out of the field of justice and into that of simple injustice.

In such a case it is hard to discover what part arbitrations have achieved that have been understood and employed, has played in the matter.

Music Tax

Regardless of considerations of justification this tax proves to be a distinct disadvantage that will affect the charge imposed on the exhibitors of motion pictures. The exhibitors have called the question with some care and announced that it could not be accomplished under the Sherman Anti-Trust Law because interstate commerce was not affected. The sole support claimed for the tax is the copyright law, but the claim that this law supports the tax in its present form, and, assuming it does, whether or not the copyright law ought to be amended, are questions which will be carefully studied.

Present at the January 17 meeting were W. A. Steffes of Minnesota and North and South Dakota; Col. H. A. Cole of Texas; C. Ritter and Glenn Crof of Michigan; Joseph Seider and Sid Samuelson of New Jersey; Charlie Canavan of Chicago, operating theatres in Indiana; B. D. Cockrill of Indiana; E. P. Smith of Iowa; and Herman Blum of Maryland.

Others Believed Represented

It is believed that other states were represented, but which ones is definitely known.

Seider and Samuelson attended as observers for New Jersey. While nothing definite can be said, there are indications that other states will cast their lot with Allied.

The question of Wisconsin joining Allied has not been settled, although some action is expected soon.
Do You Use "Talkie," or—

Herewith are presented in the Herald-World campaign, some additional names which the industry believes should be adopted to supplant such incongruous names as "talkie," "squawkie," "squeakie," etc.

PHOTOPHONE
MOVIEPHONE
VITAPHONE
—Edmund M. Burke, Fort Plain, N.Y.

* * *

TONIO
—Floyd E. Boyer, Kemp & Hughes, Poteau, Okla.

* * *

AUDIEN
—G. T. Baldy, Wilke, Sask., Canada

* * *

AUDIBLE PICTURES
—Newell T. Howard, Opera House, Salisbury, Md.

* * *

GRAPHO-ART PICTURES
—William A. Voll, Beverly theatre, Janesville, Wis.

* * *

AUDIGRAPH
—C. R. Richardson, Hollywood, Cal.

* * *

VITONE
—H. H. Daniels, Oswego, Kan.

* * *

VOISHO
—Tim Richards, Cashmere, Wash.

* * *

DIAVOX
DIAPHONE
DIATONE
CINEVOX
SINEVOX
CINELOG
—Edward Kohn, High School of Commerce, New York City.

* * *

SCREENLOGUE
SYNCROLOGUE
VERHABLA
MOVIE-TALK
FILMOTALK
AUDOPHONE
—Sigmund S. Maitles, National Screen Service, New York City.

* * *

NARRATIVE TONED PICTURES
—John Koltzan, Glynn's Port Jefferson, Long Island, N.Y.

* * *

SOMO
SOMATIC
—Solon S. Bloom, Baltimore, Md.

* * *

PICTORALS
PHOTONE
TALKATURE
PHOTORALS
—A. L. Schmidt, Memphis, Tenn.

* * *

FONOPLAY
SONOTONE
VIBRATONE
GRAPHATONE
VITATONE
FOTOGRAPH
FOTO-FONE
—Mrs. F. A. Schmidt, Memphis, Tenn.

* * *

PARLAFILM
—Arthur N. Votolato, Providence, R.I.

* * *

CINEVOX
—Asher Wolff, Brooklyn, N.Y.

* * *

TALKIES
—Mike Simmons, Gotham Productions, New York City.

* * *

SHADOVOX

* * *

MOTIOVOX
PICTURETRON
ELECTROMOTIOVOX
MAGNAMOVIE
PICTUREVOX
—Edward C. Blahay, Marion, Ohio.
Hostler Is Such a Hustler He Has to Run Midnight Show Every Night

Ocean Liners Plan Sound Equipment
(Special to the Herald-World)
NEW YORK, Jan. 22.—The North German Lloyd trans-Atlantic steamship line has booked Universal pictures for showing at sea. "Give and Take" and "Home, James" have already been shown on board the S.S. Columbus and the Dresden. The ships can show only silent pictures, but plans have been completed for the installation of sound equipment on the Bremen and Europa.

150 Inches of Free Space
"Had a very effective newspaper campaign. A tie-up with our local paper got me about 150 in. of free space. The contest was as follows:

A black and white reproduction of Al Jolson was used and this the kiddies were to redraw at twice the size. Each kiddie that turned in a drawing received an Al Jolson dancing toy. About 450 drawings were received. This was very inexpensive and created talk.

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Ziegfeld Will Make Movietone "Follies"; Hits at Imitators

(Special to the Herald-World)

NEW YORK, Jan. 22—Florence Ziegfeld is going to produce the "Ziegfield Follies" himself in Movietone, he announced from Palm Beach.

"I will enable the entire world to see the supreme original revue that so many other producers have attempted to copy and which even now is being announced in a sound picture by a film organization that has made no arrangement with me," Ziegfeld said.

"I will spend $5,000,000 to make my movietone 'Follies' the perfect record of the perfect revue that has so many ineffective imitators."

Third Stage Going up at M G M

(Special to the Herald-World)

CULVER CITY, Jan. 22—A third stage, now being built at the Metro-Goldwyn-Mayer studios, will be 454 feet long and 86 feet wide, with a floor space of 13,400 square feet, and will make it possible to have three feature talking pictures in production at one time.

With the Metro Movietone short novelties which are being made both at the West Coast and in the Metro-Goldwyn-Mayer Eastern studios, the talking production of the company, long prepared for, is now under full headway.

M G M and P F L Films Used with Bristolphone

(Special to the Herald-World)


The Midland theatre, Newark, Ohio, initiated its sound program yesterday with Paramount's "Interference," with Sonora-Bristolphone reproducing equipment.

Music Placed in Every Audience Made by Christies for Paramount

(Special to the Herald-World)

HOLLYWOOD, Jan. 22—Music in some form or other is being used in every Christie Talking Play for Paramount, whether the dialogue runs continuously or not, under a policy adopted in recognition of the unprecedented popularity of music attained largely through the radio, records and popular orchestras.

Some studios have added a music manager to try out orchestras and singers and select fitting music, as well as to check up the publishers' lists for availability of numbers, and to arrange, as in the case of Western Electric and Electrical Research Products, for individual numbers to be used. H. D. Lawler, formerly with the Victor concern, is doing that work for the Christie company.

How It Works Out

How music becomes an integral part of each talking picture is illustrated in the following examples from the current short Christie Talking Plays. In "When Caesar Ran a Newspaper," the opening scene discloses Caesar's entrance into one of his palatial offices. The start of the picture is accompanied by the martial march, "Fomp and Grrrrr," heard when Marc Anthony does his burlesque dances, a nubian slave turns on the phonograph and plays bits from the "Peer Gynt" suite of Grieg, going into this theme for a bit as the end title is fading out.

In the "Melanchole Dame," a novelty is presented, From the very start of the main title the audience sees a negro singing a number "Melanchole Mama," specially written by Sterling Sherwin for the picture. This continues on through the credits and cast sheet, when the picture starts with a hot jazz band in a colored cabaret. In this case the title material is double exposed over the picture of the singer, and gives the audience something to hear and look at while the sometimes uninteresting matter of the credit and cast titles is on the screen. This same stunt is being done in "Music Hath Harms," with a colored girl singing "Tain't So Honey."

In this picture, a couple of darbies are strumming their banjos in "Bud Peager's Barbecue Lunch and Pool Room," while the music of the scene is going on. Moshby's Blue Blowers play for the scenes in the hall of the Sons and Daughters of I Will Arise, where the grand concert of the Over the River Burying Society is on tap. This is the Octavius Roy Cohen story which revolves around Professor Roscoe Griggers, Aleck Champine, Sam Gin and Willie Trout, those redoubtable musicalites, "the chieftains of the nebenet player, so off course this music is an integral part of the story.

In "Movietone in the Shrew" a colored quartet will be singing while the main titles are on, and Evelyn Preer, wellknown colored actress, will also sing a number as incidental business of the picture. For this is a new number "No Fool Man Can Make a Fool Out of Me," written by Carlton Kelsey, Val Burton and Jack Stern for the Procter & Gamble Co., and sung at a logical spot in the picture.

Chorus Girls Do Tap Number

For "Jed's Vacation," with Charlie Grapevine and Anna Chanee, an opening has been arranged for the former vaudevillian sketch, in which theatre orchestra music will be played, in which chorus girls are doing a tap number, starting with the main title and fading into the jazz stage opening of the actual picture. This is added music because the original play was only a talking sketch on the stage.

In the picture, "Dear Vivian," to be made with Raymond Hatton and Sam Hardy, a musical background will be played by an orchestra all through the picture while the dialogue is going on. Numbers are being selected which, through their wellknown title phrases, will correspond humorously to the action of the dialogue sketch. For instance, "Carte My Baby Don't Go Man," "That's My Weakness Now," "The Prisoner's Song" and "Kiss Me Again" all carry a special sing-song dialogue and action with the thought put over in the dialogue.

In the pictures which are all dialogue and in which there is no other opportunity for music—orchestra, singing or record numbers are always used during the main titles and at the end fadeout of the pictures, as "Every Little Movement" for the introduction and end of "A Bird in the Hand"; Fred Allen, "Three O'Clock in the Morning," for the opening and fadeout of "Post Mortem" in which Raymond Griffith is the bridge-playing nocturnal burglar.

R.C.A Equipment Used

For "Moulin Rouge" Sound

(Special to the Herald-World)

NEW YORK, Jan. 22—"Moulin Rouge," directed by E. A. Dupont and introducing the Continental screen star, Olga Chekova, will be the first World-Wide picture released with sound accompaniment. R. C. A. is now synchronizing the production under the direction of Joseph Littau, with the "Roxy's," with the Photophone Symphony orchestra. It will be released also in a silent version.
Pacent Officers Deny Producing Talking Equipment for Theatres

(Special to the Herald-World)

NEW YORK, Jan. 22.—Reports of new, low-priced audiaphone equipment manufactured by Pacent Electric Company, which appeared widely in recent issues of Eastern trade magazines and newspapers, have been officially denied by that concern. Officers state that they are producing no sound equipment for theatres and that they have no intention of so doing.

Unfounded statements have been made, declares the Pacent concern, that the company, backed by the Warner Brothers-Witaphone interest, would soon place on the market a new type of low-priced sound reproducer for talking motion pictures. Newspaper accounts of a similar nature again linking Pacent with the production of new reproducing equipment for theatre use drew an immediate and emphatic denial from B. H. Noden, secretary of Pacent Electric Company.

Noden stated that the company was not engaged in the manufacture of such equipment, adding that the concern is entirely off the field. He also denied the report that any outside concern was producing sound equipment for Pacent, as reported by Hartford and New Haven newspapers. It was pointed out that the only type of electronic equipment manufactured by Pacent is for the radio trade, but which found applications in the motion picture field.

He stated further, according to the announcement, that Louis Gerard Pacent, president of Pacent Electric and prominent in research work, had conducted personal experimentation on talking motion picture equipment and that this activity in the new field may have been responsible for the rumor that the company would soon produce and market reproducing apparatus for talking motion pictures.

It was said that such research work as L. G. Pacent had conducted was entirely of a personal and private nature, and that it had no connection with the manufacturing activity of the Pacent Electric Company. Noden pointed out that the company's entire recent activity has been centered on the manufacture of radio and phonograph devices. No move is contemplated, he said, that would take the company into the production of talking motion picture equipment.

Columbia Gets Set on First All-Audien, "Donovan Affair"

(Special to the Herald-World)

HOLLYWOOD, Jan. 22.—Harry Cohn, Columbia vice president, is clearing the sound channels for a new Columbia picture, "The Donovan Affair." All but the final cutting has been done for "The Lone Wolf's Daughter" and "The Younger Generation." "The Lone Wolf's Daughter" is only part-audien. Bert Lytell plays the "Lone Wolf," Gertrude Olmstead is the featured femine lead.

"The Younger Generation" has considerably more dialogue throughout than "The Lone Wolf's Daughter." Its talking cast is headed by Ronald Reagan, Lyle Talbot, Joseph Cotten, Patsy Kelly, and featured by Ann Sheridan, Lisa Basquette, Ricardo Cortez, Rex Lease and Rosa Rosanoff. "The Donovan Affair," from the play by Owen Davis, is to be Columbia's first one cent talking picture.
Shooting Capacity Doubled in Week At Metropolitan

(Special to the Herald-World)

HOLLYWOOD, Jan. 22—Shooting capacity at Metropolitan Sound Studios was doubled last week by the addition of extra channels with the arrival of extra recorders from Electrical Research Products, so that now four companies can make pictures instead of two, using a 24 hour a day schedule if necessary.

Laying of the cables and making the necessary hookups for the extra recording channel has been going forward for some time and is now complete. At the same time extra recording crews have been trained, and 21 sound specialists are engaged on the recording end alone, under the direction of H. W. Bergman. Two experienced men are handling the important post of "mixer," Lodge Cunningham and Robert Harper; while Dodge Dunning, inventor of the Dunning process which is well known in Hollywood, is engaged in supervising the film handling through the laboratory. Practically all production is being done with the picture and the sound track on separate film, thus making possible the best development of each, before cutting and printing is done for release.

A large cutting staff has been assembled with Arthur Huffsmith as head cutter of sound film, and a special sound camera staff is headed by G. C. Peterson. Since the Metropolitan Sound Studios went into active production November 1, three complete talking features have been filmed there and ten all-talking short features which approximate two reels each.

More Stars Signed For Warner Films From Stage, "Vaude"  

(Special to the Herald-World)

NEW YORK, Jan. 22—Charlotte Greenwood and Fannie Ward are only two of a number of stage stars who have just been signed by Warner Brothers for Vitaphone productions. Charlotte Greenwood was the star of "So Long Letty." Miss Ward is internationally known in "legit" and vaudeville.

Phil Baker, accordionist and master of ceremonies in many Shubert revues, is making a Vitaphone short subject. Other names annexed by Warner Brothers include Jay Velie, Miss Marcelle, Jimmy Duffy, Fred Ardath, The Ryan Sisters, Jan Garber and His Orchestra and Mal Hallet.

Davey Lee's first starring picture will be "Sonny Boy."

Texas Guinan's first all-audien, "Queen of the Night Clubs," will have its first showings early in March.

6 Fox All-Audiens And Unit Program Out Before April 28  

(Special to the Herald-World)

NEW YORK, Jan. 22—Between January 20 and April 28 Fox Film Corporation will release six all talking pictures and one unit program of two talking films. Pictures and release dates are as follows:

RKO Dolls Up; New Name and New Faces; Next Is New Stages

Gillstrom's First Audien is "Melancholy Dame"; Leni to Direct "Bargain at Kremlin"

By DOUGLAS HODGES

HOLLYWOOD, Jan. 22.—FBO changed its name this week and immediately announced it had also determined to change its makeup and character. Not only will we know it as Radio Keith Orpheum but we will know it as a studio with a million dollar dress on.

The stages are to be fixed up with new equipment and modern fixtures. Sound stages will soon be under way. Three new projection rooms are included in the project. One of the present stages is already being proved for sound. Sound recording apparatus is in transit from Joseph Schnitzer's New York office.

Waring's Pennsylvanians will christen the all sound projection rooms next week. The number these former presentation charmers appear in is made by Robert Kane. It is called "Syncopation."

Gillstrom May Point with Pride

The name of it is "The Melancholy Dame."

It's the first and therefore we may look at it years hence with amusing curiosity. But it's the first and therefore we will also look back at it proudly because it is a pioneer of its kind.

It's an Octopus Roy Cohen story about Florian Slappey and his Alabama friends. Cabaret theme. Short. Comedy as humorous as Cohen's writing. Some romance in it. Much typically negro dialect and typical domestic complications between Permanent William and Jonquil, his wife.

The voices of colored singers are either more suitable to synchronization than the voices of whites or Gillstrom, the director, choose good voices for his cast. Although I dare say I believe colored folk record more perfectly than whites on Movietone or Vitaphone, I also hope that the statement will not be confusing to casting directors. I should dislike to see the Barrymores and Chaney's replaced with the less Nordic type of film star.

But getting back to the subject, Arvid Gillstrom's work for the Christie Brothers is an achievement. He has learned many tricks and turns in his recent visit to the Western Electric Company's Eastern laboratories. He has already produced a thing that is a pride for the Christies and he is signed to direct a series of the Cohen stories. Incidentally, a lot of credit is due, as is usually due, Alfred A. Cohn, scenarist who prepared the script for Gillstrom's work.

Broadway Sends a Crusader

From the Great White Way has come Rheba Crawford, the "Angel of Broadway," to introduce to Hollywood the gospel of the Congregational church. She is a go-getting gal who Christianized a lot of tough ones in Gotham from her pulpit in the Gaiety theatre. She is a full fledged Salvation Army sister who hopes to find equally as great success in Hollywood among picture people as she did among Eastern theatricals.

Before reaching here she employed this town's most astute and competent publicity director.

Grant L. Cook, secretary and treasurer of the Tiffany-Stahl company, arrived here this week to attend the company's sales convention. He is also in a series of conferences with John M. Stahl and M. H. Hoffman.

Schrock in East to View "Stagies"

Raymond Schrock has abandoned us for a few weeks to look over stage plays in New York. Which reminds me that the term, stage play, has a great number of characteristics similar to the terms suggested for audiens. Has the public that wishes to understand the "talkies" ever dubbed stage plays "stagies"? If that public has overlooked something perhaps this is its opportunity to shorten something—and to describe stage plays more characteristically.

Anyhow, Mr. Schrock is expected back from his visit next week with dialogue rights and screen rights for several "stagies."*

Leni to Direct "Bargain in Kremlin"

Paul Leni will direct "The Bargain in the Kremlin" for Universal. It was originally planned as an Edward Sloman production; but Sloman withdrew from the lot a few days ago. Leni is the director of "The Man Who Laughs."

Dave Epstein Not Only Suggests But Uses It

Dave Epstein, competent publicist—if there is one—has modestly laid down his suggestion on the copy desk and walked silently away. He suggests a new word for the replacement of "talkie." It is "audition." It's unlikely, say we. He has used it in copy regarding Lucien Littlefield not only to say that Lucien has appeared in several "Auditions" but also to say that Littlefield has moved to the Fox lot following the Goldwyn decision not to add "audition" to "Children Fifth Avenue."
Sound Stage Razed
By Fire, but PFL Doesn't Stop Work
(Special to the Herald-World)

HOLLYWOOD, Jan. 22.—Despite the fire which destroyed a new sound stage of the Paramount Hollywood studio, production was resumed two days later on three of the company's films, due to Clara Bow's first all-talking picture, "The Wild Party," Maurice Chevalier's "Innocents of Paris" and Emil Jannings' "Eccentric." The entire personnel of the studio, including actors, directors, technicians, writers and humble prop men, returned to work with renewed energy to fulfill the production schedule exactly as planned before the fire, in accordance with a statement issued in Hollywood by Jesse L. Lasky, vice-president in charge of Paramount production. "Production will continue exactly as scheduled and we will fulfill every contractual commitment made to exchanges and exhibitors," Lasky stated. "All of the production that was to be launched on the new sound stages of the annual Motion-Picture Exposition is now in use as the recording apparatus was housed in another building and was therefore not touched by the fire." The starting date of all pictures will be carried out to the letter and without a single hour's delay. No negative or film of any kind was in the structure at the time the flames swept away, as all of this material is kept in the laboratories, a mile from the studios. Our production assistants will take care of the increased production just as they did when the new building was under construction.

Big-Time Acts Assure
Big Time for Wampas
(Special to the Herald-World)

HOLLYWOOD, Jan. 22.—More than 20 big-time acts (with returns still coming in) have promised to assist the Wampas in their annual frolic at the Shrine auditorium, February 12, according to Charles Judels, who is assisting the advertisers in arranging their program.

Duell Again Sues Gish,
This Time for $3,200
(Special to the Herald-World)

HOLLYWOOD, Jan. 22.—Charles Duell has sued Lilian Gish for $3,258 in two suits which are merely combinations of the five million dollars suit brought a few years ago.

Dix and Carroll to Attend
Paramount Pep Club Ball
(Special to the Herald-World)

NEW YORK, Jan. 22.—Richard Dix and Nancy Carroll, two Paramount stars will attend the annual Motion-Picture Ball of the Paramount Pep Club at the Astor Hotel on February 9.

LeBaron Signs Lazarus
(Special to the Herald-World)

HOLLYWOOD, Jan. 22.—William LeBaron, F. B. O., has signed Sidney Lazarus to do the adaptation and continuity of "Boating Hollywood," under supervision of the picture will be by Luther Reed.

"Golowin" to Paramount
(Special to the Herald-World)

NEW YORK, Jan. 22.—Paramount has acquired the rights to "Golowin," a novel by Jacob Wasserman. The picture will go into production under the title, "Black Eagles." Fay Wray and Gary Cooper will co-star.

No Choice? Well, Maybe They're Both!
(Washington Bureau of the Herald-World)

WASHINGTON, Jan. 22.—The question has arisen in many minds: Just what is a newspaper reporter of Hollywood doing? But although most film folks have their own private opinions, never until last week was the question broached officially. In trying to exterminate their expenses in an income tax inquiry, a picture actor and his actress wife, named only as Mr. and Mrs. "A," set forth that such reporters were necessary for publicity and, being so, had to be entertained and were therefore legitimate expenses. The Internal Revenue has replied negatively. Thus they are neither guests nor expenses. So what are they? Perhaps the choice lies between calling them pests or luxuries. And maybe there isn't any choice.

FN Finishes Billie Dove Film;
RKO's Brief Shutdown Is Over

Corinne Griffith's First Attempt to Talk for Microphone in Sequences Directed by Seiter; Alan Hale Loaned to Warners; Dwan Signed by Fox
(Special to the Herald-World)

HOLLYWOOD, Jan. 23.—First National completed two productions this week, both boasting feminine stars. Billie Dove is in the main role of one, "The Man and the Moment," which has been in production six weeks. Corinne Griffith is the star of the other, "Saturday's Children," which has been in production since November 1. Gregory La Cava passed the megaphone over to William Seiter the first time. Seiter directed the picture by shooting talking sequences.

It will be Corinne's first attempt to talk before the camera; useless to say, the trade is interested.

Miss Dove is believed to have an excellent vehicle in her latest production, although no preview has been held. She has worked under the direction of George Fitzmaurice. His next job will be on the United Artists lot, incidentally. In her cast is Rod La Rocque and Gwen Lee.

RKO Starts Production

RKO studios, (FBO) and that sounds odd, began "The Voice of the Storm," thereby propelling the lot after a slight quietude. Karl Dane and Martha Sleeper in addition to Brandon Hurst are in the leading roles. Production has begun on "Thru Different Eyes," Fox-Movietone, based on the play by Milton Gropper and Edna Sherry. Warner Baxter, whose outstanding performance as The Cisco Kid in "Old Arizona," first outdoor Fox-Movietone feature production, won him a long term contract with Fox Films, in co-feature in "Thru Different Eyes," with Mary Duncan. Other prominent players in the cast are Gavin Gordon, Natalie Moorhead, Earle Fox, Donald Gallaher, Florence Lake and Sylvia Sydney. John G. Blystone is directing and A. H. Van Buren, who staged many recent New York successes, is stage directing.

Hale to Warners for "Sap"

"Thru Different Eyes" is a mystery drama, centering about the murder of one "John Winston." The title is self-explanatory, the story being that the boy in the eyes of a defense lawyer and the prosecutor, the latter being revealed by a mysterious girl. With "The Sap," featuring Edward Everett Horton under the direction of Archie Mayo scheduled for early February filming, Warner Brothers are already assembling a cast for Vitaphone all-talking production. Negotiations were completed today by Darryl Zanuck, associate executive, for the loan of Alan Hale from Humphrey Pearson, role. Zanuck also announced the engagement of Edna Murphy to one of the leading feminine roles in the picture. Frankly, they are all-talking stars.

"The Sap," based on the stage play by William Grew, is being adapted by Robert Lord. It will be one of the second series of four pictures produced by Warner Brothers in the current season.

Dwan Signs With Fox
After an absence of 18 months from Fox Films, Allan Dwan has been signed to a new directorial contract by Sol M. Wurtzel, general superintendent of Fox Films. Before the ink was dry on his contract, Dwan was actively engaged in the making of "The Far Call," which will be his initial activity under the new connection.

"The Far Call" was written by Addison Marsh and was serially in Good Housekeeping before it made its appearance as a novel. The story has as a background an island around which is a protected area for seals.

Walter Woods is adapting the story and Dwan expects to be in production within 30 days. Dwan's last directorial effort was "The Man of the Iron Mask," starring Douglas Fairbanks. He made a number of Glorla Swanson pictures for Paramount and is well remembered for his Fox Films productions, prominent among which were "East Side, West Side," "The Music Master" and "The Joy Girl." James Gleason, actor and star of "Is That So?" and "The Shammons of Broadway," and his wife, Lucille Webster Gleason, have been secured by Al Christie to play the sketch.

(Continued on next page)
EXHIBITORS HERALD-WORLD

January 26, 1929

ON A LOT OF THE LOTS

By FRAZIER —

Regarding:

Ray Flynn — Baclanova
Margaret Smith — Clive Brook
Tom Mix — Neil Hamilton
H. Myers — Rex Bell
Daniel Roche — Ray Cannon
Paul Sloane — Lois Moran
Roland V. Lee — Frank Gay
George Bancroft — Nick Stuart
Jose Crispo

HOLLYWOOD, Jan. 22—As an assistant director, Ray Flynn of Fox studios, should be triplets. He is working on "The Veiled Woman" with his brother Elbert as director, and "The Sin Sister" at the same time. Also he is attending his duties as a director of the Second Division Association of World War Veterans, a post to which he was recently elected. He was host to the commander, Major General John A. Lejeune, at a dinner party last week on a few hours of his "spare" time.

Margaret Smith, well known in theatrical circles in New York, has been given general management of the Actors Equity Ball, which will be held Thursday January 31, at the Biltmore hotel. Miss Smith, with the aid of a number of capable assistants, is planning many novel surprises in conjunction with the dance. Tickets will be sold to members of the association only.

"The Godless Girl," "Strange Cargo" to be Released on March 31

NEW YORK, Jan. 22—Cecil B. DeMille's "The Godless Girl" and "Strange Cargo," Pathé's first all-audience, have been set for release on March 31. "The Godless Girl," which is personally directed by DeMille, has been held back from release in order to add dialogue and sound. "Strange Cargo," the first all-audience picture, in which the story was adapted from the play stage "The Missing Man" and was written by Benjamin Glazer and Nelscher Lengyel.

Robert V. Lee, Paramount director, will have the hits of the studio for the year of 1929, according to indications. He recently completed "The Wolf of Wall Street," 100 per cent talker, starring George Bancroft, and is now starting "A Woman Who Needed Killing," also a complete talking picture. Baclanova, the Russian actress with star, is starring opposite Neil Hamilton, has been cast for one of the most important roles. The balance of the cast has not been announced.

Rex Bell, former Fox Western star, is making his first appearance, on the screen without his horse and gun. He has been cast for an important role in Raoul Walsh's next production, "Joy Street." The story will feature Lois Moran in a modern youth setting, from an original scenario by Frank Gay and Charlie Condon. The cast also includes Nick Stuart and Jose Crispo.

Many of the film players, especially the free-lance ones, are finding the field more rosy since they have been working in talking films, even the extras. In most all instances at the present time the companies are making two versions of the screen play, silent and dialogue, which often takes weeks of rehearsing. The actors are paid during the time they work on the picture, from the starting date of their first call. Looks like the hard winter was about over.

R K O Theatre Managers Work for Trophy for Best Exploitation on "Wings"

(Special to the Herald-World)

NEW YORK, Jan. 22—The Radio-Keith-Orpheum house managers in New York sections were in competition this week for a valuable bronze trophy. The prize was offered by Major Leslie E. Thompson, divisional manager, to the local theatre managers who showed the greatest ingenuity in the exploitation and box-office results during the engagement of "Wings."

The territory will be divided into two sections: Bronx and Westchester. In each section one first prize winner will be selected by the judges.

First National Finishes New Billie Dove Picture; R K O Shutdown Is Over

(Continued from page 33)

"Meet the Missing Man," the Christie talking plays which will be released by Paramount this spring. The all-talking play was written by Kenyon Nicholson, author of "The Barker," and other popular stage plays. The Gleason's played in it on the stage.

James Gleason came to Hollywood to write dialogue for the talk picture and starred equally well known as author and star. Lucille Gleason has been playing in "The Shanons of Broadway" on the Coast. As soon as her health permits, Miss Gleason's "All-American" play will be produced by the Christie's at their sound studios. It is scheduled for release by Paramount in April.

Norma Will Speak

Norma Talmadge's next picture for United Artists will be 100 per cent talking. It will be "The Sign on the Door" by Channing Pollock. George Fitzmaurice will direct and production will start in the near future.

These announcements were made at the United Artists studio following telegraphic advices from Joseph M. Schenck, head of United Artists, who is in New York, and they end months of speculation as to whether Norma would sign another talking film.

George Scarborough is writing some of the dialogue for the screen version of Pollock's stage success, and C. Gardner Sullivan is busy at work on the scenario. Miss Talmadge and her mother, Mrs. Margaret Talmadge, are expected back in Hollywood soon. They have been in Europe, where Norma went immediately after the completion of her current United Artists release, "The Woman Disputed." Selection of the leading lady for the "Sign on the Door" will be announced soon.

The famous star's first talking picture is scheduled as a George Fitzmaurice production.

Audiens Replace Theatre Orchestra, Projectionists Walk Out with Musicians

(STOCKTON, CAL., Jan. 22—The theatre operators in this section walked out yesterday afternoon in protest of the management's action in replacing their projectionists with audien offerings, and the doing away with an orchestra of eight musicians.

Leo W. Allard, president of the Motion Picture Operators' local, and Carroll W. Kirkham, president of the Musicians' Association, declare that West Coast Theatres, Inc., has violated a labor agreement entered into last September. A. M. Bovles, northern division manager for West Coast Theatres, Inc., says no agreement with the musicians has been entered into other than an agreement as to wages.

R. William Neill Signs For 6 Columbia Pictures

(STOCKTON, CAL., Jan. 22—R. William Neill, noted director, has signed a contract with Columbia calling for six pictures a year. Neill directed "Lady Raffles" for Columbia last year.

Release "Sister Beatrice"

(Continued from the Herald-World)

NEW YORK, Jan. 22—"Sister Beatrice," a seven reel feature production will be released by Edward L. Klein corporation in the near future. Jacques de Baronce wrote the story.
Herald-World's Production Directory

Columbia Studios

"The Quitter"  Joseph Henabery  Ben Lyon  Dorothy Revier  Fred Kohler  January 9

RKO Studios

"The Voice of the Lynnh Shore Storm"  Karl Dane  Theodore Von Elts  Hugh Allen  Brandon Hurst  Martha Sleeper  January 16

First National Studios

"Hot Stuff"  Mervyn LeRoy  Alice White  William Bakewell  December 19

"The Man and the Moment"  George Fitzmaurice  Billie Dove  Rod La Rocque  Gwen Lee  December 3

"House of Horror"  Benjamin Christensen  Louise Fazenda  Thelma Todd  Emili Chantier  William V. Mong  December 3

"Saturday's Children"  Gregory La Cava  Germaine Griffith  (Finished)

"The Squall"  Alexander Korda  Loretta Young  Alice Joyce  ZaSu Pitts  Knute Erickson  George Hackathorne  January 4

Fox Studios

"Hearts in Dixie"  Paul Sloane  Charles Gilpin  All-colored cast  December 9

"New Year's Eve"  Henry Lehrman  Mary Astor  Charles Morton  December 13

"Girls Gone Wild"  Lou Selle  Sue Carol  Nick Stuart  December 21

"Nobody's Children"  Al Werker  Helen Twelvetrees  Frank Albertson  December 28

"Speakeasy"  Ben Stoloff  Paul Page  Leona Lane  Henry B. Walthall  December 21

"Through Differ-John Blystery"  Mary Duncan  Warner Baxter  January 4

"The Grouch Back"  Irving Cummings  Paul Page  Louise Dresser  June Collyer  January 4

"Joy Street"  Raymond Cannon  Lafe McLean  Nick Stuart  Rex Bell  June 12

Metropolitan Studios

"Queen of the Northwoods"  Spencer Bennett  Walter Miller  Pathe  December 17

Untitled  Ted Wilde  Harold Lloyd  September 17

Metro-Goldwyn-Mayer Studios

"The Bridge of San Luis Rey"  Charles Brabin  Raquel Torres  Lilli Damita  Ernest Torrence  Michael Vavitch  December 8

"Where East is East"  Tod Browning  Len Chaney  Erolle Taylor  Louise Voles  Lloyd Hughes  January 3

"Our Modern Maidens"  Jack Conway  John Crawford  Douglas Fairbanks, Jr.  January 8

"White Collars"  William DeMille  All-star Cast  (Rehearsing)

"Dynamite"  C. B. DeMille  Kay Johnson  Charles Bickford  (Rehearsing)

Paramount Studios

"The Four Feathers"  Merian Cooper  Richard Arlen  Erno Deboeck  All-star cast  September 18

"Innocents of Paris"  Richard Wallace  Lionel Chevalier  January 3

"The Wild Party"  Dorothy Arner  Clara Bow  January 4

"Close Harmony"  John Cromwell  All-star  January 5

"Betrayal"  David Selznick  Emil Jannings  January 12

Tiffany-Stahl Studios

"Life"  James Flood  Ricardo Cortez  Claire Windsor  Montagu Love  Helen J. Batty  December 20

"Zepelin"  Reginald Barker  Conway Tearle  Claire Windsor  January 8

United Artists Studio

"Cocotte"  Sam Taylor  Mary Pickford  John Mack Brown  Mary Pickford Company  December 17

"Childs, Fifth Avenue"  Alfred Santell  Vilma Banky  James Hall  Samuel Goldwyn Company  November 15

"Queen Kelly"  Eric von Stroheim  Gloria Swanson  Walter Byron  Gloria Swanson Productions  Seena Owen Inc.  November 1

"Alibi"  Roland West  Pat O'Malley  Mac Beuch  Chester Morris  Roland West Productions  November 15

Universal Studios

"The Haunted Lady"  Wesley Ruggles  Laura LaPlante  John Boles  December 8

"Broadway"  Paul Fejos  Glenn Tryon  Myrna Kennedy  Paul Paredes  Evelyn Brent  December 1

"The Collegians"  Nat Ross  George Lewis  Dorothy Gulliver  January 16
THE SHORT FEATURE

Williams Announces 12 Audiences To Be Made by New Organization

A series of twelve two-reel talking pictures, based on Owen Wister's book, "The Square Deal," and just announced in New York by J. D. Williams, will be made by a new company, Greater Union Films, Inc., and will be distributed through Educational's exchanges.

The subject matter of the series is the debunking of the many misunderstood, controversial, historical episodes between Great Britain and the United States which, perpetuated in inaccurate histories, have resulted in international distrust which Wister characterizes as "the ancient grudge." Williams stated that the pictures are to be designed primarily for dramatic entertainment. He is negotiating for the services of several leading directors and scenario writers, and one of the highest production executives in the industry is to be in charge.

"Through the new science of talking pictures the screen can now get over the message of the great good will that forward looking statesmen, educators, and publicists in both countries have for years labored with little effect to tell," says Williams. "I can think of no greater mission for the screen and the industry than bringing back, honestly the great figures and events of the Anglo-American family drama with the assured effect of convincing the world, after all, blood is thicker than water. And talking pictures, entertainingly produced as an appealing show, will do the job as nothing else can." 

Fourth "Colllegians" Series Starts With Dialogue and Sound

(Special to the Herald-World)

UNIVERSAL CITY, Jan. 22—Universal's fourth "Colllegians" series, with dialogue and full sound effects, is now in work with Carl Laemmle, author of the four series, supervising as well. There will be 10 two-reelers, with release starting this spring.

The same director, Nat Ross, and the same principals who have won public favor in the preceding "Colllegians" have been signed for the new series. They are George Lewis as the college hero and champion athlete, Dorothy Hull as the college maiden, Edgar Phillips as the heavy, Churchill Ross as the "grind" and Hayden Stevenson as the coach. Harry Fraser prepared the continuities.

All the excitement and vociferous noise making of a lively college crowd at a big football game or other college athletic event, all discrimination between the glee club concerts, the student singing, the frat dances and other college sounds are being planned to supplement the collegian wisecracking and other dialogue.

Releases

WEEK OF JANUARY 27


WEEK OF JANUARY 28


WEEK OF JANUARY 29


WEEK OF JANUARY 30


WEEK OF FEBRUARY 3

EDUCATIONAL—"The Fixer," Big Boy comedy, two.

WEEK OF FEBRUARY 4

M.G.M.—"Pals of Tights," all star, two; "Dying Junge," edith, one.

PARAMOUNT—"Papa Spark," MacDuff, two.

PATHÉ—"Calling Harry's Bluff," Sennett series, two.

WEEK OF FEBRUARY 5


WEEK OF FEBRUARY 6


WEEK OF FEBRUARY 7

CHRISTIE—"His Angel Child," Billy Dooley, two.

WEEK OF FEBRUARY 8

EDUCATIONAL—"The Best Dressed Woman in the World," Our World Today, one; "Auntie's Mixture," Betsie Coburn, one; "Pep Up," Bowes, Cameron, one; "Until Next Year," Smiley series No. 5.

WEEK OF FEBRUARY 9


WEEK OF FEBRUARY 10


WEEK OF FEBRUARY 11


WEEK OF FEBRUARY 12


WEEK OF FEBRUARY 13


WEEK OF FEBRUARY 14


WEEK OF FEBRUARY 15


WEEK OF FEBRUARY 16


WEEK OF FEBRUARY 17


WEEK OF FEBRUARY 18


WEEK OF FEBRUARY 19


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WEEK OF FEBRUARY 26


WEEK OF FEBRUARY 27


WEEK OF FEBRUARY 28


WEEK OF FEBRUARY 29


WEEK OF FEBRUARY 30


NEWSPICTURES

INTERNATIONAL NEWSREEL, No. 5—News record made by John H. Cook, studio man, at Stoughton, Wis., shows a large fleet of Reo Speed Wagons to be used for Movietone News Reel and location work, the trucks to be turned out as rapidly as practicable in the next two years. Special bodies to accommodate the intricate apparatus being manufactured by Electrical Research Products and the Speed Wagon Charles are being built at the Stoughton, Wis., plant of the Highway Trailer Company.
Try Miniature Musical Comedies

Stage Offerings Must Harmonize With Pictures

Biggest Theatre Business Foreseen by Fox Detroit Manager

(Special to the Herald-World)

DETROIT, MICH., Jan. 22.—The tendency today is towards a closer harmony between screen features and stage presentations, in the opinion of S. J. Stebbins, manager of the Fox theatre here. The stage presentations at the Fox are under the direction of Mr. Stebbins, and each week, since the opening of the house some four months ago, he has attempted to have some portion of his stage presentation act as a prologue to the feature picture.

"The stage presentation has long since developed beyond the status of 'supplementary stage shows,"' Mr. Stebbins said. "And the so-called 'independent acts' that are seen in the course of the prologue presentation are no longer the independent vaudeville acts they once were.

"Every unit in the modern stage entertainment that accompanies the screen feature is an integral part of a carefully planned and balanced program of entertainment. The screen feature should, and does of course, form the principle unit in the entertainment. Not only that, but its plot and thematic material are followed in the stage presentation. Its costumes, in many cases, inspire the designing of the stage costumes and its theme song.

"Although the term prologue is still employed to describe the stage presentation, it is no longer accurate. So closely blended have the stage and screen programs become, that one fades into the other almost imperceptibly.

Stebbins Foresees 1929 as Bigger and Better Year

"The trend in the coming year, I believe, is toward the further harmonization of motion pictures and stage presentations, an ideal that is now made much easier of realization by the advent of the music and speech of the sound and talking pictures."

Mr. Stebbins also said he believes the year 1929 will witness the most successful motion picture theatre business in the history of Detroit. He said that the prosperity that is being predicted for the coming year by financiers and industrial leaders presages a year of record-breaking business in the field of motion picture entertainment.

Fisher Is Cuba Bound

Mark Fisher, the well liked and popular singing master of ceremonies who has been enjoying a long run at the new Paradise theatre, Balaban & Katz, potent Chicago house, is enjoying a two weeks' vacation in Cuba. Mrs. Fisher accompanies him.

Very Good Eddie

After seeing a huge success in Ontario, Canada, and Detroit, as master of ceremonies, Eddie Loughton has been selected to preside over the stage activities of the Capitol theatre in Hamilton, Ontario. Judging by the past and present results he may be at this house for many months.

Lou Lubin

Lou Lubin, featured member of Lubin, Larry & Andre, is the best example of determination, sincerity, and righteousness, three very important features in the show business, or any other business—Lubin was one of the first black-face comedians who saw the possibility for the type of his offering many years ago, and stuck to it under all sorts of conditions. The result is that he has established a trade-mark by his originality and has created a demand for his talents and services by establishing a reputation for integrity and reliability—ever one who has dealt with Lubin has found him to be a man of his word and every promise made has been fulfilled. At present Lubin and his associates are completing one of their many tours of the RKO circuit.

RKO Resumes Units

The new unit idea has again been put into working order by the Radio-Keith-Orpheum Circuit. One of the first units offered is presented by Rosalie and Lee Stewart, featuring Mel Kline.

The cast also includes Barton & Young, Al Brooks, Grace and Coly Worth, Kay McKay, Harry Weber's Pomposus Revue, Patry Ruth Clark, and Jack Gelder's Girls.

Plot Form Units Prolong Life Of Stagebands

Story Gives You the Chance to Place the Band in the Pit

By A. RAYMOND GALLO

To hear some people talk one would gather that the stageband policy is dying out. This sort of rumor has been going on for more than two years and always comes from those that get more or less panicked on any phase of entertainment. People who will always find something wrong with everything and never offer any constructive suggestions are generally the ones who are incompetent to blaze any trail of endeavor as pioneers. All worth while achievements have never been accomplished by whining individuals who lacked the vision and courage to see the opportunity and to stay with it until it became a success.

Some time ago we offered through this department suggestions that would enable theatre circuits as well as producers to overcome the problem of stereotyped bands. We have constantly tried to convince these people that a deluxe picture house is merely trying to offer a miniature musical comedy with motion pictures at popular prices. Unless the type of stagebands offered in them differ from the ones in the vaudeville theatres or what are better known today as combination houses, they are not presentation theatres but merely copying the old style of variety entertainment.

As we have stated many times before, it is not at all necessary that every deluxe house with a stageband be compelled to offer the same type of stagebands each week. The monotony could be relieved by transferring the orchestra into the pit now and then so that the entertainment may be unfolded upon the stage as a musical comedy. This has been accomplished successfully at the Oriental theatre, Chicago, recently by Brooke Johns, and it does not seem to have taken away any of the popularity of the master of ceremonies.

If you insist on keeping your orchestra on the stage, then it would also be wise to inject some sort of a plot so that your weekly programs may not be a repetition of a band number, a blues singer and a comedy dancer. This seems to be the favorite lineup of these shows lately and although there are new faces in the spot each week, the turns and routines are nevertheless similar.
ORGAN PRESENTATIONS OF GREAT SONGS

SMALL SLIDE SETS

THE SONG I LOVE
I'LL NEVER ASK FOR MORE MY INSPIRATION IS YOU WHEN YOU'RE ALWAYS AT REST YOU'LL NEVER KNOW SALLY OF MY DREAMS (Theme of "Mother Knows Best") MY TONIA (Theme of "Old Arizona") MARION (Theme of "4 Devils") JUDD (Theme of "Romance of the Underground")

We Also Have Small Sets of Slides for All Songs Listed Under Specials

SPECIALS

"ROMANCE AND MELODY" Introducing THE SONG I LOVE (A Presentation That Is a Classic)

"OPEN SECRETS" Introducing ANGELA MIA (A Beautiful Presentation)

"A MEDLEY OF GREAT PICTURE THEME SONGS"

Containing

SONNY BOY (Theme of "The Singing Fool") SOME DAY SOMEWHERE (Theme of "The Red Rhythm") ANGELA MIA (Theme of "Street Angel")

NOTE: The Theme Song Medley will be Presented with Marvelous Results in Conjunction with the Al Jolson Brunswick Record. Ask for Particulars.

Write for All Slides and Information to:

SAM LERNER, Mgr., of Publicity
DE SYLVA, BROWN & HENDERSON, INC.
745 7th Ave., New York City

It is natural to assume that too much of one style is bound to tire the theatregoers, and when you feel your audience slipping it is time for you to act. All band leaders cannot be huge favorites and cannot be expected to carry the entire show each week for an indefinite period, merely on their personality. They must have some cooperation and support of the production department. Costumes and scenery add to the success of any stage show but the elaborateness of these features alone will not always send your audience away, feeling that the stage show is not up to its mark.

The recent inauguration of a new stage policy at the Chicago theatre, Chicago, proves that too many theatres in one city offering the same policy cannot exist unless each theatre puts a new wrinkle into the stage offerings. Balaban & Katz have brought back to Chicago their former policy of putting on the show that makes up their loop theatre the talk of the amusement world. Now that Jack Cambria, the father of their lavish prologues is back at his former post, there is no doubt that the Chicago theatre will soon climb up to its former place.

In the short space of five years motion picture theatres have practically revolutionized the amusement business to a point where almost any type of entertainment can be seen at a popular house. And to maintain up this position they must find a logical system to continue, instead of going along in a haphazard way of presenting talent and box office names. When this has been accomplished, and we are quite sure that the industry has capable men guiding its destinies, then the public will know that the new form of entertainment can furnish them with the same amount of amusement and satisfaction as the motion picture theatres can at popular prices.

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: As a point of information, I can say that in RKO time at the last show I put a little article in your paper mentioning the fact that we have just put out, in slide form, our song entitled "A Love Supreme." Thanking you, and with best wishes. Sincerely yours, Bernard Plunkett, Sherman Clay & Co., Eastern Representation.

Northwest Resumes Publix Units Again

Balaban & Katz will produce two stageband units out of Chicago for the weeks of January 21 and February 4, that will open in Denver. Louis McDermott will stage these units.

The purpose of this stunt is to fill the open weeks made necessary by resuming the Publix units at Portland and Seattle. Until the present show now on the road rotates and will be regularly rotated just these two units will be sent out of Chicago to play the balance of the Publix southern tour.

Healy Bats for Mark

In keeping with the policy of Balaban & Katz they have secured the exclusive services of Ted Healy for one week at the Chicago for the week weitere this week. Healy will officiate as master of ceremonies in place of Mark Fisher, who is on a vacation.

On the same program with him, in a featured capacity, are Sally Tilden and Arthur Nealy.

Kosloff Has Accident

Lou Kosloff, popular Chicago band leader for Balaban & Katz, not with a serious automobile accident last week which would have kept him in hospital at least three weeks.

While he is recuperating at the American hospital, Al Morry, formerly at the Harding, will take his place at the Tower. Eddie Perry, formerly of the Chicago theatre, will replace Morry at the Harding.
EXHIBITORS HERALD-WORLD

STAGE SHOWS

Chicago Chicago

**Week Ending January 19**

The one and only Ted Lewis, with his hot tunes, snappy songs, clever dancing, tricky hat and what else was in town for six days and played to an immense crowd that packed the Chicago theater doors night and day. Lewis was better than ever, and the audience showed their appreciation with a three minute applause. His ten piece orchestra was red hot, and no doubt the patrons could have sat for six more hours listening to them. Lewis's hat had never been better. As the show opened, Ted Lewis appeared in front of a drop telling the audience he was a "blue" lover. He next introduced his orchestra, who played a hot tune while Lewis led with a hot clarinet.

"The Hat With a Silver Lining" was given in a dramatic Lewis fashion, of which he showed his usual hat was his silver lining. It received a bursting applause.

"The St. Louis Blues," the song that did a lot for Lewis or, we might say, Lewis did a lot for "St. Louis Blues." It was played in a new and different style and was a corks Lik. "I Can't Give You Anything But Love, Baby," another popular hit song that got a nice a band. A solo dancer gave a little dance, using Lewis for her man. Other songs that were introduced by the orchestra were "Tiger Rag," "The Curtain Goes Down," all of which any song publisher can be proud to say Lewis played for them.

Three minutes after the curtain went down the crowd applauded, and applauded the fellow they called king of the blow, Ted Lewis.

San Francisco Warfield

**Week Ending January 18**

Horace Heidt and his Californians, successors to Rube Wolf, landed at the Warfield theater this week in a epic of music, comedy, and fun, although it must be said, knowledge that it inclined strongly to jazz. The landing was so perfect that there seems no doubt about the popularity of this outfit with the San Francisco public. Of course, it was largely a case of a home band coming home, since every member of the organization has been a student at the University of California, but it was performance that won the hearts of the opening week.

The screen attraction and the acts were not to be sneezed at, after all has been said and done. It was Heidt's California Carolinians, or Campus Cacophonists, as they are sometimes called, that walked off with the honors. Everyone in the band is a soloist, and there are some clever dancers and acrobats in the lot, so they could easily put on an entire act.

The curtain went up on the band in a campus setting, with the good old college song, and all the scenes of college life were given. The dance director of the band occupied one of the chairs and barked at quite the proper moment.

Fanchon and Marco's "Good News" chorus offered a song and dance and one Jones, whose feet seem electrified, won laurels for the colored race, being called back repeatedly.

Babe Kane, star of the "Good News" show, and announced as originating of the Varsity Drag step, sang a little ditty about a cookie jar but no cookies.

She hasn't much of a voice but won the crowd when it came to stamping out the Varsity Drag.

The Caroling Californians demonstrated that they can really carol and offered a selection from the "Prince of Pilsner," following with "I Love You, California," Ronald and Ho-Peep Karlin sang "My Troubles Are Over," and Ho-Peep did an adorable dance.

Gillum and Allerberg, celebrating their fifteenth year in the freshman class, offered a novelty act filled with delightful acrobatic feats that are a pair far above the average in entertaining ability.

The acrobatic drummer of the band surprised all with some clever dancing and tumbling, and Babe Kane tried another song, redeeming herself completely with her lively style.

The band of Heidt deserves watching. It's wonderfully well trained. It's thoroughly collegiate and it can make good music. And Horace Heidt himself is a splendid master of ceremonies, with a good voice and an easy manner.

**Detroit Michigan**

**Week Ending January 11**

Mac Murray, blond and vivacious screen star, made a personal appearance at the Michigan this week, in addition to the regular Publix stage unit "Stars," Miss Murray, who played a small part in the film, danced a little, recited "pieces" and offered advice to her audience, all to the throbbing of a marimba band which was supplied by her this year round of the "Good News" chorus posed.

This band of Heidt deserves watching. It's wonderfully well trained. It's thoroughly collegiate and it can make good music. And Horace Heidt himself is a splendid master of ceremonies, with a good voice and an easy manner.

**Pittsburgh Penn**

**Week Ending January 5**

A Publix unit entitled "Bubbles," proved to be an around useful, nicely placed offering with plenty of comedy. Whenever there is an abundance of comedy these offers seem to go over better than ever. It's what the audiences have been asking for with comic dances and a bit of everything is involved.

The Davis Gould Girls (ten in number) offered several pretty dance ensembles. The opening number in which the girls in witch costumes, bo peep and candle lighters to represent bubbles was prettily and realistically done.

The Gatanos, acrobatic Apache dancers, put on a rough dance which went well. These dancers are no novelty, however, this one carried a wallap inasmuch as the male member of the team showed great strength and skill with the manner in which he handled the two other partners in the stage.

Gene Sheldon performed cleverly on the banjo and also with tap dancing. This fellow is a real come on and he handles his every appearance.

Ruth Petty scored when she sang "I Want to Be Like You" and offered to the number to Teddy Joyce, popular M. C. here.

Ross and Edwards with some duets and duet dance went well, as did also a Marta Kay, classical dancer.

The symphony orchestra, under the direction of Elias Broskini, offered selection from "The Desert Song."

**Salt Lake City Pantages**

**Week Ending January 5**

The Pantages vaudeville bill this week was headed by Dorothy Breyson and twelve debuts in a classical dance novelty, which was very artistically presented. Tedak and Dean offered a new type of comedy patter, which was well received, and Heras and Wallace furnished their share of fun.

The Marcus Sisters and Charlotte Brothers open the bill with a classical exhibition of clever dancers.

The picture offering was "Submarine," and tremendous crowds were entertained.

**St. Louis Missouri**

**Week Ending January 11**

"Gypsyland" was the title of Eddie Peabody's stage show for this week. Nat Speeter, a comedian, Wallter and Dwyer, songsters, and Bubbles Crowell were prominent in the entertaining. Milton Slonner offered one of his clever organ solos. The picture offering was "Submarine," and tremendous crowds were entertained.

**Kansas City Pantages**

**Week Ending January 11**

1. J. Irving's "Flapper F reshie" were given a prominent place on the stage program at the Pantages. The act consisted of vocal and dancing numbers with a hint of dialogue and comedy thrown in, being more or less in the nature of a review.

Niko and Spencer were seen in a comedy act titled, "Go Wait, Boys," the number including comedy dialogue and vocal numbers. The Silks and Satins Revue saw some attractive looking girls who knew how to dance, as well as sing, the act being on the revue type, Al Garribe, Louis Gainor, Mary Gorgas, Dorothy Breyson, Madge Whitfield and Lucie Hoting being featured.

Elsa Stralis, Australian soprano, offers a trio of vocal numbers, concluding with a popular number that leaves the audiences in a receptive mood. The Hickman brothers have a turn in which comedy and a bit of everything is involved.

The Charnikins and his Pantages orchestra offer popular selections as the overture.

**Minneapolis Minnesota**

**Week Ending January 19**

"The Beaux Arts Frolic," a series of eight pictures plus with various selections of the dance, and dialogue—provides the entertainment this week on the Minneapolis stage. The tableaux opens on a street in the Latin quarter of old Paris. A group of art students sound the keynote of the presentation. At a certain a place the girls are given a free to that of a garret studio where Al Mitchell and the
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all comedy stage, fine vaudeville

The next picture came back again to the beautiful with the Gamby-Hale girls in "Pastiche." The lower stage was again employed. The chorus, dressed in long full white lace costumes and carrying white ostrich plumes, represent a Watteau picture which pose they held for several minutes until the audience becomes aware of the fact that they are looking upon flesh and blood creatures instead of a picture. The chorus descends to the lower stage where it does a two-piece in perfect harmony.

Handers and Millie bring back the ridiculous again with their ludicrous talk and cut-ups. The boys took three encores.

Bryant, Rafnos and Young put on an acrobatic dance spectacle that became a usual standard of the Publix dance acts. The dance between these two young women and young man was entitiled "Legend Fantastique."

Chicago Stratford

Week Ending January 12

The subject this week of the Stratford will be the "loss of Ted Leary" in the least amount of time possible. Ted Leary is gone from the Stratford and as far as it is known he will be located on the coast. The Stratford is a nice house that is located around the vicinity of 63rd and Halsted street and has plenty of opposition. Now, without the weekly jokes of Leary it will have a tough time getting the people. He was the sort of a fellow that was born right in the hearts of that bunch and they're going to miss him.

Understand that the new m.c. Bob Hope is all right, in fact, as far as is known he will be a permanent addition to the house. Anyone will have a hard time trying to please the patrons if they come in after Leary. For three years Leary has been their main standby and he has proven it. Last year Leary was taken away for a while. The show didn't do as good, at least from the people's judgment. They brought him back. He appeared on the stage and the crowd applauded him for nearly three minutes. They liked him, they wanted him but he's gone now. This may be wrong but, the Stratford will not go on now as it did before. Ask anyone who they like for the m.c. and you'll see 99 out of 100 will say Leary.

The show this week had another celebrity from the radio world, none other than Art Linklet. Art is the former m.c. for KFWB something like that, who used to sing over KFWB. He was a trite older than this reporter imagined. He clicked and he danced.

Other acts that appeared on the stage with Maurice Riblom and Richard Millie were: Marana and Newman, a poor opener. They were not what the people liked. The female part of the act selected a poor song to sing and the people laughed when they should have sobbed.

Proper and Merit, those two fellows who are known to invent the slow motion acrobatic stunts, proved a big hit with the patrons. The pair had everything wanted for this act. They took an encore.

Lane and Parker had a few laughters that got over. The girl's voice was fair and in all the act was a success. Not anything extraordinary but, passable. They also had a dog helping out.

Bob Hope, the new m.c. sang a song and he danced. The people liked his personality and he put over his dance with a bang. More would have been taken by the audience.

The finale number played by the orchestra and entire assembly was supported for a bow. Nice show, not much but still it pleased.

Brooklyn Paramount

Week Ending January 18

"Cheerio," Paul Oserad's production, featured Paul Ash and a notable cast. Thoroughly smothered in the snow storm, the show was reported last week, due to the many changes, it is being reviewed for a second act.

The opening was the same. Arma Jackson sang "Cheerio" to a grotesque head, as the Gamby-Hale Girls danced. A notable change followed. One of the boys of the orchestra announced that Paul Ash had not arrived and that Wally Jackson would lend the band in a comedy song. Jackson, in comedy costume, led the boys and toward the end, Ash entered and Wally went into his nimble and l J oin- jointed dance. This stopped the show. He encored and stopped the show again, and finally was forced to beg off.

Barba Verizon sang a cute song to Ash, then went into a snowy tap routine that won her a fine hand. Arma Jackson that she was "The Cream in His Coffee" as they walked off. (Incidentally this introduced the next band number.) The Gamby-Hale Girls then did their best and while routine followed by a special arrangement of "The Man I Love." This band number was well before, never fails to get a good hand for its efforts.

Bert Tucker came on next and sang his own special song, "I'm Always Following My Mother Around." This was received well. Bert then did a song and dance, called "Sugarp Foot Stomp," which also won a fine hand.

Grace and Marie Eline followed with their burlesque impersonations and comedy songs, that earned them an encore. The girls are a perfect comedy team, each with their own specialties, so songs "Cheerio" as the entire ensemble entered for the finale.

Omaha Riviera

Week Ending January 17

"Wonderful Girl" was the stage show at the Riviera during the week, resembling a miniature musical comedy more than an acrobatic display. In addition to the 12 Guild Girls who constituted the chorus, there appeared George Riley, Broadway comedian; James Davis, organist; and musical comedy "Sally!"; Marie Pauli in bits of song; Willard Hall and Ed Hill, comedians, and the Paragon Quartet, who made a name over the radio.

Jay Mills, stage master, interpreted "Raccoon" to the satisfaction of all, while Herbie Koch at the organ and Harry Brader with the pit orchestra contributed to the success of the week. Combining the acrobats with the "Wonderful Girl" with "Albie's Irish Rose" in sound, Manager Raymond Jones offered a show which drew big houses.

Seattle Seattle

Week Ending January 17

One of the final Fanchon and Marco stage presentations, "The Saxophonica Idea," brought back Rudy Wanderle, who put over some wonderful saxophone numbers and demonstrated his specialty in a most entertaining number.

Joe and Willy Hale followed, proving themselves high class trick comedians. Marie Strikler, a former Ziegfeld dancer, has not forgotten how, and with her to share honors was James Knight, the dancer.

Others who introduced dance specialties were Ruda, Indian dancer; Raunka, Bohemian dancer; and the Miller dancer. Eugenia Reynolds, soprano, reached the high notes with ease, accompanied by Rita Danz, contralto.

The Saxophone has become more and more popular. This week Don took the balance of the applause with some lively numbers on the instrument.

Fanchon and Marco's future presentations will appear here at Fifth Avenue theatre and be replaced at this house by Publich shows.

Jersey City Stanley

Week Ending January 18

Charlie Nelson and His Gang made "Whoops" in Indian Week last at the Publix Blues, H. W. Cruul production. This was not one of Cruul's best productions but it pleased this audience, and that is all that has been asked. Nelson won the boys in the Oriental number as the Ten Marmen Girls offered an Oriental Fantasy.

Ada Cornell, with her body painted in gold, received a fair hand for her acrobatic efforts in her "Dance of the Golden Idol." Jean Kray sang "The Song I Love" in a clear and pleasing soprano voice. "Tootsie" Novello, a young and exceedingly limber fellow, then offered a gem of acrobatic and escextend dance that was well received.

Joe Wong, an Americanized Chinaman, sang popular numbers, danged and were. He earned an encore, in which he played a "Uke," sang and danced. He then brought in another dance that he begged off.

Charlie and the boys then played "Dignity Doo" as the girls offered a toe routine that needed much more training. The house liked them and Charlie left the show towards his next engagement.

The Ten Marmen Dancers next offered a Burman dance as an idol on the background: pedestals comes to a close.

The Idols are Miss Samina and partner. They do an extremely weird and modernistic dance which was well received. This closed the show.

New Orleans Saenger

Week Ending January 18

With Ben Black as personality leader it begins to look like old times on the Saenger stage, both from a production and artistic standpoint, which includes settings and scenic effects. West Point is the title of the Publix unit this week, and if the interpretation is correct the cadets must have a wonderful treat for the finale. After this film is over on them on the parade grounds would make any building officer fight for the preservation of his country. The entertainment begins with our own Lethil Howel in the "Jewel Song," cleverly done with the assistance of Don Philipini and his wonderful orchestra.

The curtain rises disclosing a section of West Point, with the stage deck disguised as a real military organization, with the regulation uniforms, which make the boys look real fierce, though everybody in the

McNEILL SMITH

featuring Organ Novelties

Fourth Successful Season

MARQUETTE THEATRE, CHICAGO
Radio-Keith-Orpheum Featuring "Wings," With Prologue

One of the most magnificent spectacles ever produced on the Keith-Orpheum circuit was a sumptuous dramatic presentation staged by Arthur Vogeitin. "Verdun" is now appearing in conjunction with the photoplay "Wings" that is playing the Radio-Keith-Orpheum theatres around the east.

It depicts the great war and those unforgettable days in France are unraveled before the very eyes of the spectators. The presentation was first presented at the New York Hippodrome and it so impressed the circuit officials that they decided to let the prologue accompany the film.

Vogeitin first won his fame as a producer of these spectacles when he staged the "Wars of the World," "Under Many Flags," "The Yacht Club on Parade: Around the World." The present prologue displays a whole section of "No Man's Land" and in addition to offering the horrors of the World War, portrays a vivid and dramatic love story.

The chorus staged a paraded dance in which singing played a prominent part. Another number followed by the band. The Daisy Brothers then starred an act of eccentric dance and elop steps, carrying on a play on words during the dance. This received a good hand from the patrons.

The act closed with Jackie Norton and his hajio. His imitations were clever and his well trained voice added to the bill.

Brooklyn Fox

Week Ending January 11

"Hello 1929"—billed as "A Happy New Year Frolley" was staged by Harry M. Hanno. The first scene was of a Zeppelin with captain and the ballet as the opening number, the orchestra sang the introductory song, as the orchestra played from the pit. As the passengers disembarked and the "Zep" rose, it disclosed a sketche scene with many revelers singing and dancing.

Americia and Neville then offered a sketche Argente tango, which was received well. A prima donna next sang, in a good soprano voice, some operatic number, then she turned around and it was a man singing in a good bass voice. This phenomenol person was John Mxwell, the man with a double voice. He was very well received. The Stroud Twins followed with gags and some very good tap dancing that earned them an encore. The Esther and Leonie Girls did a cute routine as the Fox Choral Ensemble sang amid the falling of many balloons.

Kansas City Mainstreet

Week Ending January 19

Because of the exceptionally long length of the featuer picture at the Mainstreet, Davison's Louisville Looen, playing an extended engagement at the state's stage orchestal attraction, and Harlan Chris- tie, master of ceremonies, had a real opportunity to show their goodwill.

Only one act, Paul Pevelle and Partner, was included on the stage program besides the Loom and Christie. Paul Pevelle and Partner are a couple of wisecracking comedians attired in rube costumes, but they know their banjo music and refrain from using anything other than brand new jokes, which is an oddity in itself. They occupy the stage about fifteen minutes. The theme is still the same: the Loom rendered several musical numbers, which varied from semi-classical to the jazziest of jazz.

Christie sang several songs and proved that he is more than capable of stepping out of his usual role as master of ceremonies when required to do so. The close of the stage program was "In a Melody Shop."

Indianapolis Indiana

Week Ending January 12

The state show "Blue Revue" is rife with anima- tion, it offers a musical revue that ends with a quartet revue. The band plays "Swetheart on Parade" and "Four or Five Times" with so much infectiousness that the audience insists on further symphonies. The quartet sang amusingly. The case of Lubil players that is offered is a strange mixture of the Loom's singer who has new ideas about "The St. Louis Blue" and other popular madrigals of the day.

There are two dancers who bowl it vigorously and well and a pair of acrobats are excellent. The Gamby-Hale girls perform the accepted union dances.

St. Louis Ambassador

Week Ending January 11

Ed Lowry was the master of ceremony in "Step On It," which offered Burnat and Joshapine, dance team: Paul Mall, black face comic, Bud and Jack Pearson, Helen Wright, singer, and the Follies Ser- ral Girls. Dave Silverman directed the overture.

Philadelphia Stanley

Week Ending January 12

Louie Groody dropped "Hit the Deck," and "Milk the Moo-Dee," appeared in person with Earl Oxford and Wally Christiam in a musical satire "Three in Love," and was the outstanding feature at the Stanley this week. The play in itself was rather innocuous, depending solely upon Miss Groody's personality to put it across. It opened with a dialogue between Oxford and Christiam as Miss Groody stepped from an air-

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audiene knows it is just make believe, the most deady implement of war being the saxophone of Johnny Detroit.

Eight chorus men, in full war trappings, looking for all the world like the wartime article, with excel- lent voices, render several selections, reinforced by a bevy of fifteen well formed (and they are not ashamed of their figure) girls who in a tap act of toe dancing which would do credit to many of the high salaried feature acts which occasionally come to this city—but not often.

Joseph Griffin is the feature, and he sings well and received much applause. The Groody, members of the stage band and singers, come in for their share of appreciation with "I Can't Give You Any- thing," but "Lover," followed by Ted Parenti and Johnny Detroit in solo bits on the deadly saxophone. One other act on the bill, an eccentric dance was not fortunate enough to get his name in the paid advertisements or the local criticism, and even Ben Black in his introduction said his name so low after the second and third performances that nobody heard it. It was probably just as well, as he would never pack the house on his name on a second billing.

New York Capitol

Week Ending January 18

A Mort Harris production, "Reflections," graced the stage this week and it opened to a neat setting in which Dave Scholder led the "Capitolians" as Sonny sang pleasingly, "Love Talk of Alvaro-Lar- raine.

The fine arrangement was by Tony Gains, pianist in the orchestra.

The Charle's Follies in all their pretty costumes, then offered a snappy routine to the tune of "You're the Cream in My Coffee," Rosemany, leaned by Ziegfeld for this particular bit. It was followed by Ted Parenti and Johnny Detroit in solo bits on the deadly saxophone. One other act on the bill, an eccentric dance was not fortunate enough to get his name in the paid advertisements or the local criticism, and even Ben Black in his introduction said his name so low after the second and third performances that nobody heard it. It was probably just as well, as he would never pack the house on his name on a second billing.

The Chester-Hale girls, in black and white costumes, then did a dance routine. Shaw and Lassie, featured comedians in a Broadway show that just closed after a year's run, had every one laughing and applauding. There were some songs, skits and stories. They earned an encore in which they offered an exceedingly funny dance. Sonny sang to St. Louis girls, in beautiful costumes, did a routine for the finale.

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dplane, supposedly returning to the United States from Paris. She was elated in a fetching blue tailored suit trimmed with astrachan with a tiny muff to match. After a short dialogue and some dancing by Miss Groody, and Christiam took the center of the stage and sang an elocutionary dance characterized by a loose, rolling motion of all his joints that brought a round of applause.

Miss Groody sang "I Want to Be Happy" in her characteristic manner then gave her impression of "Tea for Two," as she had heard it sung in Paris, followed by the samba as a hard boiled little night club entertainer had sung it in Chicago. For some reason one was inclined to like the latter version best, perhaps because it was given with more vivacity.

Miss Groody's voice, though light, is very pleasing and her charm and naturalness of manner are most appealing. She gave the impression that in spite of her success she has remained unspoiled and un-affected.

There was a Movietone Revue which added nothing to the program.

Boston Metropolitan

Week Ending January 18

Ted Claire, new master of ceremonies, taking the place of Gene Rodemich as leader of the Pubilc Playboys, was the feature of the show, his clever eccentric dance, pleasant singing and peppy leadership went a long way toward putting the show over. He made an excellent impression in the dialogue which took place.

The revue, "Barcelona," comprised such stars as Joe and Jane McKenna, Lewis McClane and Jackie Netanyahu. The curtain went up on the Public Playboys band, playing a Spanish tango number with a new chorus girls taking the place of the Gamby-Hale Girls. Ted Claire was then introduced and received an ovation. He led the band through a hot number, concluding the act with a few clever dance steps. He then sang "That's My Mammy," revealing an ex- cellently trained voice.
A TEN DAY VISIT TO NEW YORK

BY WILLIE HORWITZ

When I got on that Century and into my compartment I settled back at peace with the world. What with I was going to New York to spend the holidays, see my folks, friends, the subway, etc., and all the remains of those three boys, Donladson, Douglas & Gambel.

One of the first things I did was to see the very talked of Ziegfeld production "Whoopie." This was not so easy as it seems, as we had to look all over town to find a spectator who could be talked into letting me have two tickets for this show. The night I saw the Whoopie show they had about five hundred standing.

* * *

Visited Paul Ash at the Paramount Brooklyn and found him a big hit there. Paul likes the house and the people and the people like him so he should be there for a long time. Henry Murray is organist at the Majestic and sure makes them sing. George Dewey Washington on the same bill killed then the night I was over there.

* * *

Saw Jesse Crawford, who has been in New York so long now that he is used to the town. He continues to be very big at the Paramount in New York. When I caught him his biggest number was "I Faw Down and Go Boom."

* * *

Saw Bobby Crawford at the Astor for lunch which, by the way, is the meeting place for all the big chiefs in the music business. Bobby is very happy about his firm, DeSylva, Brown & Henderson and justly so, as they are rare up on top. Bobby is one of the finest boys in the business and sure deserves this success.

* * *

Saw my old friend Mack Stark, who is now in business with Green and Stept, and they have a real song in "Good Little, Bad Little You." As befitted a little firm with a little song, they are represented in the crop by Lew Butler. By the way, I understand every time Lew broadcasts they put the microphone on the floor.

* * *

Went to the Berlin office especially to see my good friend Mrs. Hume. You know he was spending the holidays in Pittsburgh.

* * *

Harold Lee, who made the trip with me, had me up to his house and his father and mother sure entertained 100 per cent. Wonderful people. Bernie Pullen told us about his first engagement to be worked. You liked her very much. Hope Bernie doesn't see this.

* * *

Went up to see Gene Austin, but found him out of town. Just heard he has become a father, my best to him and the Mrs.

* * *

Was sorry not to see Lew Brown, as I think he is undoubtedly one of America's wittiest entertainers. I can remember Lew quite a ways back, and even then, when he didn't have so much to be happy about as he has now, he was the same. You were always sure of laughs when in Lew's company.

* * *

Jimmy Monaco and Edgar Leslie are now with Donladson, Douglas & Gambel. They started off with "Me and the Man in the Moon," which is already one of the country's biggest hits. They also have several other songs that look great. These two boys have always written hits and have some of their best ideas coming, so watch them.

* * *

One of the most pleasant nights I spent in New York was at Walter Douglas' apartments. A perfect host is Walter and I came to Chicago I will show my appreciation by letting him entertain me again. How's that?

* * *

The Feast firm was getting ready to move into their new professional offices on Fifth Avenue and Broadway. Understand it is the last word. When this firm does anything they sure do it right.

* * *

I had a few laughs with George Plantsdell and Herman Schenck of Shapiro-Bernstein. Two good boys whom I have known for a long time.

ORGAN SOLOS

Albert F. Brown (Chicago Marbon) for the first time in a long while offered a community solo, aided by an amplifying arrangement called "Oragan Phone." This was a very successful experiment. Anthony worked his "Vocalone" at this same theatre work and in conjunction with a considerable difference between the two devices. Charlie Kaley, one of the rotating band leaders, here sang over the microphone "Shin Pappy That Way." Brown oriented the audience, through his talk, to join in singing the song hits of 1928, in which he played "Alabam," "Dreams," "Blue Heaven," "Lazy, Lazy," and "Dream Kisses." The crowd grasped the spirit of the novelty and sang merrily.

Mr. and Mrs. Jesse Crawford (New York Paramount) offered "Opera Ours" for their concert work this week. Mr. Crawford first played hits from famous operas. For the last number, Mrs. Crawford at the stage console and Mr. Crawford at the pit console, played a duet of "Jesuissiante from Lucia." They were very well received.

Faith Dayton (Chicago Chicago) played some of the best organ music that ever accompanied a picture. A big hit was "Casa of the Lena Smith." So much did it stand out that many people leaving the theatre remarked about the playing. The rhythm, selection and what else is in a good musical score was played, and Thur.-day's playing was something that some organists could learn a thing or two from.

"Hi" & C. Geis (Jersey City Stanley). "Embarks on the Matrimonial Sea." This was an original Geis number, with the title of his solo, but also the truth. "Hi" used special slides and lyrics for all the songs played. He first played "Here Comes the Bride," then a special version of "You're the Cream in My Coffee," "My Blackbirds Now," and "High Up on a Hilltop." He received a rousing applause and well wishes from the people. We also wish him luck and happiness in his new venture.

Mrs. Maurie Hilbloom (Chicago Stratford) offered a community song fest. The songs played were: "Come to the Rainbow," "Marie" and "When You're Smiling," and was quite a success.

John Hammond (New Orleans Saenger) rendered some excellent music this week in conjunction with the Grand Orchestra. The Faust Fantasy offering and accompaniment was beyond criticism.

Ernest L. Houle (Winchester, Va., Capital) presented a special solo last week which proved to be very successful entertainment. It was called "Dreams." He selected five numbers, using a big opening arrangement by himself, playing "Sally of My Dreams." "Dreams" was a trumpet solo on the stage concealed to the audience; "Girl of My Dreams," two violins and trumpet with organ, then a violin solo, all of which was played as a vocal solo with trio of players and organ, playing "Dream House." The lighting effects played an important part in the solo, which added considerable to it. The enthusiastic reception was due to the deluge style and is one of the reasons for Houle's ever-increasing popularity in the Valley section.

DON CORDON

Now Back in CHICAGO After
Triumphs with the ORPHEUM CIRCUIT
and of Course Playing a WURLITZER
EXHIBITORS HERALD-WORLD, Chicago

Best Sellers

"Sweethearts on Parade"—(Milton Weil).

"I'll Get BY"—(Irving Berlin).

"Fats Down to Boom"—(Donaldson, Douglas & Gambel).


"There's a Rainbow Round My Shoulder"—(Irving Berlin).


"Avalon Town"—(Sherman Clay).

"Marie"—(Irving Berlin).

"Two in the Moon"—(Donaldson, Douglas & Gambel).


"You're the Cream in My Coffee"—(DeSylva, Brown & Henderson).

"Happy Days and Lonely Nights"—(Ferris, Fields & Diamond).

"Carolina Moon"—(Joe Morris).

"Doing the Raccoon"—(Remick Music Co).

"Jeanine, I Dream of Lilac Time"—(Leo Feist).

DEAR, OH, DEAR—(Harms, Inc.)—The hit song of the new Lew Fields production, Chee Chee. The writers are undoubtedly leaders in the producing line and they sure know their onions. Has a great lyric and melody. By Fields, Rogers and Hart.


MY TONIA—(DeSylva, Brown & Henderson)—The theme song of the new Fox feature entitled, "In Old Arizona." This picture is creating a lot of talk so it's the first of all dialogue pictures made outdoors. The writers as usual have turned out a great song. By B. G. DeSylva, Lew Brown and Ray Henderson.

TAKE ME BACK TO COL-LER-RAH-DA FER TO STAY—(Villa Morett, Inc.)—A hilly billy song written in comedy vein. Has to be a funny chorus, including several new and old gags. By Monroe.

COME ON OUT AND COME ON INTO MY ARMS—(Henry Washington) a very good trot with a cute idea. By two well known writers. By Al Dubin and J. Rumeli Robinson.

MAKIN' WHOOPPE—(Donaldson, Douglas & Gambel)—This song from the musical success WHOOPPEE is stepping out and looks like it will hit in all sections. This song has enough merit to be a hit salute from the show. Lyrics by Gus Kahn, music by Walter Donaldson.

WHEN POLLY WALKS THROUGH THE HOLLY-HOCKS—(Shapiro, Bernstein & Co.)—Lovers have been commenting on this new place. However, Polly knows what's best for her, so we will let it go at that. By Henry Wood.

OUT OF THE MIST—(G. Schirmer, Inc.)—This standard publisher is giving after this song for a popular hit. It's really beautiful and should be great for the better class singer. Words by J. Will Cahn, music by Lee R. Roberts.

TOMORROW'S VIOLETS—(J. S. Finck, Inc.)—A new publisher makes his bow with this as his first. It's a pretty song by two well known writers. Words by Raymond B. Egan, music by Larry Shay.

BETTY—(Leo Feist, Inc.)—The theme song of the Colleen Moore picture SYNTHETIC SIN. It's cute and with the picture to help should be heard from. Lyrics by Harold Chieati, music, Natanbel Shilkret.
Welcome These to House Organ Exchange!

Don Adler, Manager, Empress Circuit, Fairbanks, Alaska.

Terry McDaniel, Manager, Wilson Theatre, Wilson, N. C.


From the Halls of Montezuma to—no, what we started to say was, from Alaska to North Carolina the mails in the past week have brought new applications from exhibitors to enter the House Organ Exchange. From all comes the expression, direct or implied, that the Exchange is serving a valuable purpose in promoting the best ideas and best type of house organ. To all these, new applicants we say: "Welcome! And to all the message is the same: You are gladly accepted as members with the one provision that you exchange house organs with the other members. And for your benefit, as well as that of the others, the complete list, revised, is published herewith.

From Fairbanks, Alaska, and the Empress Circuit, of which A. E. Lathrop is chief and A. J. Hewitt is general manager, Don Adler writes from the manager's office of "America's Farthest North Theatre" as follows:

"Please enroll me as a member of The House Organ Exchange. I will exchange house organs with other members.

And from North Carolina comes this from Terry McDaniel, manager of the Wilson Theatre at Wilson, a Public-Saenger house:

"Attached you will find issue number one of New Wilson's News. We would like to have our name placed on your House Organ Exchange list.

"We are certain this service will mean as much in the publishing of a house organ as the EXHIBITORS HERALD-WORLD means in the proper operation of a theatre."

The first page of the New Wilson News is reproduced herewith.

A. E. Post, handling publicity for the Crown theatre, Laramie, Wyo., is another to whom you older members of the Exchange will send your publications gladly. As Post says, "Let the boys start firing, and I will be ready for them." Here is what Post writes:

"Not since the days of the 'dinosaur' of The Lost World fame have I had occasion to correspond with the 'only real paper in the field,' other than to renew my subscription."

"And now—I return to the fold in the interest of house organs. The Crown Theatre Entertainer will be inaugurated next week with the slogan—'Don't say that we didn't tell you about it.' I will forward copies of the initial edition, 'hot off the press' and would like to exchange with the boys each week, but I am at a loss for a complete list of members of the exchange."

"The exchange seems to me a great thing and I hope that the fellows keep interest. If two members each have one good idea as a starter, and they trade said ideas—then each have two. Would that work out with silver dollars? The house organ should, as a result, become something besides paper and printer's ink.

"Let the boys start firing, and I will be ready for them."

"This is also my first opportunity, though a little late, to congratulate you on the merger, or combine which made the H. W. the greatest sheet in the business. Packed houses—fair crowds or 'flips' we at least have the HERALD-WORLD to look forward to each week."

From Tom R. Clemmons, director of theatres of the Jefferson Amusement Company at Beaumont, Texas, comes the request: Will you kindly place the Jefferson Theatre on your House Organ mailing list?

"Your cooperation, folks, is appreciated by new members and those who are just starting house organs. For example, L. J. Wegener, resident manager of the Rialto at Fort Dodge, Iow., has this to say:

"Wish to take this opportunity to thank you for the sample house organs that you sent to me. I am sure they will be a real help in getting our own publication started."

"And there is the following letter from H. Shugold of the Imperial Chain Theatres in Pittsburgh. We haven't as yet received the souvenir number of Filmdom, to which he refers, and are anxiously awaiting its arrival. Also, Shugold, you say that member of the Exchange! We have just heard you a 'moocher' in asking for exchanges before publication of your own. We doubt that, Shugold. We're all working together on this, and we're confident that when other members receive copies of your publication they'll feel more than repaid for sending you a ball of yarn. Anyway, here's what Shugold writes:

"Yesterday morning's mail has a copy of the Souvenir Number of Filmdom, directed to you.

"We have been so terribly busy with the opening of the theatre, I have not been able to send it to you sooner. I do wish to send copies to the individual members of the exchange, but am not able to locate a copy of the HERALD-WORLD containing this list.

Covers Two Weeks

"You will note that this issue covers the program for the first two weeks, however, beginning with the issue now on the press all subsequent issues will cover programs from week to week.

"Because of the concurrent excitement incident to the opening, there are a number of mistakes in the book which I will correct in future issues. Even at this date I have not been able to give 'Filmdom' the thought it requires for its improvement in content and makeup, but I can see much room for improvement and hope to have a good-looking book before long.

Anxious to Exchange

"I am very anxious to get copies to all the other members of the exchange so that I can at last become an active member. So many members of the exchange have considered me a moocher for wanting to be on their mailing list without having a publication of my own to mail, that I fear I have probably missed out on a number of good things which I might have spied had I received the benefit of their books. But I shall now become a member in good standing and look forward to the steady flow of other house organs.

"Again, thank you for your many kindnesses to me and hope that I may return your favor by becoming a valuable contributor to your department."

P. S. Incidentally, we have received a wonderful response from our patrons. From a mailing of 7,000 copies for the opening we have received and are receiving daily requests through the mail to have the book mailed regularly. We flash a trailer on the screen telling the patrons about the book and ask that they drop their names and addresses into box at the exit. The first two days after opening we received close to 300 names and addresses."
EXHIBITORS

January 26, 1929

The House Organ Exchange—Big and Growing Family

H. M. Addison, Great Lakes theatre, Buffalo, N. Y.
Don Adler, Empress Circuit, Fairbanks, Alaska.
Archie Bailey, Riviera theatre, Omaha, Neb.
F. M. Boucher, Empire-Colonial-Win Theatres, Winchester, Va.
L. W. Carroll, Majestic theatre, Burlington, Vermont.
C. K. Conner, Auburn theatre, Auburn, Maine.
H. A. Cook, Criterion theatre Macon, Ga.
Stephen Dziadik, Derby theatre, Derby, Conn.
L. D. Everett, Saenger theatre, Mobile, Ala.
Lester M. Fagg, Panama theatre, Sandpoint, Idaho.
L. O. Gardner, Neptune theatre, 39th and Bell, Kansas City.
Charles P. Gilmore, Orpheum theatre, Osego, N. Y.
R. W. Hester, North State theatre, Goldsboro, N. C.
Verner Hicks, Arcadia theatre, Olney, Ill.
Bob Kinley, Greater Palace theatre, Dallas, Texas.
The Lake Tales, Lark theatre, McMinnville, Ore.
William Leggiero, Liberty theatre, Sharon, Pa.
Samuel H. Marks, Palace theatre, London, Ontario, Canada.
Edward F. Masters, Peoples theatre, Chanute, Kansas.
William T. Merks, Shorewood theatre, 1335
Oakland Ave., Milwaukee, Wis.
B. Mouland, Savoy theatre, Clayfield, Brisbane, Australia.
Ben Mueller, California theatre, Santa Rosa, Cal.
F. N. McCullough, Drake theatre, Oil City, Pa.
Terry McDaniel, Manager, Wilson theatre, Wilson, N. C.
Wally Norrly, Indiana theatre, Indiana, Pa.
C. C. Pippin, Strand theatre, York, Pa.
W. P. Riggins, Strand theatre, Jesup, Ga.
Montague Salmon, Boulevard theatre, Los Angeles.
John J. Scanlon, Palace theatre, Torrington, Conn.
F. J. Shaye, Theatre Corporation of America, Washington, D. C.
George E. Shivers, Rivoli theatre, New York City.
Benjamin Shnitra, Royal theatre, Innisfail, Alberta, Canada.
H. Shufeld, Imperial Chain Theatres, 1001 Clark Blvd., Pittsburgh, Pa.
Albert Sidlinger, Palace theatre, Marion, Ohio.
Kenneth Tallmadge, Temple theatre, Saginaw, Mich.
Reinhold Wallach, Lake theatre, Milwaukee, Wis.
Reinhold Wallach, Sheboygan theatre, Sheboygan, Wis.
Vic Walker, West Coast-Walker, Santa Ana, Calif.
L. J. Wegener, Rialto theatre, Fort Dodge, Iowa.
Wener & Green, Russell theatre, Glouce, Nova Scotia.

New Manager at
Racine Solid With
Press From Star.

(Special to the Herald-World)

RACINE, WIS., Jan. 22.—A newspaper which no doubt would be the delight of any theatre manager was accorded Charles H. Collins when he took up the reins at the Capitol here. The article, which ran well over a column said in part, commenting upon a recent tour of the West by Collins:

"Previous to his western trip Mr. Collins owned and operated several motion picture houses in Kenosha, spending about 12 years there. His operation of such theatres also extended as far west as Colorado, where he had charge of several such enterprises."

"His travels throughout the west by automobile did not alter his opinion of Wisconsin. Especially does he like this city and its people, he told a Journal-News reporter today."

"Mr. Collins believes the 'talkies' are the greatest thing going at this time. They are the greatest thing that ever happened, he says, and he has prepared to give Capitol theatre patrons that type of amusement."

Washington
And the Truth
(For Your House Organ)

Truth—and service—seems to us to be the most permanent and beneficent contribution of the Nation's Father to the progress of the nation.

Yes, there are those in this age of skeleton-shaking who think it necessary to dispute the story of the cherry tree. There are those who consider that belauding the good traditions of the past will elevate the whole nation at the expense of succeeding generations. We doubt it. To us it is just an epidemic of muckraking and the best we can say for epidemics is that they reduce populations, and while scientists of economics may have good grounds for believing such a result beneficial we have yet to be convinced that it has any standing from a standpoint of morals or morale. We don't know that even much can be said for the epidemic of muckraking.

Does exploring the Cherry Tree incident make Washington more of a he-man? Do you parents have to go very far back into your memories to recall times when your children have come to you, even voluntarily, and admitted little—or large—misdeeds? And did you lose respect for your children because they did so? What a fallacy really lies in this practice of exposing the past?

We said truth and service is the greatest lesson we draw from the life and trials of Washington. We want to apply those same principles in the conduct of our theatre. When we have a particularly good picture and we tell you so, we want you to know from experience that you can bank upon our statement. That, too, is Service.

The Management.

Gilbert-Garbo Subtitle

Contest Put Over Well

Hundreds submitted replies to the John Gilbert-Greta Garbo Love Contest conducted by Manager Rodney Tours of the Lodge's State theatre at New Orleans, where the two stars appear on the screen in "A Woman of Affairs." Most of the replies came not from young people but from the older folk. The love passages submitted as subtitles to the contest judges included expressions of the college set, flappers and drug store girls. Miss Lilian May Hubert and Miss Angelina Selafani head the list of fifteen winners of free tickets.

Universal Man Called to Mother's Bed

NEW YORK.—C. L. Dorise, veteran accessory man with Universal and for the past several years in charge of accessories in the company's Pittsburgh territory, has been called to New York, due to the illness of his mother.
Several exhibitors have requested of "The Theatre" a list of publications which can be used as a reference library for data on stars, producers, and so on, in preparation for house organs. To all exhibitors we heartily recommend for this purpose

The Motion Picture Almanac

which will make its appearance in a month. The ALMANAC will contain material on a veritable host of subjects, and, what is equally important, in a pleasing style that will be of particular value to House Organ Exchange members.

Opening on Stroke Of Midnight Is Cue Helping "Awakening"

The Alhambra theatre, Milwaukee, sold out its house on New Year's Eve and the story was spread by a bit of clever showmanship on the part of Fred S. Meyer, managing director of the Milwaukee Theatre Circuit, Inc., of which the Alhambra is a member.

Through an attractive advertisement the theatre-going public of Milwaukee was ac- quainted with the fact that "The Awakening" with Vilm Banky would open at the Alham- bra theatre on the stroke of midnight New Year Eve. Tickets were on sale a week or more in advance and the type of picture, to- gether with the fact that this was a first-run picture opening on New Year Eve, helped to make it a success.

The "Marie" song composed for the picture by Irving Berlin was the principal source of exploitation in connection with "The Awakening". Insofar as this was a sound picture, this phase of the exploitation was particularly effective. A tieup was made with 30 music shops in the city where the "Marie" song was featured by them in their window displays.

In addition to this, a loudspeaker was erect- ed over the box office connected with a vic- trola inside the theatre. In this manner "Marie" was broadcast to those passing, and aided in drawing visitors into the theatre. The lobby was arranged with attractive cutouts and posters, and the picture did a big business in Milwaukee, holding over one week.

Exchange, Theatre Cooperate and All Benefit From Plan

An effective tieup between the Dallas Para- mount theatre and the Palace theatre, Publix deluxe unit, has been arranged whereby both the theatre and the exchange profit.

In all his correspondence to exhibitors and Paramount clients, Jack Dugger, local branch manager, ends with a paragraph on the weekly "Discovery Hour" at the Palace, conducted by Ray Teal, stagehand leader, for the purpose of finding local amateur talent, and advising exhibitors of the publicity value of such a stunt. He also suggests that outoftown exhibitors get in touch with Teal as to the possibility of getting a hearing for any of their local entertainers to appear on the Palace stage.

The Palace reciprocates by offering to the exchange the theatre for trade showings and the theatre and the exchange derive equal ad- vantages from the cooperation.

Circuit Groups Ad for Striking Effect As Well As Lower Cost

The Milwaukee Theatre Circuit, Inc., subsidiary of Universal and operator of seven theatres in Milwaukee, six of which are neighborhood houses, has adopted a new policy in its newspaper advertising which has met with a big success. The new policy pertains particularly to such pictures as "Uncle Tom's Cabin," "King of Kings" and "The Man Who Laughs," making their first appearance at theatres outside of downtown Milwaukee.

In connection with the first two pictures a two column ad, six inches deep, was run, calling attention to the fact that this tremen- dous spectacle was appearing for the first time at the following theatres: Downer, Venetian, State, Lake, Juneau and Riviera, and listing in each case the address of the theatre. All these houses are Universal theatres and this grouping of all these theatres, featuring the same picture for the same length of time and ap- pearing in one large ad rather than a series of small ads for each house proved very success- ful.

Combine in Sunday Ad

Following the success of this type of ad and of the regular announcement page of the city's leading daily, the circuit tried another stunt which took. This time they tied up the neighborhood theatres of the circuit as well as three other neighborhood houses not controlled by the circuit and the Alhambra theatre, the circuit's downtown house in a combined ad in the Sunday paper.

The ad, four columns wide and six inches deep, was divided in half and carried the names and addresses of the six Milwaukee circuit houses besides the Greenfield, Egyptian and Theatres of the Downer, Venetian, State, Lake, Juneau and Riviera theatres. The ad announced that the picture was to open January 2, but the circuit learned later that it would not run until January 2. It was too late to jerk the ad and substitute another but the paper volunteered to give the theatres news space.

The newspaper accordingly ran a story to the effect that "Uncle Tom's Cabin" would not open at the theatres as announced on January 1, but would open on January 2.
DEAR FOLKS:

Right here is the place to mark a cross. The cross marks the spot where Mr. L. C. Smith's good typewriting mechanism gives a final gasp and lies still. There's simply no possibility of describing "In Old Arizona" adequately with the tools of written narration. It's got to be heard to be seen, seen to be heard, and heard to be perceived. If you don't witness it don't blame me. I've told you.

"In Old Arizona" is the first long picture I've seen with the sounds altogether on the square. It's made as the Movietone News is made, with no sound-proofing of the overtones. The dialogue is crisp, characteristic, genuine, and it occurs as speech occurred in the open spaces on such occasions as the one pictured. So do the noises of horse, wagon, cracking harness and rumbling wheel, and all the noises of outdoors and indoors. What happened is this: They enacted a play and caught it with Movietone. It's a gem, a classic, all the good things you've felt that a play so staged would be—and by "staged" I mean in the broad sense which does not contemplate four walls.

Good actors and actresses do lots of good things in it, but the foregoing paragraphs pertain to the important thing—that this is the first true audio. Don't miss it.

"THE WEDDING MARCH"

THE exhaustive details of Mr. Erich von Stroheim's efforts in connection with the manufacture of "The Wedding March" interest me not a whit. I've heard the story so many times. But "The Wedding March" does interest me, for it is the best picture I've ever seen under Mr. Von Stroheim's hand and seal. It is also the best picture he has ever appeared in. And it is one of the best pictures ever made.

"The Wedding March," as it stands, is a graphic story of Vienna in 1914, terminating before outbreak of the war. A thoroughly sophisticated officer of the guard loves a wholly naive peasant girl, but does not marry her. He does marry money. That's all there is to it, that with aside, highlights, emphases, all the tremendous trifles an artist employs in telling a simple, strong story well. And this is the first time I've called Mr. Von Stroheim artist.

Von Stroheim, Fay Wray, ZaSu Pitts and Mathew Betz are incomparable in the principal roles. Everybody else in the cast is perfect, too, and I don't care if I never see better entertainment.

"THE CASE OF LENA SMITH"

ESTHER RALSTON dresses and enacts the peasant girl who is Lena Smith. She's good enough as such, so let's consider it an established fact that she can act if she must, then let's put her back in light, amusing comedies, where she's so much better to look at.

"The Case of Lena Smith" is a tremendous effort to show that a poor girl didn't have much of a chance in Austria before the war. It shows this conclusively. If there is interest in this hit of history, then the picture may be interesting. But under no circumstance can it be called entertainment, any more than can the highly interesting information you gain while awaiting and recovering from an appendectomy.

"RED WINE"

MR. CONRAD NAGEL is going to he despised in one of these pictures sooner or later, you mark my words. Here, for the second time in just a little while, he is the upright young husband who goes to jazz places and looks upon the wine and women when the former is red, white and blue. Need I relate the rest? Of course not, but I do need to say that he does it better this time than he has before and the picture is as nice a little comedy as I have seen since Sidney Drew passed into the yarning mystery of the Final Closeup.

"THE REDEEMING SIN"

DIDN'T Nazimova make this picture a not very long time ago? Or was it merely some-thing just as good? No, it must have been something better, for this is pretty thin stuff.

Dolores Costello is, in this, an Apache girl. Conrad Nagel is her doctor sweetie. Apaches are all over the place, talking like perfect ladies and gentlemen, and there is much drayma with a very broad A. Very little entertainment, however, unless one is ill bred enough to find entertainment in the efforts of the players to make entertainment.

"JUST ONE WORD"

"JUST ONE WORD" is a Movietone novelty produced for Paramount by Joseph Santley. It has five characters, who speak one word speeches in turn, thus getting across such an act as used to be done in music revues and—if I may further expose my age—in burlesque shows when burlesque was burlesque. And, of course, in vaudeville. It is excellent in itself. It is much more important, significant and so forth as an indication of what may he done with dialogue under proper circumstances.

"THE LAST WARNING"

"THE LAST WARNING" is the last word in mystery effects. Just about everything in the way of mystery thrills happens, and more than one durn chill crept up my spine before the last flicker had flickered. But I must say all this heaping on of mystery stuff leaves one rather cold after awhile. Things happen just for the sake of happening and not for the story.

The cast is a large and imposing one. There are so many good actors in the plot there's not enough stuff to go around. Even Laura La-Plante suffers from lack of things to do, and is forced to scream much too much, as are one or two others in the cast. Montagu Love walks away with the best performance and most of the footage. Paul Leni has given the picture many good bits of direction, and if he is responsible for the photography, he deserves more credit, for some of it is exceptional.

There is dialogue at the beginning and finish. Bits of it are good, the rest mediocre. Dialogue perceptibly slows up the action in places. However, in the chase after the murderer the shots and explanations of the pursuers add to the excitement without slowing up the swift action.
CLASSIFIED
Advertising

Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Exhibitors Herald-World, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

Managers' Schools

LEARN MODERN THEATRE MANAGEMENT.
A training that is helping many theatre employees to success. Catalog H. Moving Picture Theatre Managers’ Institute, Elma, N. Y.

Position Wanted

PROJECTIONIST desires steady employment. Reference and salary paid. Address Gilbert Teegardin, 295 E. 19th Ave., Columbus, Ohio.


AT LIBERTY—Projectionist; work guaranteed; any machine; non-union; single; sober; steady, reliable. Louis Hajskey, Box 183, El Campo, Tex.

ORGANIST Fifteen Years' Experience—First-class Chicago Organist. (Male.) Reason for leaving due to Vitaphone. Expert Synchronization of music to the picture. Novely and street work well done. Large Library. Union, married, will go anywhere. Best of references. Can also double as manager or assitant. Address Box 338, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

ORGANIST AT LIBERTY NOW—Experienced, capable, efficient, splendid sight reader, complete library can cue all types of pictures, present Prelude and religious. Anywhere. Address Box 336, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

POSITION WANTED AS THEATRE MANAGER—22 years' experience in the movie field, advertising, exploitation, administration and service. Married. Am also an organist. Very good references. Address Box 346, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

ORGANIST—Experts thoroughly trained in showmanship available at all times for first-class positions. Men and women. No service charge. Write full information concerning salary, organ, bonus, etc. Address Vermilye-Knauss School of Theatre Organ Playing, 210 N. 7th St., Allentown, Pa.

FEMALE ORGANIST is looking for a position, will be free January 1st. Am well recommended, reason for leaving due to Vitaphone. Can play on all makes. Single. Will go anywhere, can cue pictures correctly and accurately. Will start for reasonable salary in order to prove worth. Address Box 289, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

Equipment for Sale

FOR SALE—320 18” venett chairs $1.50—270 venett chairs 18” $1.40—470 18” venett chairs $1.30

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screening devices, etc. All correctly refecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 444 Wabash Ave., Chicago.


FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simples Heads. Best Prices. Write Joseph Spratler, 1214 E. Ninth St., Chicago, Ill.

CHICAGO CLEARING HOUSE—Our bargain list on rebuilt Projectors. Powers 6-A Motor driven machine, including 12 rebuilt Simplex motor driven machines with latest Simplex type S lamp houses ranging from $175.00 and up. Peerless arc controls $35.00 per pair. Compassars all makes, both in stock. Prices as reasonable as possible. AC and DC Electric fans rebuilt, just like new, for reasonable prices. No obligation. Address Illinois Theatre Equipment Co., 1214 E. Ninth St., Chicago, Ill.

POWERS AND SIMPLEX PARTS at 20 per cent and 30 per cent reduction. Kollector arc lamps. Cheap. Address Carol Fenyesy, 62 St. Paul St., Rochester, N. Y.

Chairs for Sale

BIG BARGAIN in used Opera chairs, 600 upholstered, 800 Yenteer. Address Movie Supply Co., 444 Wabash Ave., Chicago.

Just received 4,000 highest grade spring constructed upholstered Theatre Chairs, less than 2 years old, at very reasonable prices. Also several other lots of upholsterered and veneered Theatre Chairs, as well as 500 Portable Assembly Chairs. Write for complete list of your needs and prices. No obligation. Address Illinois Theatre Equipment Co., 1214 E. Ninth St., Chicago, Ill.

Stationery


For Sale

FOR SALE—Champ, Reproduce Pipe Organ. Operates mechanically or hand. Landers Theatre, Springfield, Mo.

TWIN ROLL Reproduce organ, worth $200.00. As good as new. Sacrifice at $100.00. Address Box 349, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

REEL ELIMINATOR for mailing or shipping films in small containers. All metal, fits any re-winder. Opportunity to right party (experience in buying not necessary). Satisfaction or Money Refunded after trial. Address T. Gluckman, 335 S. Rampart St., New Orleans, La.

OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you half. New and used Opera chairs. Address J. P. Reedington & Co., Scranton, Pa.

REFERENCE BOOKS—Motion Picture Trade Director, $10; Anatomy of Motion, Picture Art, $2.50. Film of the Year, $2.50; Close Up Film Library, $9. Annual subscription $13.50. These books may be ordered through us. Send check or money order with your request. Address Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Theatres for Sale

SECOND HOUSE in town of 17,000. Priced right for quick sale. Do not answer unless you mean business. Address Box 332, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.


THEATRE, northern Indiana, population fifteen hundred, one hundred seats, newly equipped, doing business worth the investment. Address Box 345, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

Help Wanted

WANTED—Industrious young man to manage or assist 600 seating house, population 6,000. Splendid opportunity. Young unmarried male essential. State qualifications, experience, age, salary. Address Rev. W. E. Johnson, Box 44, Des Moines, Ia.

Theatre for Sale


(Continued on next page)
**LETTERS From Readers**

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement.

Unsigned letters will not be printed.

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**Fire Guts Childs Theatre**

VILLISCA, Ia.—To the Editor: I had a nice week with my family, not forgetting the Cozy, which has stood for 20 years, would be numbered as the first of 5,000 theatres to go out of business. At 2 a.m. Saturday morning, January 12, the rear of the Cozy was discovered on fire. After about an hour trying to get the hydrants thawed out I was notified, and with the aid of a military man and a gas mask we rescued seven reels of film. Lost one reel of comedy. Also saved Mercury arc rectifier and tube and a few dishes. I am looking forward to a livery stable or to buy a Ford and peddle fish.—Dr. F. M. Chills, Villisca, Ia.

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**New York**

NEILLSVILLE, Wis.—To the Editor: Well, sir, boys, have you been following our old friend J. C. in his weekly chats? Particularly his chatlets in the issue of the Herald—World of the 12th wherein he prophesied that by January of 1931 there will be at least 5,000 of them gone to the tender mercies of the Fox. You also noticed that he admits he has followed as closely as possible in the footsteps of the immortal Washington. Knowing this old bird better than most of you boys, having spent a few days fishing with him, I'll admit that he tells the truth about everything except the size of his fish catches. However, whenever he talks about this movie game, you can take heed to what he says for he sure tell him what he is talking about. You will note that I refer to this as a game and not a business, although we have been hopped up to refer to it as a business. Any of you fellows who have been in it more than two weeks will notice that I have not said to you it's a game—and a skin game at that.

However, even before the advent of J. C.'s dire prediction, I started burning the midnight oil in my [name redacted] office, on which I am a partner with a couple [name redacted]. I later found out that the [name redacted] of [name redacted] was really the matter with this game, and what could be done to start my people seeing some of these knockout pictures which the film founs admit are the best on the market. In fact, they even tore the doors down in New Yawk and Los Angeles to see things with my own feebly brain. I thought I would take a run into New Yawk and find out what means they employed to break all these records. I brought along my old friend and also met my old friend, the Emperor of Brazil, as well as the second vice-consul to Tegucigalpa, where I had once met on a tramp steamer in the tropics.

As I shagged up the Main Stem I noticed Paramount's ad on "Interference," it wasn't much over a block long and a few hundred feet high. They had dirted over why they charge $2 a look for pictures on Broadway. Not so much for the picture, but to pay for the juice to run their signs. I was also interested to see that is not entirely possible not to see that show. I had read that "White Shadows of the South Seas" had just finished an extended run an accepted as one of a new opening at the Capitol at popular prices. I had visions of seeing a mobbed show at two bits so I hopped it up there. I laid down $2 for the three tickets and was that welcome of the audience. As I was coming in the lobby, I read $6.60 but thought that was the time of the next performance. So I says to the Grand Warden: "What is the price of a season ticket?" "Oh, no," says he, "that is for one seat, and not a very good one either; and if you wish a ticket for the lady with you (my God, I wish it) it will cost you 13 smacks for the pair." I says, "Brother, I wouldn't pay that much to see the last thing," so he took it, and furthermore, if Bill Rogers isn't any better in this show than he was in the last movie in which I showed him, I wouldn't give you two bits for a couple of box seats." I gave him that dirty dig to let him know I was a big exhibitor from Somewhere in the Thickets. I don't know whether that induced the house to reduce their prices, or not. Probably both. 

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**HIGHEST prices paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 846 Wabash, Chicago.**

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**WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Preddey, 188 Golden Gate Ave, San Francisco, Calif.**
WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Columbia

THE LONE WOLF'S DAUGHTER: Bert Lytell—Dandy entertainment. No business on account of the flu. The way television was used caused a lot of talk.—Paul Russell, Russell theatre, Somerset, O.—General patronage.

SUBMARINE: Jack Holt—December 16-17. Would class this an average story or not. It is. Advertised more than usual but fell way below the average. Seven reels.—Mrs. Halda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

NOTHING TO WEAR: Jacqueline Logan—Nice little comedy. Title drew.—Paul Russell, Russell theatre, Somerset, O.—General patronage.

SAY IT WITH SABLES: Special cast—January 4. A good mystery story and an interesting one. It is. Advertised more than usual but fell way below the average. Seven reels.—Mrs. Halda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

STREET OF ILLUSION: Ian Keith—Slow at start but a bang-up climax. Please and drew.—Paul Russell, Russell theatre, Somerset, O.—General patronage.

SWEET ROSIE O'GRADY: Shirley Mason—A nice little program—failed to draw owing to no 24-sheet poster supplied by Near East Film Distributing Co.—N. T. Mudaney, The Pearl Cinema, Calcutta, India.—General patronage.

SINNER'S PARADE: Special cast—Splendid! Drew well and pleased. A real story, perfectly told. We have used eight of the new Columbists. Not a poor one yet.—Paul Russell, Russell theatre, Somerset, O.—General patronage.

THE WATCHING: Jack Holt—Exhibitors, have you any experience of movies? Then try this picture. It is a magnet—drew crowded audiences in spite of heavy rain. Second Columbia picture, and it was well received.—N. T. Mudaney, The Pearl Cinema, Calcutta, India.—General patronage.


ISLE OF FORGOTTEN WOMEN: Dorothy Seabury—This is an unusual picture—fetched better returns patronages than we expected. Play it, it will grace your booking sheet.—N. T. Mudaney, The Pearl Cinema, Calcutta, India.—General patronage.

RKO (FBO)

TERROR MOUNTAIN: Tom Tyler—January 2-3. Tried to prove that movie actors are he-men. Five reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

THE CIRCUS KID: Frankie Darro—Dandy program picture, but not so special as it was sold for. Seven reels.—Harold H. Korte, Sun theatre, Plainwell, Mich.—General patronage.

KING COWBOY: Tom Tyler—December 27. My first Tom Mix. It was good as a Western, but don't think Mix has anything on the other Western stars and can't see where his pictures are worth more money than the col ones.—G. A. Dills, Sun theatre, FarwelI, Neb.—General patronage.

SINNERS IN LOVE: Special cast—Fair. At least some of Sunday nighters walked out. Seven reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

DON'T WAIT—VOTE NOW! DON'T WAIT—vote now! The ballots are coming in with each mail, the nominations are growing, and eventually the "Favorite Players" contest will have to end. WILL YOUR favorites then he left out—or not enjoying as high a standing as you would like them to have? It's easy to vote. And if a jiffy is required. If you haven't voted, fill out your ballot today. For what's the use of waiting till tomorrow?

Clara Bow and Lon Chaney still lead but the new flock of votes given both Joan Crawford and John Gilbert a big boost, besides making other changes in the race. The standings thus far are as follows:

FEMININE

Clara Bow 22
Joan Crawford 13
Colleen Moore 9
Louise La Plante 4
Jean Harlow 3
Dolores Costello 3
Mae Murray 2
Dolores Del Rio 2
Bebe Daniels 2
Garbo Greer 2
Jean Garcia 2
Lillian Gish 1
Marie Dressler 1
Patsy Ruth Miller 1
Norma Shearer 1
Florence Vidor 1
Alice Joyce 1
Dorothy Mackail 1
Margaret Livingston 1
Helen Foster 1
Jane LaVerne 1
Gloria Swanson 1
Anna Page 1
Sue Carol 1

MALE

Lon Chaney 14
Richard Dix 11
John Gilbert 7
Richard Barthelmess 5
Gary Cooper 5
Hoot Gibson 5
William Farnum 5
Conrad Nagel 4
William Haines 4
Ronald Colman 3
Charles Huggers 3
Burt Noron 2
John Barrymore 2
William Boyd 2
Tobye Tovey 1
Reginald Owen 1
Cliff Bove 1
Rames Navarro 1
Norman Kerry 1
Walter Pigeon 1
Percy Marmoni 1
Warner Elmore 1
Frankie Darro 1
Timm Tyler 1
Charles Murray 1
Charles Delaney 1
Viola Metropolitan 1
John Mack Brown 1
Charles Farrell 1
Al Jolson 1
Tom Tyler 1

TYRANT OF RED GULCH: Special cast—75%. An excellent picture of its type; the girl registers action and is not as namby-pamby as some. Five Saturday fads.—C. C. Klutts, Glades Amusement Company, Moore Haven, Fla.—General patronage.

CHARGE OF THE GAUCHOS: Special cast—57%. What is a million-dollar theme? By penny-pinching they missed what could have been one of the outstanding pictures of the year. The miserably thin ranks of the army at the battle of Salta and the little band of gauchos, made up of six charging killed a brilliant idea. Only fair entertainment.—C. C. Klutts, Glades Amusement Company, Moore Haven, Fla.—General patronage.

TRACKED: Special cast—65%. Not as good as previous one, but has animal-lover appeal, at that. Some good comedy and fighting.—C. C. Klutts, Glades Amusement Company, Moore Haven, Fla.—General patronage.

HEADING FOR DANGER: Bob Steele—January 2. Good print and very good action picture. Bob Steele is a good hard worker and is very clever. Give this boy something to work on and he will do the rest. Do not be afraid to play this. Very good. Fee: $1.50.—B. C. Klutts, Glades Amusement Company, Moore Haven, Fla.—General patronage.

THE PERFECT CRIME: Clinton Brook—24%. January 8. Just another mystery story. Star and cast are fine. When they see it was a dream and Brooks woke up, the crowd walked out and gorged itself with popcorn.—Bert Silver, Silver Family Theatre, Greenville, Mich.—General patronage.

CHICAGO AFTER MIDNIGHT: Special cast—80%. December 1. If you want to draw 'em in, book it. One of the best underworld melodramas we have had for a long while.—G. E. Cooper, Baldwin theatre, Savage, Maryland.—General patronage.

THE HARVESTER: Special cast—Gene Stratton Porter's book's always draw; but there is nothing to this picture except beautiful scenery.—L. C. Doldur, Bijou Theatre, Fowlerville, Mich.—General patronage.


First National

SCARLET SEAS: Richard Barthelmess—53%. December 15. Good Barthelmess production, but a little rough for the ladies. Not as good as 'The Nook's,' but will please the majors. Seven reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.


THE NIGHT WATCH: Billie Dove—Good. Of course, you have to hand it to Billie. Her pictures are dependable entertainment.—C. A. Swierdonsky, Majestic theatre, Washington, E. M. A.—General patronage.


THE NIGHT WATCH: Billie Dove—January 1-2. A capital's beautiful wife has been secreted on shipboard, this without the knowledge of the husband. A sensation has been promised, and it's a capital and his beautiful wife had become estranged. The husband is actually the murderer. There are about six reels of trial. The wife finally frees the expected husband by pointing out the real criminal. Billie is always good to look upon. However, this one doesn't compare with some previous pictures made by the same star. Seven reels.—C. V. Hunserley, Princess theatre, Parkersburg, Va.—General patronage.

ADORATION: Billie Dove—57%. December 26. One of the finest picture of Billie Dove's career. A little deep for some of our crowd, but most of
WELCOME

Another new contributor to the department is introduced this week: Ione Rowley of the Ward theatre at Pismo Beach, Cal., having sent in her first positive note, has been selected. Those of the big "What the Picture Did for Me" family means all of us both in practical demonstration and extended welcome statements are the following reports:

FIRST NATIVE—THE Whip: Special contribution, with a saying by "The Whip." Well read and well written, this is one of the best I have ever read.

MELOD-DOLY-MAYER—D a n s i n g Daughters: Joan Crawford. A note for the box office and goes over good in small towns.


THE LOVE MART: Billie Dove—48% December 17-18. It is a costume picture, has plenty of action, and most of the audience the picture, while Billie Dove is a star—and what a beauty! Even on the block she looked up and never was hard to see. Ray W. Muselman, Princess theatre, Lincoln, Kan.—Small town patronage.

THE LOVE MART: Billie Dove—December 15. Poor little picture. It is a story where a crowd, they’ll like it—Frank E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

LILAC TIME: Colleen Moore—50%. December 1-2. This is a tragi-comedy, one that has a plot and story, fine acting and it will please all classes. Photography is good. W. H. Bolduc, Adams theatre, Adair, Ia.—General patronage.

LILAC TIME: Colleen Moore—Well liked and did better than ordinary. Eight reels—H. Goldson, Farmers theatre, Chillicothe, Ohio.—General patronage.

LILAC TIME: Colleen Moore—Every word of praise that has been said about this picture is not enough, and I cannot add anything to what has been said other than to say it is the biggest box office picture that I have had in two years.—W. H. Brown, W. H. theatre, Winchester, Ind.—General patronage.

LILAC TIME: Colleen Moore—December 24-25. Very good. Patrons very well pleased, andColleen Moore is just as good as ever.—R. A. Wilson, New theatre, De Witt, Ark.—General patronage.


FOUR SONS: Margaret Mann—December 26. Not only one of the greatest of 1928 but can be included among the greatest ever produced. Direction and acting superb, both well done. Said to be a good. No complaints were heard—but nothing but praise. Margaret Mann’s portrayal of the mother and her change, through the personality of her son, was an old woman whose shoulders were heavily laden with sorrow was excellent. She deserves a niche in the preceding years. H. H. Hodber, Amuse-U theatre, Melville, La.—General patronage.

THE RIVER PIRATE: Victor McLaglen—Another of those unexpected and rather a finely done picture. Small town patronage not very enthusiastic regarding its merits and there were as many adverse words of praise as favorable. The interest of the large cities may go wild over Mr. Murnau’s art, but the people in small towns don’t think much. O’Brien’s, Gaynor’s, Livingston’s acting was good. Ten reels—H. H. Hodber, Amuse-U theatre, Melville, La.—General patronage.

THE LONE STAR RANGER: Tom Mix—Relaxes. 40% December 4-5. Mix always does well here. The only feature in this cast is made up of many money. Six reels—E. C. Archard, Auditorium theatre, Laurel, Neb.—General patronage.

THE FARMER’S TOUCH: Charles Bovee—Not much plot to this one, but it pulled a fair-sized crowd in out of a stormy night and made a little picture out of it. As such, it is a success, and it is a long list of box-office finals on Fox produce the last year. Chuckles aplenty seemed to pour out from the audience. If you have this one, make sure it is small, like theatre, Ashland, Neb.—General patronage.

WIN THAT GIRL: Special—A fair comedy-drama that began to grow a little thin up to the present football era. Nothing to rave about. No comments. Seven reels—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

HANGMAN’S HOUSE: Victor McLaglen—Question: When a "giant" (7) picture like this, sold at a prohibitive price, does it make any difference? Not at all. The rental at the box office, why should "Nu Yock" expect to get any more contracts? Ans.: Must be believe extensive appeal. July 7-8, Charlie Chaplin and a "情報 東京"! We are on the last of the old contract and by heck it looks like taking that little picture and make a few days yet, b’gosh!—Becker & Birdsell, Lila theatre, Ashland, Neb.—General patronage.

HANGMAN’S HOUSE: Victor McLaglen—This time we have a picture we can always count on, Charles B. Bolduc, Bijou theatre, Conway, N. H.—General patronage.

MOTHER KNOWS BEST: Special—This is doubtless one of the very best and most outstanding dramas of mother love and motherliness (as regards her daughters) that has ever been produced. The cast is wonderful. You can tell the world about this one and mean it. The flu epidemic knocked our profits on this quiet reel—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

NONE BUT THE BRAVE: Charles Morton—One of the cleverest little pictures we’ve had from Fox this entire year. Color scenes beautiful. We used it with great profit. We have always been interested in those historic Westerns Columbia exchange at Omaha distrib, as, being a New Year’s offering, a combination that is always a big hit at this time of year. Mr. Hall, our theatre, Ashland, Neb.—General patronage.

PLASTERED IN PARIS: Special—December 24-25, "I Like Your Hair." This is a good one and we have seen it a couple of times. R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

YOU MAY RETREAT: Special—If you haven’t played this picture do so by all means, and play it two days. The funniest comedy-drama we have shown in a long time. It is the first reel and goes out laughing.—L. C. Bolduc, Bijou theatre, Conway, N. H.—General patronage.

ARIZONA WILDCAT: Tom Mix—December 14-15. When we want to beat competition we book a mix picture. Despite a double header


Diamond Handcuffs: Special cast—December 26. A good one to run while everyone has the holiday. You will not have as many to cut as you would fancy. As a means of cutting down expenses, you can take your handful of patrons and pictures and watch a picture or two from them. This will save you the cost of the keeping the house warm on that night. H. C. Stettnund, Jr., H. & S. theatre, Chandler, Oklahoma—Small town patronage.

While the City Sleeps: Lon Chaney—The best from Lon Chaney for some time. Chaney is good card, but sub-zero weather kept majority away. Those who did venture out left well satisfied.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

Excess Baggage: William Haines—January 7. A very fine picture. Due to its failure to arrive until the day following its show date. On that account we lost but it is not the fault of the picture. You can bet that it will please. Eight reels.—Paul R. Hoffman, Lexton theatre, Holyrood, Kan.—Small town patronage.


Four Walls: Special cast—December 11-12. A good program picture of the underworld with these two characters doing very well. Several good comments on this picture. Seven reels.—C. V. Henseberg, Princess theatre, Parkersburg, Ia.—General patronage.

Detectives: Dara-Arthur—There has been a lot of criticism on this one. I wonder why. It pleased here and some came the second night to see it, as we are able to report favorably. Six reels.—C. V. Henseberg, Princess theatre, Parkersburg, Ia.—General patronage.

The Adventurers: Tim McCoy—85c. As good as any McCoy I have shown. Story and acting good. Five reels.—C. E. Robinson, Town Hall theatre, Carmel, Me.—Small town patronage.

UNDER THE BLACK EAGLE: Flash—45c. December 24. Well liked by my people. Not a common action film. Flash is not advertised as he should be. Seven reels.—Savoy theatre, Hooversville, Pa.—Small town patronage.

UNDER THE BLACK EAGLE: Flash—45c. If your audience like dog stars, don't fail to play this one. Flash has gottin him biased by 25 cts. Very favorable comment on this picture. Flash is at his best in this and is ably supported by a good cast. Seven reels.—C. E. Robinson, Town Hall theatre, Carmel, Me.—Small town patronage.

TELLING THE WORLD: William Haines—Played this running last night. All of Haines' pictures go good here. Eight reels.—Earle Eveldan, Twin City Opera House, McConnelville, O.—General patronage.

WYOMING: Tim McCoy—Another good one from Mc Coy. There are Indians, the U. S. Army and a bit about the history of the town. Six reels.—C. E. Robinson, Town Hall theatre, Carmel, Me.—Small town patronage.


The Cardboard Lover: Marion Davies—Married a week and it broke all records to see her. The picture is good, as are all the rest. Seven reels.—L. C. Bolduc, Bijou theatre, Conway, N. H.—General patronage.

No Limitness Preferred: Cody-Pringle—December 11. This one on our 16c night (thank the Lord). The fact that I played it of the Metro color classics with it saved the prestige of the house. Absolutely nothing to it. A very weak sister. Six
High in Contest Vole


The Mysterious Lady: Greta Garbo—January 9-10. In this one Greta Garbo takes the part of a Russian Spy. Her work is very good, as is the work done by Napper. It should entertain well anywhere shown. Nine reels.—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.


Buttons: Jackie Coogan—December 18-19. A good picture.――Youth is quite as prominent in this as in others made previously. Coogan always pleases the kids. Seven reels.—C. V. Hunerberg, Princess theatre, Parkersburg, Ia.—General patronage.

Buttons: Jackie Coogan—Jackie is quite grown up, but he still pleases. A very good picture.—L. C. Bolduc, Bijou theatre, Conway, N. H.—General patronage.

Morgan's Last Raid: Tim McCoy—16-20. A good picture at any time. Tim McCoy was good here, but this McCoy does not take at the B. O. I liked the show myself, but he just failed to pull for me.—W. T. Biggs, Adair theatre, Adair, la.—General patronage.

The Thirteen Hour: Lionel Barrymore—I can't explain, but this picture, played on one of the poorest days of the year, (Christmas Eve) for me, pulled the biggest crowd of the week. A fine mystery story.—Earle Evedal, Twin City Opera House, McConnelsville, O.—General patronage.


Laugh, Clown, Laugh: Lon Chaney—55-75. It is heavy drama in the extreme, and while some rarely satisfy, this is one occasion when they liked it. Very pretty made and some nice acting by Lon. Eight reels.—Ray W. Musseman, Princess theatre, Lincoln, Kan.—Small town patronage.

The Cossacks: Special cast.—Some great horsecast, including good cast, in fact excellent cast. Gave more or less satisfaction but on the whole considered an excellent production. Ten reels.—Glencora, bro., Crystal theatre, Tomalotin, Ariz.—General patronage.

Rose-Marie: The Cossacks: Special cast:—Here are a couple high-priced box office "duds" on last year's Metro lineup we just gotta tell about. Just played "The Cossacks" three nights (Saturday included, mind you!) and, with comedy added, the dozen others didn't bring in film rental, let alone a multitude of other expenses an exhibitor is up against. Personally, we consider John Gilbert one of the most finished actors in the world's picture. He is a true artist. Very good.—A. A. Dilla, Sun theatre, Parma, Neb.


Wings: Special cast—Good entertainment, well directed and it pleased crowds on four nights. Our only objection was that Paramount (spuriously) said the show was a very good revolver in the form of a couple of checkers who seemed willing enough to extract the tickets from our backs in order to sell this uninteresting Fredric March picture. After the switch was reached, exploitation expenses, with no results, and too close a split caused us to record a poor showing at the box office, hence our "net" wasn't much, and "prestige," that intangible and illusionary film peddler prate about, fails utterly to provide befevetee for our tables.—Becker & Birdsal, B. B. theatre, Ashland, Neb.—General patronage.

The DRAG NET: George Bancroft—Extra good picture of its kind, but a little too rough for Sunday. Here are the facts:—H. A. Dilla, Sun theatre, Plainw, Mich.—General patronage.

The DRAG NET: George Bancroft—A good picture. Five little pictures, romantic comedy of the society type. Not much action. Not so good Saturday offering, but will get by a general audience. Bearing in mind that this is Ford's first picture. Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

FORGOTTEN FACES: Clive Brook—A very good picture. Five pictures, comedy in which Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.


Sawdust Paradise: Esther Ralston—Dandy program picture, but failed to click at the box office.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

Take Me Home: Bobbi Daniels—Not as good as others I have run of Bebe.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

The First Kiss: Wray-Coope—A good program picture. Something different. The work of Gary Cooper and Fay Wray very good.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

The First Kiss: Wray-Coope—Here's a dandy picture and we ran it as a special, but it has a poor title for this town. Six reels.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

The Fleets in: Clara Bow—Good picture. Bow does not draw as she used to.—J. V. Frank, Harvard theatre, Harvard, Neb.—General patronage.

Kit Carson: Fred Thomson—This might have been a good picture, but we had to receive all the reels. But the part we had was good. Chains around it, I believe that it was all about.—J. V. Frank, Harvard theatre, Harvard, Neb.—General patronage.

Moran of the Marines: Richard Dix—Seven reels. Just a dandy. Front and rear of the gang squad on this one and they sold enough tickets to put it over fine, much to the delight of "lone dog." Dix is popular here, or has been previously. Never can tell, though, might be in circulation out of town. He is being largely a matter of uncertainty.—Becker & Birdsal, Ias theatre, Ashland, Neb.—General patronage.

The Patriot: Emil Jannings—January 1-3. An excellent picture that was a complete flop for us. We lost money, and although the film and weather
BEGGARS OF LIFE: Special cast—Quite dis-appointed for Beery. Too dragged out. Would have been a fair play program in six reels.—Harold H. Cortes, Sun theatre, Plainville, Mich.—General patronage.


SWIM, GIRL, SWIM: Bebe Daniels—December 36. A good picture that is seemed to please. Seven reels.—William E. Trangsdorf, Trams theatre, Neillsville, Wis.—Small town patronage.

SPEEDY: Harold Lloyd—Harold Lloyd is a favorite with many patrons and played them all to exhaustion. Seven reels.—L. C. Bolduc, Bijou theatre, Conway, N. H.—General patronage.

SPEEDY: Harold Lloyd—78%—A good picture but Paramount wants too much for their shows. Eight reels.—C. E. Cooper, Baldwin theatre, Savage, Minn.—General patronage.

MORAN OF THE MARINES: Rich Dix—Weak long drawn out. But all I can say for it is that Dix was in it.—Paul Russell, Russell theatre, Somer- set, 0.—General patronage.

AVALANCHE: Jack Holt—January 5. A good Saturday night picture of outdoor action stuff that will go well in the winter season. Six reels.—E. Hoffmann, American theatre, Holyrod, Kan.—Small town patronage.

SOMEONE TO LOVE: Brian-Rogers—34%—December 19. Just one of those little love affairs that the patrons ask for. These two films are sure to make far better pictures than this one. Seven reels.—0. A. Halstede, Cozy theatre, Dushene, Utah.—General patronage.

THE HUNTING TOWER: Sir Harry Lauder—40%. December 12-13. This is a much better picture than I expected it to be, and I heard no poor comments. Six reels.—0. A. Halstede, Cozy theatre, Dushene, Utah.—General patronage.

VARIETY: Buddy Rogers—Not such a bad program offering. Did as well at box office as average stuff of late has produced.—Becker & Birdall, Island theatre, Somerset, 0.—General patronage.

THE FIFTY-FIFTY GIRL: Bebe Daniels—35%—December 10. It is a good picture, has a lot of action and comedy. That's what it takes and this picture is full of it. Don't be afraid of this one.—Ray W. Muselman, Princess theatre, Lincoln, Kan.—Small town patronage.
J. C. Jenkins
His Colym

DEAR HERALD-WORLD:

We want to have a little private conference with the exhibitors. Boys, you remember back in the days when we bought our film service by the week and it cost us from $18 to $24 per week, with a change each night, and we could have anywhere from six to 12 reels if we wanted them? In those days we charged ten and 15 cents and filled our houses about the same.

We bought new stage settings, a new screen, piano, two new Powers machines and otherwise dolled the place up and had the money to pay the bills. We got our service from General, Mutual, Vitagraph and Universal. In those days a star that could command $250 per week was rare. As we understand it, Henry W. Wallath was drawing only $300 per week when he played the Little Colonel in "THE BIRTH OF A NATION," and that was a pretty good picture, as you will remember.

About this time producers began to have visions. They had pipe dreams. Each one wanted to control the industry, and to do so they had to corral all the stars, which naturally put goofy notions in the stars' heads, and they had to have a business manager and a press agent, both of which had to be paid in good United States money, and this has been going on until nowadays a star that doesn't pull down a thousand a week is considered an "extra."

While all this was going on, film prices mounted by leaps and bounds, and you exhibitors stood the raise, just as you had to do, and the money came in so fast at the home offices that they thought there could be no end to it. The business was loaded down with an army of clerks, a new staff of legal services, press agents, managers, and the like.

The one question that is uppermost in the industry today is, "What's the matter with the business?" You can blindfold Mike Sweeney and give him six drinks of squirrel whiskey and ask him what's the matter with the business, and this is the gist of what he will say:

"When they took the public's popular amusement out of the popular price column and dolled it up with a lot of film-flam and tried to get it to consort with grand opera, they headed the thing toward the rocks."

Mike knows his onions, don't think he doesn't.

In fact, the business pulse today about a flush to float a $50,000,000 bond issue in a 'merger' as it would for a star to buy an all-day sucker, and while you are asking "what's the matter with the business," just put this question with it, "Whose behind these bonds and whose paying the bills?"

Mike will tell you that it is the exhibitors who are also acting as the fiscal agent, and if this is true it would look like poor business to weaken this agency.

This town of Galena has a population of around 27,000, and there are four theatres here—one closed and the other three in operation. The Keith-Albee house is operated by Mr. Thorpe, and the other two by Mr. McSpalden, both high-class gentlemen and both real theatre managers. There are approximately 9,000 people for each theatre to draw from. If these theatres can't play to capacity, which they do not, how can it be expected that theatres in towns of 3,000 and under can exist as conditions are today? Put this question up to Sweeney, and he will tell you they can't, and again Sweeney is correct.

The business concerns that are making a success today are those that turn a large volume of patronage. It is a lost art to have the customers that buy $5 worth of your goods a month than to have only one customer that buys $500 worth a month, because some day that guy might come down with the mumps or go bankrupt.

It never pays to disguise the truth. We tried that once when we told our father that we didn't smoke. He caught us out back of the barn with an old cob pipe, and thereby hangs several tales. That's why we said in this column of intelligence once before, that unless something unforeseen happens in this business before long, there will be 5,000 less theatres in operation two years from today than there are at this time. You don't believe it? Of course you don't. We didn't expect you would, but if you will get out and cover 14 states as we have, and inquire into conditions as we have among these theatremen, you will revise your opinion. It is a waste of time in an office and say that business is good when they fail to draw your Saturday night check, you are going to rear up and say, "What in hell's the matter here?" And that's what is going to happen to a lot of 'em when these 5,000 theatres close.

Telling the truth and spreading the bull are two separate and distinct occupations. There is too little truth and too much bull in the business already, and if we didn't tell the truth as we see it, we wouldn't feel that we were earning our seven-fifty per week—and we sometimes do feel that at that.

What's the remedy? Ask Sweeney, he knows. When our wife wants to make both ends meet, and we want her to make one end ice cream, she gets hold of the pruning knife and starts in on the family budget, and her pruning knife has kept the firm of Jenkins & Co.

(Continued on next page)
J. C. Jenkins—His Colyum

(Continued from preceding page)

pany out of the bands of a receiver, at least up to date, though we don’t know for how long.

* * *

We are going to record the flat-footed statement without any whiskeys on it, that good pictures can be made and sold for 30 per cent less than they are today. If you ask us how this can be done, we will say that our advice costs money, so we will suggest to you that there is some talent in this country that has hitherto been undiscovered.

We might suggest, however, as a thought for consideration, that the pruning knife be applied to that army of useless chair-warriors, and that salaries of officers and stars be cut to a point indicated by sanity. We might also suggest that the removal of 5,000 theaters for their product is likely to have a depressing effect on their bank accounts and lessen the security behind their bonds. These are merely suggestions. If we were going to outline a program, we would expect pay for it, and of course, could be loaded on the exhibitor along with the balance of the needless expense, and everything would be jacked up as long as he could stand up under it. There’s no damn sense for his existence, anyhow.

Buying pictures is like buying a barrel of apples. You will always find the good ones on top. It is always a good plan when you are buying apples to have them open the bottom of the barrel, for the price is governed by the top layer. Sometimes if you take all the rotten stuff out of some of these cases, there won’t be any left—it depends on who packed the apples. It never pays to depend on a brand. We have seen some mighty rotten apples under a high class brand—in fact, we have seen some barrels that wouldn’t even make good cider, but they wanted top price for them, nevertheless.

It has been said by those who claim to know, that railroads fix their rates largely on inflated values, much in excess of their actual cost, which is no doubt necessary to take care of the interest on their bonds without regard to Jones, who pays the freight.

We have had a great deal of sympathy for that guy Jones. If it wasn’t for Jones this country would be in a hellus fix. Jones wears the overalls and furnishes the sinews of war, and when Jones turns the keys on those 3,000 theaters, there will be an exodus of lieutenants and “powder monkeys” looking around to see what’s the matter with Jones.

An orchard that never saw a pruning knife bears nothing but a lot of little, scruffy apples that will never sell on the market. We paid a fellow $125 once to prune our orchard of six acres, and the returns we got from the crop justified the expenditure many times over, and that’s why we are strong for the pruning knife, and that’s why we give that piece of enthrall the spotlight position in our column this week.

Maybe you haven’t been following us. Maybe you haven’t made ourselves clear. Maybe we have been going around in circles. Maybe we are crazy, and maybe you don’t believe a word we have said, all of which cuts no ice with us nor chases any shots out of our cabbage patch, for we are still a firm believer in George’s hatchet story and that chery tree stuff.

* * *

HORRORS, HORRORS, HELP, HELP! Word comes to ns from the office that Eagle Eye Joe has adopted bell-bottom “browsers,” butterfly neckties and a “Harold Teen” hat. This indicates that he is entering upon that adolescent stage when a boy thinks that every girl he tennis is no more trouble than a little better looking than any other girl.

It is the most dangerous period he passes through, except when he places the ring on the third finger, and from then on it’s just one datming after another. We can’t think that the office force has been so derelict in duty as to permit Joe to wander from the paths of rectitude and into the quagmire of puppy love. No, sir, we just can’t think it, the thought is too horrible.

* * *

CLARINDA, IA., JANUARY 13.

We skated and skidded in here last night in a snowstorm, and after putting Marie in a garage, we went into the hotel and wrapped on Adonis form around a radiator until we had the icicles thawed off our nose, and then we went over to the Armory theatre and called on our old friends & Mrs. Van Tassel. They were in from Alaska glacier. Van said we looked like our circulation needed fixing and invited us into his office. After that we felt better.

Van has been considering the advisability of installing CINEVOICE in his theatre, but as yet is undecided. Maybe you don’t know what CINEVOICE is, it’s a current word for talking pictures, and should Van do this, it will push Clarinda up into the front ranks.

(Editors note: It should—are a swell word like that!) We are also hearing from命令 and Mr. Pennington of the Rialto theatre. The Rialto was playing “WEST OF ZANZIBAR,” an M-G-M picture with Lon Chaney, and if Metro don’t stop putting our favorite star in such gruesome pictures, we are going to file a complaint with the Board of Health. Stop it, Louis, stop it!

* * *

OMAHA, NEB., JANUARY 14.

Every time we cross the Missouri river beaded west we feel like shouting “HURRAH FOR THE AMERICAN EAGLE AND GOD BLESS THESE UNITED STATES OF AMERICA FROM A TO Z.” And now, Gertie, don’t forget to put out that fire.

J. C. JENKINS.
The HERALD-WORLD man.

P. S.—The HERALD-WORLD covers the FIELD like an APRIL SHOWER.

—Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

WE AMERICANS: Special cast.—They gave us an extra night to play this, and while it is an entertaining picture, didn’t prove so very strong at the box office tonight. The boys all did well, but Miss Shipall, Lis and theatre, Ashland, Neb.—General patronage.

SILKS AND SADDLES: Special cast.—January 2. Not much to this picture, very poor entertainment. Film and print fine. Not the first good thing to this picture except the film. I cannot give percentage as I did not have enough people in to see this picture to give any percentage.—IL. A. Blea, Royal theatre, Oak Harbor, O.—General patronage.

GIVE AND TAKE: Special cast—40%. January 2. They don’t make them any better to please them all. Clean and interesting.—E. S. Cottrell, Silver family theatre, Greenville, Mich.—General patronage.

THE MICHIGAN KID: Conrad Nagel—19%. December 14-15. A good picture, and the patronage will like it if the exhibitor does not raise his admission price, but if he does raise admission in proportion to film rental of program pictures, then they may have a kick coming. I paid three times the program price, and it was not worth it. Seven reels.—O. A. Halstead, Cozy theatre, Duchess, Utah.—General patronage.

RIDING FOR FAME: Hoot Gibson—39%. January 2. A very good picture, and the patronage might like it if the exhibitor does not raise his admission price, but if he does raise admission in proportion to film rental of program pictures, then they may have a kick coming. I paid three times the program price, and it was not worth it. Seven reels.—O. A. Halstead, Cozy theatre, Duchess, Utah.—General patronage.

CRIMSON CANYON: Ted Welts—72%. This went for this one. Better than average.—C. C. Eley, Top Amusement Co., Monroe Haven, Fla.—General patronage.


A HERO FOR A NIGHT: Glen Tryon.—Here was a cooing good comedy that kept the house in an uproar from start to finish and was just what the people want, clean, wholesome comedy. Six reels.—Giacomo Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

UNCLE TOM’S CABIN: Special cast—55%. November 19-20-21-22-23-24. We, E. L. Lees, Jr., Dreamland theatre, Sterling, Ont.—General patronage.

GUARDIANS OF WILD: Special cast—40%. Forrest ranger romance with wild horse theme. Just average.—C. J. Klotz, Glen Amusement Co., Monroe Haven, Fla.—General patronage.

PAINTING THE TOWN: Glen Tryon.—January 5. One of the best comedies you can buy. Don’t miss it. Quite a number in our patrons no money and make it clash.—Frank E. Sabin, Majestic theatre, Eureka, Mont.—General patronage.

THE GRIP OF THE YUKON: Special cast—99%. December 29. A very good picture. It is the kind of a picture that will make money for exhibitors. The strongest picture we have ever seen like it. Six reels.—Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

JAZZ MAD: Jean Harlow—50%. December 15. A good picture. Well liked by most of my patronage. Weather was bad. Did not do as well as I would have done. Six reels.—Alfred Lundquist, Palace theatre, Grand Marais, Mich.—General patronage.

State Rights

THE BIG HOP: Buck Jones.—Buck, let’s stay in Westerns. Another one like this and you will lose your following. The same old story, a cowboy gets the aviation fever and enrolls in the trans-Pacific hop and his plane fails, he is rescued, he comes home to surprise his mourning dad and his mustache, and everything ends happily, even for the villain who escapes a drubbing by departing for parts unknown. Very little action, no suspense. Just a picture. Buck shouldn’t be in Westerns. Set the boy there—H. H. Redberg, Amuse-U theatre, Melville, La.—General patronage.

SERIALS

TARZAN THE MIGHTY: (Universal) Here’s the one that every man has been waiting for. It is a sure box office bet. I ran the last chapter this week and wish there were 15 more.—Harold H. Kortes, Sun theatre, DeWitt, Ark.—General patronage.


TARZAN THE MIGHTY: (Universal) Frank Merrill—Very good. Played chapter Five on de-
**My Favorite Players** Contest

**BALLOT:** for voting in the HERALD-WORLD's 1928-29 contest to determine who are the favorite male and feminine screen players of exhibitors and the members of their immediate families. Choices are to be made on any basis the voter chooses.

**Feminine Players**

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**Male Players**

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**Theatre**

MAIL to EXHIBITORS HERALD-WORLD, "My Favorite Players" Contest, 407 So. Dearborn, Chicago, Ill.

**Short Features**

**EDUCATIONAL**

**CAMEO COMEDIES:** All Cameo comedies are good. One reel.—Savoy theatre, Hooversville, Pa.—Small town patronage.

**EDUCATIONAL COMEDIES:** Good two reel comedies which put many laughs.—R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

**FELLOW TEACHER:** Big Boy.—A good kid comedy.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

**THE GLOOM CHASER:** Big Boy.—Good kid comedy that was pleasing to both old and young. Big Boy seldom fails to bring out the giggles. Two reels.—H. H. Heidberg, Amus-U theatre, Melville, La.—General patronage.

**HOP OFF:** Good comedy.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

**LITTLE RUBE:** Dorothy Devere.—And they laughed heartily. This is a good comedy. Two reels.—C. A. Swierscinsky, Majestic theatre, Washington, Kan.—General patronage.

**THE QUIET WORKER:** This two reel comedy rates by. Very good. Two reels.—E. A. Eley, Royal theatre, Oak Harbor, O.—General patronage.

**THE SKY RANGER:** Reed Howes.—It was a very good show. All the children went wild over it, so I am booking the whole series.—G. E. Cooper, Baldwin theatre, Savage, Md.

**SWORD POINTS:** Lupino Lane.—This like costume features—it's got small-pox, and they can't see any thing funny to laugh at. Two reels.—C. A. Swierscinsky, Majestic theatre, Washington, Kan.—General patronage.

**RKO (FBO)**

**RKO COMEDIES:** They have put Al Cooke in half of their products. People here want to know if I am related to him, because I get him so often.—Savoy theatre, Hooversville, Pa.—Small town patronage.

**A KICK IN THE DARK:** Cooks-Guard.—Last of "The Wiscrackers," and the kids are asking for more. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

**Mickey, the Detective:** To whom this may concern: Don't spend your time and money for any of these Mickey comedies, as they are not good. Two reels.—E. A. Eley, Royal theatre, Oak Harbor, O.—General patronage.

**OKMNX:** Barney Google series. Fair. Two reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

**WHAT A WIFE:** Toots and Caricar series. More waste of celluloid. Two reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

**METRO-GOLDWYN-MAYER**

**CAME THE DAWN:** Good comedy with plenty of laughs. Two reels.—L. C. Bolduc, Bijou theatre, Conway, N. H.—General patronage.

**EDISON, MARCONI AND COMPANY:** An extra good Gang with an extra poor print. We worked three hours to get it in shape to run, and then we had four breaks.—Harold H. Kortes, Sun theatre, Plainview, Mich.—General patronage.

**HABEAS CORPUS:** Laurel-Hardy—I think these two men make the best comedies on the screen. My patrons wait for them. Two reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

**THE HEART OF ROBERT E. LEE:** These technicolor specials are to your program and are all good. Two reels.—L. C. Bolduc, Bijou theatre, Conway, N. H.—General patronage.

**LAUREL-HARDY COMEDIES:** These comedies are liked best by my people.—H. Goldson, Plaza theatre, Chicago, Ill.—General patronage.

**SCHOOL BEGINS:** Our Gang.—The best Our Gang I ever had, and has plenty of comedy. The school room is a riot.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

**SHOULD WOMEN DRIVE:** Max Davidson.—Good. Two reels.—L. C. Frank, Bijou theatre, Conway, N. H.—General patronage.

**SOUP TO NUTS:** The greatest comedy I ever ran. It was a dandy to put with a weak feature, as it will sell in the double bill. They ought to call it "Me Faw Down!" Give us more like it.—Harold H. Kortes, Sun theatre, Plainview, Mich.—General patronage.

**SOMEBODY ELSE:** Laurel-Hardy.—The comedy makers ever. In fact, MGM has the best comedies, barring none.—L. C. Frank, Harvard theatre, Harvard, Neb.—General patronage.

**THE SPANNING AGE:** Our Gang.—Good.—C. A. Sokolinsky, Majestic theatre, Washington, Kan.—General patronage.

**THEIR PURPLE MOMENTS:** Laurel-Hardy.—These two comedians always get the laughs. Very good comedy. Two reels.—L. C. Bolduc, Bijou theatre, Conway, N. H.—General patronage.

**TWO TARS:** Laurel-Hardy.—The best comedy we have had for weeks. How did they laugh? And the photography was more like we used to get in Bosch comedies, except part of the first reel, which was a little dark. Good print. And, O, lad, what a laugh! Two reels.—H. W. Wolfe and Williams, Screenland theatre, Nevada, O.—Small town patronage.

**PARAMOUNT**

**DANCING TOWN:** No laughs whatever in a Paramount comedy. Played this one twice, as it was repeated on us. Either have a repeat or mix out altogether.—J. V. Frank, Harvard theatre, Harvard, Neb.—General patronage.

**KO-KO COMEDIES:** Good comedies. One reel.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

**KRAZY KAT COMEDIES:** Still another good cartoon. One reel.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

**LOSE OFF:** Good comedy.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

**PARAMOUNT NEWS:** Airplanes, airplanes, airplanes.—V. Frank, Harvard theatre, Harvard, Neb.—Small town patronage.

**A SHE GOING SAILOR:** Dandy comedy. Plenty of laughs.—Harold H. Kortes, Sun theatre, Plainview, Mich.—General patronage.

**PATH**

**COLLEGE KIDDO:** Right, smart two reeler. Two reels.—Frank E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

**DUMB WAITERS:** Fairly dumb. Two reels.—Frank E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

**THE GIRLS FROM NOWHERE:** This is our first one of the Sennett girls, and I can't say very much for them.—Harold H. Kortes, Sun theatre, Plainview, Mich.—General patronage.

**NO SALE:** Good comedy.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

**PATHE COMEDIES:** Been using for three years. As good or better than many others. Two reels.—R. A. Wilson, New theatre, DeWitt, Ark.—General patronage.

**PRIDE OF PIKEVILLE:** Ben Turpin.—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

**SMITH'S HOLIDAY:** Good. Two reels.—L. C. Bolduc, Bijou theatre, Conway, N. H.—General patronage.

**SMITH'S HOLIDAY:** Fair comedy.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

**TAXI FOR TWO:** Fair, just fair. Two reels.—Frank E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

**UNIVERSAL**

**THE COLLEGIANS:** These are good.—G. A. Dillin, Sun theatre, Farwell, Neb.—General patronage.

**THE COLLEGIANS:** I sure can't say much for these so far. My last one was "Dear Old Colfard," and I wish I was my last, as it sure was punk. They don't take the place of a comedy, and it makes the show too long to put a comedy with them.—Harold H. Kortes, Sun theatre, Plainview, Mich.—General patronage.

**THE FOX CHASE:** Oswald the Rabbit.—These are good. One reel.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

**LOOK PLEASANT:** Not so good. You can see better comedy on the screen any day than these two boys play. Terrible. Better pay for same and not play it. Two reels.—E. A. Eley, Royal theatre, Oak Harbor, O.—General patronage.

**NEWLYWEDS UNWELCOME:** By golly, you fellows that never saw a good Stern's Brothers comedy should get this. Of course, it's "just a comedy," but it filled our house with laughs from stem to stern, and for good production we rate it very good. Sunny McKean is great for the fam-
How They Voted

Following is the list of voters in the "My Favorite Contest," with their respective choices for male and feminine players (in parentheses) and arranged by theatres. The first voter's name is that of the exhibitor, the next that of his wife (except when conditions are otherwise, that are those of the children). No attempt has been made to arrange the list in any special order, although the position of each theatre is approximately according to the time the ballot was received.

Broadway, Brooklyn. Is—M. A. Fauer (Laura La Plante, Lon Chaney); Mrs. M. A. Fauer (Jean Crawford, Lon Chaney); Suzanne Fauer (Jean Crawford, Lon Chaney); Jack Fauer (Laura La Plante, Lon Chaney); Richard Fauer (Laura La Plante, Lon Chaney); ADA. L. (Delores Costaio, William Haines).
Grand, Angelica, N. Y.—J. L. Lonchbery (Marion Nixon, Lon Chaney); Mrs. P. Lonchbery (little girl, John Gilbert).
Grauman's, Hollywood; Cordon, Conrad; Mrs. Grauman, Mrs. C. H. Cordon (Jean Crawford, Richard Dix).
Regent, Westland, Mich.—N. E. Frank (Jean Crawford, William Haines); Mrs. N. E. Frank (Jean Crawford, Richard Dix).
Laurel, Lynn DeLayr, California; Comfort (Lon Chaney, William Haines); James F. (Lon Chaney, William Haines); William Farnum; Cyril Comfort (Louise Lovely, William Farnum).
Eugene, N. B.—E. Dilla (Clara Bow, Olive Brook); Gilbert Dilla (Glenn Tryon, Patz Ruth Miller); George Dilla, Jr. (Laura La Plante, Richard Dix).
Albee, Denison, Texas—A. Dilla (Clara Bow, Reginald Denny); Mrs. G. E. Dill (Clara Bow, Olive Brook); Gilbert Dilla (Glenn Tryon, Patz Ruth Miller); George Dilla, Jr. (Laura La Plante, Richard Dix).

Alexander Is To Write

Exclusively for W B

(Hom to the Herald-World)

Hollywood, Jan. 22.—J. Grubb Alexander, whose outstanding achievements for the past twelve months have been underwritten to the extent of $200,000, is to write exclusively for Warner Brothers for the next year. He has been assigned by Darryl Francis Zanuck to write the screen version and dialogue for "The Gamblers," based on Charles Klein's stage success. Michael Curtiz will direct.

New Managers Named

For Canadian Houses

(Special to the Herald-World)

TORONTO, Jan. 22.—Irwin Taylor is announced as the new manager of the Oakwood theatre here, in succession to the late James Craig, who was killed in a traffic accident. He has been appointed manager of the Capitol in Vancouver, B. C., while J. Schubar is the new manager of the Regent and E. Petch of the Victoria, other Vancouver houses.

Steady Growth Evidenced

By Southern California

MPTO with More Joining

(Special to the Herald-World)

LOS ANGELES, Jan. 22.—Steady growth of the M. P. T. O. of Southern California was evidenced at the latest membership meeting at which the following were admitted to the organization: Arthur J. Woods, Graham theatre, Graham; C. M. Donley, Liberty, Long Beach; M. Ray Peterson, Fair Oaks, Placentia; Frank Nagel, Sunflower, Melrose, Los Angeles; W. J. Kellow, Garfield, Alhambra; Paul Davini, Rialto, Bakersfield. Applications for membership and a clearance issue were considered, and arbitration complaints also were aired.

Drops Coin, Robs Cashier

As She Stoops for It

(Special to the Herald-World)

COLUMBIA, MO., Jan. 22.—An unmasked bandit help up the box office of the Missouri theatre the night of January 4 and escaped with about $100 in cash. The robber appeared at the box office window and asked for a ticket, pushing a coin through the opening so that it rolled to the floor. When the girl cashier turned to pick up the coin the robber grabbed her money box and ran. He did not display a weapon of any kind.

Mitchell Lewis at M G M

(Special to the Herald-World)

Hollywood, Jan. 22.—Mitchell Lewis, acting director, has been given the role of Captain Alvarado in Metro-Goldwyn-Mayer's production of "The Bridge of San Luis Rey." Charles Brabin is directing the cast includes Raquel Torres, Ernest Torrence, Lili Damita and others.
CHICAGO PERSONALITIES

By J. F.

MORTON VAN PRAAG, general sales director of Universal, and Ted Sclanger, assistant sales manager, were in Chicago last Friday to conduct a sales meeting. Fred McConnell, short subjects sales director; Herman Stern, non-theatrical representative; and Dick Anderson, International Newsreel sales director, were also here. The meeting was attended by the executives of nearly exchanges.

Grad Sears, manager of First National, and Jimmy Coston of the Coston circuit, took an airplane trip to Detroit. They returned by train, however, and it may be some meaning in that.

W. C. Cook has returned to First National and will cover the North Side territory. Cook was connected with First National before.

Art Fatzeff, formerly booker at First National, is now at the Warner Brothers exchange. S'pose you'd call that merely a transfer.

C. C. Randolph, manager of the Grand theatre in Gary, was in the Columbia office last week, booking pictures. Randolph is one of the oldest exhibitors in the country. He can remember the day when $500 a week was considered immense wages for screen players. And that was a long, long time ago.

Bill Aschmann, manager of the Milwaukee branch of Pathé, closed some deals for Pathé sound pictures in Chicago last week with several circuits that lap over in his territory. Fables, Topics, Sportlights and Pathé News, all subjects with sound, were included in the deal.

Dutch Olisth, manager of the Pathe branch at Kansas City, closed the entire Shanberg circuit of thirteen towns last week for sound Fables, Topics and Sportlights.

Joe Woodward, Pathe salesman, who was operated on last week for mastoiditis, is improving greatly, and according to Harry Lorch, Joe will be back on the job in short time.

Fred Geises and Floyd Trainham, the two crack cameramen of Gene Cour's Chicago Pathe News staff, landed two big stories in the News last week that went for world wide circulation. Couple of fast steppin' youngsters, says Cour.

All the film row in Chicago and especially the Pathe crowd, were glad to hear of Harry Graham's election to the presidency of the Indianapolis Film Board. Graham is a fast worker and makes many new friends daily.

Tom North is stepping out into the high, wide and grassless spaces this week in quest of contracts for sound Fables, Topics, Sportlights and Curiosities. North is carrying two uniforms, one reading Pathe and the other R.K.O., as the VanBeuren product is released through these two agencies.

A son was born to Mr. and Mrs. Raymond Q. Dalton January 15. The mother and baby are at the house and several first-run houses doing fine. Dad, Dalton as you know, was formerly director of theatre construction and operation for Marks Brothers. He is now corporation and partnership insurance representative for the Equitable Life Insurance Society of New York. The newcomer has been named Raymond Q. Jr.

Gene Cour, editor of Pathe News in the Midwest last week to that he is addicted to reading film E. H. Richardson's department in "Better Theatres." A smart fellow, this Cour.

The FBO sales force, including Manager Herb Washburn, left Monday on a week's tour of the country territory.

The Alamo, Crystal and Highway theatres are to be equipped for sound very shortly. The Marquette theatre, owned by S. Stern, has already opened with sound. The opening picture was Fox's "Mother Knows Best."

"Spies," M.G.M.'s foreign made picture, after playing for one week at the Castle, was held over for ten more days.

The Capitol theatre in Rockford, a new 1,200-seat house, has been leased by Max Gumbiner and associates for ten years. The theatre will be opened with a new policy about February 2. Albert Goldman, theatre broker, represented both parties in the deal.

Al Johnson, the well-known mammy-singer, was in Chicago on his way to New York last week.

"The Lions Roar," Educational's all-talking comedy with Billy Bevan, Johnny Burke and Daphne Pollard, was booked in many of the 12 theatres in Chicago for a run outside the Loop. "Brides' Relation," another Educational short, was given a screening last week.

Harvey Day, special representative for Educational sound shorts, arrived in Chicago last Thursday to spend a few days.

J. H. Smith, manager of the commerce department of RCA Phonophone, will establish offices in Chicago within the next few weeks, he says.

The Selkirk brothers, Harry, projectionist at FBO; Leo, film buyer for Marks Brothers; Richard, manager of the Jackson Park theatre; and Morris, have been in the film business long enough to have a total for the four of 87 years. Shoot at that!

Max Selnorati and Frank Ishmael, those MGM go-getters, caught arguing in front of the exchange building about who was going to pay the lunch check. The mercury stood frozen at five below. Write your own moral.

Tragsdorff's Lowdown
On Trip to New York

(Continued from page 48)

street have got to get together and get a confection, or decide on one, that can be installed at a reasonable cost, and one that will hold both the Movietone and disc producers. I think it was producers and big business in the street knew or try to figure out, how many millions they are going to lose in the next year by their narrow-minded, dog-eat-dog policies. I believe sound is our salvation with the above reservations.

Whenever I can get an installation that will meet the above requirements, and if the producers will give me somewhere near a decent break on their product, I will install sound. In the meantime, I have both cars to the ground and both eyes scanning the horizon for relief from the present stagnant conditions.

Firmly believe that within the next few months something is going to pop in connection with this sound business and when it does we must be in a position to use the few brains God promised us in order to determine whether we shall grab it or leave it.

Let each and everyone of us pull the old belt up another notch or two if necessary, and after we get through paying our taxes, shoveling coal and snow, make a vow that we will hit the old line harder during the coming year than we have in the past. In fact, if we don't they will have us all up in the Monkey Hill before the snows are again.

Well, that's all about this for this time from up where the Woodchuck chuckled and the Wild Raspberry calls to its mate in the Springtime.

—Wm. E. TRAGSDORFF, Trags theatre, Neillsville, Wis.

French Exhibitors Are
Producing Own Newsreel

(Washington Bureau of the Herald-World)

WASHINGTON, Jan. 22.—The French exhibitors, according to a report to the department of commerce, are making their own news reels. The price asked for news reels has been much less than the theatre man would pay and over 150 exhibitors have called off their contracts with firms and are using S. F. D. films. The price asked is the original figure of the news journal.

Manager's Wife Identifies
Man Who Killed Husband

Leonard Shadlow, 23, leader of a band of colored gunmen, was identified as the robber who invaded the Metropolitan theatre, Chicago, a few weeks ago and killed Matthew Taylor, manager. The killer was identified by Taylor's wife, who is the organist of the house.
In the "Talkies" too

The fidelity of sound reproduction with motion pictures is affected by every variation in the film—be it ever so slight.

That is why, in the "Talkies" too, Eastman film excels. The great quantities in which it is produced, the strict supervision constantly exercised—the resulting uniformity from roll to roll, day to day, year to year—these factors of Eastman film manufacture are of first importance to the newest development of the art.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Only LUPINO LANE Could Make a Comedy Such As "ONLY ME"

Twenty-four parts in the picture, and every role played by Lupino Lane himself. Who else could do it? The versatility that made such an astonishingly clever novelty comedy possible, makes Lane the outstanding star in the two-reel comedy field, and as great a box-office asset as you ever had in Short Features.

The comedian takes twenty-four distinct roles and the results are astounding in cleverness—Arthur James—Motion Pictures Today.

Every time we see a Lane comedy we say it is the best we have yet seen — worth preferred position on any program — Associated Publications.

If exhibitors don't give this unusual subject the break it deserves, then there is no sense in comedians continuing to put originality, brains and perspiration in their work — Film Daily.

A genuinely good piece of work — Motion Picture News.

Lupino Lane Comedies

Watch for announcement soon about Lupino Lane Comedies with sound and dialogue

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
‘THE BELLAMY TRIAL’ OPENS
AUSPICIOUSLY AT EMBASSY

Monta Bell Converts Popular Magazine Story Into Rousing
Screen Melodrama with Dialogue Sequences.

By KATHARINE ZIMMERMANN.

THE wild bells have every reason to ring out jauntily at the Metro-
Goldwyn-Mayer headquarters this week. At the Capitol picked
shocktroops are busy dissuading Gilbert-Garbo fans from standing
on one another’s shoulders to get a glimpse of “A Woman of Affairs.”
And by the look of things at last night’s premiere of “The Bellamy
Trial” the traffic jam outside the Embassy for the next few weeks
is likely to wear another furrow into the Napoleonic brow of Grover
Whalen.

“The Bellamy Trial” is M-G-M’s celluloid version of the popular
mystery story by Frances Noyes Hart. It has been most divertingly
translated to the screen by Monta Bell. With one major setting
and a handful of incidental ones and with a cast of minor
Hollywood celebrities, the director has fashioned a thriller that keeps
us in suspense until the hour of the climax when it still manages to
perhaps light on the heels of the day.

Reprint from
Eve. Telegram
N. Y. Jan. 24th

METRO-GOLDWYN-MAYER
It’s a Pleasure

Extra! Embassy Box-Office
Reports Biggest Advance Sale
in its History for “Bellamy
Trial”. Capitol holds
“A Woman of Affairs” 2nd
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America is in the grip of a stock market craze! Behind the scenes looms the man who makes fortunes and panics—the Big Operator—the Money Giant—THE WOLF OF WALL STREET. Super-brain, ruthless, loving battle. Such is the mighty figure George Bancroft brings to life in this great picture.

WHAT OF THE WOMEN who wait in luxurious homes while the Gold Gods fight the Battle of Money? What of the jewel-laden Wolf's Wife? Men are her game. Does she abandon the game when the Wolf no longer has time for love? In "THE WOLF OF WALL STREET" that bewitching Russian beauty, Baelanova, shows you!
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DANGEROUS BUT NICE. While The Wolf battles for money, his wife dallies with the polished charms of Paul Lukas. Then the fateful day—!

RUTHLESS IN HIS WRATH. The brute strength of the lion and the cunning of the beast that gives him his nickname—you'll love The Wolf.

WHERE MILLIONS ARE WON AND LOST. All the frenzied excitement of the Stock Exchange is accurately portrayed. Battleground of the money monarchs. Real, fascinating! You hear as well as see it all!

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With Bancroft, Nancy Carroll, Paul Lukas and others in the big cast talking throughout. With Baclanova not only talking but singing two songs in her gorgeous voice. Rowland V. Lee Production. Story by Doris Anderson.
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**WITH "Interference" doing the biggest business of any talking picture ever released—with surefire sound successes as "Redskin", "The Canary Murder Case", "Wolf Song", "The Letter", "Close Harmony", "The Doctor’s Secret", "The Dummy", "Chinatown Nights", ("Tong War") and others on the way—now arrives "THE WOLF OF WALL STREET" to clinch PARAMOUNT’S leadership of this business, sound and silent! Opening long run engagements at the Rialto, New York, and everywhere. Nationally advertised in 700 newspapers, Saturday Evening Post, etc. to 120,000,000 people! "THE WOLF OF WALL STREET" and most of the other knockouts AVAILABLE SILENT AS WELL AS TALKING!

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**TERRIBLE TITAN OF THE TICKER.** Only two things he loves—the race for gold and the arms of his beautiful wife. His enemies attack both!

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fresh as tomorrow
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NO alleged competitor, either now or in years to come, can ever hope to attain the supremacy that FOX, the pioneer in talking newsreels, has held since the very first issue on December 3rd, 1927. No other newsreel can hope to match the amazing strides of Fox Movietone News, for which crews are now gathering the sights and sounds of the entire world, guaranteeing a steady supply of the latest and most important news events from every corner of the globe.

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points the way to bigger profits for showmen

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and

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(Silent Prints Also Available)

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The first all-dialog outdoor feature. An action-packed tale of love, hate and adventure in the West, filmed in the great outdoors.
Now in its second record-breaking week at ROXY Theatre, New York, and sixth sensational week at CRITERION Theatre, Los Angeles.

ALL-DIALOG, ALL-LAUGHTER COMEDY
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Funny rhymes with money, and this all-dialog comedy talks laughs from beginning to end.
Clever, peppy, youthful, fast-moving, merry entertainment with sure-fire audience appeal.
With the youthful stars of the speaking stage, Helen Twelvetrees and Charles Eaton, and Lew Seiler Earle Foxe and Carmel Myers. Lew Seiler production. Story by Max Marcin and Edward Hammond; scenario by Frederick H. Brennan; dialog by Frederick H. Brennan and Harlan Thompson.

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THE VALIANT
A heart-tugging drama with an unusual and powerfully emotional story. The contrasting backgrounds include remarkable scenes of prison life.
With Paul Muni, celebrated Broadway character actor, and Marguerite Churchill, another Fox screen find. William K. Howard production. Scenario by Eugene Walter. Based on the play by Robert Middlemass and Holworthy Hall.

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A murder mystery with a novel idea. The story of a man on trial for murder, the evidence being revealed through the eyes of the prosecutor, a defense attorney and a mysterious girl, the three interpretations forming baffling contrasts. The surprising solution is a smashing climax.
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With a company of two hundred entertainers, including actors, singers, dancers, specialty performers and the Billbrew chorus of 40 voices.

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**CAPTAIN LASH**

Claire Windsor with Arthur Stone
Clyde Cook with Jane Winton

Story by Daniel Tomlinson and Laura Hasse

**JOHN BLYSTONE**

Production

A Drama of Brightest Broadway and Darkest Africa

**FUGITIVES**

Madge Bellamy with Don Terry
Earle Foxe with Lumsden Hare

Story by Richard Harding Davis

**WILLIAM BEAUDINE**

Production

SYNCHRONIZED FEATURES

(Silent Prints Also Available)

The Romance of a New Year’s Eve — and Her Adam

**NEW YEAR’S EVE**

Mary Astor with Charles Morton
Earle Foxe with Florence Lake

**HENRY LEHRMAN** Production

Story by Richard Connell

SYNCHRONIZED FEATURES

(Silent Prints Also Available)

A Mighty Drama of False Colors and True Hearts

**TRUE HEAVEN**

with George O’Brien
Lois Moran

**JAMES TINLING**

Production

Sizzling Passions at 15 Degrees Below Zero

**THE SIN SISTER**

with 3 youngsters who spell box-office

Mary Carroll
Lawrence Gray
Josephine Dunn

**CHARLES KLEIN** Production

**GIRLS GONE WILD**

Sue Carol with Nick Stuart
Hedda Hopper with Roy D’Arcey

**LEW SEILER** Production

Story by Bertram Millhauser

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Waltzing Around
The Diplomats
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The Honor System
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Beneath the Law

CHARLES [Chic] SALE All-Dialog Comedies
Marching On
The Ladies' Man
The Star Witness
They're Coming to Get Me

ROBERT BENCHLEY All-Dialog Comedies
Furnace Trouble
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The Spellbinder
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Happy Birthday
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THE FLIGHT TO THE SOUTH POLE!
—is in every paper every day—is on everybody's tongue. Now—when it's red hot news—Warner Bros. have scooped the motion picture world for timeliness!

"CONQUEST" IS A GREAT PICTURE OF THE AIR FLIGHT TO THE SOUTH POLE!
It's a golden bonanza in box office values. Visualize the marvelous scenes amid ice and snow—the daredevil flight—the breath-taking crashes—the thrilling rescues—the tense swift action that is sure to lift 'em out of their seats and raise your house receipts into a new record. Get your dates set right now!

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NOAH'S ARK What Warner Bros. Promise Warner Bros. Deliver

THE DESERT SONG Is on its way!
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“THE GIRL ON THE BARGE”
With JEAN HERSHOLT, Sally O’Neil, Malcolm MacGregor. From the Cosmopolitan Magazine story by RUPERT HUGHES. Two negatives: 1 silent; 1 with dialog. An EDWARD SLOMAN Production.

“THE COHENS and KELLYS IN ATLANTIC CITY”
Starring GEORGE SIDNEY with Vera Gordon, Kate Price, Mack Swain. Two negatives: 1 silent; 1 with dialog. A WILLIAM JAMES CRAFT Production.

“THE FOREIGN LEGION”

“GIVE AND TAKE”
GEORGE SIDNEY and JEAN HERSHOLT, with George Lewis, Sharon Lynn. From Aaron Hoffman’s Broadway Success. Two negatives: 1 silent; 1 with dialog. A WILLIAM BEAUDINE Production.

“THE MICHIGAN KID”

With LAURA LA PLANTE, Montague Love, Roy D’Arcy, Margaret Livingston, Len Boles, Bert Roach. Produced under the personal supervision of CARL LAEMMLE, Jr. From the novel by Wadsworth Camp and Thomas F. Fallon’s Broadway stage hit. Two negatives: 1 Silent; 1 with Dialog.

PAUL LENI Production.
As modern as tomorrow
Charmingly witty
As classy as a next season's sport roadster

The SMARTEST Coronet TALKING COMEDIRES

As modern as tomorrow
Charmingly witty
As classy as a next season's sport roadster

Presents "THE ELIGIBLE MR. BANGS"
by Robert Housum
with EDWARD EVERETT HORTON
Directed by Hugh Faulcon
With talking and all natural sound effects from start to finish
**THING in talking comedies**

**FOR SMART THEATRES**

*Educational Pictures* took the industry by storm with their first talking comedy. Exhibitors who saw the first preview of "THE LION'S ROAR" are still laughing. The MACK SENNETT TALKING COMEDIES instantly proved that *Educational* was going to live up to its promise to lead the field of Short Features with Sound.

But there's plenty more coming. For instance, here is the second announcement: a group of six comedy playlets that are the smartest things you ever saw in two reels... the CORONET TALKING COMEDIES.

Here's something new and different... in story, lines, acting and direction. They're charmingly witty, as smartly sophisticated as a Park Avenue ball room, as classy as a society night club. CORONET TALKING COMEDIES will add a crown of mirth to the smartest picture programs in the land.

*Supervised by*

SIDNEY BRENNER

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*Educational Pictures*

*EDUCATIONAL FILM EXCHANGES, Inc.*
ARE YOU STARVING for Sound? . . . .

Let the other fellow STARVE for SOUND . . . You don't have to wait if you have FIRST NATIONAL. All the VITAPHONE shows you want—right away! The difference between First National and Other Companies is the difference between Having and Hoping! Sensational QUALITY product with the Greatest Screen Stars ready to deliver at a minute's notice!

Right NOW

HERE'S A GAG that gets a laugh ONLY from your competitors—

Take the GAG off your projection machine. No reason why you should tie up expensive equipment for lack of TALKING product. FIRST NATIONAL has a seven-league jump on the field in BOTH Quantity and Quality. The ONLY way you can fill EVERY play-date with a Sound attraction is to SWITCH TO FIRST NATIONAL!

AND MORE ON THE WAY—

Enough—and fast enough—to enable you to meet the CRYING DEMAND for VITAPHONE without a SINGLE INTERRUPTION!

C OR IN NE GRIFFITH IN "THE DIVINE LADY" (you can start right now spending your profits from this grandest and greatest sea special ever made. Everything about it is right—everything is big . . . . Brilliant Vitaphone score and effects will make it a money marvel.)

M I L T O N S I L L S AND D OR O T H Y MAC KAILL IN "HIS CAPTIVE WOMAN" (second talking special for this great pair. Corking South Sea islan story that shows off Dorothy at her million-dollar best in a dozen breath-taking coymes.)

B I L L I E D O V E IN "THE MAN AND THE MOMENT" (it has Elinor Glyn's greatest box-office story and handsome Rod La Rocque. Lavish society spectacular, and Billie Dove in and out of costumes that will double her 30,000 a month fan mail.)

T H E $10,000 PRIZE STORY. "CHILDREN OF THE RITZ" (riotous revelry in ritz settings—dazzling younger generation stuff—a perfect vehicle for the Vitaphone debut of Dorothy Mackaill and Jack Mulhall.)

A L I C E W H I T E T A L K I N G, S I N G I N G A N D D A N C I N G IN "HOT STUFF" (watch Vitaphone double the box-office power of her pulsing pep!)

"THE SQUALL"—BIG TALKING SPECIAL (it was the talk of Broadway for one solid year. Now you'll get Loretta Young, Myrna Loy, Alice Joyce and other great names in this romance of the most tempestuous temp-tress the screen has ever known.)

M I L T O N S I L L S IN "LOVE AND THE DEVIL!” (with Maria Corda in a great vamp part, and a story with a brand-new love angle.)

Why should you SUFFER in SILENCE?

FIRST NATIONAL can give you all the VITAPHONE feature shows you can use for months to come. Ready for IMMEDIATE DELIVERY.
The amazing vogue of Vitaphone gives every First National Vitaphone Picture the value of a Special. HANDLE THEM THAT WAY! The lure of this new movie magic—the urge to hear favorite stars TALKING, SINGING, doubles the draw. Play up this angle! It's the greatest advertising and publicity material you've ever had. Get behind every First National Vitaphone production with just as strong a campaign as you'd give a Special . . . Then DOUBLE YOUR PLAYING TIME. You'll more than double your profits!

FIRST NATIONAL has plenty of VITAPHONE HITS!

TODAY, tomorrow, or next week, you can start playing an endless stream of RAGING VITAPHONE SUCCESSES

John McCormick presents COLLEEN MOORE IN "SYNTHETIC SIN" (led the Loop in Chicago, and just as hot at the Paramount, New York, and at the Granada, San Francisco.)

RICHARD BARTELMESS TALKING IN "WEARY RIVER" (opens tomorrow on Broadway at $2.00. Wait till they hear Dick Talking for the first time.)

CORINNE GRIFFITH IN "OUTCAST" (great reviews everywhere—and business just as great. "A delight. Fans are going to love it," said N. Y. Mirror. With Edmund Lowe.)

BILLIE DOVE IN "ADORATION" (praised sky-high by all critics. "Synchronization extremely well done," said Graphic. "Billie clicking at Century, Baltimore," said Variety.)

"SEVEN FOOTPRINTS TO SATAN" (bigger and better thrills than any previous mystery show. Made to order for spine-chilling effects. With Thelma Todd and Creighton Hale.)

"NAUGHTY BABY"—WITH ALICE WHITE AND JACK MULHALL (now they can hear "IT." Fastest-growing star in the business in speedy, jazzy, made-to-order show that proves she VITAPHONE'S even better than she LOOKS.)

And bring back the crowds—the coin you turned away on the first engagement—PLAY "LILAC TIME" AGAIN
The NEW Company

Olga Chekova in "Pawns & Passion"

TOMMY ATKINS - Fighting Lover

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PICTURES ACTUALLY PRODUCED IN EUROPE & ASIA
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"Bring the real world to your screen"

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the event of the Season!

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Paramount Pep Club, Inc.
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Entertainment by

Celebrated Stage
and
Screen Stars

PAUL ASH
Master Ceremonies

Music by

ROGER WOLFE KAHN
And His Society Serenaders

Hotel Astor
SAT. Eve., Feb. 9th

Tickets, $10.00 per person
Censorship is denounced by speakers at annual convention of National Board of Review—Leaders of business and civic enterprise unite in condemning idea of censorship as foreign to every principle of freedom; Resolution states framers of Constitution had complete liberty in mind—Dr. Cadman declares censorship should be done only by producers themselves.

COMPLETE INDEX TO CONTENTS

NEWS

Myers asks injunction to bar agreements prohibiting interchangeability—Michigan membership votes to join Allied; Wisconsin exhibitors deadlocked.

Competition over sound duplicates rivalry in early days of silent pictures; Three theatres at Montclair, N. J., each with different device, illustrate problem.

First-run rights are won by Marks Brothers in suit settlement with B & K—E. J. Smith rejoins P. A. Powers as Cinephone manager.

Sound films add $709 each week to overhead, Chicago exhibitors declare at meeting called to discuss new situation.

FEATURES

Service Talks by T. O. Service
Los Angeles by Douglas Hodges
Pictorial Section
Quick Reference Picture Chart
Letters from Readers
What the Picture Did for Me
Broadway

Sound Pictures
The Studio
Short Features
Presentation Acts
New Pictures
 Classified Advertising
Chicago Personalities by J. F.

ADVERTISEMENTS


Calling a Cop

WE regret to note that Mr. Abram F. Myers, president of the Allied States Exhibitors' Association, at the very outset of his administration has rushed to the window and sounded a call for police. Mr. Abrams, hardly before having time to warm the president’s chair, has, more literally, dashed to the Department of Justice with a plea for an investigation of the contracts existing between manufacturers of sound equipment and motion picture distributors.

Mr. Myers herein discloses a weakness attributed to him by his enemies on account of his previous connection with the bureaucracy of Washington and one which his friends were earnestly hoping would not manifest itself.

The effort to bring the Department of Justice in on the trade question of interchangeability at this time is both rash and uncalled for. It will be embarrassing to producers who have driven a shrewd bargain with the manufacturers of sound equipment, and, instead of being a help to exhibitors, it may result to their very serious disadvantage.

With a thousand serious exhibitor problems pressing for solution it is difficult even to guess how and why Mr. Myers has hit upon this question of interchangeability for attention at this time. The plain fact of the matter is that this question stands in a decidedly favorable status, both for the exhibitor and for the producer. Producers have an arrangement which is satisfactory to them. There is no restraining hand holding back the exhibitor from doing anything that appears suitable for the best interests of his business.

Why, then, should Mr. Myers tamper with the question at this time?

So much for the immediate, practical considerations of this business of going to the Department of Justice about interchangeability. There are, however, other features of Mr. Myers’ action which bid for attention.

If Mr. Myers should prove—and this action is a step in that direction—that he is so steeped with the creed of the bureaucracy of Washington, which pretty much believes that business and industry exists in order that it should have something upon which to vent its harassment—then Mr. Myers is likely to become, instead of a constructive force, an evil, both for the exhibitors and for the industry at large.

Those who do not wish Mr. Myers well will find in this action a great deal of ammunition to shoot. They will insist that at the best it is an act of an opportunist who is seizing upon a piece of the government's machinery at Washington, with which he is quite familiar, in order to gain attention for himself and also to build himself into a bogey which will have to be dealt with.

There is no occasion to have a legal test made on the question of interchangeability. The outcome, whatever it might be, cannot improve the existing situation and it is very easy to imagine, in face of the various patent claims that are asserted, that the outcome might be a decidedly unwelcomed eventualty, for both the exhibitor and the producer.

Surrounding the entire matter of Mr. Abrams’ approach to the Department of Justice there is the matter of governmental interference with business.

As a last resort there may be no other course in face of some pressing evil. But governmental interference with business always amounts to a surgical operation in which the life of the patient may be saved, but he is always decidedly the worse for his experience.

* * *

What to Produce?

AT no time in the history of the business has the problem of what to produce been a more complex and difficult one than at the present time. In previous years all of the difficulties natural to and inherent in the amusement business have been present. This year, in addition to these, there are the special and unusual difficulties presented on account of the introduction of sound and dialogue.

While there always has been a pressing need for cooperation between exhibitors and producers on the question of what to produce, this year the question is more pressing than ever. Unfortunately, very little in the way of practical cooperation has ever existed. Virtually the only immediate contact between the film companies and the theatres is when a representative of a sales department seeks to sell him to the exhibitor. In this circumstance there are the natural points of difference between the buyer and the seller. The exhibitor does not seek to offer guidance on production problems and the salesman has his mind on something else.

The HERALD-WORLD urges exhibitors to consider the problem of what to produce for next season, and in urging this it wishes to make plain the fact that in the long run the outcome of production problems mean just as much to exhibitors as to producers. We urge you, therefore, to express your views on what to produce for next season. Communicate either directly with the producers or send your communications to this publication. If they are of general interest they will be published and, at any rate, they will be laid before the producers’ councils.

In connection with the question of what to produce Mr. Will H. Hays in an interview given upon his recent arrival in Los Angeles urges that producers continue to plan for future great “epic” pictures such as “The Ten Commandments,” “The King of Kings” and “The Big Parade”—and such to be made without dialogue, except, possibly, in short sequences.

MARTIN J. QUIGLEY.
**Censorship Lashed at Session Of National Board of Review**

**Eminent Speakers Denounce Practice as Foe of Liberty**

**Resolution to Congress Passed Urging Government According to True American Principles**

(Special to the Herald-World)

NEW YORK, Jan. 29.—Vigorous denunciation of censorship was voiced by many persons of great prominence at the dinner January 26 which closed the convention here of the National Board of Review.

The delegates to the fifth annual motion picture conference held under the National Films Council of the board, and the guests at the dinner, which was given at the Waldorf hotel, where the convention conducted its sessions, heard Mayor James Walker of New York, Dr. S. Parkes Cadman, Congressman Loring M. Black of New York, David Wark Griffith, Harry Warner of Warner Brothers, J. D. Williams of World Wide, and others strip censorship of every thread of reason that its supporters claim for it.

In addition, the convention passed a resolution to be forwarded to Congress, asserting that censorship "is in fundamental contradiction to the democratic principles which underlie our theory of government and society."

**Calls Bills Atrocities**

"It is to the credit of Congress that after thorough hearings on the Swope and Upshaw motion picture bills, that the committee debated not to report either bill," declared Congressman Black, adding, "We should have sent these bills to the Smithsonian Institute, bureau of mediocre atrocities, as fine specimens of mental wrecks and thumb-screws. Upshaw and Swope have passed off the political stage and a new joy-killer has appeared in the persons of Congressman Hudson of Michigan. His bill is the deformed successor of the others, and is dying a beautiful death under the political anesthesia of our Committee on Interior and Foreign Commerce."

"The best that can be said about national censorship," said Mayor Walker, "is that it would be more effective and less expensive in each state. At the present time we have censorship in six states. Are we to believe that damnation is rampant in each of the 42 other states?"

Dr. Cadman declared his belief that the best way to insure motion pictures of high character was to leave the matter up to the producers themselves.

**Four Paramount Films Piling Up Huge Grosses At Broadway Theatres**

(Special to the Herald-World)

NEW YORK, Jan. 29.—Paramount is in the limelight of the Broadway picture parade this week with four films piling up remarkable box office grosses.

"Redskin," the new Richard Dix picture in Technicolor, has been playing to standing room at the Criterion since its opening; "The Gulf of Wall Street" grossed more than $22,000 for Saturday and Sunday at the Rialto, breaking all records.

"Sins of the Fathers" with Emil Janings all but hit the record at the Rivoli. "Interference," equalled the big Louis B. Mayer feature during its first two days, though it just finished a ten weeks run across the street.

In a telegram from Detroit, where he had sudden films forced, David Wark Griffith asserted, "The bigots and fanatics are at work today in America, trying to tell every human being that he can only live and act and speak as they do, and now they are trying to destroy the thing our fathers fought and died for—freedom of speech. If they censor the voice in the telling pictures today, then tomorrow they will censor all forms of speech."

Trying to help the National Board of Review for its work, by the speakers and in messages from those unable to be present. Joseph Kennedy sent a telegram from Palm Beach, saying, "The National Board of Review, with a past record of unselshf service to both the picture industry and the public it aims to serve, is continuously fulfilling a place of constructive relationship which cannot be overestimated."

Mayor Walker praised the board for its lack of sensationalism and its "touch of humanity."

"A Living Protest" is the resolution adopted as follows: RESOLVED, that censorship of the motion picture, whenever applied, is a violation of the right of freedom of speech, to be free of government control over the expression of thought and opinion, and should be abolished. The petitioners declare that they are in favor of the enforcement of federal and state laws providing for the protection of the public welfare and morals, and as a consequence see no necessity for federal, state or local censorship of any kind.

Be it further resolved, that this conference reaffirms its past resolutions setting forth its opposition to censorship as a violation of freedom of expression for the motion picture industry. The petitioners declare that all forms of censorship, whether federal, state or local, are not necessary to protect the public welfare and morals, and as a consequence see no necessity for federal, state or local censorship of any kind.

The resolutions were adopted by unanimous vote of all those attending the convention.

**Why W. E. Equipment in R K O’s Hippodrome? Tis Result of Early Contract**

(Special to the Herald-World)

NEW YORK, Jan. 29.—Western Electric sound equipment is being installed in the New York Hippodrome, largest house in the Radio Keith-Orpheum circuit, to be ready for use by February 23, and the question is being asked here, why should an R K O house install Western Electric equipment when the parent company, the Radio Corporation of America, controls R C A Photophone?

The answer, according to R K O officials, is that a contract was made for a number of Western Electric installations before the merger of the Keith houses and R C A, and that the installation in the Hippodrome is merely the fulfilling of that contract.

The Hippodrome recently played the sound version of the Paramount picture, "Wings." One official of R K O said that the picture was played on RCA Photophone equipment. This was later denied by another official, who said that he did not know what device was used, but that it was not Photophone.
New Pictures

Broadway got an eyeful (and an earful) of new pictures last week. Seldom have so many pictures of outstanding quality come along at one time.

***

"Weary River"

First National has a phenomenal Richard Barthelmess picture in "Weary River," despite the fact that he is shown as a gangster and thug and convicts through most of the action. This picture for the first time, in my opinion, made sound and dialogue really part of the picture, not a patchwork.

It has started a spectacular run by breaking all records at the Central. It sold out cold at the Monday matinee and is now hedged in by speculators.

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"In Old Arizona"

With "In Old Arizona," William Fox has a new picture that deserves to rank with the best, no idle comment in view of the fact that this work promptly proceeded to smash all records at the huge Roxy theatre.

This picture has been so well publicized and advertised that there is no need to retell its interesting history, nor to recall that it is the first real sound picture made outdoors. All that needs to be said now is that it is a smashing success, and will bring crowds to see it wherever it is played.

Fox was so anxious to get this good one out on its way that he didn't wait to give it a New York run, which is the usual custom with big Fox pictures. The wisdom of his decision is easily seen.

***

"A Woman of Affairs"

The Garbo-Gilbert combination packed them into the Capitol to see "A Woman of Affairs," the new Metro-Goldwyn-Mayer picture. This is the picturization of the Michael Arlen novel and play, "The Green Hat," once under the ban of the Hays organization.

The finished product could hardly incur anyone's displeasure, for it is one of the best pictures ever made with that fascinating pair, Greta Garbo and John Gilbert. If it is true that the Garbo is back in Sweden for keeps, it will be a cruel blow to the America picture public, to say nothing of the exhibitor.

***

"The Bellamy Trial"

Metro has another good one in "The Bellamy Trial," which opened during the week at the fashionable little Embassy theatre. This is a corking good picture, done in a particularly novel manner. Dialogue is used with telling effect, so that it becomes obvious to anyone that dialogue if done well need not necessarily slow up the action of a picture. "The Bellamy Trial" has an interesting opening.

Instead of starting like an ordinary picture, with the usual introductions, this one is done in the manner of a new work.

First is shown a shot of the West Point cadets, in the traditional manner. Then comes the good old Pacific Fleet, with appropriate music. Then comes the first Pictures of Famous Murder Trial," and "Crowds Flock to Court-House" and so on.

***

"Redskin"

Paramount has a magnificent picture in "Redskin," done in natural coloring, which came to the Criterion. This picture has Richard Dix in some of his finest work. More will be heard of this one later.

Peter Vischer.
**EXHIBITORS HERALD-WORLD**

February 2, 1929

**Myers Asks Injunction to Bar Agreements Against Inter-use**

**Says One Company Has Made Sound Pact with Producers**

**Declares Restrictions Illegal and Not Greatly Different from Those in Patents Case**

[By Washington Correspondent of the Herald-World]

WASHINGTON, Jan. 29.—Injunctions restricting sound equipment manufacturers from entering into agreements with film producers that films should not be leased for use on machines not manufactured or approved by the sound equipment companies were asked of the Department of Justice last week by Abram F. Myers, president and general counsel of the Allied States Association of Motion Picture Exhibitors, as the first step of his announced policy of dealing promptly with problems affecting the theatre men of the country.

So far, according to information filed with the department by Mr. Myers, there is only one company which has such an agreement with producers, but it is possible that other sound equipment manufacturers may feel it advisable to make similar contracts if the practice is not immediately suppressed.

The agreement submitted to Justice Department officials, according to the exhibitors' representative, included restrictions which, he held, are illegal and not greatly different from those which have been so held by the courts, notably in the M.P.T.O. Patent Company case, prosecuted by the Government when Myers was connected with the antitrust division of the department, and the United Shoe Machinery Company case.

"From such study as I have been able to give the matter, I have concluded that the restrictions in question are clearly outside the power of the parties to impose," Myers declared last week.

Prompt action in the matter was asked by Myers in order that, if possible, the entire situation may be dealt with, but if the department does not deem the contracts submitted to be illegal, specific proceedings will be instituted by exhibitors in some centers.

**Entire Group of Liberty Specialty Exchanges Is Taken Over by Columbia**

[Special to the Herald-World]

ATLANTA, Jan. 29.—Following a conference, which was held in New Orleans, it is announced that Columbia Pictures Corporation has acquired the entire group of Liberty-Specialty exchanges now operating throughout the South. Under the terms of the deal, Columbia will take over the exchanges February 2 and will act as agents for Liberty-Specialty in fulfilling contracts for film service, although the exchanges will operate as Columbia exchanges. It is understood that Columbia is paying $450,000 for the purchase price.

The Liberty-Specialty Exchange System includes branches in Atlanta, Charlotte, Memphis, New Orleans, Dallas and Oklahoma City.

The company came into existence a few years ago through the merging of Liberty Film Distributing Company, whose headquarters were in Atlanta, with the Specialty Film Company, whose home offices were in Dallas, Tex. It was owned jointly by Oscar S. Oldknow, of Atlanta; W. G. Underwood, of Dallas, and the Saenger interests, of New Orleans.

**15 Branch Managers Of First National at Home Office Session**

[Special to the Herald-World]

NEW YORK, Jan. 29.—Fifteen First National branch managers attended the conference called by Ned E. Depinet, general sales manager, for Thursday. Following an all-day session at the Roosevelt hotel, the party were present at the premiere of "Weary River" at the Central theatre.

Most of the business sessions were devoted to a discussion of the marketing of the new First National-Vitaphone pictures to be released during the next three months. Special attention was given to "Weary River" and "The Divine Lady," the latter having its premiere at the Carlyle Circle in Los Angeles today.

[Story on Chicago divisional convention on page 74]

**17 Pictures Are Listed On Amkino Corporation's 1929 Picture Releases**

[Special to the Herald-World]

NEW YORK, Jan. 29.—Seventeen pictures are part of the Amkino Corporation releases for 1929. The seventeen, listed in an announcement booklet are:


**Developments of Week on Allied States**

Injunctions to restrain sound equipment managers and sound film producers from prohibiting interchangeability are asked of the Department of Justice by Abram F. Myers, head of Allied States.

Members of MPTO of Michigan vote 2 to 1 in favor of joining Allied States. Sixty Wisconsin exhibitors deallook over question of affiliating with Allied. (Story on next page).

Board of Trustees of MPTO of Ohio discusses death of Allied but takes no action. Consensus is that progress of Allied be watched before taking vote on joining. (Story on next page).

**Michigan MPTO Votes 2 to 1 for Allied Affiliation**

DETROIT, Jan. 29.—By a vote of more than two to one, the membership of the MPTO of Michigan stands on record as in favor of affiliation with the Allied States Association, thereby confirming the action of the directorate in its earlier decision to join Allied. The meeting was held last Wednesday.

The vote—249 in favor of affiliation as against 101 opposed—showed the active interest of the exhibitors in the question. Only $2 of the more than 400 ballots sent out were not returned.

The directorate voted also to reimburse J. C. Ritter, H. M. Richey and Glenn A. Cross the $10,000 they had pledged to Allied.

**New Phototone Device Plays Both Disc and Film Attachment, Costs $18,000**

[SPECIAL TO THE HERALD-WORLD]

SUFFOLK, Ill., Jan. 29.—Announcement that a new Phototone synchronous disc instrument is now available for exhibitors has just been made by the company.

The price of the new device is as follows: F.O.B. Near Information Line, $18,000 for both synchronous and non-synchronous, $14,000 for complete disc instrument alone. It is adaptable to both Simplex and Powers projectors. Prices include installation and charges. There will also be available sound on film attachment at $500.

**2 Exhibitors Fined for Operating Sunday Shows**

[Special to the Herald-World]

MONETT, Mo., Jan. 29.—Supported by merchants of the town, W. W. Williams and E. R. Haynes, exhibitors in this town of 6,000 have started a campaign against blue laws. Each of the exhibitors was arrested and fined $5 for operating on Sunday and they plan to carry the fight to the Missouri supreme court, contending the ordinance, which was passed 12 years ago, is unreasonable and unjust.

During the month of January, the Exhibitors Herald-World carried twice the amount of equipment advertising carried by its nearest competitor.
Wisconsin Exhibitors Deadlock
Over Question of Joining Allied

Protest from Theatre Owners After Board Votes to Affilate Brings
New Meeting—Woodhull Speaks— Debate
Heated—Press Is Barred

[By Special Correspondent of the Herald-World]

MILWAUKEE, Jan. 29.—If ever there was uncertainty about whether the Allied States association would win out in Wisconsin, there is today, because over sixty exhibitors met at the Hotel Wisconsin for a special session which ended in a deadlock.

The whole state is at white heat over the problem and so warm waxed the discussions during the day that there wasn’t even time to vote. In fact, a vote would have done no good. There was a deadlock all the way through. There was so much to be said from the viewpoint of both factions that it took the whole day to do it. When the convention adjourned without having taken any action whatsoever, it was predicted by several officers that another special meeting may be called very shortly to settle the question one way or the other.

On November 19, the board of directors of the M PTO met in Milwaukee and decided to back the Allied States organization. And when the Allied States organization was formed in Chicago last month, many of the Wisconsin men were prominent in the proceedings.

Protest Follows Action

No sooner did the result of the proceedings of the Wisconsin board become known than a storm of protest arose throughout the state from members who did not want to break up the present organization.

These protests resulted in several more board meetings being called in Milwaukee, at which it was decided to hold a special meeting of the M PTO and thrash out the problem. Arrangements were made to have representatives of each organization present to debate on the relative merits of the two associations. It was thought that Abram F. Myers, Allied head, and R. F. Woodhull, M PTOA read, might be obtained to debate on the subject before the meeting.

Woodhull Attends

Myers could not be present, but Woodhull was. There were also present W. A. Steffes, Minneapolis, Fred Desberg, Cleveland, and Glenn Cross, Detroit, all of whom were called into the meeting separately and given an opportunity to talk.

The convention was in session about a half hour when a motion was passed that no press representatives be allowed in the proceedings under any circumstances. This resulted in a general exodus of the press as they were discovered by the members of the credentials committee.

In fact all delegates to the convention were very reticent about doing any talking whatever which might be used for publication. However, behind the closed doors there was plenty of talking, as was evidenced later by many heated talks and arguments in the lobby of the hotel.

Woodhull and Fred Desberg spoke for the M PTO, stressing the fact that the present organization could and would function for Wisconsin exhibitors in a highly efficient manner. W. Steffes and Glenn Cross spoke for the Allied States organization and stressed the greater protection which they said membership in the Allied States organization would give to theatre owners in Wisconsin.

One faction of the delegates seemed to think that a point in favor of the Allied organization was the greater protection than the old organization, that it already had an impetus which would carry on to many good accomplishments.

Arguments Grow Heated

About 3 p.m., anyone could see that plenty of friction had been generated. Arguments and discussion became more heated and those who thought that some sort of a deciding vote could be taken at the convention, gave up hope of even taking a vote at all. In fact the decision not to take a vote probably averted an open rupture right at this time. The way things rest right now, it looks as if another meeting will be held sometime in the near future. Things cannot go on as they are.

Already in this state there exist two distinct factions.

Enforcement of Blue Law Promised in Plainview

(Precio to the Herald-World)

PLAINVIEW, Tex., Jan. 29.—Rigid enforcement of the Sunday blue laws here and throughout the country has been promised by Royce A. Oxford, county attorney. All soft drink stands, groceries and other businesses affected by the law will be closed.

Ohio Board Decides Against Taking Vote
Now on Affiliation with Allied States

(Copyright to the Herald-World)

COLUMBUS, Jan. 29.—The board of trustees of the M PTO of Ohio, which finally met in Columbus, Jan. 22 after several postponements of called meetings, took no action on the question of affiliation with Allied States. The matter was discussed for some time and a number of different views was expressed. The consensus was, however, that the matter would be closely watched to see what progress is made by the Allied organization before affiliating. A number of the exhibitors in Ohio are favorable to affiliating if Allied continues to gain by affiliations of other states.

The board adopted a resolution providing for introduction of a bill in the legislature for a sort of a bill to be pushed in the legislature by John L. Clifton, head of the Department of Education and the censor department, which seeks to raise the fees and give more authority to the censor.

Second Bill Brings New Fraud Charges Against Coneyes and McMahon

Stockholders Submit More Evidence in National Theatres Corporation Suit

Stockholders of the Chicago circuit, the National Theatre Corporation (Coneyes Brothers), through their attorney, Michael J. Ahern, filed in circuit court on Monday, January 25, an amended complaint charging the officers of the corporation to those placed against John Coney, Ben J. Coney and Clement McMahon, directors, last November. The stockholders seek an accounting for certain dividends and stock certificates which they allege in their bill to have been illegally issued and fraudulently appropriated by the defendants.

The suit, which is being accompanied by another action brought to recover the theatres, two of them large deluxe houses, now being operated by the Chicago Title & Trust Company as receiver, also names as defendants, G. E. Barrett & Company and Frederick Peirce & Company.

Barrett, A. Bertele, L. A. Doniger, C. E. Morrow, C. H. Walker, James E. Coston and National Playhouses, Inc., the latter a holding company which, the bill charges, was organized to further an alleged conspiracy to murky the stockholders.

Issue Stock to Architect, Charge

The new charges set forth that stock certificates totalling in par value $930,000 were issued to the names of the Ebersons, architects who designed the firm’s Capitol theatre, to settle certain claims, and allege that this was done in exchange for giving them an interest in this amount of stock. The bill declares that the Ebersons never received these shares, but that they were transferred to the National Playhouses, Inc., a "rubber stamp," then turned into the latter firm’s stock and reissued to the Coneyes and McMahon.

In the near future, the present price of the 222,000 shares is charged, having a par value of $1,116,000.

Complaint between the Coneyes, McMahon and the Barrett and Peirce concerns, among an issue “without the stockholders knowledge,” of $4,000,000 in bonds, resulted in a loss to the stockholders of $1,250,000, it is further alleged.

Charge Stock Purchase Scheme

A part of the directors’ alleged scheme, the bill declares, was to make stockholders better control gain control of the properties for the purpose of selling them, and to enable them to purchase outstanding stock cheaply, it is charged, James E. Coston, who was stock-

Tiffany-Stahl Will Have
6 All-Audien Pictures
Completed February 28

(Special to the Herald-World)

NEW YORK, Jan. 29.—Tiffany-Stahl will have six all-audien pictures ready by February 28, the company has already completed and ready for showing. They include “Lucky Boy,” George Jessel’s first talking and singing picture; “Molly and Me,” starring Belle Bennett, supported by John E. Brown, and “My Lady’s Past,” starring Belle Bennett.

The other three pictures that are having talking sequences made are: “Whispering Winds,” “Life” and a foreign story not named.
Seven Big Milwaukee Theatres Within 4 Blocks and All Benefit
Downtown Houses Grouped On Same Street Provide Unusual Problem—Competition Keeps All on Jump—Proves Excellent Situation for Business

MILWAUKEE, Jan. 29.—When it comes to competition in the theatre field, there is probably no other city in the country which has such an unusual situation as Milwaukee. This is due to the fact that seven of Milwaukee's downtown theatres are within a stretch of four blocks on the same street!

This means that Milwaukee really has a theatre street—Wisconsin avenue—where there has been a film house right next to each other, and who are out for the business. And what a merry chase for business it is. The Wisconsin, Strand and Alhambra are all within one block of each other. The Alhambra is a half a block from the Garden.

The section of Milwaukee between Third and Second streets on the south side of the street was "dead," from a motion picture standpoint a few years ago. Now, however, it is one of the liveliest sections in town. Why? The Garden, Majestic and Merrill are right next door to each other, and are making a mighty fight for business. At these three theatres lots of exploits, brilliant lighting and so on are done in order to get the business. The Garden and Majestic are owned by L. Brin and the Merrill by William Fox Enterprises.

Directly off Third street are the Whitehouse, Miller and Princess. This means that when Milwaukeeans go downtown shows they always come down Wisconsin avenue and the block of Third street, which crosses Wisconsin avenue.

Every single theatre in that district benefits by this congregating in the film district. Milwaukee in this respect has no doubt the most compact downtown theatre district in respect to its major theatres than any city in the country. And this has proved to be an excellent thing for business. Patrons will come out of one show, be attracted by the signs of the house next door and then turn in that show. Full houses at most of the theatres from about 5 p.m. to 11 p.m. show that the patronage is steady. So while there is plenty of competition in this town for business, the location of the houses actually stimulate new business.

Theatre Robbed of $164

JEFFERSON CITY, MO, Jan. 29.—Two bandits held up Joseph Renn, manager of the Jefferson theatre and escaped with $164.

Double's Dumb and That's Where the Difference Is

NEW YORK, Jan. 29.—The director of one of the screen's most popular actresses was talking in the company's New York publicity office.

"Miss 'Soandso' has a double whose resemblance is perfect. When I meet the double I have to look twice to see whether she's the double or the real goods. In the star's last picture, the double appears many, many times and one block of photographs. But she is dumb, and that's where the big difference comes in."

The publicity man in the office scratched out his notes.

"That's one story we won't send out," he said.

February 2, 1929
EXHIBITORS HERALD-WORLD

He Wanted To Sell

Mr. Miles S. Fox wanted to dispose of his theatre in Princeton, Ill. He placed an advertisement in the Classified Section of the HERALD-WORLD.

Inquiries Flowed In

It did not take long. He soon had twenty-five prospective buyers, and they were of the financial standing most desired.

He Sold His Theatre

The sale of his house was effected to the utmost satisfaction of all concerned—and this, mind you, at the nominal cost of a small advertisement in the Classified Section of the Herald-World.

Strides Made in Sound Technique, Says Laemmle
On 23d Year in Industry

NEW YORK, Jan. 29.—"Marvelous strides have been made in the past few months by motion picture studio experts in grasping the fundamentals of a new production technique for the making of talk-films," said Carl Laemmle, president of Universal, in a survey of the field on the occasion of his twenty-third anniversary in the industry. This anniversary is being celebrated by a testimonial period of concentrated activity in the Universal organization.

"Despite contentions that it would take many months for motion picture producers to learn to co-ordinate dialogue and pure screen action in picture making, this is already being done and the new art of talking pictures has advanced to a remarkable state of perfection," he asserted.

Laemmle based his assertions largely upon the results attained in the Universal studios the last three months, but also commended the general progress of the new amusement medium—the voice of the screen.

"Weary River" Silent Version Ready April 7

NEW YORK, Jan. 29.—Following the meeting of First National sales managers, Ned E. Dipinet, general sales manager, announced that the Vitaphone version of "Weary River" will be released to the exhibitors on February 10. The silent print will be made available April 7.

First National Warner Sales Medium Abroad; Schlesinger in Charge

NEW YORK, Jan. 29.—First National in the future will distribute in foreign countries of the products made by First National, Warner Brothers and Vitaphone as the result of a contract just closed between Warner Brothers and First National, according to Herman Schaper, president. There will be an amalgamation of companies in all countries, with the exception of England and, at the present time, in Germany. This alliance covers interests and sales activities in France, Switzerland, Belgium, Hungary, Mexico, Australia, Norway, Sweden, Denmark and the Dutch East Indies.

Schlesinger Foreign Manager

In line with this amalgamation, Gus S. Schlesinger becomes foreign general manager of First National with headquarters in Berlin. H. A. Bandy, formerly foreign sales manager of First National, now becomes First National manager of foreign distribution, with headquarters in New York.

Arthur Claverly, Warner managing director in England, will supervise First National sales in that country. Robert Schless, Warner managing director in France, will take charge of all Warner operations in France, Belgium and Switzerland. Harry J. Cohen will be assistant to Schlesinger and be known as assistant foreign manager, operating abroad.

Sales February 6

The combination of Warner Brothers and First National under the same general management assures the best possible service to the continental exhibitors. With Vitaphone and the impressive array of stars included in First National and Warner Brothers pictures, Vitaphone will be inaugurated in all parts of the world on Schlesinger's return to Europe. He will sail on the Leviathan February 6. He will also be responsible for extensive production which these companies contemplate in Germany.

Famous Canadian Theatres Wired for Sound Pictures

VANCOUVER, Jan. 29.—The entire chain of houses from Vancouver to Winnipeg, operated by the Famous Players Canadian Corporation, are being wired for "auditions," which are now going over strong in the era Canada. Houses have heretofore housed vaudeville on 12 to 24-week basis.
Competition Over Sound Duplicates Early Rivalry in Silent Films

Three Theatres in Montclair, N. Y., All With Different Devices, Illustrate Problem—Two Advertise Apparatus Almost Equally with Pictures

By WILL WHITMORE

NEW YORK, Jan. 29.—The truth of the old saw that history repeats itself is being demonstrated with a great deal of interest and force in the motion picture industry today. Competition in sound devices is exactly duplicating the early days of the motion picture when every month brought out a new projection machine.

OLDTIMERS like to recall the days beginning way back in 1896 when everyone had the newest and latest in projection machines. There were the Edison Projecting Kinetoscope, the Mustascope, the Biograph and a lot of others. When a new device was developed, dramatic critics declared it was the best yet. Promoters, peep show impresarios, vaudeville operators and almost everyone else in the show business had machines which were supposed to be this and that and to do something else.

Competition in sound devices now is just getting underway, and for the next year or two history will repeat itself with all the glamour of the days when the motion picture was born.

Right now the emphasis is on the mechanics of the various devices. In a few years, the quality of picture and sound will be the chief factor. That was the history of the silent pictures.

If you want to see how the battle of sound is being fought, go over to Montclair, New Jersey. The conditions there are typical of many other towns, and are typical of the conditions which are to prevail throughout the country in the coming year or two.

In Montclair there are three houses playing sound pictures. Each house has a different device. Two of them are playing the devices in their advertising about as much as they are the pictures. The Wellmont, a Stanley-Fabian house, has Vitaphone and Movietone. The Clairidge, an independent, has RCA Photophone, and the third, the Montclair, another Stanley-Fabian theatre, has the new Pacent disc device.

The Wellmont tells its patrons in all its newspaper advertising, lobby front and other advertising that it is the "home of Vitaphone and Movietone."

It is, however, the Clairidge which is playing most heavily on its device, RCA Photophone. "Home of the realistic and marvelous RCA Photophone," reads its newspaper ad. The word "Photophone" appears five times in one ad.

The Montclair with its patent reproducer is playing sound pictures, but is not playing up the device, since it is so new that the public is unacquainted with it. The theatre already has played "The Home Towners," "Manhattan Cocktail," "The Woman from Moscow," "Show People," and "Naughty Baby," all either dialogue or synchronized pictures, besides regular programs of Vitaphone acts.

House Manager Finter of the Montclair is an oldtimer in the show business. He remembers the days when a 500 foot film was an event in itself. "The public is not interested in the device," says Finter. "The public is only interested in good pictures and good quality of sound and dialogue."

But back to the main subject. How long will it be before the public is allowed to forget the mechanics of sound devices, before there is standardization of quality?

In the meantime new devices will be brought out. All sorts of claims will be made.

The smart exhibitor, the smart producer of sound pictures and the smart manufacturer of sound devices will remember the old days and perhaps profit by the mistakes that were made then. That's the reason for history.

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**Clairidge—Montclair Center**

- Continuous 1 to 11 P.M.
- Home of the Realistic and Marvelous RCA Photophone

**THURS., FRI., SAT.**—Amazing Talking, Singing, Dancing, Spectacle! True Story of Two Midshipmen and a Sweet Girl—Big Game—Thrills—Drama—Action—in this Synchronized Story

**RCA Photophone**

- Poster of Suitable Size
- Giveaway of "Frolic"—Spectacular
- "CAPTAIN SWAGGER"—With Robert STACK and Florence ANDREWS
- SPECIAL EFFECTS: "THE MORMON TABERNACLE CHORUS"—With Orchestra

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**Montclair Theatre**

- Bloomfield Ave. at Valley Rd.
- A Stanley-Fabian Theatre

**Tickets**

- Matinee Daily at 2:30
- Evening at 7:00 and 9:00
- 15c and 25c
- 25c and 40c

**Richard A. Rowland presents**

**RICHARD BARTHELMESSE**

**SCARLET SEAS**

- He reigned the seven seas, taking his luv where he found it! Now it came to him while he was miles from nowhere with a gal he had rescued from the clutches of the law!

**Wellmont Company of America**

**Wellmont Theatre**

- Montclair, New Jersey
- A Stanley-Fabian Theatre

**LAST TIMES TODAY**

- ALICE WHITE — JACK MULHALL in NAUGHTY BABY

- Vitaphone Acts
- Comedy With Sound Accompaniment

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**Four Sons**

- Presented at 1:00, 3:15, 5:20, 7:20, 9:30 P. M.
- Collegians Comedy

**Montclair Theatre's ad.**

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**Clairidge Theatre's ad.**

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**Wellmont Theatre's ad.**
First-Run Rights Won By Marks In Suit Settlement with B & K

Chicago Circuit Gets First National Product for First Time and Is Assured 52 “Suitable” Pictures a Year by the Terms of Antitrust Case Agreement

Terms of the settlement of the antitrust suit of Marks Brothers, Chicago circuit, against Paramount and others but directly aimed at the powerful position in Chicago of Balaban & Katz, Publix subsidiary, contain concessions in the distribution of product regarded as extremely important to the smaller chains. For the first time, Marks Brothers’ two deluxe neighborhood houses will be able to play the picture of First National, it was learned this week, and is assured 52 pictures a year “suitable” for its two theatres.

The settlement provided for in a voluminous legal work written out of court by opposing counsel and signed last week, is regarded by Marks Brothers as having direct bearing on their plans for the erection of two more large houses, one of which would extend still further the circuit’s competition with B & K neighborhood houses, while the other would be a huge theatre in the Loop, territory now dominated by B & K. Marks Brothers, it is said, has held up these expansion plans pending assurance that enough suitable pictures for them could be obtained.

B & K Controls Bulk of Films

The Publix subsidiary will continue its control of the bulk of the product made by the old-line companies, by virtue of long-time contracts not disturbed by the settlement, although they had been attacked by Marks Brothers in court on the ground that they constituted material evidence in control and was being forced out of business by conspiracy in restraint of trade.

Marks Brothers, according to the terms of the settlement, are to have the privilege of booking for first-runs, one-third of the product of Warner Brothers and of First National, and any of the pictures for the first-run in the Loop, thus providing that it is willing to pay at least the arbitration price per picture. Fox pictures not bought by Marks Brothers would be eligible to purchase by B & K.

Advertising Restricted

This arrangement gives B & K first-run rights to any pictures it selects from the product of Metro-Goldwyn-Mayer, United Artists and Universal, in addition to the same rights in two-thirds of the product of Warner Brothers and First National. It is also provided in the settlement that any pictures which B & K play in the Loop, thus far not Marks Brothers territory, and which are booked by the smaller circuit for first-runs in its two territories, are not to be attacked in court. These include theatres until the close of the B & K Loop run. B & K has two weeks’ protection in the Loop, where in two of its houses, important pictures play for extended runs.

While the arrangement concedes to Marks Brothers the 52 “suitable” pictures a year necessary for the operation of its two houses, if it does not provide, it is pointed out, for the pictures necessary for theatres added according to this circuit’s plans for expansion, and it is further stated that in case Marks Brothers go ahead with these plans, new terms will have to be drawn up.

Consolidated to Handle All Printing for Eastern Units of Large Company

NEW YORK, Jan. 29.—Consolidated Film Industries, of which Herbert J. Yates is president, will shortly announce the formal consummation of one of the largest contracts for film printing negotiated in many years. One of the leading producing and distributing companies in the country has agreed to turn over to Consolidated all the film printing of its Eastern units.

Renewed activity in the East on the part of this producer, particularly in connection with the making of sound pictures, will make this a deal that involves millions of feet of film printing.

In addition to its two plants in Hollywood, Consolidated has three plants here in the East, each a completely equipped laboratory geared to meet all demands for quality, speed and service.

Silver Screen Dinner to Have Many Screen Stars

NEW YORK, Jan. 29.—Many stage and screen stars have made preparations to be at the Silver Screen dinner to be given at the Ritz-Carlton on February 3. Among the latest distinguished guests that will attend are Mary Pickford, Charlie Chaplin, Grant Mitchell, Fortune Gallo, Mme. Yvonne de Treville and Paul Fegus.

U. S. Trade Commission Dismisses Case Against Pathe Based on Block Booking

NEW YORK, Jan. 29.—The Federal Trade Commission has dismissed an application for a complaint against Pathe, on the ground of violation of the law against block booking. In dismissing the application the statement is made that “the facts developed did not call for the exercise of the remedial powers granted by law to this commission.”

In the brief filed, written by Lewis Innerarity, secretary and attorney for Pathe, and written in “Trade Commission, its powers, duties and jurisdiction,” it was pointed out that “block booking” is but a trade term for the selling of pictures in quantities, in other words selling pictures at wholesale—a practice no more coercive or illegal than the sale at wholesale of any other merchandise. “No one can reasonably contend,” it says, “that a single apple should be sold at the barrel rate, or that the sale of apples by the barrel is an offense against good business practices.”
Pathe Meets Sound Call with Two
Biggest Films Out March 31

"Godless Girl" Was Held Back from Release to Add Dialogue and Sound
"Strange Cargo" Pathe's First All-Audience

(Special to the Herald-World)

New York, Jan. 29.—Simultaneous release on March 31 for Pathe's two
most important pictures of the current season, Cecil B. DeMille's "The
Godless Girl" and "Strange Cargo," the company's first all-audience, is
Pathe's answer to the demand for special
"The Godless Girl," personally directed
from a new reservoir of talent: Henry King.

N

Based on a Reformatory Life
DeMille, it will be recalled, personally di-
rected "The Ten Commandments," "Man-
slaughter," "The King of Kings," "The
Woman God Forgot," "Male and Female," "The Affairs of Anatol," "The Volga
Boatman," "The Cheat," "The Sign of the
Yesterday," to mention a few of the fifty-odd
features to his credit. It is interesting to
note that no one has directed DeMille pic-
ture has ever been a financial or artistic fail-
ure, Pathe announces.

"The Godless Girl" features Marie Prevost,
Lister, Quigley, George Duryea, Noah Berry and Kate Price. Some
of the scenes are said to be sensational in the extreme, those which show the de-
struction of a reformatory by fire and other
technical elements which reveal punitive methods practiced by
various reformatories. While Jeanie Mac-
pherson, as the heroine, and Clyde Truck, as the hero,
such practices, interwoven with their reveal-
a is an appealing story of the love which
sparked between the "godless girl," as
played by Linda Basquin, and the hero,
George Duryea. Berry is the warden and Kate Price the matron, while Marie Prevost
as a girl inmate has a fine sympathetic role.
With "The Godless Girl" DeMille leaves the spectacle with which his name has been so often associated and invades the field of rous-
ing melodrama. Many technical innovations
are presented.

"Strange Cargo" All-Audience
"Strange Cargo" was adapted from the
story "The Missing Man," written by
Benjamin Glazer and Melchor Lengyl.
"The Missing Man" was selected because the dia-
logue was crisp and forceful, tied in with
action peculiarly adapted for transference to
the screen, and also because the mystery ele-
ment was particularly strong. All the action
takes place on a rich man's yacht, a thousand
miles from land.

George Barraud, Lee Patrick, June Nash,
Otto Matieson, Warner Richmond, Russell
Gleason,unic, H. N. Reed, Spottiswoode, Rob-
St. Angelo, Frank Reicher and Claude King
are in the cast, all experienced on the speak-
ing stage. Benjamin Glazer, co-author of
The Road to Yesterday, has written the play
and in charge of sound production at the
Pathe Studios, personally directed the picture.
The all-dialogue version was completed about
six weeks ago, and the silent version within the
last fortnight.

10 Per Cent Tax in
Missouri Is Faced; New Threat in N. C.

A 10 per cent tax on all motion pictures
shows in Missouri is the latest legislative
move attracting the attention of exhibitors.
This measure, introduced by Representative
J. L. Wren, would provide funds from the
theatres for schools.

In Kansas a measure prepared by Repre-
sentative W. T. Bishop calls for a general

Andrew Wells Robertson
Is Westinghouse Chairman

(Special to the Herald-World)

Pittsburgh, Feb. 29.—Andrew Wells Robertson, president of the Philadelphia
branch, has been elected chairman of the board of directors of the Westinghouse
Electric and Manufacturing Company.

Meyer Puts Over Smart
Bookings on "Lucky Boy"

(Special to the Herald-World)

New York, Jan. 29.—Philip Meyer, Ti-
fanny-Stahl's New York branch manager, has
booked the special production, "Lucky Boy,"
for a first-run at the Capitol theatre in
New York, to be followed by a book-
ing in the entire Loew circuit in Greater New
York.

Meyer is well
known in the indus-
tory, and since he has
been with Tiffany-
Stahl, he has made his exchange one of the
outstanding offices of the organization.

He received the commenda-
tion for this splendid contract from Grant L. Cook,
and Oscar Hanson, general sales manager,

Court Puts Ban on Sunday
Picture Shows in Peekskill

(Special to the Herald-World)

Peekskill, N. Y., Jan. 29.—The motion
picture theatres in Peekskill lost out last
week when the ban on Sunday movies was upheld
by a decision rendered by Justice Morschauer.

The legal controversy has been watched with much interest by the
attorneys throughout the state. Last April the village board of trustees revoked a
permit allowing two theatres in Peekskill to
operate on Sunday. This action on the part of the Peekskill Board of Trustees, which is
the supreme body of the Peekskill Ministerial Association, the theatre
owners and the public at large, were all
pleased with the decision.

Three Big Premieres in
One Week on Broadway
Offers Splendid Specials

Warm Welcome Given to "Bellamy Trial," "Weary River" and "Redskin"

(Special to the Herald-World)

New York, Jan. 29.—Three new pic-
tures came to Broadway this week and en-
joyed spectacular success. The pictures were enthusiastically received and competent
opinion felt that they represented as fine
as any special production for some time for
theatres. Three different companies were represented in the showings.

Metro-Goldwyn-Mayer was first on the list with "The Bellamy Trial," showing the
small Embassy theatre. First National brought "Weary River" to the Central the-
atre and Paramount had a gala opening at the
Criterion for "Redskin."

Comment extended on these pictures appears this week in the Broadway column.

"The Bellamy Trial" handled a gripping
mystery thriller in highly dramatic fashion.
Here again dialogue and silence were com-
binied, very skillfully. One critic has already
handled that there was no apparent diffic-
ulty in passing from one to the other.
The trial scene of the film was well handled, were
wonderfully effective and thoroughly exci-
ting, though the photography was not any-
where near as good as it was for the silent part of the picture.

"Weary River" was given a swanky in-
roduction to New York, which is not sur-
prising, in view of First National's gener-
ally fine presentation of its product. The
Central theatre was jammed, so much so that the audience had to be turned out of the
aisles—no simple procedure, in view of strict
fire laws.

Dialogue Well Done

The picture was liked immensely by its
first-night audience, though some of the
newspaper critics found it a little tedious in
spots. The feeling seemed general that dialogue was far better handled in this
picture than usual. Even Richard Barthel-
ness, however, seemed to be none too happy about the turning of the pictures
in the scene of the picture—through a little
cussian speech he quoted a Gish as saying "It's only a motion picture."
Film News in Pictures

PICTORIAL SECTION
Stories Told by the Camera

Gwyn Stratford, appearing in the stage production, "And So to Bed," in New York, who has been signed by MGM for audien roles.

A familiar grimace of the familiar Al St. John, who began his career in Keystone comedies and is now completing his fifth year with Educational.

New personalities for a new art, making Norman Foster a film personage. Foster is importantly cast in Paramount's audien, "Gentlemen of the Press."

Another endowed with screen prominence by the audien—Katherine Francis, who also has a prominent role in Paramount's "Gentlemen of the press."

RKO production executives. Henry Hobart (above) and Luther Reed (below), appointed associate producers by William Le Baron, vice president in charge of production.

Poet arriving to join the ranks of title writers. Dorothy Parker, well known author of verse and wit, alighting from the train in Los Angeles. She has been signed by MGM to compose captions for audien productions.

A thrilling sport and a beautiful exponent thereof. Billie Dove, First National star, is pictured aquaplaning in the Pacific while at Catalina Island, where sequences are being made for her next production, "The Man and the Moment."
Frank N. Murphy, electrical genius at Warner Brothers' studio, and his assistant, "Slatts" Coombs, go into a huddle to oblige the Herald-World photographer, who finally caught up with these busy, busy fellows.

Framed by the window of her sedan is Marian Nixon, popular featured player, who has been chosen for the feminine lead in the first SonorArt production, "Broadway Bound," which stars Eddie Dowling.

Delineator of many types in her latest role. Myrna Loy, Warner Brothers' featured player, as she appears in that company's operetta, "The Desert Song."

Above: Inside looking out. Three ingredients of "Hot Stuff." First National starring production for Alice White. Shown are Doris Dawson, who has a prominent role; Mervyn Le Roy, the director, and Miss White.

Right: What was probably meant by the fellow who invented "It Won't Be Long Now." Leatrice Joy is shown about to be sacrificed in RKO Productions' "Tropical Madness." Director Robert Vignola is stationed just beneath.

Above: A study in capacities, though we are not so lawless as to suggest that Thelma Todd is drinking anything but water. The astounded fellow is Creighton Hale, who plays with her in First National's "Seven Footprints to Satan."
Margaret de la Motte, who first won fame when the photoplay was a brand new art, is cast opposite Douglas Fairbanks in the United Artists star's next picture, "The Iron Mask."

Fetching costumes of two Universal players. At left Laura La Plante is shown in a sports outfit of black duveteen, with a gray sweater overblouse. At right is Margaret Livingston in the velvet spangles and tights she wears in her new production, "The Charlatan."

Overdoing it, we'd say. For if J. H. McCloskey, assistant director to Eddie Cline, and Sally O'Neill were not so painfully sober-faced, Cline, would not be so suspicious. The set is for Tiffany-Stahl's "Broadway Fever," in which Miss O'Neill is starred, with Cline directing.

As the crimson orb sank in the West, two horsemen rose above the horizon—Still, that sounds more like a Western! And, of course, these horsemen (with apologies to the lady) are Buster Keaton and Dorothy Sebastian, M G M players, who are shown taking to the bridle path of a Hollywood afternoon.
Sound Films Add $709 Each Week to Overhead, Figures Show

Chicago Exhibitors Present Calculations at Meeting Called to Discuss New Situation: Extra Film Cost Is Put at $250

A new weekly expense of $709 was charged to sound pictures in the smaller theatres, at least those in Chicago, according to figures compiled by the Chicago Exhibitors' Association and submitted at a meeting January 25 at the Hotel Stevens.

"How are those theatres going to run them?" asked Jack Miller, president of the association, in submitting the figures to the gathering called to present and discuss the situation of the average exhibitor as a result of the advent of sound.

**Film Costs Doubled**

The calculations are based on present operation costs, among which are items peculiar to metropolitan areas where union labor and living expenses have brought about wage scales higher than those in small communities. The figures include all costs attributable to sound, however, except the initial investment in equipment and any necessary remodeling.

Film costs, according to these figures, become $250 a week greater with the buying of sound pictures in theatres which had been paying $200 a week and making five changes weekly. The items included in this extra film cost are screen acts, shorts, features, records and synchronization fee. If there are two acts for each change of bill, this incurs an extra expense of $175, it was stated.

The extra cost for projectionists is put at $114, which includes the wage raise for the operator to be employed and the wage for an additional operator, according to the terms of the union.

**More Ad Space Needed**

The writer estimates the equipment is put at $130 a week, while $40 a week is named as the weekly maintenance charge.

The exhibitors also agreed that the advertising appropriation for sound pictures would have to be double that necessary for silent programs, it being held that the three or four limit of copy sufficient for the latter is not enough in which to attract the larger number of patrons necessary to make sound pictures pay.

"It seems to me that there are charges which the exhibitor should not be expected to meet," declared Miller. "For example, he has to pay $5 a week as record charge for each day he shows the picture. Why for each day? The records are destroyed anyway. There will have to be some adjustments if the average exhibitor is going to be able to play sound product."

**New Redwood Theatre to Be Finished in 4 Months**

BOGALUSA, La., Jan. 26—B. H. Tesser, president of the Pine Tree Amusement Company, Inc., announced that his company has signed a contract with G. van Favoit, general contractor of New Orleans, to erect the new Redwood theatre within four months. Favoit and Livaadis, New Orleans architects, designed the building and will supervise its construction.

**4,283 New Accounts Showing Silent Films Signed, Morris States**

NEW YORK, Jan. 29—Warner Brothers have signed contracts with 4,283 new accounts for 1928-29 product in houses with a silent quota.

F. E. Morris, vice-president, announced last week.

"It is an error to say that the popularity of Vitaphone explains the tremendous expansion of Warner Brothers this season," Morris said. "The Warner product without Vitaphone is receiving equally as extensive recognition. Last fall we inaugurated a sales drive for new accounts in towns of less than 10,000 population where the theatres were continuing policies of silent films. We set our quota at 3,000, but reached 3,162 within the prescribed time.

"In the last two months since the drive entered we have added over 1,100 more houses to these and new sales are consistently maintaining this average. We are mighty proud of the 4,283 new customers who have never played our product before, but have now contracted for it in their silent houses. I know of no better way of demonstrating the available position of Warner Brothers today."

**Town with 2,000 People Installs Sound Machine**

SHERIDAN, IND., Jan. 29—A sound and talking machine was installed in the Hippodrome theatre here and will be ready for operation about February 7. The population of this town of 2,000, G. D. Palmer, owner of the Hippodrome, says in his letter to the Exhibitors' Herald-World:

"I will report to you in a few weeks on how my first few talking pictures go over, and I hope that this report will help other exhibitors."

**Explosion Destroying Theatre at Loss of $150,000 Follows Safe Cracking Job**

ANACONDA, Mont., Jan. 29—An explosion of mysterious origin, followed by fire, totally destroyed the Sundial Theatre here early Thursday, sending flaming timbers and stage equipment flying 300 feet in the air. Loss was estimated by Albert Nadeau, proprietor, at $150,000. Most of the loss was covered by insurance and Nadeau announced his intention of rebuilding early this spring. The Sundial was the scene of a $2,000 safe-cracking just ten days ago.

**Detectors Search for Stench Bomb Throwers**

SPRINGFIELD, Mo., Jan. 29—Detectives are searching for persons who hurled "stocks" bombs into the popular Ritz theatre the other night, causing the audience to flee in panic. The house has been placed on the "unfair" list by unions because it employs non-union operators.
Films Helping Goodwill, Zukor Declares in Business Magazine

Educating Capital and Labor to Mutual Functions, Trade World Is Told—Says Talking Pictures "Will Vastly Accelerate Raising of Consumers' Demands"

(Special to the Herald-World)

NEW YORK, Jan. 29.—Motion pictures are speeding up the increasing goodwill between capital and labor by showing the true basic relation between the two and educating workmen to the fact that "their functions are mutual and inseparable," says Adolph Zukor, president of Paramount Famous Lasky, in the leading article of the January issue of "The Magazine of Business," in an interview with Peter F. O'Shea.

Under the heading, "Looking Ahead a Decade or Two," Zukor describes a score of trends in business which are enumerated elsewhere on this page.

"It is inconceivable that standards of demand should not continue to rise for the next 10 or 20 years," he declares, drawing from his vast experience in the motion picture industry which "propagates and will propagate good taste."

"Motion picture producers who do not possess good taste will be forced out by acquirers of motion pictures, who of their own homes," he holds. "They become critics of manufacturers' products and of goods on display in their retail stores. . . . Motion pictures are a criticism of American life, its surroundings and its possessions."

"Individual picture producers who do not possess good taste will be forced into acquiring it by repercussion from audiences constantly more sophisticated. Or else they will be forced out of the industry by managers' reports of goods, litters, and other criticisms, including the very effective criticism of lower box-office receipts."

Zukor declares also that "pictures are soon going to teach color to millions of consumers."

"Talking pictures," he says, "will vastly accelerate the raising of consumers' standards. For when the new technique of talking pictures is brought to real perfection by more experience, we will most certainly produce such termed 'unit' shows on films. . . . With nationwide distribution waiting for one film, we can afford to produce a Ziegfeld show at our central studio. . . . Tremendous overhead can be invested in the original film."

"It is no wonder," the business world is told, "that motion pictures speed up the progress of all our citizens to equality. And this equality is not merely political, but an economic equality in the market as purchasers."

Roseland Pictures Are Distributing 26 "Bonzos"

(Special to the Herald-World)

NEW YORK, Jan. 29.—The Roseland Pictures Corporation are distributing a series of 26 one-reel "Bono" Cartoon featurettes. "Bono" is the creation of G. H. Studdy and has been a supplement of Saturday and Sunday pages in Hearst's publications. The first three of the series that are ready are entitled "Bonzola," "Detective Bonzo" and "Spooks Bonzo."

Schramm Appointed U F A Sales, Contract Manager

(Special to the Herald-World)

NEW YORK, Jan. 29.—P. Schramm, who has been connected with the industry for about a year, has been appointed manager of the sales and contract department of UFA. Schramm has held similar positions with Fox and Tiffany.

Bill Cody to Make Picture

(Special to the Herald-World)

NEW YORK, Jan. 29.—Bill Cody of William ("Bill") Cody Productions, has just arrived in New York from Toronto and Montreal after making preparations to produce "The Trail of Destiny," in which he will star.

Serene Art Blushes as Kahn's Directors Oust Michael Mindlin from "Little Cinema"

(Special to the Herald-World)

NEW YORK, Jan. 29.—The clear, limpid waters of "art," as reflected on the screen, is muddied by litigation, as well as by the "commercial" ponders of the motion picture industry, it seems, for Michael Mindlin, pioneer promoter of "little cinemas," has been ousted from the directorial chair of the Little Carnegie theatre, the newest of his gestures to higher cinematic drama, and he asserts he has a three-year contract. Suit may result.

Mr. Edward Sullivan was appointed in his place at a meeting of the board of directors. The theatre is backed by Otto H. Kahn, financier and opera enthusiast. Sullivan has been associated with Mindlin for a number of years in "little theatres," and Mindlin is regarded in the East as the most prominent of promoters of such ventures. No reason is given for his dismissal, John Brown, manager of Carnegie Hall, vouching it, "Mindlin is longer connected with the corporation."

The Little Carnegie, it is said, has been playing to good crowds and is showing a profit. It has been referred to as one of the few Kahn "art pets" which have made money. It is also said that Kahn has been encouraged by the success of this venture to project a chain of these theatres.

How Zukor Sees Business Trend Next 20 Years

1. The United States will increase as a national market. National wealth has grown steadily and rapidly, it will continue to grow. Somebody will own the additional wealth. Somebody will buy additional goods.
2. More people than now will possess any stated level of purchasing power.
3. Practically every citizen will buy more than he buys now.
4. Buying will be faster.
5. National distribution will be faster.
6. Retail selling will be faster.
7. No increase in the number of manufacturers or retailers will be tolerated. No additional millions will be allowed to get their living off other citizens.
8. Each must learn to serve more people at lower cost, as each factory worker produces more goods at lower cost.
9. There will be more industrial goodwill between the consumer and the producer, between capital and labor.
10. Manufacturers and dealers will have not only bigger but better domestic markets than are now dreamed of.
11. Rich and poor will buy pretty much the same kind of goods, giving a universal flavor not a division of market.
12. We will be a leisure people.
13. We will have more time to consume and pay more attention to consuming.
14. The accent will shift from production, this country's forte in the past, to consumption. But production will be greater in volume than ever, more skillful and more economical.
15. People will buy experience and entertainment, as distinct from physical possessions.
16. We will have an aesthetic market. People will buy physical possessions with much better taste for form and color.
17. Color and form, harmony and line design, will be indispensable aids to selling. The day of the artist in industry is at hand.
18. The market will be more sophisticated and more educated.
19. American manufacturers will have vastly increased export markets.
20. The same improvements, to a lesser extent, will characterize foreign markets. Manufacturers and dealers must catch up with these trends and keep with them, or better, anticipate them by just enough to retain leadership.

Miles Fox Sells Apollo Theatre to Carl Pearson

(Special to the Herald-World)

PRINCETON, ILL., Jan. 29.—Miles S. Fox, who has operated the Apollo theatre here for about three years, closed a deal whereby his business was sold to Carl Pearson, of Rushville, Ill. Fox will remain in the theatre until March 1 and then will give possession to the new owner.
“Talkie,” or One of These?

And still the suggestions for a name for talking pictures arrive, in the Herald-World campaign for a dignified yet completely descriptive word to supplant such a distortion as “talkie.”

VISION-TONE
—J. A. Gephart, Indianapolis, Ind.

TALK-ART
—E. J. Larmann, New Orleans, La.

SHOWVOX
—G. H. Wright, Jr., Star theatre, Wendell, N. C.

CNHEAR
IZRELE
TALKC
VENTRILICENE
VENTRILLO
RECORDION
ELECTRO
ILLUSION
ITAX
CITAUK
TELME
REELY
VOYSERD
ALIVU
FLIKISOUND
—Harold Kelner, New York City.

CINEPHONE
—Fred C. Krentz, Jr., Michigan City, Ind.

MOTIOAUDIC
MOTIAUDIC
MOTIOTONE
MOTIONIC
MOTIOPHONIC
VISIATONIC
VISIATONE
VISATONE
VISIAPHONIC
VISITONE
VISIPHONE
VISIPHONIC
VISIAPHONE
VISATONIC
SEAUDIC
SEAUDIAN
SEAUDIACK
SEAUDICK
SEAUDIK
SEAUDIACK
SEAUDATION
SEACTOPHONE
SEACTOPHONIC
SEACTOTONE
SEOTONIC
SEOPHONIC
SEOPHONE
SETONIC
SEETONIC
SEPHONIC
SEEPHONIC

VOICEPHONE
OPTPHONE
VOICE-A-PHONE
OPTLOG
VIVAPHONE
ORALOG
ORATONE
—David Lande, Pittsburgh, Pa.

VOGOJE
—Walter Tabert, Munich, N. D.

CINETONE
—R. W. Hempstone, Waverly theatre, Poolesville, Md.

SOUND-MOVIES
—Lorenzo Gelabert, San Juan, Porto Rico.

PHOTOVOX
—Roses Denton, San Juan, Porto Rico.

VOCAFILM
—Ed. S. Diamond, The Playhouse, Salt Lake City, Utah.
THE SHORT FEATURE

Short Feature Gets Bigger Play Than Long Film in This Theatre

This is a study in pictures. Little more than the two illustrations below is necessary to tell that story. This department often has called attention to the fact that the importance of the short feature to the complete program is becoming better and better realized. And that conviction has been verified by the booking actions of the largest circuits in the country as well as the smallest independent houses.

One of the illustrations below is particularly interesting. It is that of the Uptown theatre in Wichita, Kansas. The reproduced newspaper advertisement actually places the emphasis far more pronouncedly upon the short feature than upon the long production.

The other illustration is for the Paradise, Uptown and Tivoli theatres of the Balaban & Katz circuit in Chicago. Here again the Educational-Mack Sennett production, "The Lion's Roar," is given considerable prominence by the ad writer.

The advent of sound in motion pictures did not create any mistaken idea in the mind of the wideawake exhibitor that the short feature was destined to lose a place in the theatre program.

Where synchronism was to give new life to the long production, it was to play at least an equally vital role in the shorter product. Indeed, there are those who contend that sound, and dialogue, provides an even greater opportunity for the one to three-reel picture than for the many-reel subject. Those individuals hold that in comedies, for example, there are opportunities for effective sound usage that the long picture would not have.

Take the case of the villain. In the melodrama he scarcely would go over with any concussion whatever, unless only a thud, were he to have a squeaky voice. But in comedy, what better for a laugh than to have the bully menace produce the fatal "Hand over them poignets" with a vocal volume comparable to that of a feeble-hearted mouse calling to her mate!

Newpictures

M.G.M. NEWS NO. 47-Jack Dempsey succeeds the late Tex Rickard as promoter of Sharkey Scibilia's Giants submarine dives in impressive test at Massachusetts-Ailbuch track reopen after year's lagoon with exciting races.

KING NEWS NO. 54—14,000 at revival of racing in Miami—American youths arrive for educational tour of United States—Fannie Fox visits Florida for the 46th time.

PARAMOUNT NEWS NO. 52—Highest ski jump, nearly half mile high and 300 feet long, opens in Germany—Daily Father—Spade in United States acceptance of Kellogg-Briand anti-war pact—Herbert Hoover visits South Dakota.

PATHE NEWS NO. 9—Coolidge signs name to keep United States out of war—MacDonald Smith is paid $10,000 for playing golf—Chicken with hair visits show in New York.

INTERNATIONAL NEWSREEL—Jack Frost paints pretty pictures at Niagara Falls—Al Smith talks over radio, asks for militant democracy—1929 Wampas prove dazzling array in Hollywood.

Christie Signs Gleasons

At Christie has signed James Gleason, author and star of "Is Zat So?" and "The Shannons of Broadway," and his wife Lucille Webster Gleason, to play the sketch, "Meet the Missus," as a Christie two-reel talking play to be released by Paramount in the spring.

The Balaban & Katz ad in which "The Lion's Roar," Mack Sennett's first all-talking comedy, for Educational, is given an important position.
SOUND PICTURES

Tenth of Theatres
Set for Vitaphone,
Says G. E. Quigley
(Special to the Herald-World)

NEW YORK, Jan. 29.—One-tenth of all motion pictures in the United States have been equipped for Vitaphone pictures, George E. Quigley, vice-president of the Vitaphone Corporation, declared Wednesday before sailing with Mrs. Quigley for a two-weeks' vacation in Bermuda.

"The growth of Vitaphone talking pictures throughout the country," said Quigley, "has been truly amazing, particularly when you realize that it has all been within a space of a short time. In 1928 over 1,000 first class theatres were equipped for the showing of Vitaphone talking pictures. Through Warner Brothers it is and has been for some time possible to present talking acts and talking pictures making up an entire evening's entertainment beginning with an overture, containing intermission selections, and ending with the exit march. Vitaphone exhibitors, in making up their programs, have hundreds of short numbers as well as many feature pictures, from which to make their program selections.

"Talking pictures are in great demand throughout the country. No one realizes this better than the exhibitors. The public reaction toward talking pictures is such that everyone in the film industry has had it brought home to him."

Four Vitaphones
On Broadway Two
Times in Month
(Special to the Herald-World)

NEW YORK, Jan. 29.—Four Vitaphone pictures on the marquises along Broadway is the record set twice by Warner Brothers this month. The pictures are "The Singing Fool" at the Winter Garden, "My Man" at the Warner Brothers theatre, "Weary River" at the Central and "On Trial" at the Strand.

A new Vitaphone innovation is intermission music for overtures or exit marches. For "My Man" there are two orchestrations, one vocal and the other instrumental.

Sound Recorder Used
To Help Stage Play
(Special to the Herald-World)

NEW YORK, Jan. 29.—Sound picture apparatus was used on the stage when William A. Brady employed the Powers Cinephone sound recorder for a part in "Street Scene." The Cinephone recorded the hum and noises of the street.

Dialogue Should Not Be Used for Plot, Declares Clarence Brown
(Special to the Herald-World)

NEW YORK, Jan. 29.—Clarence Brown, who has directed a number of big box office successes for Metro-Goldwyn-Mayer, has some very definite ideas concerning the dialogue picture, which he related to EXHIBITORS HERALD-WORLD in an interview last week. Dialogue, said Brown, should not be used for plot development. Its greatest use, he declared, is in dramatic scenes to heighten the dramatic interest.

"When dialogue is used to develop the plot," Brown explained, "it often produces strain on the audience, and sometimes part of the plot is lost or even not understood by the audience. Several pictures have already been produced, and especially one, where if just a few words of the dialogue are missed, the understanding of the story is lost or partly lost to the audience.

Develop Plot with Pictures

"In my next picture, which will contain dialogue, I will develop my plot solely with pictures; dialogue will be used in the dramatic scenes just to heighten the interest."

"At present the director is the victim of the sound engineers. There are so many things the director would like to do with dialogue and sounds, but which the engineers say cannot be done. The engineers, of course, are right. In the meantime we have to accept the mechanical limitations of the sound recording devices.

Says Sound Hurts Beauty

"Talking pictures have robbed the screen of a great deal of beauty. Many stars need a great deal of photographic treatment to bring out their beauty and to eliminate certain characteristics which mar their beauty. The necessity for enclosing the cameras in soundproof glass cages is one reason for this. It prohibits the mobility of the cameras which is obtainable in silent photography, and keeps the director from making the best use of lighting so that all the beauty of the actors and settings can be brought out. However, technical improvements will eventually eliminate these faults."

Brown is now in New York seeking ideas and material for his next picture, "Wonders of Women," which has been adapted from the Sudderian story, "Stephen Trumbell's Wife."

"This picture will be unique," said Brown. "The leading male character will be a man of 45; the leading female role will be that of a woman at least 35 years old with three children. It will not be a story of adolescence but a story of men and women."

Airplane Marker
On Theatre Roof
Is Splendid Tieup

Use of the roof of a theatre as a marker for airplane travel is an excellent form of exploitation. Stephen Spear, manager of Loew's Main Street theatre in New Rochelle, N. Y., sends this department a newspaper clipping of the story, with the paragraph that "the sign will enable air travelers to recognize at once the Queen City of Sound."

"As a point of information," Spear writes, "this theatre is a motion picture house and the first Loew house to install sound equipment."

The newspaper account reads, in part: "Tomorrow morning, painters will begin the work of painting the name of New Rochelle on the roof of Loew's Main Street Theatre. This site has been suggested by a number of organizations. Manager Stephen Spear readily consented to the Civic League's plans, having suggested the site himself previously."

An arrow is painted on the roof, pointing to the nearest landing field.

Oscar Shaw with P F L
(Special to the Herald-World)

NEW YORK, Jan. 29.—Oscar Shaw, Broadway musical comedy star, has been signed by Paramount for "The Cocoanuts," starring the four Marx Brothers.
Scoring Company Closes for South And New England
(Special to the Herald-World)

NEW YORK, Jan. 29—Harry Siegel, president of the Royal Film Exchange, has been appointed exclusive representative of the New England States for Motion Pictures Synchronization Service, Inc.

Jack Adams, president of the Home State Film Company, independent film exchange of Dallas, has closed to market the service in Texas, Georgia, Florida, Arkansas, Oklahoma, Alabama, North Carolina, Tennessee, Louisiana, Mississippi and South Carolina.

Original scoring for the silent as well as the sound versions, prepared for non-synchronous machines, for all Richard Tamadge productions distributed by Oscar Price, is to be done by Motion Pictures Synchronization Service. A special sheet will be prepared. The first picture to be scored under this plan will be "The Bachelors' Club."

Olive Borden Signs With RKO to Make Two Talking Films
(Special to the Herald-World)

NEW YORK, Jan. 29—Olive Borden has been signed by William Le Baron to make two dialogue pictures for RKO Productions, Inc., the two to be made at RKO's new sound plant at Hollywood.

Miss Borden was in "Gang War" and made her bow in sound pictures with "Love in the Desert."

Blind Men Are Guests At Movietone Program
(Special to the Herald-World)

OTTAWA, Jan. 29—Ray Tuhman, manager of the Regent, earned some sweet space in the newspapers when he entertained a number of men from the Ottawa Institute for the Blind at a Movietone performance, the program including "Mother Knows Best," and several shorts including King George, Herbert Hoover, Lady Nancy Astor, George Bernard Shaw and others. The blind men were accompanied by "interpreters."

"In Old Arizona" Sets New Attendance Record at Roxy
(Special to the Herald-World)

NEW YORK, Jan. 29.—With a new attendance record set at the Roxy for Fox's "In Old Arizona," first outdoor all-audience picture, the picture held over, S. L. Rothafel left for 10 days of golf at Miami. Weekend receipts were placed at $54,000, exceeding the high mark set by "Four Sons."

"Arizona" in Boston
(Special to the Herald-World)

NEW YORK, Jan. 29.—The Modern and Beacon theatres, owned and operated by J. E. M., which pioneered with Vitaphone in Boston in 1927, are the first houses in Boston to show "In Old Arizona."

51 Houses Wired by W.E. Week of Jan. 12
(Special to the Herald-World)

NEW YORK, Jan. 29.—Electrical Research Products equipped 51 theatres with Western Electric synchronous equipment for the week ending January 12. The list of theatres follows:

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<th>Seats</th>
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<td>Belpark theatre, Chicago, Ill.</td>
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<tr>
<td>Capitol theatre, Mauch Chunk, Pa.</td>
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<tr>
<td>Keystone theatre, Philadelphia, Pa.</td>
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<td>Radio theatre, Detroit, Mich.</td>
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<tr>
<td>California theatre, Richmond, Cal.</td>
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<td>Capitol theatre, Newton, Ia.</td>
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<tr>
<td>Lyric theatre, Honesdale, Pa.</td>
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<tr>
<td>Academy theatre, Newburgh, N. Y.</td>
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<tr>
<td>Bushwick theatre, Brooklyn, N. Y.</td>
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<tr>
<td>Strand theatre, Rutland, Vt.</td>
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<tr>
<td>Grand theatre, Bristol, Pa.</td>
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<tr>
<td>Irving theatre, Cleveland, Va.</td>
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<tr>
<td>Victoria theatre, Danville, Pa.</td>
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<tr>
<td>Strand theatre, Duluth, Minn.</td>
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<tr>
<td>Roosevelt theatre, Scranton, Pa.</td>
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<tr>
<td>Granada theatre, Wilmington, Cal.</td>
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<tr>
<td>Columbus theatre, Philadelphia, Pa.</td>
<td>1,545</td>
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<tr>
<td>Broadway theatre, Tacoma, Wash.</td>
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</tr>
<tr>
<td>Barlow theatre, Poughkeepsie, N. Y.</td>
<td>1,254</td>
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<tr>
<td>Rivendale theatre, Riverside, Cal.</td>
<td>1,610</td>
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<tr>
<td>Holland L'atre, Old Forge, Pa.</td>
<td>959</td>
</tr>
<tr>
<td>Lakeside theatre, Chicago, Ill.</td>
<td>975</td>
</tr>
<tr>
<td>Lakewood theatre, Detroit, Mich.</td>
<td>1,078</td>
</tr>
</tbody>
</table>

Embarrassing Moments

If you've lost your wife when shopping, and find yourself in the lingerie . . .
be nonchalant . . . LIGHT A MURAD.

They taste just like they did 20 years ago.

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Schofield Plans Audien
(Special to the Herald-World)

HOLLYWOOD, Jan. 29.—Paul Schofield is back from the East, where he made plans for an audience which will star Paul Whiteeman. Schofield wrote the show and Universal will produce it.
Wilcox "Sold" on Sound, Predicts Perfection in Five to Ten Years

NEW YORK, Jan. 29.—Despite his belief that "it will be at least five years before the talking picture nears perfection, and ten years before they are anywhere near lifelike," Herbert Wilcox is thoroughly "sold" on audians.

As proof of that fact, the director in charge of production of British and Dominion Films, Inc., took an American sound technician with him when he returned to London last week. Furthermore, he announced from the offices of World Wide Pictures, which is importing the productions of his company, that he is to start work at once in England on an all audian.

Plans All-Audian in Ireland

"It is in my mind to also go to the County Cork in Ireland," said Wilcox, who has spent two months in Hollywood studying methods of sound production, "and make an all outdoor talkie, which will be the first complete motion picture of any kind made in the Irish Free State. Just whether I can do that at this time, depends upon several things, but I am going to do it soon if not immediately. It is my intention to show to America and the World, Ireland and its people, as they are, and not as they have been caricatured." He said he later probably would ask two or three stars to go abroad and appear in his productions.

"Talking pictures are an inevitable move in the evolution of the motion picture," said Wilcox. "England, being conservative, has not accepted them, but when it does, the stampede will be as great as it has been in the United States. My observations have led me to believe that it will be five years, at least, before talking pictures are anywhere near perfected and ten years before they approach lifelike results.

Great Thing for Britain

"However, they are a great thing for British pictures, which will no longer be confined to the English market but will reach out to the entire English speaking countries. English artists because of their diction and delivery have always been acceptable in America and so have the English dramatics, and the artists and authors will be the real raw material of the talkies. "I believe the talking picture is a great thing for the entire industry. It rescues the cinema from vaudeville tie-ups to which it was taking second place. The picture now, more than at any other time, is the thing. Bad talkies will fail at their premieres just the same as bad plays, and that is a good thing for the industry. Sound will also mean fewer productions, and that is another good thing for the industry."

Wilcox said that the sound pictures presented in England up to the time he left there in November were not of a caliber to impress the English public.

Soundproof Stages At RKO Studios in $250,000 Program

(Special to the Herald-World)

HOLLYWOOD, Jan. 29.—A new soundproof stage and the soundproofing of all standing stages are part of a $250,000 construction program announced by William LeBaron for RKO Studios, Inc. Three new projection rooms also are to be erected. Soundproofing apparatus was shipped from the RCA Photophone headquarters in New York.

Movietone News Truck Wins Space at Buffalo

(Special to the Herald-World)

BUFFALO, Jan. 29.—Considerable newspaper space was allotted to Movietone News truck manned by John A. Tondra and Charles S. Peden when they took pictures of the decorations of the Great Lakes theatre and H. M. Addison, managing director, on the theatre's celebration of the silver anniversary of William Fox.

Lloyd Signs Barbara Kent For Lead in First Audien

(Special to the Herald-World)

NEW YORK, Jan. 29.—Harold Lloyd has signed Barbara Kent of Universal for leading woman in his first talking picture, for Paramount. It is a picture of San Francisco's Chinatown, Malcolm St. Clair directing.
Audien to Bring Back Old Circuit Rider, Church Told

"The time isn't far off when the cross-roads church will be hearing the world's greatest preachers as well as seeing them from the screen," Dr. Clifton Wunder of the Baptist Temple at Rochester, said recently in Chicago. "The talking movie will bring back the old circuit rider in a remodeled edition.

Norma Talmadge
Ready to Start
Her First Audien
(Special to the Herald-World)

HOLLYWOOD, Jan. 29.—Norma Talmadge is having the assistance of Laura Hope Crewes, stage actress, in preparing for her first all-audien. Gilbert Roland, leading man, also is working for the first time in sound pictures. George Fitzmaurice will direct from the scenario by C. Gardner Sullivan.

Latin-America's
First Audien Wins
At Havana House
(Special to the Herald-World)

HAVANA, Jan. 29.—Talking pictures were given their premiere showing here today in what is believed to be their first appearance in Latin-America. Owners of the theatre were satisfied with the result, although the Spanish speaking Cubans heard only the English on the screen.

Movietone Signs
Clark Silvernail
(Special to the Herald-World)

NEW YORK, Jan. 29.—Clark Silvernail, Broadway actor, producer, director and playwright, will write and direct Movietone features for Fox. He last appeared as a Chinese in "The Silent House."
Big Chance for Humor in Sound, Says MacArthur, RKO Writer

(Special to the Herald-World)

NEW YORK, Jan. 29.—It was to have been an interview with Charles MacArthur, famous playwright who co-authored the famous play, "Lulu Belle," and the growing more famous "Front Page," about his ideas of dialogue pictures and more especially, the story which he is now doing for RKO Productions.

But the interview turned out to be just a pleasant chat about unpleasant things, such as Chicago gunmen and other "unscrupulous" individuals whom MacArthur came in contact with as a reporter on a Chicago paper.

Story on Society Climbers

MacArthur's apartment at 25 East End avenue looks right down on the East river. Boats of every description pass in a continuous procession before the large windows. Their whistles and chug-chugs punctured his tales of gunmen and hijackers, the killer who killed for pleasure, a battle between two truck loads of gunmen on a Chicago river bridge and corrupt politicians. He's seen a lot, this already famous young playwright, young in years, but old in experience.

MacArthur's story for RKO productions is to be about climbers—not porch climbers—but those who seek to climb in the world of society. Its setting can be in any town, because you'll find climbers in New York, Chicago or Podunk.

Sound and Dialogue

It will be a sound and dialogue picture, and MacArthur has some very definite ideas about the dialogue picture and sound.

"It seems to me that sound offers an amazing opportunity for the director in put-

Experienced Sound Actors in First All-Audien of Columbia

(Special to the Herald-World)

NEW YORK, Jan. 29.—Columbia's first all-audien, "The Donovan Affair," will have in its special cast William Collier, Jr., who already has been in eight dialogue films, Fred Kelsey, who has appeared in five, Ethel Wales, who just has completed, "The Doctor's Secret," and John B. L. Howard, who was in "Diamond Handcuffs." Frank R. Capra, the director, made "Submarine."
U.S. Case Against Theatres for Unfair Competition Delayed
(Special to the Herald-World)

HOLLYWOOD, Jan. 29.—The case against the West Coast Theatres, Inc., and other of the chain campanions will be heard in the latter part of April, it was learned following a continuance held by the United States District Court here this week. The case is being brought up by the government to become "Ambassador to Turkey," and the West Coast Theatres, Inc., who lay their claims upon the Sherman Anti-Trust Act.

Government charges include a count of conspiracy and one of unfair competition against theatres charging less than ten cents admission and theatres showing double features.

Roy J. Pomeroy Irked by Limit to Authority Over Paramount Sound, Report
(Special to the Herald-World)

NEW YORK, Jan. 29.—Although Roy J. Pomeroy, director of sound effects for Paramount on the West Coast, has not resigned his position, it is known that he is not at present working.

Pomeroy came East late last year and was here for about two months. When he returned to the Coast he found that Albert Desart and several others had been placed under him and that these men had been given a certain amount of authority. It is said.

It is the talk in the East that Pomeroy resented this and that is why he has not gone back to work. Pomeroy's great success with Paramount is the cause, one Paramount man said. It is understood that his position still remains for him, and that he can go back to work when he accepts its limitations.

Mayer's Offer as "Turkish Ambassador" Fooled Them
(Special to the Herald-World)

HOLLYWOOD, Jan. 29.—A number of screen readers fell for the talk about Louis B. Mayer and his foreign entanglements this week. They printed stories they had heard that Mayer is considering the offer to become "Ambassador to Turkey."

Mayer, who has a keen sense of humor, permitted them to think what they pleased. He refused to deny the rumors they brought to him.

Neilan Says He'll Prove Tully's Charges Untrue
(Special to the Herald-World)

HOLLYWOOD, Jan. 29.—Marshall Neilan issued statements today that he will prove Jim Tully's charges against him are untrue. Neilan was named in a suit for divorce brought by Tully, the author of "Jarnegan."

He stated that when the case comes to court some interesting facts will be disclosed and that Blanche Sweet (Mrs. Neilan) knows the charges are absurd.

9 Fox Companies Shooting as Borzage Starts Gaynor Opus

Olive Borden Signs with RKO; O'Brien Company Returns from Monterey to Complete Picture; No Delay When Carewe Breaks Foot on Location
(Special to the Herald-World)

HOLLYWOOD, Jan. 29.—Frank Borzage's Gaynor-Farrell combination went into operation again today with a "best yet" production objective. Borzage's company brought the Fox total to nine units. The remaining eight are in various stages of completion.

Two that have gone into production since the first of the year are "Through Different Eyes" in which Mary Duncan and Warner Baxter appear; and "Joy Street" in which Lois Moran and Rex Bell appear.

The "Hearts in Dixie" picture that boasts all colored actors is in the final scenes with Charles Gilpin the head man of the negro show.

Carewe Falls

There was little or no delay in shooting when Carewe was taken a bone in his foot last week on location. He is shooting "Evangelie" for United Artists at Monterey, Cal. He returned to the scene of the accident after the accident and continued his direction in a wheel chair.

Olive Borden Joins RKO

Olive Borden, yesterday signed a long term contract for leading roles in RKO productions. Her first picture, as yet unassigned, will probably go into production in March when RKO inaugurates its great new RCA photophone program. Miss Borden takes her place with Sally Blane, Wampas Baby star and RKO starlet and Betty Compson who has also been signed by RKO for four starring pictures on the 1929-30 program.

Two "big names" went into the RKO roster today, as two pictures went into production. William Le Baron announced he had obtained the services of Karl Dane from Metro-Goldwyn-Mayer, and had signed Norman Kerry, popular star. Dane will lend his fame to RKO's "Voice of the Storm," which is being directed by Lynn Bassett.

Hugh Allan in Shores Film

Other players include Martha Sleeper, Theodore Von Eltz, Hugh Allan, Brandon Hurst, Lydia Yeaman Titus and Warner Richmond. Kerry will have the principal male role in the screen version of a prize story which George Melford is directing. Others in the cast are Robert Frazier, Leota Lorraine, Margaret Morris and Bert Moorhouse.

The story was obtained by RKO in a contest conducted through the McPadden publications.

The two pictures are the last to be made by RKO until installation of its Photophone sound recording apparatus. A quarter of a million dollars is being spent immediately to sound-proof the studio in preparation for the new year's program, which will involve the expenditure of more than twice as much money on less than half as many pictures as ever before.

O'Brien Back From Monterey

David Butler and his "Son of Anak" company, headed by George O'Brien, returned to the Fox lot January 21 to continue production of the Ben Ames Williams story which got under way January 10 at Monterey, Cal. Farrell MacDonald and Nora Lane have prominent roles in this production.

Lou Seiler has rounded out his fourth week of camera work on his thirtieth Fox Films production, "Girls Gone Wild," co-starring Nick Stuart and Sally Phipps, supported by Roy D'Arcy, Lumsdeh Hare, William Russell, Hedda Hopper and others.

Wallace Smith's very human story of a middle aged trouper "The Grouch Bag," went into production at the Fox Studios under the skilful guidance of Irving Cummings. It will reach the screen as "Empty Arms." The picture will feature the beloved Louise Dresser. June Collyer and

Hotel Charges Audiences Prevent Their Slumbers
(Special to the Herald-World)

HOLLYWOOD, Jan. 29.—A rather unidentified hotel or rooming house broke itself into print here yesterday when its owners Minnie and W. G. Howard brought suit against the Central theatre, a very reputable house on Broadway, charging taking pictures had interfered with its business. The plaintiffs charge that the sounds filtering through the walls of the house disturbed the slumbers of the hotel's guests. The hotel is situated in the adjoining lot to the theatre and it is believed that the theatre company will build their case upon the fact that the hotel construction of California would withstand outside noises if they were secure.
No Wampas Frolic for Baby Stars; Refuse Charity Guarantee

Stroheim Breaks with Swanson; Montague Comes from Gotham with Ominous Reports Regarding Stage Plays

By DOUGLAS HODGES

HOLLYWOOD, Jan. 29.—Wampas washed out the 1929 Frolic Friday night when they found producers unwavering in their demands that $8,500 be guaranteed for charity purposes. They described the producers' request as extraordinary and unjust.

Instead of a show at the Auditorium, stars there will be a testimonial dinner. Tickets will be sold at $5 apiece.

In order to obtain co-operation of studios and stars, it was necessary to enter into an agreement with newspaper, publishers and producers. The Wampas, it was declared, have received a large amount of free space in papers and have received complete services gratis from stars, and a definite arrangement concerning charity must accompany the gratuities hereafter.

The Wampas preferred to take no risk and guarantee nothing. If they gamble they might lose.

Barrett Kiesling is the president. He made no statement. Kiesling slipped into the job when he replaced Mark Larkin, resigned several months ago.

Money for seats already sold will be refunded. Numerous tickets had gone for the five and ten dollars.

John Boyce-Smith was elected president of Columbia University Alumni of Los Angeles at the alumni's first meeting this week. The "alumni" met in the gentleman's office at Tec Art.

Robert Ellis
Stays Home

Robert Ellis gets the assignment of "Steve Crandall" in "Broadway." It's an audience role. He signs the papers. He cancels passports. He cancels tickets and reservations for Europe. He stays home a while longer.

Von Stroheim Out

Erich Von Stroheim's job has ended. He broke away from the Fox the lot this week suddenly and has remained in seclusion so far as newspaper reports are concerned. Stroheim directed most of the silent sequences for Swanson's film, but couldn't or wouldn't finish the job.

It is no secret that a lot of money went up in smoke, snow and celluloid. Stroheim is a good spendthrift and therefore achieved satisfying results until the bills were due and paid. Miss Swanson has maintained her composure throughout the shelling, but it is reported that financial backers of Gloria Productions, Inc., many times lost composure.

It is the old story, but this time the ending is a much happier one. Edmund Goulding takes the megaphone for the remainder of the picture.

"One picture is worth ten thousand workshops," is the eloquent phrase, paraphrased. And it is the basis of Scott Darling's conclusions that the audiences are here to stay. Darling adds that one spoken line in an audience is worth a whole set of titles written on the film.

Lucien Prival is down to one suit of clothes. The panic for the actor is here.

He has had a run of luck to-day. He says thieves got the rest. It is presumed he is not referring to business agents or press agents, but actual, honest to heaven thieves. It's vague.

It's still a matter of conjecture what will become of Max Reinhardt, now that he is here. The noted impresario was billed as the supervising producer and what not for the United Artists' picture to star Lilian Gish. The story has been thrown out and a new one started. The one thrown out had taken 12 weeks to write—in Salzburg—in a castle there.

Lillian Gish is also out. She isn't to do the role and her successor has not been named.

Reports that Reinhardt is also thrown out are vigorously denied by him. Scheen is silent about the entire matter.

Montague Found
Them Cool

Authors and their representatives are busy about marketing their stuff for auditions. They are cagey to such an extent that producers are pursuing a course which is aimed to replace the need for buying stage plays from New York.

According to Eddie Montague, it is impossible to make a reasonable deal with playwrights until they find producers are ordering original from staff writers. "However, now that talking pictures have proven themselves popular," says Montague, "producers are more certain of what the public desires and feel no need of bidding fabulous prices for anything that comes from the stage."

Jimmie Gleason (the of "Is Zat So?" stage and screen) issued the statements regarding the "Actors' Equity Ball of the West. He gave a lot of actors the first job they have had in months when he appointed them committee members of the reception. Those who will greet the guests include John Dillon, Richard Carlyle, Robert Armstrong, Robert Edeson, Russell Gleason (also of "Is Zat So?") Alan Hale, Dell Henderson, william camp, Robert Keith, Paul Nicholson, Jack Price, Jed Prouty and others. The event will be held at the Biltmore Hotel tomorrow.

Tyler to Change Name; Contract Ends and Star Turns to Straight Roles

(Special to the Herald-World)

HOLLYWOOD, Jan. 29.—Tom Tyler ended three years at RKO studios today. He not only leaves the company but also leaves the Western end to do straight roles. He will it all his future work but what the name will be is undecided.

Tyler built up a great following throughout the world in the Western pictures he has made during the past 36 months.

Free Casting Bureau Open

(Special to the Herald-World)

HOLLYWOOD, Jan. 29.—The free casting bureau controlled by the Hays organization will be opened Friday.
# Herald-World’s Production Directory

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<td>Eddie Baker</td>
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<td>“Framing of the Arvid Gilstrom”</td>
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<tr>
<td>Columbia Studios</td>
<td>Frank Capra</td>
<td>Jack Holt, William Collier, J.R., Dorothy Revier</td>
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<td>Fox Studios</td>
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<td>“Hearts in Dixie”</td>
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<td>“Girls Gone Wild”</td>
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<td>“The Squall”</td>
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<td>“Prisoners”</td>
<td>William A. Seiter, Corinne Griffith</td>
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<tr>
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PRESENTATION ACTS

Prologues Put Good Films Across

Bandshows Are Reinstated by Two Theatres

 Atlanta and Birmingham Resume Publix Units After Sound Flops

( Special to the Herald-World )

ATLANTA, GA., Jan. 30.—After having tried out the plan of “the whole show on the screen” for some months at the Howard theatre in Atlanta and the Alabama in Birmingham, Publix is reinstating stage bandshows in these houses, the company’s two de luxe theatres in this immediate territory. The bandshow policy goes into effect at the Alabama theatre Monday, January 28. The initial offering will be “Hello, Everybody,” produced by Emmett R. Rogers, who recently was elevated by Publix to the post of district production manager. The feature picture is Paramount’s “The Shopworn Angel,” with Gary Cooper and Nancy Carroll.

The occasion will serve to introduce to Birmingham audiences a very talented stage band leader, Jack Bain, who has won honors in major theaters throughout the country.

The new policy will be inaugurated at the Howard in Atlanta on February 4, presenting the same stage show which will be brought over intact from Birmingham. Lou Lowry, who comes to the Howard as stage bandmaster, has served as master of ceremonies with more than ordinary success and wields a most effective baton. The feature picture on the same bill is “Abie’s Irish Rose.”

There is no denying the interest which attaches to the return of stage bandshows. The first announcement in Atlanta newspapers brought numerous telephone calls at the Howard theatre and a public that had grown distressingly apathetic sat up and took notice. The novelty of dialogue pictures and synchronized subjects served to arouse considerable interest in the “all-sound” policy for a while, but now that the novelty has worn off, the public evidently wants something different—and that something that includes the human element—real flesh and blood musicians, and acts that appear “in person” rather than on the screen.

Public Expresses Desire for Human Element

Many patrons who have expressed themselves on the subject show no lack of appreciation for synchronized and all-talking

(Continued on next page)

Henry B. Murtagh

Marks Brothers Finds It Pays To Originate

Their Future Pictures Will Be Presented with Stage Prologues

By A. RAYMOND GALLO

Realizing that motion pictures of feature size, silent or with sound, are the most important box office draw at deluxe houses, Marks Brothers, Chicago’s successful independent theatre operators, have inaugurated a new way of bringing out the fine points of special motion picture productions. With the co-operation of their production staff, prologues will be staged that will utilize organ and orchestra in depicting the theme of the photoplay.

The first of a series of prologues was produced by Albert F. Brown, featured organist for Marks Brothers, at their Marbro theatre last week. The prologue, which was also used as an organ solo, accompanied the film called “Mother Machree.” Just Irish songs of a sentimental type were used with a scrim effect. Charles Kelsey, one of the rotating band leaders, also sang the song “Mother Machree” from which the photoplay was adapted.

Both Marks Brothers’ theatres, the Granada on the north side and the Marbro on the west side, ran the film of “Mother Machree” at the same time, in conjunction with the prologue.

This week they are presenting a brief prologue to “The Spieler,” which is being called “Poor Punchinello.” The theme of the prologue carries out the idea of the film only through the slides, but makes an appropriate introduction for the film. Both orchestra and organ take part in the musical concert. Future film productions of a special nature will be supplied with these prologues at these theatres.

Marks Brothers Going Strong for Prologues

Sid Graumann has made it a rule to offer lavish stage prologues to all first-run films in Los Angeles. Roxy has carried out this idea for nearly 20 years and is still continuing it at his theatre in New York. Without the exception of one or two occasions this is about the first time that Chicago has attempted to supply stage prologues to motion pictures. Marks Brothers again have stepped to the foreground in being the first ones to announce such a policy.

When one takes into consideration the wor-
derful motion picture productions turned out this year by the various producers you can easily realize the great possibilities offered for stage prologues, and smart showmen should avail themselves of this opportunity. Those who have a stageband can easily utilize each and every member of the group for some vital part of the offering. Those who still continue a policy of orchestral accompaniment will find stage prologues an extra drawing feature with good entertainment value.

Smaller theatres, with only a featured organist, should not feel that they cannot take part in this important event because an organ solo, staged as a prologue, is more attractive than merely an ordinary colorless stunt. Exhibitors are in the motion picture business and should try to reinforce themselves by making them more attractive to fans. Additional attractions are worth while but do not let them crowd out the motion picture. It would pay you to take a visit to Chicago sometime and see for yourself how some of the larger theatres do things.

Two Sound Theatres Resume Stageshows
(Continued from preceding page)

pictures, but they make it quite clear that they want those pictures and something else. In the final analysis it seems that they want to do more than just tell a story and provide—pictures of the highest entertainment value combined with stage bandshows of getting.

So the stage bandshos are coming back and, not only will the empty orchestras pits be occupied again, but the organs that have been silent for many weeks will come to life—and all in answer to the demands of a public whose mind changes so often that theatre managers must stay awake nights trying to anticipate the direction of the next demand.

MUSIC SCORES

The new Paramount-Technicolor production "Red Skirt," starring Richard Dix, has just been scored by the Sam Fox Music Company, J. S. Zamecnik completing the music under the direction of S. M. Berg. In keeping with the Indian background of the picture melodies have been woven into the score which will produce authentic native music.

The new Paramount film called the "Wolf Song," starring the Vemics, is being synchronized with an original music score and some original songs composed by Richard Whiting. Miss Veiles and Gary Cooper, the leading roles throughout the picture, several sentimental ballads of the type popular in 1844, the period of the film story.

THEME SONGS

Leo Feist, Inc., is publishing "My Mother's Eyes," the theme song to George Jessel's first talking picture, entitled "Lucky Boy." This photoplay is Tiffany-Stahl production. The composition was written by Abel Bare and L. Wolf—Gilbert.

The new Radio-Keith-Orpheum film production called "Synchronization," starring Waring's Pennsylvanians, has a new theme song called "I'll Always Be in Your Heart," sung by Fred and Bert Green, who have written the number and will publish it. Another composition written by the same writers is "Do, Do, Do." it is being sung in the photoplay by Dorothy Lee and Morton Downey.

The Paramount-Christie comedy adapted from Original story written by E. Bret Harte, called "The Melancholy Dame," will have a theme song called "Melancholy Mama," written by Sterling Sherwyn and published by Sherman Clay & Co. The same publishers have also supplied the theme song for the Paramount-Christie comedies starring Billy Dooley and called "Dooley, Dooley Do."

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: Mr. Lester Slatny, my good friend, forwarded your letter to me, and believe me what you wrote to him, did your paper no good in so far as getting me to do any advertising in it. I am sorry he asked the favor of you. Where do you get the idea of telling him I neglected to answer all your letters to me? When you ever write to me? I only spoke to you once and that was when I asked you to write up a novelty I was doing at the Warner theatre in Chicago and you roughly told me that if I would advertise in your paper I would get the write-up. Wasn't it a little low? I told you then that when I got a de luxe engagement I would be glad to advertise, but I want to tell you here and now that pal will freeze over a thousand times before you'll ever get a red cent from me on anything, and don't think you're doing me any favor by writing up any shows where I may be working, for me, your write-ups don't mean a thing—Jack Stanley, The Emerson, Baltimore.

Don't Be Fooled

The latest Shubert musical comedy to arrive in Chicago is "Luckee Girl," starring Billy House, a star of the music halls, who has won his right to musical honors. The Shubert's are inclined to miss a great deal in the newspaper advertising for this show by using the word "Whoopee" in largest type than the title. People who have read about the Ziegfield show called "Whoopee," starring Eddie Cantor, may get the wrong impression of the advertisement. It is not the Cantor show but it is undoubtedly a good evening's entertainment.

St. Louis Adopts B & K Chicago Theatre Policy

Prompted by the instant success of the new stage policy inaugurated by Babahan & Katz, at the Chicago theatre last week, Skouras Brothers of St. Louis announce a new form of weekly entertainment, called "Grand Orchestral Productions," which will offer a group of musical selections accompanied by vocal and ballet routines.

This will be more on the nature of light opera overture presentations. Charles Previn is the musical director, assisted by Leonard Leonard. A chorus of thirty voices will be added to the special acts and the Missouri Rockets.

Robbie Publishing Theme Songs for M G M Films

Exhibitors who have looked "Almost Jimmy Valentine," the Goldwyn-Meyer comic special feature starring William Haines will also receive a theme song from the Robbie Music Corporation. Robbie is the music subsidiary of M G M and will publish all theme songs for the film company.

The theme for the Haines feature is called, "Love Dreams." The following songs are also ready for the exhibitors: "One Road" for "Show People"; "Live and Love" for "Masks of the Devil," and theme for the following pictures will soon be ready: "Title of Empire," "Lady of Chance" and "Flying Feet."

Danforth Enlarges Agency

Harry Danforth, well known artist representative and one of the oldest authorized Keith and Orpheum agents, has moved his headquarters from the Loop End Block, to State-Lake Block, Chicago. The agency has been reorganized with Mr. Danforth as the president and Mrs. Catherine G. Danforth as secretary and treasurer. Jack Kechel and Pull Gordon are his associates.

Film and Tab

Another Chicago picture house is trying out a policy of tab musical comedy with pictures. The latest acquisition is the West Englewood, a National playhouse located at 63rd and Ashland. According to newspaper advertising a new show will be offered each week with a cast of thirty specialty artists and a large beauty chorus in conjunction with the photoplay, at popular prices.

Presentation No. 2

“My Blackbirds Are Bluebirds Now’’

“My Mother’s Eyes,” will be ready shortly.

Book and Order NOW

Rental Fee $6.00
for 1 week or less

Leo Feist Inc., 231 W. 40th St.
New York, N.Y.
**STAGE SHOWS**

**Chicago, Chicago**  
_Week Ending January 24_

Balanb & Katz inaugurated a new stage policy here this week which was heavily exploited in the "dailies" for several weeks in advance. The new policy is vested in the hands of Frank Camibia and Leonard Spitzling. The stage production took form in several scenes which started as follows:

Unit I, Tchakowsky's "1912," a music closer dramatized with an ensemble of 40 vocalists, which also displayed some pretty effects on the burning of Moscow.

Units II and III offered fashions of the day and Fox Movietone news in film form.

Unit IV presented Edward K. House in an organ frolictly called "Morning Mood.'

Unit V was a lavish stage show called "In Old Seville" with colorfully costumed cast Fox all-silhouette and an ensemble that consisted of singing and dancing soloists.

There were about sixty people in the cast and the setting and costumes were colorful and in keeping with the Spanish atmosphere. Most of the action took place in the set which was of a patio type. The scene was Lenora Cari and the tenor was Arch Cannon. Hans Messer first violinist of the Symphony orchestra also took part in the offering as soloist and received a very fine hand for his selection.

De Carlos and Louise, a very graceful team of tango dancers, interpreted a native Spanish routine which added the punch necessary to the set.

The only sour note on this program was Ben Blue who with the aid of other two bufferos tried to fit in the show, but didn't. After considerable simplification and silly prancing, Blue finally went into his one and only big solo. His entertainment came in the form of "Dying Swan," a burlesque on Pavlov's legitimate routine. It seems a shame that a beautiful idea has been exploited by vaudeville Baldwin which is never necessary. Blue is popular in his own sphere but this particular offering could have done well without him. The reception that approved his work was merely out of respect to the management and the following he has in town. The ballet next presented a novel tordore routine, costumed in red with bright orange cape, typical of bull fighters. The entire cast then joined the procession in flamenco style with balloons and chorus singing. This also marked the finale.

Spitalny and his augmented pit orchestra rendered the music throughout the several presentations and was accorded quite an ovation for the splendid interpretation of the appropriate selections. Although quite different from any other type of entertainment presented in Chicago at this time, the innovation was nevertheless not as spectacular as might have been expected.

Not to be neglected is the very picturesque newspaper statement as it did not merit the following title "Dazzling, Colorful and Different than any other stage show in the World."

**Emil Velazco Added to Roxy Organ Staff**

S. L. Rothafel has added another important member to his theatre staff in the person of Emil Velazco, recognized as one of the most prominent theatre organists in the country. Although under thirty Velazco has established himself as a popular organist by the creation of an organ school.

His first duties as the Roxy theatre organist commenced on January 26, and herculean will be his battle royal with the conflicting, pestering chain where he will feature one of his regular programs. He is a graduate of the Chicago Musical College and was known as the youngest conservatory instructor of that institution. Before devoting most of his time to organ playing he spent considerable time in France, studying organ and theory and was for some time an important part of famous orchestras.

So successful have his theories been that he has established a school for young organists specializing in the playing and handling of themes, also to use the proper pedal rhythms and effects. He has taught such well known organ personages as Don Williams, private organist to William Fox, Henrietta Ridley, playing the largest organ in the world at John Wanamaker's store in Philadelphia, Fred Fehl at the Elsito theatre, New York, Eddie Ford of the Colony, New York, Robert Prado of the Stanley in Newark, Charles Van de Hoven of the Rialto in Newark and Stanley Pianke of Chicago.

In recognition of his outstanding work Velazco was recently elected vice president of the New York society of theatre organists.

**New York Roxy**  
_Week Ending February 1_

The atmospheric stage program, "Eotena Mexicana" was used as a preface to the actual Fox all-silhouette and an ensemble that consisted of singing and dancing soloists. They have really brought Mexico to New York.

Pedro Rubín, Mexico's most popular dancer, offered a number of national dances never before seen in this country. Ofelia Ascencio and Julia Garcia, Mexico's most popular character singers, sang many pleasing national songs as only southerners can sing them. Patricia Bowman, Ethel Louise Wright, Harold Clyde Wright, Lillian LaFore of the Sextettes, Tommy Eagle and Major Johnson had prominent singing and dancing roles.

Russell E. Markert's Thirty-two-Xylophones offered the ballet routines.

**New Haven Olympia**  
_Week Ending January 16_

"Southern Belles" is the title of the Publix unit opening here next week and it is the best that Paul Gecard has offered since the best Public has done in the past two months.

Opening in one with a serio showing a boat at the river, la la "Show Boat" with quartet singing Southern songs. End of number serio is fit from behind showing a gorgeous scene which got a hand. Band then plays a hot number followed by Eddie Matthews dressed as a Civil War Vet doing gun drill and a corks acrobatic dance. Charles Bruggie did his usual nomenclature and dancing and the hit, a fine quartet, sang two songs, the second being assisted by the Allerton Raich Girls with a production backing.

Ken Whitmer followed with a specialty and then came the Ormande Sisters who dance and sing equally well.

Both had a production flash. Whole show excellent each act stopping the show and making speech or encore.

**New York Paramount**  
_Week Ending, January 25_

"Southern Belles" was played by the Paramount Pit Orchestra with Dave Babishoff, that personality director, conducting. An added feature was Osman and Schepel, a bass duet who planned with their selections. They were all well received.

The stage was set in Spain in a Spanish setting with the stageband playing "Chalita" as the Dorothy Berke girls dance and sing special lyrics introduced by Midgets. The orchestra in a fine arrangement of "Carmen" as the ballet did a routine of the "Dance of the Toreas." This was a swell effort but it was well received.

Joe and Jane McKenna offered a burlesque on "Carmen." Their funny acting and good voice received well. "I'll Get You" was played by the orchestra and Bobby Gilbert. Gilbert then played his violin and sang "Carmen" as the orchestra played the theme at the same time. He almost stopped this show.

"Flamengo," a cantastorn dance by the Berke girls was new and received with delight by the audience, singing and banjo playing. Burke played the secound while the Dorothy Berke girls played concertinas. The J. P. Illustration Agency offered a pleasing tango that got a good reception. Burke McKenna sang "Chalita" as entire ensemble entered as an enormous Spanish chawl descended for finale.

A special added attraction was next introduced by Gene Rodomich. They were the Duncan Sisters and offered bits from their show, "Toppy and Eva." They sang can you ever imagine such a thing as a couple playing for the kids. They almost caused the audience to tear up the seats with laughter.

Nickers and Duncan are, all a good bet for any theatre.

**Detroit Michigan**  
_Week Ending January 18_

There are scandal, vanities, follies and what not of this year and this present show may ask you, "Have you heard the 'Miniatures' of 25?"

That is the title of the revue featuring the world famous "Negro Minstrels" at the Michigan this week. And the tiny little people had everything in the show which might be expected in the full sized editions of scandal, vanity, follies or what not.

The tropes took up the whole stage, and Al Evans and his new creation, Jack North was himself an encore for the week. Music was supplied by the pit orchestra.

The show opened in one with a back drop showing two scenes of a typical country home. Doors were cut in the pros of each of the scenes, and the little people made their appearance through these as though landing from another country.

The hit of the show was a representation of a farm wedding, the ceremony, and the big dinner, done in the futuristic manner. Each of the players in the tableaux moved with the mechanical precision of a clock, but they were supposed to represent. It got a big hand.

To say nothing of the orchestra. Yes, air, like all big league review, the orchestra had their own jazz orchestra. Their big number was selections in the full sized editions of scandal, vanity, follies or what not.

The Gecard and his orchestra were featured this week in a handbump presentation called "The Magic Show." On December the four, this was one of the best examples of a musical comedy ever seen in New York in one of the better houses. The cast featured Nell O'Day and the Tommy Sextette, also Lester Brothers and Vera Van, not forgetting Allam and Cemall.

As the title implies the stage setting represents the upper part of a deck on a U. S. cruiser. The show opened in typical musical style with orchestra in the
Chicago, Grandad

Week Ending February 1

In conjunction with "The Stroller" the feature playset this week is a prologue called "Poor Punchinello" which gives the onlooker an even greater chance to play a short musical concert before the picture. Albert F. Brown was the featured organist who conceived and staged the production and directed the music with the conductor.

A Modern Jester was the regular stage presentation with Charles Kaley and his band. The cast included Rome & Gute, Gypsy Lenore, Lillian Massart, William Pruitt and this week's dance was "I Was a Nigger Down and Go Boom" which gave the boys a chance to do some comedy bits. This is an unusually clever comedy song and great for bands who have entertainers.

Lillian Massart started the proceedings with a little bit of everything and not much of anything. Kaley helped to put her across by doing straight for her. Her only redeeming feature was a few high kicks that she executed with true grace.

Inhawka Troupe, consisting of four Japs who did everything from hand spins to head turns. This is standard entertainment in vaudeville and quite a novelty for picture houses. Some of their stunts were breath taking but were off the standard lines.

They were really the feature of the presentation.

Charles Kaley next played a violin selection called "Wandering Home" and the novelty of his playing a violin for the first time was a great hit with them and he was an encore because in the way of a vocal refrain of the number and was compelled to repeat it. He then joined the specialty feature with Gypsy Lenore and William Pruitt.

Julie Stein directed the band during this number. This scene was called "Slave of the Orient" and Pruitt sang a special song called "A Slave" while the ballet, decorated with dazzling costumes, formed the finish to the music while Gypsy Lenore did her slave aerobatic dance. Her interpretation won her a fine hand.

Rome & Gute followed next with Kaley taking the

SUNSHINE SAMMY

Star of "OUR GANG"

Signed for Talking Short M-G-M Films

After Completion of LOEW TOUR

Direction-Ala J. Felber

Chicago, Grandad

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Rome & Gute followed next with Kaley taking the
stick as those two men, one extremely tall and thin, and the other small and short, offered a contrast in comedy dancing and other foolish pranks in rapid succession. This effect on the audience. In spite of the fact that Romey only does one or two comedy steps, he nevertheless is smart enough in knowing how to sell them, for he and his partner were the laughing hits of this show. They were given an encore and probably would have been brought back for more had they not told stroller much doing for several minutes. If a regular act is routine, this no, then find considerable offers for their type of entertainment.

This concluded the stage show and for the finale everybody turned on the stage to take the last bow. Even the organ joined in even though it was off key.

**New York Colony**

*Week Ending, January 25*

Paul Specht, the new master of ceremonies, and his orchestra opened here this week. They started with a novelty number played by the orchestra and sung by Jehnny Maurice, the drummer.

"Sweetheart of All My Dreams" was next played by Specht on his violin, with the assistance of the orchestra. Evelyn Dean sweetly sang a few songs, then offered a difficult and clever acrobatic dance that was received well. A trio from the band then sang a modern version of "Sleepy-Baby Sleepy." A soprano solo arose in "Maurice's song," and recitation received a good hand.

Estelle Fratus, hit of this bill, stopped the show and received two encore's for her songs and exceptional tap dancing. This young lady has a wonderful personality, works hard, and should make a fine name for herself in the upcoming season. Billy Rose, the human pinwheel, was well received for his acrobatic tap dancing. This show contains too much of Paul Specht's humor and the boys singing and playing "Auld Lang Syne."

Paul Specht and orchestra as well as the acts were good, but the settings lacked color and life which deadened the entire presentation.

**San Francisco Granada**

*Week Ending January 24*

This week's stage act at the Granada is a humdinger, with one celebrity following another in rapid succession. Local attractions have been added to the Publix revue and the combination makes up a great show.

Gino Severi directs the opening number, "Musical Miniatures," with orchestra in the pit. Parts of well known numbers are played and finally the curtain rises and on one side of the stage, in a minute, there are two acts going, one acts of strings, the other of dance and lights. The song "Washington" is played by orchestra on the other side of the stage and the audience is instructed to "Be Quiet."

"Blossoms" is the stage act and it begins with Arthur Hall singing "Big Fish" and as the curtain rises, revealing a country scene with plenty of flowers and artificial fences. The 12 Foster Girls, in striped trouses, short black jackets, with artists' ties, and each with a cane go through well trained paces. Bryant Washburn, long screen favorite, is introduced by George and takes his place as master of ceremonies. He starts off by telling the audience how well the act is performed and how welcome everyone makes him feel and how he hopes to return the compliment when San Francisco visits New York. A little girl, Dolores, member of the Doolores group, and Salmoneo, comes on the stage in the song "The Day She is Lost," and asks anyone if anyone is looking for him and when she sees her head he pushes her away and tells her that she didn't lose her stay. She sings "You're My Beau of Tennement Dow" and does a few steps with Bryant, but one of the girls, on the show, and up and runs toward her for some lively acrobatic steps.

Paul Kirkland does an amazing ladder dance and follows this with a novel stunt, balancing a paper cornucopia on his nose and ear and finishing by balancing a letter on the end. George Dewey Washington, San Francisco's own star, sings "Chloe" as only he can sing it, and then offers a jazzy dance to "Ride the Range." He then the Road to Mandalay," as request numbers. The audience takes George to their heart and are most reluctant to let him go.

The Foster Girls dance again and Ball sings another song, surrounded by dainty minxes in fluffy powder blue and yellow. Maurice Gansky, local radio star, offers "Paradise," "Good Night," and "Consolation." Doolores, Eddy and Salmoneo appear again and the diminutive Miss is tossed about the stage until one wonders that there is anything left of her to do a tumbler. She does a beautiful and smiling.

The act comes to an end with a windmill at the rear coming into prominence, with the Foster Girls posed about it.

The Granada seems to have taken on a new lease of life, with all its well selected pictures, elaborate stage revue and local attractions. This week's act serves to demonstrate that it is definitely on its way.

**Chicago, Paradise**

*Week Ending January 25*

This week's stage presentation was called "A Rubin Revue" and featured Ted Healy as guest master of ceremonies. The act was under the direction of Arthur Nealy, Warren and Gill, and Sally Tilden, but over-ruled by the great cohesion of Arthur Nealy and Jack Peacock Kelly, a member of the Mark Fisher band, and several of the girls discussed the nature of the show in which they as the performers were to take part.

The next scene is the all stage and at this time Ted Healy made his entrance. We must say that Healy was the whole show inasmuch as the presentation could not have been made without him. In fact it was one of the poorest handshadows ever constructed to be given in Chicago and the need for Healy's clever humor and knack of putting it over.

The only other outstanding act on the bill was Warren and Gill, two colored fellows, who beside wrangling a chorus of "Dream Knees" put some new tricks and turns in an acrobatic tap dance. These fellows know their stuff and are not afraid of holding down any spot in picture houses. The audience was quite well taken with their sincere efforts.

Arthur Nealy followed next in a tenor selection called "I Wish I Knew." This chap has been playing a long run engagement at the Colony in Chicago and has quite a following. He has a pleasing voice that hits the high notes. However, this song did not do justice to his voice, perhaps the newness of the number had a lot to do with it but we know Nealy can handle better numbers. He was given a quite a hand at this show.

After another specialty by Healy, Sally Tilden was introduced, who offered something different in the way of a singing act. Sally had special material for her and her voice set off the effect that audiences are tired of cute girls introduced by the master of ceremonies as such. The idea of it was very novel and with a little more polish, publishing and voice coloring it could be quite a relief from the general run of blues.

"Sally also sang "Movie Love." This, we think, is the best song in the show.

The next to closing specialty was given by Ted Healy and his company of foils consisting of two men and a woman, doing a musical comedy and blackface in "A Night in Spain." It is needless to say that Healy kept them howling all the way through with his smart talk and clever stunts. In fact they forgot all about the show, if they saw one, and enjoyed the comedy antics of Healy.

The finale was another one of those things with beautiful flash box steps and good never be afraid of longtime pinning picture houses. Whoever selected Healy for this show while Mark Fisher was here surely knew his bookings. Stage producers for picture houses will have to do more than to display beautiful costumes and acts to carry through the idea for any sensible artist could easily do that much.

**Pittsburgh Penn**

*Week Ending January 12*

The Pittsburgh Penn and the "Pittsburgh Stunt" was the stage show, and truly a delightful entertainment which won the hearty approval of audiences at every performance.

The act receives a novel start, when upon a dark stage, appears several feet in the air a large white bird figure upon which stands one of the multi-faced girls singing a solo. This is followed by a picturesque line of women, each multi-faced girls singing a solo. The stage is dark, the girls are clothed in black with their arms and legs visible to the audience. This is followed by the "Pitts Twins," two blonde girls bear a remarkable resemblance to one another, render a duet. These girls do a "George Washington" and make a high class appearance.

Ford and "Whitney," an educated dog and master, give an interesting skit. The dog plays drunk and brings many laughs. This animal is just about as clever as any ever seen here.

Ferry Correy, billed as a musical clown, is a comedian who clicks plenty. He plays novel musical instruments, for instance what appears to be a fiddle is really a series of whistles made to resemble pailings in a fiddle. As the being in S.F., the "Pittsburgh Stunt" was seen.

Special attention is called to the rendition of the "I122 Overture," by the Penn Symphony Orchestra. The rendition was masterful, and in the later moments of the grand finale, the great red and crommel cannoning was heard on the stage. Provided a sensational offering.
A very peculiar incident occurred in Lindy's restaurant last week. Possibly, one of the biggest orchestral pieces in the United States, Gay Lombardo, leader of his Royal Canadian orchestra made a statement. He had never been to New York before and, walking with me into Lindy's for lunch we sat in a booth along the wall. He was iced (as usual) with music publishers. There amongst his midst was the above-mentioned pianist. We had almost finished our meal when I called over one of the boys and introduced him to Lombardo. It wasn't but a minute longer than he was swamped and it took him at least an hour to get his way out of the restaurant. This to me was a very funny situation and does not happen very often.

In speaking of Lindy's restaurant, I can very easily remember the good number of the boys used to talk nothing but "horace," intermingled of course with music talk. Today the situation is entirely changed and it is a tremendous conversion the stock market. Evidently the boys are getting to 'better run their money down in Wall street than they did at the race track.

One of the greatest musical comedies showed to over his "ALLEY," is "Follow Thru," by DeSylva, Brown and Henderson. Take out your notebook and mark the title of this show down. For should you ever come across this try it. After all you never know that you may become a bee-line for the Chanin theatre where "Follow Thru" is playing.

Possibly in next week's edition of the HERALD-WORLD, I will have some news of interest which may surprise a good many of my friends throughout the country.

Those of you who have never met Joe Frisco off stage are going to get the opportunity of meeting him and knowing him a little better. Shorty, Frisco is becoming a columnist for a syndicate of newspapers, and in view of his lifelong enthusiasm for the theatre, it's doubtless hand you many a laugh. Watch for it in your local newspaper.

It seems as though I had better change the heading of this article to "Dead and Gone" for "PRAIRIE" instead of "ALLEY." Broadway is becoming barren of song writers. They are migrating to the screen where they get more money. At the same time Lombardo, who has taken such a stronghold on the muscle industry that I wouldn't be better run there, has moved his offices to Hollywood. Milton Azer and Jack Yellen arrived on the coast last week and DeSylva, Brown and Henderson are on their way. The firm of Witmark are sending four writers to the coast and scores of others are already left. The "Alle" is certainly becoming deserted.

Addy Brit (formerly with Waterston, Berlin & Snyder, and recently associated with Vincent Youmans) has a very peculiar situation on his hands. Youmans wrote the music and produced the musical play entitled: "Rainbow." The show was great but for some reason or other it only lasted on Broadway for five weeks. From the musical point of view, Brit has a chance of his own. Brit is the show's "Haystewart" and the other "The One Girl." Both of these tunes are now stepping out on their own. Also, Don & Cathie are quite happy. The show "Rainbow," is the show to the next. Offered a chance to write a Ribon or "Spanish" of his own, what plans are for the future. Kansas City the other night when a harglar entered his apartment and stole jewelry valued at $275.

Organ and Other Touches

P. Hane Fath, organist at the Uptown theatre, suburban house of Kansas City, experienced a far hand to the organ in which was retailed from Kansas City the other night when a harglar entered his apartment and stole jewelry valued at $275.

Mr. and Mrs. Jesse Crawford (New York Paramount) asked Jesse Cagney a number, with a catchy melody, called "Cradle of Love." Mr. Crawford will play the piano, and Mrs. Crawford at the stage console, then played "First Rhapsody" in blue ballad style. Then they played "Rhapsody in Blue." For the finale Mr. Crawford did "Funeral March" and finished with "Wagging the Tail." They were well received, as usual.

Albert F. Brown (Chicago, Marboro) offered an organ concerto to "Mother Machree," the photoplay adapted from the song of the same name. The presentation was offered in the form with lyrics of Irish tunes flashed on the screen drop. No popular song was need and the entire solo was dedicated to Irish melodies of long ago. Charles Kelsey took part by singing "Mother Machree" as an illusion effect was seen through the screen of an old lady representing the "mother." Brown explained the idea through his organ-phon which was more complete in sound and appearance this week. The introductory film titles were flung right on the screen while Brown was playing the organ accompaniment to Kelsey's singing, as the film title displayed the music sheet "Mother Machree."

Henry R. MurtLaugh (Brooklyn, Paramount) played "A Precious Little Thing Called Love," as his featured song. He also played "All by Yourself in the Moonlight," and "You're the Cream in My Coffee," using these numbers as his story. Of course every one sang and also gave him the big hand he deserved.

Edward K. House (Chicago, Chicago) called his solo "Morning Mood," and presented it with a number of cleverly selected ragtime and blues to suit the various moods of various people. His feature number was "Marie" in which he also joined with a vocal refrain facing the audience while singing and playing on a small console. The orchestra joined in on the finish and added variety and life to the presentation. It was presented as the opening of the new stage policy at this theatre and we must say that House played a valuable part in making the new policy a success.

William H. Meeder (Brooklyn, Albeo) prepared a special anniversary solo presentation that took people back to the day of the theatre opening and on through its four years of entertainment service. The material was specially written by Meeder under the supervision of Frank Kinley who conceived the idea. This was one of the many features that celebrated the fourth anniversary of this theatre.

Jean Anthony (Chicago, Marboro), in conjunction with the pit orchestra, presented a musical spectacle called "Poor Punchinello." The organ and orchestra played the various tunes, which were "Hiawatha," "Dance of the Spleiter." It had novel stage effects. A singer played the role of the clown. The Akron ball run right into the finalse which combined the two novelities.

SIR SAYS about Songs

BEST SELLERS

"Sweethearts on Parade"—(Milton Welles)
"I'll Get By"—(Irving Berlin)
"Where the Shy Little Violets Grow"—(Donaldson, Douglas & Gamble)
"Carolina Moon"—(Joe Morris)
"The Man Down and Go Boom"—(Donaldson, Douglas & Gamble)
"Marry, Marry Me"—(DeSylva, Brown & Henderson)
"Atavon Trail"—(Sherman Clay)
There's a Rainbow "Round My Shoulder"—(Irving Berlin)
"Sally of My Dreams"—(DeSylva, Brown & Henderson)
"Hapy Days and Lonely Nights"—(Ager, Elliott & Co.)
"Me and the Man in the Moon"—(Donaldson, Douglas & Gamble)
"Somebody's Fool"—(DeSylva, Brown & Henderson)
"Dream Train"—(Milton Welles)
"Doing the Raccoon"—(Remick Music Corp.)
"High Up on a Hill Top"—(Leo Feist)
"I'm Sorry, Sally"—(Leo Feist)
"Love Tales of Aitace Lorraine"—(Sper & Costlow)

POOR PUNCHINELLO—(Remick Music Corp.)
A song on the order of Laugh, Crown, Laugh. Is the same song of the picture Looping the Loops. Written as a Waltz. Lyric by Lewis & Young, music by Lew Pollack.

DON'T DO THAT TO THE POOR PUSS CAT—(E. Barks Marks Music)
A song perpetually sung by a cantankerous singer of the English type with plenty of extra choruses that are really funny. Is being introduced by the clever English comedienne Miss Ella Shields.

WALTZ I CAN'T FORGET—(Irving Berlin, Inc.)
One of the prettiest waltz ballads written in some time. Both writers are very well known and with Lombardo's orchestra. It's an nice tune to a big hit. Words by Gus Kahn, music by Carman Lombardo.

DANCE OF THE PAPER DOLLS—(M. Witmark & Co.)
With the famous Doll Dances. Sure a cute number and ought to be great for picture houses. By Johnny Tucker, Joe Schuster and John Block, Jr.

CHICAGO RHYTHM—(Groesman & Lewis)
How these orchestras will hop on this one. Looks like a great mechanical tune for this young firm and there is also a chance that it might be a seller in sheet music. Words by Berme Grossman, music by Ben Kanter.

HE, SHE AND ME—(Milton Will Music Co.)
A new one of Carmen Lombardo's. There is already a demand for this one. Pretty tune with a good lyric. By Carmen Lombard and Charles Newman.

OH GEE; OH JOY—(Harms, Inc.)
The hit song of this week. The Ziegfeld production Rosalie now playing in town. This show is a big hit and has as its feature Marilyn Miller. Lyrics by P. G. Wodehouse and Ira Gershwin, music by Sigmund Romberg and George Gershwin.

THAT'S THE GOOD OLD SUNNY SOUTH—(Ager, Yellen & Bornstain)—A Ditty song by two leading writers. Written for one of You're in Kentucky Sure as You're Born. Is a real good song. Words by Jack Yellen, music by Milton Azer.

FRESHMEN HOP—(Mills Music, Inc.)—A collegiate number introducing a new dance. How the college boys will go for this. By Al Goeing, Jack Pettis and Irving Mills.
THE THEATRE

What Do You Think of This Theatre Ad?

To the firing trench, boys, and have at 'em! Sidney Larschan, resident manager of the Meserole theatre in Brooklyn, and a regular showman as well as regular fella, pins the ad in the adjoining two columns up against the wall and asks you to shoot!

Welcome Criticism

Here's what he writes to "The Theatre":

"I am glad to know that you are going to permit your readers to assume the roles of advertising critics. Here's one for them to pass judgment on.

"I am an ad writer of the common garden variety. This ad was prepared from a 4 and 2 column mat.

"I'm not a sentimental sort of a guy, so stiff criticism will produce neither a melted heart nor tears.

"Here's to better ads and more critics."

You will recall that "The Theatre," departing a bit from established procedure, proposed in a recent issue that, when exhibitors or exhibitor-staffs so desired, the department would reproduce newspaper advertisements for criticism by other showmen.

What Do You Think?

Larschan is first to offer his brainchild upon the altar of better showmanship. He wants you folks to comment upon the ad on this page. Remember that true criticism means positive as well as negative comment. If you think this is a good ad, tell us. If you think the ad could have been improved upon, be just as frank in telling us how. Larschan wants to know how the ad could have been bettered, and so do other exhibitors who see it.

And don't forget that in offering your comment you also will be benefited.

You may reply direct, of course, to Larschan, but "The Theatre" earnestly asks that you write to this department also, so that your suggestion may be published. The aim is the familiar one of the Three Musketeers, "All for one, and one for all."

Audien Tabloid Strip Is
Issued to Exploit New Chaney Film in Papers
(Special to the Herald-World)

NEW YORK, Jan. 29.—An audien tabloid serial has been issued as a newspaper novelty for use in connection with Lon Chaney's "West of Zanzibar." The tabloid strip, in six installments, is furnished in mats or proofs and tells the story of the film in a vivid and dramatic fashion.

Photographs of scene stills were cut out and pasted against drawn backgrounds for this serial strip. Then dialogue was written to fit the various scenes and inserted in the pictures.
Co-op Ad Carries Extra Kick with Hidden Sentence

The Uptown theatre at Parsons, Kansas, fired both barrels of the old exploitation gun when the adjoining ad, sent in to "The Theatre," was placed in the Parsons Daily Sun. In the first place it is a real cooperative ad. In the second, there is the added kick of the clues in each add with parts of sentences, numbered, which placed together read: "Cut out the pieces of the letters found in the ads surrounding the Uptown's and paste together to form the word 'Wings.'"

On the inside of the upper righthand corner of the ad states: "Follow the instructions of this sentence and be one of the first three to submit your solution to any of the advertisers on this page and get a ticket free."

Louise Vaughan, manager, contributed the idea and the clipping, with the following comments:

"We considered this a very good idea and others I know would be glad to have a tip. The newspaper will cooperate 100 per cent anywhere on this. I don't believe that the press sheet shows this idea, although it might be old. Still it has the old punch."

Well done, Vaughan, both the ad and contribution of the idea to other exhibitors.

Saturday Matinee For Youngsters Is Neighborhood Help

The neighborhood theatres in Milwaukee are getting a lot of business for their Saturday afternoon matinees, which is helping a great deal to send up the weekly gross. Not that Saturday afternoon matinees are anything new, but it is something to keep them going every week.

The State, Downer, Riviera, Venetian, Mirth, Fern, National, Garfield and Shorewood theatres are some of the houses that are playing Saturday afternoon matinees for children real heavy. And they are filling their houses! That's the important thing. Contests of various sorts have brightened the lid up at these fronts on these occasions. There has been everything from pirates to tea parties, staged in Milwaukee.

This constant promotion on the part of the neighborhood and outlying houses has resulted in more business than one would ordinarily think. These youngsters go home and tell Mother, Father, Sister and Brother where they were and what they saw, with the result that the picture gets plenty of publicity.

Legal Summons to "On Trial" Scores For Ohio Theatre

(Special to the Herald-World)

LIMA, OHIO, Jan. 29.—A legal-looking summons with a bill of particulars on Warner Brothers' "On Trial" was sent out by Schine's Ohio theatre. The summons-herald was placed in the conventional blue paper jacket of legal papers. On the jacket the theatre was named as the plaintiff and "Yourselves" as defendant, the document being headed, "In the Supreme Court of Talking Pictures—United States of America."

Work the Puzzle—Win a Free Ticket to the Uptown

A Wonderful Thrill Away for the Entire Family

The Spartho

"The Proud Mother of the Air"

Now Playing at the Uptown Theatre

This cooperative ad, with the hidden sentence, went over well, as Manager Louise Vaughan of the Uptown at Parsons, Kan., tells us in the adjoining column.

Birthday Club Tieup Is Way to Get the Children

"Eleven boys and girls will receive tickets to Loew's State on their birthday" and "be guests of the management of Loew's and the Birthday Club." This is the way a three-fourths column news story starts in the Item-Tribune of New Orleans. A real tieup.

The article also includes mention of the week's bill "that will appeal to members of the club."

Gets Fox Ranch to Use Lobby Display On Rin-Tin-Tin Film

It takes Louis Falk, manager of the Wausau theatre, Wausau, Wis., to pull an exploitation idea that will set everyone to talking. Louis has been pulling plenty of them up in his section of Wisconsin and the effect is always sporting a good daily attendance.

Here's that latest one that is absolutely novel and which attracted much attention in Wausau. When Falk was showing the picture, "The Land of the Silver Fox," featuring "Rin-Tin-Tin," he made connections with one of the largest fox ranches in Wisconsin to put a display in his lobby. This ranch won many prizes at shows, etc., and had lots of medals and ribbons, etc., of great interest. A special glass case of these, together with some loving cup prizes, was placed in the lobby.

To back this up a special cabin was built out of logs and also placed in the lobby. Against the cabin there leaned a pair of skins. Skis were on the roof and piled against the sides of the cabin. A light phone steadily from the interior of the cabin.

As Wausau has a great deal of interest in the out-of-doors, this campaign created much attention. Falk also sent a special letter to 50 dog owners and invited them to be his guests at a special showing.

He also made arrangements with a local broadcasting station to announce the picture each night during the week played. It filled the theatre each night, and the theatre is a pretty big one.

Sends Notices of Film On Stock Exchange to 500 Philadelphia Brokers

Jay Emanuel, owner of the Forum theatre in Philadelphia, is the originator of a new publicity move. His theatre was to feature a short reel, "The Nation's Market House," a film showing how the New York Stock Exchange is conducted. A notice was sent by Western Union to each of the 500 brokers in Philadelphia to the effect that "The Nation's Market House" would be shown as a first run in Pennsylvania at the Forum theatre, picturing the advantages of having their clients see the picture and thus gain an idea of the workings of the New York Exchange.

Emanuel issued tickets bearing the names of brokers who paid for them at regular rates and sent them to clients. The response was very encouraging. The showing of the picture also was to be announced on the tickets in Philadelphia.

Meara Publicity Director For Pabst and Davidson

John Meara, exploitation manager of the Alhambra theatre and the Milwaukee theatre circuits, has accepted a position as publicity and advertising director of the Pabst and Davidson theatres, Milwaukee.

Meara has been engaged in theatre exploitation work for four years, having been connected with many of the large theatres in that section of the country. His work has been featured by tieups with leading merchants and industries.
Did Paul Nipps in 1923 Stage First Fiddling Contest? Here’s His Claim

To the ingenuity of a small town theatre owner has been credited the origination of the fiddling contests and fiddling programs which have swept the country in the last five years, as great a single medium of exploitation, perhaps, as ever devised.

In 1923, Paul Nipps, manager of the Opera House of Paris, Missouri, a town of 1,500, feeling the need for some novel feature to boost attendance, hit on the idea of a fiddling contest. Square dances and fiddling music are common in this Missouri section and the idea immediately caught the public fancy. The county contest drew a full house. It failed so well, in fact, that Nipps immediately started publicity for a statewide contest.

The governor of Missouri was invited to attend and act as a judge, on the condition that he see City and St. Louis also were asked to help judge the state affair. A competent publicity man sent out story after story to metropolitan papers, writing up the quaint backwoods characters who were entering the contests. Preliminaries were held in St. Louis at the Missouri theatre for the selection of a St. Louis representative who would go to Paris. The event created interest throughout the Middlewest.

When the contest was held, columns of feature stories, with illustrations, were run by newspapers from California to Maine. It penetrated as far east as Pennsylvania, where the Philadelphia Ledger ran a two-column story regarding it.

Henry Ford, Detroit automobile manufacturer, reading the colorful accounts of this first state fiddling contest, became interested in oldtime music and oldtime musicians. A letter from him, now on file at Paris, attests to that fact.

Theatre owners and promoters everywhere took up the idea and it was not long before a Radio Contest was held from the Missouri Marketing Bureau radio station at Jefferson City, and other contests were held in other states. Soon hundreds of contests were being held and old fiddling had come into its own.

Three years later, in 1926, Nipps again headed a state fiddling contest at Paris. The Monroe County Fair grounds were rented, as the theatre’s seating capacity was inadequate to hold the crowd. Important politicians from St. Louis and Kansas City were the judges. The contest drew over 1,000 people from rural Monroe county and from other points surrounding. But the venture was a failure financially. Radio fiddling contests had killed the value of it as a money making stunt.

Previously to the last contest, one theatre owner in each Missouri county held a county contest under the supervision of the Paris management. There were 64 fiddlers. [“The Theatre” would like to hear of any other fiddler contests that might dispute the claim that Nipps conducted the first.]
Managers' Schools

LEARN MODERN THEATRE MANAGEMENT. A training that is helping many theatre employees to success. Catalogue H, Moving Picture Theatre Managers' Institute, Elmira, N. Y.

Position Wanted

DEPENDABLE ORGANIST—Five years' experience Chicago loop theatre desires position. Large theater—go anywhere. Address Box 353, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

OPERATOR— Experienced Manager. Good references. Will go anywhere. For good help, write Brown, Box 142, Goshenburg, Neb.

AT LIBERTY—Young man with four years' theatre experience. Can assume complete management of small theatre. Sober, reliable, and married. Best of references. Available at once. What have you? Address Raymond BLAIN, P. O. Box 251, Huntington, W. Va.

POSITION WANTED as theatre manager or assistant. Am 23, high school graduate, married, sober, reliable, ambitious. Six years' experience as manager and operator in 3,000 to 5,000 seat theatres. Excellent in exploitation, publicising, sign painting, projectionist Simplex machines. Go anywhere. Address Box 151, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

FEMALE ORGANIST at liberty because of Vita- phone. Large library, cue pictures accurately, solo work, familiar all makes of organ, A1 references, advertising, go anywhere. Salary reasonable. Address Box 354, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.


AT LIBERTY—Projectionist; work guaranteed; no machine; non-union; single, sober, steady, reliable. Louis Hajovsky, Box 183, El Camo, Texa.

ORGANIST Fifteen Years Experience—First-class Chicago Organist. (Male) Reason for leaving due to Vita-phone. Expert Synchronization of music to picture. Novelty and straight solo work. Large Library. Union, married, will go anywhere. Best of references. Can also double as manager or assistant. Address Box 133, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

ORGANIST AT LIBERTY NOW—Experienced, capable, efficient, splendid sight reader, complete library can cue all types of pictures, present slide routines, will go anywhere. References. Address Box 356, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

Position Wanted as Theatre Manager—20 years experience in the movie field, advertising, organization, administration and service. Married. Am also an organist. Very good references. Address Box 289, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.


FEMALE ORGANIST is looking for a position, will be free February 1st. Am well recommended, reason for leaving due to Vita-phone. Can play on all makes. Simple, will go anywhere, can cue pictures correctly and accurately. Will start for reasonable salary in order to prove worth. Address Box 289, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Equipment for Sale

FOR SALE AT SACRIFICE—All necessary equipment for 400 seat theatre—Simplex machines, Ball Bearing Generating Set, Organ, Seats, Screen, Fan, etc., in excellent condition. Address Box 208, Indiana, Ind.

INVENTORY SALE of $30,000 used theatre equipment. Our warehouse is crowded with this merchandise and must be disposed of quickly at reasonable prices. Merchandise consists of about 7,000 s and 7 ply veneered theatre chairs, different styles and designs—all in excellent condition, price ranging from $1.25 and up. Also about 6,000 upholstered chairs. All of these chairs are of the highest grade spring constructed seats on the market today and many other styles of upholstered chairs, prices from $1.25 and up. Large stock of parts for all makes of chairs. Rebuilt Simplex, Powers and Mignonograph machines, generators, compensators, spotlights, etc., as well as musical instruments. In fact everything for the theatre.

WRITE for particulars. We assure you great savings and will send you literature on our merchandise. Address Illinois Telephone Equipment Co., 1214 East Nineteenth St., Chicago, Ill.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, scrim, generators, rectifiers, reflector arc lamp, etc., Write for bargain list and catalogue. Address Movie Supply Co., 844 Wabash, Chicago.


FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Heads. Best prices. Write Joseph Sprinkle, 1214 E. Ninth St., Chicago, Ill.

POWERS AND SIMPLEX PARTS at 20 per cent and 30 per cent reduction. Reflector arc lamps cheap. Address Carol Fenney, 62 S. Paul St., Rochester, N. Y.

Chairs for Sale

BIG BARGAIN in used opera chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wabash Ave., Chicago, Ill.

Stationary

"NEARAVURE"—"Neearavurumboys" (note-plate embossing) processes. Special 500 $5.41" letterheads, 250 envelopes nearavures $4.44 cash, post paid. Samples. Address Solidsky, 121124, Knox, Ind.

For Sale


TWIN ROLL Reproduce organ, worth $2500. As good as new. Sacrifice at $1600. Address Box 349, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

REEL ELIMINATOR for mailing or shipping films in small containers. All metal, fits any rewind. $3.00. (Patent applied for.) Every projection room needs it. Satisfaction or Money Refunded after Week's Trial. Address T. Guckman, 353 S. Rampart St., New Orleans, La.

OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you half. New and used Opera chairs. Address J. P. Reddington & Co., Scranton, Pa.

REFERENCE BOOKS—Motion Picture Trade Di- rector, $10; Anatomy of Motion, Picture Art, $2.50. Films of the Year, $2.50; Close Up, annual subscrip- tion $3.50. These books may be ordered through us. Send check or money order with your request. Address Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Theatres for Sale


SECOND HOUSE in town of 17,000. Priced right for quick sale. Do not answer unless you mean business. Address Box 352, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.


(Continued on next page)
EXHIBITORS HERALD-WORLD

February 2, 1929

HIGHEST PRICES paid for used opera chairs, projection machines, etc. Address Movie Supply Co., 944 Washab, Chicago.

WANT SEVERAL MERCURY RECTIFIERS, 750—1,000 ampere capacity. Address Mr. Preder, 88 Golden Gate Ave., San Francisco, Calif.

Banner

Miscellaneous

Enjoyed Column
POOLESVILLE, MD.—To THE EDITOR: I would also like at this time to address Letters From Readers, I enjoy this column very much, as many letters come from small town exhibitors like myself.

I agree with many of the writers that we all need all of the help possible. However, I want to tell you what I have done in a town of only 250 inhabitants after two other attempts were made by others.

Some three years ago I found myself the owner of a discarded church, so I decided to move into the movie business. After I had remodeled the building I had a very neat little movie house seating three hundred people with a little stage.

I decided that the only way to make the business a success was to get the patrons to feel that the business is a community affair, and that as far as possible I would give them the pictures that they want to see, and this of course, I have done.

I have never figured on the business as a complete business proposition as we never show over twice a week, and this of course, is an extra dive to my regular business.

Over after three years, I find that I am getting patrons from most of the nearby communities in the surrounding country, and notwithstanding the fact that I am only 35 miles from the capitol of the U. S., and many people as far as this distance away to see the pictures, I find that they are a fine advertisement as I can follow with many of the pictures that our people enjoyed in the city, the latter people being the ones that I enjoy.

I have recently installed a Photophone non-synchronous equipment and I feel that the whole growth has been due to the community feeling that they have some say in the matter.

Please pardon such a long epistle, but I want to get this out of my system, and I feel that if more small town exhibitors would get the community idea that they would get more interest, and better attendance.—R. W. Herson, 35, Waverly theatre, Poolesville, Md.

Letters for Readers

PARIS, ARK.—To THE EDITOR: If the time ever comes when you will give as much time, worry and space to the real problems of your small town subscriber, as you have to the large, for something the industry and the public have already named, then your HERALD-WORLD will be in every showman's office.

The newspapers called him "Teddy," and "Teddy" Mr. Roosevelt is today. They called him "Lindy" and "Lindy" it will be after he too has passed on. Writers call a certain drink, one thing. The public calls it "White mule." The names applied to sound pictures may not please artists, yet they enable the public cares. It's little the producer cares if the name is satisfactory. Exhibitors are happy if receipts exceed expenses whether they advertised "sound," "talking," or "silent." How many exhibitors ever had a phone call asking, "What Cinema are you showing tonight?" Rather—"Hello, what's the movie tonight?" or "What have you on tonight?" Soon they'll add one more line "sound or silent" and I'm thinking the exhibitor will wish he could answer "Silent!"

If I wanted to give a name to suit those who don't have "time" to attend picture shows much, I'd call it "Fotophone" or preferably "Movitome." But as film names are named before they can talk plainly, so too has this one been. It's too bad when the naming is left to them, good names are usually the public's affections, but it gives a name that is descriptive—"movies," "sound," or "silent." Also, if a person or thing has to name itself—will it be "The Mite" or "The Five" are think not! Sound photoplays will go!—G. CAYE, Strand theatre, Paris, Ark.

Practice "Fair Play"

SUTTONS BAY, MICH.—To THE EDITOR: I am a regular reader of your magazine and will follow up with interest all you have to say in regard to exhibitor's end of the business and the straightforward manner in which you handle the different questions.

Your editorial, "Fair Play," in the issue of January 12, 1929, convinces me more than ever that you not only preach "fair play" but practice it.

I am one of the little exhibitors that do not belong to any organization. As the trade papers have had a rollen-ridden battle by the Detroit Association of Exchanges and a boycott has been declared on me for the past few months, just the kind of any one of the associations would like to see my theatre closed and out of biz. Thanks to the independent exchanges, I am coming along big at the old stand.

You are right this is a free country and Mr. Wooldrill, or anyone else has no right to say to what association any exhibitor may or may not belong. There is a certain viewpoint that may oppose, or have a different viewpoint from his association.

On paper the "little fellows," what do you mean "little fellows?" I am in a town of 200, and my accounts run $7,50. You call yourself a little fellow! What will I be classified? Anyway, brother, I am heart and soul in favor of a department like you mention, and it is time that all of us "little fellows" got together and made ourselves heard. Also, the old saying, "the smaller the pig, the bigger the squeal." If enough of us will be heard, you may realize a new name for our "Ollie." The big fellows have a way of handling their problems, but us "little fellows" at the present time must take what they give us or get nothing from it. I am "little" and have to do anything.—K. G. SMYTH, Colonial theatre, Suttons Bay, Mich.

More Than Satisfied

HOOVERSVILLE, PA.—To THE EDITOR: If all the companies treated me like First National, this would be a grand and glorious life. No trouble about prints. Everything on time. Good pictures that please. What else do you want? It seems that they always hit this Pittsburgh office with real managers. First National is splendid because we are get nothing from them. The big fellows have a way of handling their problems, but us "little fellows" at the present time must take what they give us or get nothing from it. I am "little" and have to do anything.—FRANK ORBAN, SR., Savoy theatre, Hooversville, Pa.

On Vaudeville Roadshows

DURANT, MISS.—To THE EDITOR: I see some readers of your HERALD-WORLD ask you for a show roadshow. We do not know how you feel about granting this request and I do not know whether you think it is a good idea or not. But we are playing the Hamilton Theatre Co. with 12 people Tuesday night of each week. They are on a circuit making 6 towns playing one night each and have been playing this circuit stock with us for the last five months.

There has not been one night that they have failed to fill our theatre to standing capacity, and we always realize from $47.00 to $50.00 for our percentage. But I cannot say whether it is good for the business, for I think it a change but I do not think it's much help to bring the people back to see pictures. Anyway, we are playing and I think they come, for as the Western Electric Co. of New York City has promised us an installation of the Visonphone and Movietone by July 10th, 1929. So I think and they do not advertise the roadshows will pay or be wanted in our theatre or not.—WALTER OOM, Sr., Dixie theatre, Durant, Miss.
SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

"ABIE'S IRISH ROSE"

DEAR FOLKS:

Who am I to be telling you that "Abie's Irish Rose" isn't a whale of a picture? They told Anne Nichols it was a terrible stage play and now look at Anne! And at her play. No, so far as I'm concerned professionally the picture is a whale, a knockout, a wow and a canary victory for everybody concerned with it. It is art, it is industry, it is drama, comedy, melodrama, satire, and it waves the grand old flag as merrily and with as much reason as most of the pictures that steal applause by that ancient and honorable method.

In it Nancy Carroll and Buddy Rogers are great little actors and Jean Hersholt is a classic. I stop here to reiterate that last crack. The performance of Mr. Hersholt in "Abie's Irish Rose" is a greater and finer thing than all of Miss Nichols' millions of dollars and all of the imitations of Miss Nichols' play that have been done under various titles before this. If I am extravagant in all other statements set down above, I fall short of stating Mr. Hersholt's case. It is tremendous.

In the purely personal sense, I didn't go for "Abie's Irish Rose." And in the personal sense, too, I believe the reason is that I have seen too many diluted take-offs in the years intervening between the Broadway opening of the stage play and the Main Street opening of the picture. It was, by reason of these thefts, worn of edge and clumsy of technique. The greatness has been excelled by Hollywoodmen long since. The central wheeze was old stuff. All this, of course, to me. There is abundant ground for belief that I shall be the only person in these United States who sat unmoved and unsmiling through the exhibition. And, too, no doubt, I shall be the only one to suggest that if the twins in the picture are four months old I am a kindergarten student in rompers. And, believe it or not, I am nothing of the sort.

"THE TERROR"

THIS, my hearties, is a mystery picture what is a mystery picture. This is the one to date your histories from. As they used to use "East Lynne" as a convenient source of reference, so now can you refer, when discussing mystery pictures, to "The Terror" as the granddaddy of them all. For this mystery picture, with the conversation and music and all built into it, sets a new record for all the mystery picture makers to shoot away at.

BY T. O. SERVICE

In the first place, the yarn is a good one. That is, it might happen very much as it does. In the second place, the players are so good that I shall mention only one as outstanding, that one being of course Mr. Edward Everett Horton, for whose uses I suspect the audience was invented in especial particular. This boy's way with an articulated wheeze-crack is nobody's and everybody's business. And of course there are plenty more good players, with plenty more good lines, in the play.

I say that you should see "The Terror." It is not my business, you know, to say that you should play it, for I know nothing at all about such matters. But I advise, as I occasionally do, that you see this picture if you are to continue to represent yourself as an aware and up-to-date member of the industry and an alert showman, actor, or what are you. If you do not like it, I may add, that is your fault—not mine.

"SCARLET SEAS"

I KNOW no one who arranges his pictures so adroitly as Mr. Richard Barthelmess. Every third one is good—and when a Bathelmess picture is good, a holiday is declared in cinema heaven. This picture is one of the good ones.

In "Scarlet Seas" Dick is a hard-hitting sailorman with a yen for the gal who is no hard-hittingly played by Betty Compson. The story is a somewhat bloody and occasionally terrible yarn about mutiny on the high seas and things like that. It is just horrible enough, just tough enough, and just melodramatic enough to be my idea of an eminently satisfying evening in the theatre. I hesitate to suggest "Tolable David" as the Barthelmess picture it is most like, but that is the only comparison at hand, and it isn't so dreadful as that one. It is, however, a much better, more probable and more thrilling entertainment.

"REDSKIN"

"REDSKIN" just misses being a fine picture. It has all the elements; yet I think it is these very elements which keep it from being that sort of picture. It is, perhaps, like a Christmas dinner where there are so many varieties of food that none is really enjoyed.

Its themes are the hatred of the red man for the white; the white man's feeling of superiority over the red man; the refusal of the Indian to accept American civilization; the avarice of the white man and even the inter racial hatred of Indian tribes. It is all too much for one picture to put over; as a result there are a series of anticlimaxes.

But in spite of this the picture is interesting throughout, if at times just a bit ridiculous. Much of it is photographed in Technicolor and this alone makes it decidedly worth seeing. Some of these Technicolor scenes are marvelously beautiful; especially those where the Technicolor brings out all the beauty and color of the picture—que costumes of the Navajo Indians and the outdoor settings of the picture.

The cast is a splendid one. Richard Dix plays the part of the young Navajo Indian with sincerity and skill, and Tully Marshall adds another fine characterization to his long list. The large number of Indians in the cast do much for the good of the picture.

"Redskin," to my way of thinking, is a first rate picture; I'm sorry that it just missed being a truly fine one. But above all, I am thankful that it was not another of those fables where the Indian boy falls in love with a white girl, to the distress of the loving Indian girl. It is not that sort of picture.

EDUCATIONAL

I AM constantly being agreeably surprised with what can be done with sound and dialogue in motion pictures. My latest surprise comes from two Educational sound and talking comedies. One is a Coronet talking comedy with Edward Everett Horton as the chief purveyor of wit. It is called "The Eligible Mr. Bangs," and folks, it's bang-up comedy. It is a gem of a skit, with sparkling dialogue well spoken.

The second is the Mack Sennett comedy, "The Bride's Relations." As a silent comedy it would be funny, but with sound and dialogue it's a panoply. It has all the elements of a good silent comedy with the addition of sound and dialogue. A large portion of it takes place in the open with a background of beautiful scenery. You've often seen and laughed at a man snoring in a comedy. In this one you hear them snore, and if this doesn't make you laugh, then your doctor is going to collect money from you sooner or later. Andy Clyde, who hasn't registered on my memory before, is a scream in the Sennett effusion of fun. I am not going to tell you to see these two comedies, but I hope you do.
In "New Pictures" the EXHIBITORS HERALD and MOVING PICTURE WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaign.

ADMISSION: First National drama, from the story by LaJoie Biro, with Billie Dove, Antonio Moreno, Locyorraine, Nicholas Helas, Nicholas Kossmanin, Winfred Byson, Lucien Privat, Emile Chautard. Directed by Frank Lloyd. Released Length — Type and Theme: A story of Russian aristocrats reduced to poverty, who flee the country for their lives in the revolution. Prince Sergé is unfortunately convinced that his beautiful wife is carrying a flirtation with Vladimir when he sees her mistaking her costume and returning to the home of Vladimir. He breaks into the house and starts a fight, but the resolution breaks before he learns the truth, and he escapes for Paris, where he becomes a washer. The lovely princess also goes to Paris and becomes a waitress. She meets her husband, who spurns her and still believes her unfaithful. The prince learns from the maid that it was she who went to Vladimir’s home that night. He is reconciled with the princess.

DANCING VIENNA: First National drama, with Lynn Morin, Ben Lyon, Julius Kalnemans, Olga Engels, Arnold Konig, Nita Abel, Gaspard Chabran, Julius von Stroheim and George Burkhardt. Directed by Heinrich Zeltz. Released Length — Type and Theme: A story of a girl who is forbidden by her grandparents to follow her mother’s footsteps and be a singer and dancer, and of a boy who falls in love with her. Johnny Koncza, son of Kari Koncza, is sent to Vienna to buy the old home from which Carl when a boy was banished. He warns Johnny not to fall in love with Fritz, whose grandparents were responsible for his emigrating to America. Against his father’s wishes, Johnny falls in love with Fritz. The older Koncza arrives in Vienna and tries to break up the love affair between his son and Fritz. On the night of Fritz’s début as a dancer, Johnny jumps on the stage and does a dance with the girl he loves and expresses such an onslaught that the two families unite, and Johnny can have his Fritz.

FLYING FLEET, THE: MGM drama, from the story by Frank V. White, with Marion Byron, United States Navy and Byron Morrow, with Ronalda, Sam, Anita, Bathal, and Ward Nager, Carlton Nye, Sumner Getchell, George Huellwink, George Hamlin, George Allan. Directed by George Hill. Released January 5. Length — Type and Theme: An airplane story. Tommy and Steve are roommates and both are in love with Anita, which causes a certain roadblock between them. Tommy beats Steve in a dog fight and then tortures him, which leads a chance for him to fly a giant seaplane to Honolulu. Steve is assigned to the flight and leaves Tommy on board the Saratoga. Later the ship picks up a wireless that the seaplane is wrecked and is drifting helplessly. Ships are sent out to sea to the ocean, but without success. Tommy pleads with the captain to give him a chance to find the lost place. He succeeds and starts out, but his plane catches fire a short distance from the last crew. The flames attract the attention of the Saratoga, which comes to the rescue. Tommy goes to Anita, who is waiting for him.

LUCKY BOY: Tiffany-Stahl drama, suggested by a story by Vioa Brothers Show, with George Jessel, Rosa Rosanova, William K. Strauss, Margaret Quinby, Owen Lee, Richard Tucher, Gayne Whitman and Myra Doran. Directed by Norman Taurog. Released — Length — Type and Theme: George Jessel in his first Tiffany-Stahl picture, playing the part of a singer that wanted to do big things. Georgia wanted to be an actor, not being satisfied with the job of a song pluggo. He breaks into a theatrical manager’s office, does impersonations, but is thrown out. Georgia’s good mother, who always looked out for him, pawns her precious earrings so Georgia can rent a theatre to run a show. On the opening night of the show, Georgia is without the final payment for the rent, and the manager comes to the theatre, leaving Georgia in disgrace. He leaves town and enters an amateur show in San Francisco, where he makes a big hit. This gets him a chance to sign with a big manager where he meets Mrs. Ellis, her husband and sister, Eleanor, Eleanor and Ellis, with whom he shares, and their courtship finishes despite the disapproval of her family. Georgia comes to Eleanor’s home and breaks into a bridge game. Mrs. Ellis has a ruby ring given her by Tren. She tells her husband it was a cheap imitation, but Georgia insists that it is an expensive ring and bets $100 with Mr. Ellis that it is valuable. Mrs. Ellis, realizing that her husband finds out that it really is expensive, if it means trouble, warns Georgie by sign. He lies and loses the money but wins Eleanor by this act; and he also wins an engagement with a company on Broadway.

SHOPWORN ANGEL: Paramount drama, from an original story by Dara Carroll, with Nancy Carroll, Gary Cooper and Paul Lukas. Directed by Howard Wallace. Released January 12. Length 6,931.

TYPE AND THEME: Life of a chorus girl and such. Daisy Hawley, on her way to theatre where she is a dancer, is in a humorous traffic accident that brings her in contact with Private William Tyler, a soldier. (America has just entered the war.) Tyler pretends to the other soldiers that she is his girl, and when they talk to call his buff, Daisy impulsively assumes the part. This begins a love affair between the two, but Tyler is unaware of her life or relationship with Bailey, wealthy banker, who is in Paris. Bailey convinces Daisy that Tyler is not the kind she should associate with and should not know him. Daisy tells him that the company which Tyler is in, is ordered to France. His love for Daisy is stronger than his duty, and she consents to break up with Bailey and marry Tyler. At the wedding, Daisy faints and the wedding is called off. Tyler is pulled away from the ceremony and prevents his love without seeing any more of her. She continues her job as a chorus girl, waiting for his return.


TYPE AND THEME: Tom Mix—and Tom. In the Rocky Mountain region in 1880, Tom Hard, a blacksmith, recognizes a man he sees in Western so the U. S. Telegraph can be extended. The coach is attacked by bandits led by Slade and Kane. Tom escapes from the bandits, but the coach runs away with Alice Cahan, daughter of the survey chief. Tom rescues Alice just before the coach runs away, and Kane is in Wastash when the two arrive and he makes attempts to kill Alice. Tom rescues Alice from the Spanish influence, is disheartened by the loss of the gold, but later gives Tom a report on the robbery. Kane overhears this and plans to steal it from Tom. In the meantime the U. S. troops are on the way to run out the gang of crooks. Kane video Alice into his stronghold in a case. Tom follows it but is captured by the gang, the entire gang is captured and brought to justice. Alice falls into Tom’s arms.

This Week's Press Sheet

LUCKY BOY (Tiffany-Stahl drama): Arrange to have a treasure hunt that can be tied up with every store in your community. Obtain an old chest or trunk and put a padlock on it for which there is only one key to fit it. The key should be mixed with others and distributed to the stores that are in the game. (Note that the chest will be opened on a certain day.) There are many symbols of luck, and these can be used in various ways. On the board in your lobby you can mount horse-leather cloths, wishbones, and rabbits' feet, with lettering to the effect that none of these lucky signs are needed for good luck when you see George Jessel in "Lucky Boy." Announce that all persons presenting a four-leaf clover at the box office will be admitted to the showing of "Lucky Boy," as guests of the theatre manager. Carry this advertising in the paper several days before the showings. Give a matinee for the kids, and announce that all children presenting a wishbone at the ticket gate will be admitted free.

An amateur night show is one of the amusing and clever sequences of "Lucky Boy." Here is an opportunity to boost local talent and at the same time provide a prologue for the picture that the chest will be opened on a certain day.

Have a large green four-leaf clover printed on white paper, with the announcement of "Lucky Boy" playing at your theatre.

"My Mother's Eyes," the theme song of "Lucky Boy," suggests a tieup with the optical stores. Furnish the optics with stilts from "Lucky Boy" showing George Jessel. Have theRx men and opticalists often need the help of skilled opticians. If Mother's eyes are failing, bring her to see us and then take her to see George Jessel in "Lucky Boy," which is showing at the_____________theatre."
**QUICK REFERENCE PICTURE CHART**

Key to abbreviations used in denoting type of sound

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<tr>
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If the picture contains both Talking Sequences and Musical Score, or other combinations, it is denoted by a combination abbreviations such as TS/M, TF/E, etc.

### Categories of Drama

- Comedy-drama, Romantic comedy, etc., are denoted by a combination of abbreviations.
- Dates printed in the column, "Comment," are those on which "Service Talks" were published on pictures. Dates in the column, "New Pictures," are those on which casts and synopses were published in the "New Pictures" department.

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<td>Younger Generation, The, Hardball-Baquette</td>
<td>Jan 24</td>
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<tr>
<td><strong>1928</strong></td>
<td>Excellent</td>
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<td>6560</td>
<td>A Bit of Heaven (D), Washburn-Leon</td>
<td>May 15</td>
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<tr>
<td>5574</td>
<td>Broken Barriers, Helen-Coffin</td>
<td>Nov 1</td>
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<td>5575</td>
<td>Daughters of Death, Irene-Bleich</td>
<td>Nov 25</td>
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<td>5576</td>
<td>Inspiration (D), George-Wallach</td>
<td>Mar 10</td>
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<td>5577</td>
<td>In's No Use, Lied, Tam-Ramsey-Njerum</td>
<td>July 15</td>
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<td>5578</td>
<td>Life's Crossroads, Hulda-Lettie</td>
<td>Oct 28</td>
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<td>5579</td>
<td>Montmartre Rose</td>
<td>Oct 18</td>
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<td>5580</td>
<td>Passion Song, The, Nash-Reyn-Ormond</td>
<td>Oct 28</td>
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<td>5581</td>
<td>Manhattan Knights, Barbara-Berford</td>
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<td>5582</td>
<td>Satan and the Woman (D), Windus-Kearf</td>
<td>Jan 31</td>
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<td>Steel Curtain, The, Frank-Steele-Harlow</td>
<td>July 31</td>
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<td>5584</td>
<td>Strover With (D), Masson-Garners</td>
<td>Feb 25</td>
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<td>5585</td>
<td>Women Who Dare (D), Chadwick-Delanoy</td>
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<td><strong>1928</strong></td>
<td>First Division</td>
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<td>5580</td>
<td>Babes, Raymond Wells</td>
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<td>5582</td>
<td>Masked Angel, Betty-Campbell</td>
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<td>5583</td>
<td>South Afame, Raymond Wells</td>
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<td><strong>1927</strong></td>
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<td>Arizona Wildcat, The (W), Tom Mix</td>
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<td>Chain Lightning (W), Duke-Jones</td>
<td>Aug 14</td>
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<td>5584</td>
<td>Come to My House (D), Olive-Borden</td>
<td>Dec 9</td>
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<td>5604</td>
<td>Great as Gold (W), John-Jones</td>
<td>June 12</td>
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<td>5605</td>
<td>High School Hero (W), Leppe-Stuart</td>
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<td>5606</td>
<td>Joy Girl, The (D), Olive-Borden</td>
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<td>Love to Love, The (R), Farrel-Gaynor</td>
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<td>5609</td>
<td>Rich Girl, The (D), Herbert-Welch</td>
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<td>5610</td>
<td>Sisters Wanted (D), Sanford-Elliot</td>
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<td>5611</td>
<td>Yellow Lily, The (D), Dave-Brooks</td>
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### EXHIBITORS

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<th>New Title and Players</th>
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<tr>
<td>Mar</td>
<td>The Road to Utopia</td>
<td>Apr 25</td>
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<td>Apr</td>
<td>The B讫eress of New York</td>
<td>Apr 26</td>
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<td>May</td>
<td>The Man from the Alamo</td>
<td>May 20</td>
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<td>June</td>
<td>The Green Pastures</td>
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<td>July</td>
<td>The Great Dictator</td>
<td>Jul 25</td>
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<td>Aug</td>
<td>The Good Earth</td>
<td>Aug 25</td>
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<td>Sep</td>
<td>The Maltese Falcon</td>
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<td>Oct</td>
<td>The Big Sleep</td>
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<td>Nov</td>
<td>The Thin Man</td>
<td>Nov 25</td>
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<td>Dec</td>
<td>The Maltese Falcon</td>
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### Paramount

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<th>New Title and Players</th>
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<tr>
<td>Jul</td>
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<td>Aug</td>
<td>The Big Sleep</td>
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<td>Sep</td>
<td>The Thin Man</td>
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<td>Oct</td>
<td>The Maltese Falcon</td>
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<td>Dec</td>
<td>The Maltese Falcon</td>
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EXHIBITORS HERALD-WORLD

February 2, 1929

WHAT THE PICTURE DOCTOR SAYS

Verdicts in Films in Language of Exhibitor

Columbia


LADY RAFFLES: Estelle Taylor—25% January 5. A good mystery picture a little above the average program class. First and photography good. Six reels—O. G. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

VIRGIN LIFE: Olive Borden—December 14-15. For some reason this drew a big crowd the first night, and a very few people second night. It just isn't worth the while. Four reels—Clarke Green, Lake theatre, Upper Lake, Cal.—General patronage.


BEWARE OF BLONDES: Matt Moore—January 13. A dandy little picture about crooks, but did not draw at all—just $4.50, and the smallest crowd this winter, but we feel that business is going to pick up soon. Six reels—Clarke Green, Gem theatre, Greenrizer, Utah.—General patronage.


BENGAL BOUND: Milton Sills—January 8-9. Excellent. The best program picture I have played for a long while. Mariclare Day's acting is very good. Best of luck and success to Mrs. Day. I hope the producer will keep all your pictures down and entertain as this one. Columbia pictures are okay. You exhibitors who have not contracted for Columbia pictures are missing a good chance to do business in this photography fair. Seven reels—P. G. Held, Strand theatre, Griswold, La.—General patronage.

Copyright, 1929

NOMADS OF THE NORTH: Lon Chaney—No go. A terribly sad picture. We re not going to make a second run. Nine reels—F. P. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

First National

SCARLET SEAS: Richard Barthelmess—December 24. About the best picture of the season. However, it is not a good picture for this star. The studio scenes of the ship in storm are crudely done. This is the first picture I have seen for some time where you can easily detect the studio shots. The storm stuff in this picture should be big comedy as burlesquing sea stuff. This picture will get over, but Warners are going to ruin him with another of like caliber.—H. G. Stettmand, J.S., H. & R. theatre, Chandler, Okla.—Small town patronage.

COMPANIONATE MARRIAGE: Special cast—we failed to get the big message on this C. M. stuff of Bert Lindsay. It reads much better. Betty Bronson is too good to be lost in this cheap attempt. Richard Waring is a most acceptable actor—we don't care to hurt his feelings—but to us he is just a second rate juvenile, which is thought a hard spot to fill.—R. J. Speck, Kenwood theatre, Chicago, III.—General patronage.

THE CRASH: Milton Sills—This is Sills’ old neighborhood. We think he'd better get some good stories. If we're going to insist that he lived on the North Side. We just can't see this killing a big star just because of cheap stories.—R. J. Speck, Kenwood theatre, Chicago, III.—General patronage.


THE CRASH: Milton Sills—50%. January 13-14. This is a mighty good picture, clean and entertaining. Both stars and cast fine. The kind of picture we like to run. It is a big attraction to all. Safe to take your wife, mother or daughter too.—Bert Silver, Silver Family theatre, Greenvile, Mich.—General patronage.

A UNIQUE CONTEST

There have been contests to determine who are the favorite players of fans and of exhibitors, but never one like the present, "My Favorite Players" contest, in which not only the exhibitor but the members of his immediate family may name their choices. This is a contest for both fans and exhibitors, for are not the members of the exhibitor's family fans? Yet not ordinary fans. Their close relationship to the theatre places them in a class by themselves, and their opinions are highly interesting as well as valuable.

These are the favorites named by the families of the exhibitors, and the choices of the exhibitors themselves. A tie for second place with Richard Dix and John Gilbert. The standings thus far are as follows:

<table>
<thead>
<tr>
<th>MALE</th>
<th>FEMALE</th>
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<tbody>
<tr>
<td>Len Chaney</td>
<td>Clara Bow</td>
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<td>Rich Dix</td>
<td>Jean Crawford</td>
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<td>John Gilbert</td>
<td>Colleen Moore</td>
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<td>Richard Barthelmess</td>
<td>Norma Shearer</td>
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<td>Cary Cooper</td>
<td>Billie Dove</td>
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<td>Lois Gibson</td>
<td>Laura LaPiscopo</td>
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<td>Louise Lovelady</td>
<td>Louise Loring</td>
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<td>Dolores Costello</td>
<td>Marion Davies</td>
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<td>Morton Davis</td>
<td>Janet Gaynor</td>
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<td>Fay Wray</td>
<td>Fay Wray</td>
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<td>Dolores del R1o</td>
<td>Dolores del R1o</td>
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<td>Bebe Daniels</td>
<td>Greta Garbo</td>
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<td>Anita Page</td>
<td>Anita Page</td>
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<td>Mary Brian</td>
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<td>Lilian Gish</td>
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<td>Marion Nixon</td>
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<td>Patty Ruth Miller</td>
<td>Frances Criner</td>
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<td>Florence Vidor</td>
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<td>Alice Joyce</td>
<td>Dorothy Mackall</td>
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<td>Dorothy Mackall</td>
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<td>Margaret Livingston</td>
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<td>Helen Foster</td>
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<td>Jane L. Vernon</td>
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<td>Gloria Swanson</td>
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<td>Sue Carol</td>
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<td>Louise Lorraine</td>
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<td>Louise Fazenda</td>
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<td>Evelyn Brent</td>
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<td>Alice White</td>
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<td>Marceline Day</td>
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<td>Mary Pickford</td>
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<td>Norma Talmadge</td>
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THE CRASH: Milton Sills—Only a fair picture. Starts out right interesting, but degenerates into a pretty weak sister before the finish. Seven reels—F. P. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

THE GOOD-BYE KISS: Special cast—When they rave in the press books, etc., and tell you of Mack Sennett's find, Sally Eltern, by this raving you are misled, as Sally is not outstanding in any way. She is another very attractive girl and not unusual in any way, and Sally will not put this show across. If it was not for Johnny Burke this would have been a flop so far as satisfaction entertainment goes, and it does very well, but it is a war picture and will not go over big. Nine reels—W. H. Bennett, Empire theatre, Winchester, Ind.—General patronage.

THE NEWS PARADE: Niek Stuart—Here's a pic; if you can get them in. It's the best of all the news reel cameramen pictures, framed with action, thrills for the family reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

THE GLOIRIOUS TRAIL: Ken Maynard—A good Western for the bygone days when the Indians were on the warpath. Six reels—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

ADORATION: Special cast—Good picture—Roy Otley, Pastime theatre, Medicine Lodge, Kan.—Small town patronage.


SHOW GIRL: Alice White—First National bill Alice White as the star in one, but as I can see no resemblance between her and a real actress, I cannot give her any rating as a star. On the other hand, it is wonderful find, Sally Eltern, by this raving you are misled, as Sally is not outstanding in any way. She is another very attractive girl and not unusual in any way, and Sally will not put this show across. If it was not for Johnny Burke this would have been a flop so far as satisfaction entertainment goes, and it does very well, but it is a war picture and will not go over big. Nine reels—W. H. Bennett, Emp-
A NAMELESS REPORT

Reports have been received from an exhibit or exhibition "A-NAMELESS," but we cannot publish them because the name of either the theatre or exhibitor was not signed to them. The reports were on "The Wind," "The Way of the Strong," "The Tailors," "The Chevalier," "Man Made Women," "Gang War," and "If You Can't Take the Heat." To certify the group, we add that "The Way of the Strong" was reported to have broken the house record. As soon as the contributor of these stories ends in his name, they will be published.

THE AIR CIRCUS: Special cast—25%. December 18-19. Eleven. Excellent. Though this is not a special, it is one of the best programs bought this season. The young of the characters and the able direction make it a most entertaining picture. Poor business overall.—O. B. Kennedy, Central theatre, Selkirk, Man., Can.—General patronage.


ME, GANGSTER: Special cast—21%. January 11. Good story spoiled by a weak cast, with the exception of the inside Reservation which is the part of a wastebasket politician in fine shape. Will get good program picture. Seven reels.—Weber & Hass, LaCrosse theatre, LaCrosse, Kan.—General patronage.


DRY MARTIN: Special cast—Billed as a sophisticated comedy, "Dry Martini" was exceedingly dry. Does not hold the audience. The аппарат is minutely in vain. Clever touches in it, to be sure, but the rest of the picture was excessively silly and pointless. Most of the people who saw it—^200 people who stayed at home listening to a chain program, we hope.—R. J. Speck, Kenwood theatre, Chicago, III.—General patronage.

Gotham

UNITED STATES SMITH: Special cast—19%. Here is another picture full of action, and it pleased the large audience. Did not, however, do as well as the picture. The title is not the best, but the picture is the best. The picture is a well-made, well-produced picture. Seven reels.—E. B. Comant, Charlestown-Hall, Lincoln, N. H.—Small town patronage.

UNITED STATES SMITH: Special cast—Good comedy drama over a well written picture. Do not have a box office.
MATTER OF OPINION

A well-intentioned slap at the estimable T. O. Service in entertaining and reviews in general has come to this department in the form of a few remarks, attached to reports, from Mrs. Grace D. Dinsmore of the Majestic at Wainer, Ark. She writes:

"We admit we have not been playing fair. We are pleased to admit an error, but we read and re-read every report in an effort to discover what has gone wrong about the HERALD-WORLD for any amount of money, as long as we are as in the theatre business.

The reason, we believe, is that we had so many pictures that we would have to pan severely, and the exchanges are such good fellows that we did not have the heart. Besides, we are running rather odd products that had been reported many times before. However, we come to the opinion that the opinion of one is far from being the same as another's, and that there are a few who never judge as our patrons do. Even the honorable T. O. Service. When T. O. gives any picture a hoot, it also hoots big with us as well as our patrons, and vice versa. So our reports may not be worth much, but we will try to do better during 1929."

Now, the only objection of the editor of this department to Mrs. Dinsmore's remarks is that she doesn't hold to her guns. Instead of saying that our able colleague is "all wet," she states that she is afraid her opinion may be wrong. And she isn't, so far as HER is concerned.

T. O. is willing to admit, of course, that these reviews should be considered only as the voicing of his own opinion. Of course, they are! The trouble is, T. O. says that he has too much confidence in his own opinion. Oh, he's gracious enough once in awhile to say that you can have your own opinion if you want to. But if you mean, if one can judge from his magnificient critiques, is he the guy who will write that if you stick to your own opinion, that's YOUR funeral. In short, he's like the more reviewers. They think they've got a certain hold on you. They tell you, and they tell their friends to judge pictures better than anyone else.

And so, Mrs. Dinsmore, the advice of this department is by your own experience. Read T. O. by all means. His words flow off his typewriter like so many a spoon. But be on his opinion, they don't mean so much. He's only a man on crutches after all.

So quite a number of comments on their acting in this picture. A good picture, better than some that are advertised as specials. Ten reels.—F. H. Babb, Stockton theatre, Stockton, Mo.—Small town patronage.

THE BUCKET BICYCLE: Cody-Pringle.—January 1. Light comedy that went over big with our patrons. Joseph Conway, Egyptian theatre, Bala-Cynwyd, Pa.—General patronage.

We are in receipt of a letter forwarded to the office which was written by Mr. G. H. Brooks, branch manager for First National Pictures Corporation at Brisbane, Australia, in which he compliments us very highly by saying that he has been following our Colym for all these years without first having seen a picture. Come, as it does, from an unknown friend in far off Australia, it has swollen us all up, until tonight in the cafe we asked the waiters if she realized who we were, and she replied that she wasn’t just sure whether we were the same. Now we climb mountains, we’ll head her for Australia at 4:30 in the morning, if for no other purpose than to meet our good friend in Brisbane. We hope that Mr. Brooks’ letter will be the last we will receive from him and we not only send him our kindest personal regard and good wishes, but the best wishes of the HERALD-WORLD also.

We were down on Film Row today and the expressions on the boys’ faces would indicate that they had just returned from burying an uncle who had left them a legacy of I. O. U. One or two banks accounts and it has about the same effect on us, but the way Mr. Baxter and his eyes came near startling. We felt of his pulse and took his temperature and asked if Ananias was a blood relative of his or just a brother-in-law.

J. Baxter, being well fed, which indicates that he is living in a good neighborhood. Bert Crelc said “dammitbusiness, there has been a murder.” Bob Balentine, branch manager for Pathe, said, “There is just one way to stimulate business, to stimulate the exhibitors honest,” and an exhibitor looked up and said, “What’say?”

For Educational service, “Educational service is the exhibitors only salvation,” and some long hairied guy from the back district broke in and said, “You mean Salvation, don’t you.”

It’s as good as Ringling Brothers’ circus to hear the different ideas advanced as a reason for poor business. Everyone had a different theory, and the only theory that wasn’t offered was that the producers are making the pictures so good and selling them so cheap, that the public has become skeptical and think that the exhibitors are trying to pull one over on them. Our statement to this latter theory, although we doubt if a majority of the exhibitors will agree with us.

We understand that both the Strand and Sun theatres are closed. At one time not very long ago, the Strand was considered one of Omaha’s best playhouses, and just why they should be closed is a subject for consideration when Omaha launches another theatre building program. If Omaha had 5,000 fewer seats and 50,000 more people, we will venture the prediction that both of these theatres would be open and doing business. There is such a thing as having too much of a good thing. This was demonstrated to our full and complete satisfaction once when we went to take our girl to church—we found one guy in the house with her and two more standing out at the front gate. Ever since then we have been convinced that too much of a good thing is a splendid thing.

It’s none of our business how many theatres Omaha builds, but since it has been a lifelong habit of ours to horn in on matters that don’t concern us, we might suggest that a few more factories and a few less theatres would put a different complexion on Omaha’s business life and make safe the business investments that have already been made.

Last night we saw “Craig’s Wife,” a Pathé picture with Irene Rich and Warner Baxter, and since our judgment on pictures will not be taken very seriously, it can’t do much hurt should we mention our reaction to this picture. Any picture with Irene Rich is worth the money, it is doubly so when Warner Baxter is included.

Miss Rich plays the wife who is more in love with her home than she is with her husband. Warner Baxter is the bumptied husband, and Warner Baxter is practically in love with his actions. He tries to play the game on the level and treats his wife with every consideration, but she is wholly out of tune with her surroundings and makes life miserable for the whole household. We have seen just such characters as Miss Rich portrayed, and she played the part so well that she called many of these characters to our mind, and that’s why we list the picture among those few that are human and lifelike.

We never cared much for a picture that was overdrawn (we experience that often enough in our home town), and good effect is magnified when it furnishes a part of a character handled her part in this picture confirms us more than ever—if any further confirmation is necessary—that she has the ability to portray a character just a little bit better than we have reasons to expect, and that’s what makes it a very good picture, as we see pictures. May we wish them right.

A wife is supposed to do one of two things—either make a man’s homelife pleasant or raillish with the whole world, and she generally does one or the other. Miss Rich does the latter. The home life is dead, the only bit that is left is Win. In the course of the picture we see Miss Rich in just that kind of a part, for she has always impressed us as being the type of lady
BORDER BLACKBIRDS: Leo Maloney—January 16. A good Western, but has too much night photography. However, it did draw better than the last few Thursday nights. Six reels.—Mrs. Holda J. Green, Gen theatre, Greenriver, Utah.—General patronage.

WHITE PEBBLES: Wally Wales—51%. December 25. Fair Western for Saturday. Five reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.


DOCKS OF NEW YORK: George Bancroft—45%. January 7-8. Another good one from the Bancroft-Young Sternberg combination. Betty Compson and Beulah Bondi both support Bancroft excellently. Print and photography good. Eight reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

JUST MARRIED: Special cast—Just fair, which did ordinary business.—R. C. Metzger, Cozy theatre, Wagers, S. D.—General patronage.


PARAMOUNT

THE WATER HOLE: Jack Holt—A good Zane Grey that pleased. Use it.—R. C. Metzger, Cozy theatre, Wagers, S. D.—General patronage.

THE WATER HOLE: Jack Holt—People here want Jack Holt in Zane Grey's stuff and when he can't, I hear about it. Hot does a good job in this.—Roy Colley, Pastime theatre, Medicine Lodge, Kan.—Small town patronage.


THE EMPRESS: Emil Jannings—This star better get out of foreign themes before it's too late. Made for the U. S. This should be shown there equal to the best.—R. C. Metzger, Cozy theatre, Wagers, S. D.—General patronage.

THE EMPRESS: Emil Jannings—Lost money on this one, but it's one of the pictures. This type just doesn't appeal to my people.—W. E. Dickson, Aristo theatre, Lemmon, S. D.—General patronage.

THE EMPRESS: Emil Jannings—32%. January 1-2-3. Wonderful pictures. As far as setting is concerned, but a big flop at the box office. It has no drawing power. The title kills the drawing power of the picture. Print and photography fair. Twelve reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE EMPRESS: Emil Jannings—A wonderfully made picture, but it did not draw. The paper was also bad. I believe this picture the most suggestive picture we ever ran, but we ran it wrong. There was no need censorship. The small town exhibitors need clean pictures.—E. P. Mott, Lyric theatre, Wooster, O.—General patronage.

OPEN RANGE: Lane Chandler—January 1. Good Western that pleased. All Westerns are alike, though. A picture with the bold had many thieves, hero and the girl. See one, you see all. Good print and photography. Six reels.—Robert Yancer, Benny theatre, Mansfield, Mo.—General patronage.

THE WEDDING MARCH: Special cast—10%. January 14-15. Well, this is one reason that theatres close. Here was a good one, too. If some pictures are lemons, this is a great big grapefruit. Plenty without Print and photography fair. Forty reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

P. S.—The HERALD-WORLD covers the field like an APRIL shower.

J. C. Jenkins—His Colunm

(Continued from preceding page)

that any man who had the sense of a goat would want to marry, and if she is still single we can't understand what's the matter with Hollywood, but then that's got nothing to do with the picture. About the best advice we can give you is to see the picture and then keep away from Hollywood, if you can.

We note that the current issue of the HERALD-WORLD carries a letter from our good friend, R. T. Tenney, manager of THE PICTURE OF HIS LIFE at Ludlow, Salop, England, in which he says that our Column has made him a personal friend of ours, and that he has been following us hither and yon and that we have made him acquainted with many places and many exhibitors. Glad to know that our friends in good old England find something of interest in what we write. We wish to thank Mr. Temple for his kind expressions of appreciation.

But speaking of England, we note by the morning paper that some English scientist claims that the reason people Ortho were invented because of extreme emotion. That may be true in England, but over here a fincetombe would demonstrate an altogether different reason. That's why we never like to get up too close to these American exhibitors. [Editor's Note: Mr. Jenkins' deduction is, perhaps, due principally to prejudice.]

A dispatch from Hollywood informs us that one of the prominent stars is to marry a wealthy New York banker just as soon as she can recover from the shock occasioned by divorcing her husb. We trust that the poor girl won't let a little thing like that delay the nuptials. There's no damn sense in it. Women have always been too particular that way. We knew a woman once who had her trousseau all ready for her third marriage before she could find a sufficient reason for divorcing her second husband. Quick action in such matters is what we call service.

Did you ever see Mr. HELL SHIP BRONSON? If not, we wouldn't advise you to waive it up, and show druds to see it. Not but what it is a good picture of its kind, but maybe you wouldn't like the kind.

Noah Beery, Mrs. Wallace Reid and Helen Foster carry the burden of the thing, wherein a sailing ship sailing between China and the Golden Gate, with a rough-house on board and a rougher house on shore, furnish the background for the story—you know what kind we mean—and this one gives you an insight to the dance houses along the docks and the rough-houses on shipboard until you are thoroughly and completely satisfied that there are no members of the party, outside of the two feminine leads, that are pulling down any prizes for prompt attendance at the Sunday school. If you like 'em rough, "HELL SHIP BRONSON" ought to meet with your unqualified endorsement. We prefer to see Mrs. Wallace Reid associated with different types of characters than she is in this one. She doesn't fit into the part. It seems to be blood from the same vein, and Helen Foster is a new one to us, and we hope the producers won't kill her off thus early in life but will give her a chance to win her way into the hearts of the people, as we feel sure she will do with half a chance. We have no financial interest in your theatre, so you can play it or not, just as you please—it may nix us to, or words to that effect.

It won't be long until spring will be here and the warm zephyrs from the Southland will gladden the heart of nature, the buds will spring forth on the box elders, the sweet pea will come forth in bloom, the robins will be with us again and the warm sunshine will start, as we look at the skies, to be a blessing on our surroundings.

A paper of lettuce seed in one hand and a pan of onion sets in the other, leads us to the spading fork and points the way to the garden. FIRE, FIRE, HELP, HELP!!

When the glorious sunshine comes to make us happy And the dandelions are blooming on the lawn When the maple trees are beginning to get sappy And these dam-owfrods have melted and are gone Then we'll think this life at last is worth the struggle And we'll throw our hat and joyfully shout HURRAY Then we'll bid farewell to all our toil and trouble And we'll joyfully sing ta-ra-boom-de-aye.

CHORUS

In the shade of the old apple tree That's the place you are apt to find me When the weather gets warm And the bees start to swarm And the blossoms are out on the tree We will feel like a ten year old boy And you'll know that you are full of joy For we'll shout HIP HURRAY And we'll write Joe and Jay In the shade of the old apple tree J. C. JENKINS, The HERALD-WORLD man.
How They Voted

Following is the list of voters in the "My Favorite Players" contest, with their respective choices for male and feminine players (in parentheses) and arranged by theatres. The first voter's name is that of the exhibitor, the next of his wife (except when conditions are otherwise), and the rest of the children. No attempt has been made to arrange the list in any special order, although the position of each theatre is approximately according to the time the ballot was received.

Broadway, Brooklyn, 15.—M. A. Fauser (Laura La Plante, Lon Chaney); Mrs. M. A. Fauser (Joan Crawford, Lon Chaney); Suzanne Fauser (Joan Crawford, Lon Chaney).—

Richards, Fayetteville, Ark.—B. L. Loftus (Dorothy Costello, William Haines).—

Grande, Angelia, N. Y.—P. J. Lomberry (Margaret Nixon, Lon Chaney); Mrs. P. Lomberry (Lillian Gish, John Gilbert).—

Cove, Winchester, Ind.—Will H. Bronner (Dorothy Costello, Conrad Nagel).—

Regent, Wayland, Mich.—V. E. Frank (Joan Crawford, William Haines); Mrs. N. E. Frank (Joan Crawford, Richard Dix).—

Lawn, Plymouth, Mich.—William Haines (Lon Chaney, William Haines); James Conklin (Lon Chaney, William Haines); Cyril Comfort (Lon Chaney, William Haines).—

Sure, Norma, Saint Louis (Clara Bow, Reginald Denny).—Mrs. G. A. Dilla (Gara Bow, Clive Brook); Gilbert Dilla (Glenn Tryon, Fatsy Ruth Miller); George Dilla, Jr., (Laura La Plante, Richard Dix).—

Aiken Mills, Bath, S. C.—B. C. Rice, owner, says he has too many favorites to vote. His family's votes follow: Mildred Grie (Billie Dove, Barry Norton); Doris Duke (Dorothy Costello, Richard Dix); Lyra Gies (Genevieve Green); Jean Green, Denver, Utah—Budd J. Green (Biche Daniels, Richard Dix); Genevieve Green (Clara Bow, Charles Rogers); Mable Green (Clara Bow, Gary Cooper); Jane Green (Clara Bow, Barry Norton); Cassie Smith and friends (Clara Bow, Louis Calhern).—

Globe, Brea Vista, Va.—Glenn Bums, Vesta, Mrs. Glen Bums (Margaret Livingston, Percy Marmon); Mrs. Glen Bums (Helen Foster, Warner Baxter); Cary Jennings (Jane LaVern, Jane LaVern).—

Kestenau, Libby, Mont.—Mr. Kinet (Calie Moore, Conrad Nagel); Mrs. Kinet (Calie Moore, Richard Barthelmess); Isabel Kinet (Clara Bow, Charles Rogers).—Jean Kinet (no feminine choice, Gary Cooper).—

Capidin, Bueno, Cal.—G. B. Rais (Florence Vidor, Robert Pidgeon).—

Santas, Santa Ana, Cal.—Mrs. Ruth McCallum, Conrad Nagel).—

Starr, Jay Springs, Neb.—G. C. Horn (Clara Bow, Richard Dix).—

Ward, Piano Beach, Cal.—Leon William Rowley (Clara Bow, Richard Dix); Grace horn (Mary Davis, Norman Kerry).—Robert Hornung (Calie Moore, John Barrymore); Mrs. Robert Hornung (Calie Moore, John Barrymore).—

John Gifford, Mrs. William Jones (Charles Gifford, John Barrymore).—

Copoly, Paris, Tex.—Mrs. W. T. Blies (John Crawford, Lon Chaney); Mrs. John Gifford, Paris, Tex.—

Harvard, Harvard, Neb.—J. V. Frank (Joan Crawford, Lon Chaney); Mrs. V. Frank (Biche Daniels, Gary Cooper).—Genevieve Frank (Clara Bow, Charles Rogers).—

Walnut, Walworth, Wis.—Clara Worman (Billie Dove, Barry Norton).—

Harvard, Mo., Pa.—Clara Worman (Billie Dove, Barry Norton); Mrs. Lee Williams, Harvard, Mo., Pa., Iowa,—

Alamo, Piedmont, Ill.—Jay W. Gould (Clara Swanson, Charles Murray); Gertrude Gould (Dorothy Del Rio, Lon Chaney).—Joyce Gould (Billie Dove, Richard Barthelmess).—

Juniore Coudal, Clay, Ill.—George Colburn, Tom Min. —

Addie Belton, 163 Inez Ave., Colona, Mo., Mrs. M. A. Belton (Clara Bow, Richard Dix).—

Worman Circuit, Ogden, Utah.—William Worman (Clara Bow, Al Jolson); Mrs. William Worman (Clara Bow, Richard Barthelmess); Clyde Worman (Clara Bow, John Barrymore).—

Harvard, Mo., Staff.—Mrs. Walter Worman (Clara Bow, John Barrymore); Orna Worman (Clara Bow, John Barrymore).—

Palmer, Hinkley, Minn.—Mrs. W. P. Wilson (James Cagney, Richard Barthelmess); Mrs. H. B. Wilson (James Cagney, Lon Chaney).—

Harvard, Harvard, Mo..—Mrs. L. M. Binn (Lon Chaney, John Gilbert).—

Sadie, Haysville, Kans.—P. G. Held (Clara Bow, Root Gibson); Mrs. P. G. Held (Clara Bow, Lon Chaney).—

Donovan, Dayton, Ohio—Mrs. John Manley (Annis Page, John Gilbert).—

Mrone Community, Mrone, Colo.—John J. Cochran (Mary Pickford, Richard Barthelmess).—

Journey, Okla.—Mrs. R. E. Evans (Clara Bow, Richard Dix); Mrs. R. E. Evans (Clara Bow, Richard Dix).—

Baker, L. M. Binn (Lon Chaney, John Gilbert).—

Star, Alabama City, Ala.—W. J. Dunn (Joan Crawford, John Mack Brown); Mrs. W. J. Dunn (Clara Bow, John Mack Brown); Woody Dunn (Billie Dove, John Mack Brown).—

Colonial, Montpelier, O.—Clara C. Bucknall (Lon Chaney, Charles Rogers); Mrs. E. Rundell (Mary Brian, Charles Rogers); Leo Rundell (Mary Brian, Richard Arlen).—

Arna, Colo.—Mrs. R. Rundell (John Crawford, Barry Norton).—

Marlowe, Fleetwood, Pa.—M. O. Stepphens (Cary Grant, Richard Arlen); Virginia Stephenson (Clara Bow, Richard Dix); Ola Stephenson (Marceline Day, Gary Cooper).—

Chester, Chester, Pa.—Mrs. E. Rundell (Mary Brian, Richard Arlen).—

Newark, N. Y., New York Mills, Miss.—J. Shearer (Norma Shearer, Charles Murray); Mrs. J. Shearer (Norma Shearer, Charles Murray); Norma Shearer (Norma Shearer, Charles Murray).—

Philadelphia, Pa.—Mrs. E. Rundell (Mary Brian, Richard Arlen).—

Reliance, Louisville, Ky.—M. H. Beard (Billie Dove, Reginald Denny).—

THE FEELNS IN: Clara Bow—25%. January 2-3. Better than the Bow average. Clara really note in this one. Everyone pleased. Percentage low, we believe on account of this being the first Clara Bow picture to run in our house. Eighty per cent. Bebe Wray, H. Bow, LaCrosse theatre, LaCrosse, Kan.—General patronage. .

THE FEELNS IN: Clara Bow—So much good has been said about this picture that it really needs no comment.—M. D. Frazier, Empress theatre, Arma, Kan.—General patronage. .


THE FEELNS IN: Clara Bow—This is a swift moving comedy-drama that grocery both young and old. Frank Nugent and and about the B. O.—W. E. Dickson, Aristo theatre, Aristo, N. Y.—General patronage. .


AVAILANCE: Just Married—Up, up, up to regular standard, doing fair business.—R. C. Metzer, Cozy theatre, Wagner, S. D.—General patronage. .


FORGOTTEN FACES: Special cast—Seemed to hold interest, and we received quite a few favorable comments on same.—W. E. Dickson, Aristo theatre, Lenmon, S. D.—General patronage. .

DOCKS OF NEW YORK: George Barenfoot—High class picture that pleased the better class.—W. E. Dickson, Aristo theatre, Lenmon, S. D.—General patronage. .


WE'RE ALL GAMBLERS: Thomas Meighan—January 6-7. A fair program picture. This bird has been dead at the box office for several years. There must be some reason for him still playing in pictures. Seven reels.—William E. Traskoff, Trask theatre, Neilsville, Wis.—Small town patronage. .

SEGREGS OF LIFE: Wallace Beery—75%. January 11. This picture was very much enjoyed.—D. E. Jefferson, Temple theatre, Federalsburg, Md.—General patronage. .

THE DRAGNET: George Barenfoot—45%. December 30-31. No drawing card and pleased only about 50 per cent of my patrons. A fair underworld picture. Print good, photograph fair. Seven reels—
"My Favorite Players" Contest

BALLOT: for voting in the HERALD-WORLD’s 1928-29 contest to determine who are the favorite male and feminine screen players of exhibitors and the members of their immediate families. Choices are to be made on any basis the voter chooses.

**Voter’s Name Above**

**Chosen Players’ Names**

**Feminine Player**

**Male Player**

**Theatre**

**MAIL to EXHIBITORS HERALD-WORLD, “My Favorite Players” Contest, 407 So. Dearborn, Chicago, Ill.**

P. G. Feld, Strand theatre, Griswold, Is.—General patronage.

**VARSITY:** Buddy Rogers—49%. December 31–January 1. Inside dope on speakeasy joints and earned life, with a smorning of Princeton Under and Chester Conklin. Drew pretty good, but wasn’t what our patrons expected from Buddy Rogers and Mary Brian. “The Kid in the Glasses” story had plenty of cheese. Eight reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

**VARSITY:** Buddy Rogers—It’s a big time college picture and very pleasing from start to finish. Charlie (Buddy) Rogers looks only to be a just young grown up kid or boy in this picture, but oh, my, how the girls did rave over his good looks! And Mary Brian—she seems to fit him in this one, is quite a favorite here, but some said she looked just a bit older in this picture than Buddy did. Was the only complaint of an otherwise good picture. Ten reels.—D. E. Jemison, Temple theatre, Tuscumbia, Mo.—General patronage.

**VARSITY:** Buddy Rogers—42%. December 13. A very popular picture.—D. E. Jemison, Temple theatre, Tuscumbia, Mo.—General patronage.

**UNDERWORLD:** Special cast—19%. January 12–14. Our smallest house so far this season. Not entirely the fault of the picture, although people here are emphatically fed up on gang stuff. It was two below zero when we opened our doors and eight below when we closed them, with a mean wind blowing, so could not blame them for not coming out. Interesting picture, with fine performance by Bancroft. We hear the breakers at the beach, the rats and cats, and wild life in the woods. From bad and photography dark. Eight reels.—Wolfe and Williams, Vernon theatre, New Orleans, La.—Small town patronage.

**SPORTING GOODS:** Richard Dix—December 21. Practically every person present said this was one of his best, if not the best, picture they had seen. We liked the picture as a whole. I think he will have a hard time doing as good as “The Scarface.” However, it isn’t the same class of picture as “Sporting Goods.”—F. H. Babbs, Stockton theatre, Stockton, Mo.—Small town patronage.

**THE RACKET:** Special cast—This picture came to us in Chicago pretty well censored, but nevertheless it is one of the best gang pictures to date, if not by far the best. Everyone just fit in, and the story is treated in a refreshing manner that makes one wish to cheer, especially if they have to look at the rest of Paramount’s.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

**HULA:** Clara Bow—41%. December 31. This picture has been commended on so often I’ll save my adjectives for some other picture. Of course, our patrons enjoyed it. Seems to me that Miss Bow, Brie, Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

**THE WAY OF ALL FLESH:** Emil Jannings—47%. December 24. Universal shuts picture for Christmas Eve night, and evidently a little child thought so too. The picture was well received. It appears on the screen with his face covered with flowing whiskers, she asked, “Mama, is that Santa Claus?”. Although a very sad ending, no doubt our people liked this picture. Really a fine one. One grown young lady said to her father as they were leaving the theatre, “I wish you didn’t leave home.” Nine reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

**THE PIONEER SOUT:** Fred Thomson—41%. January 14. A very good picture, tinged with sadness for those who knew that Fred Thomson had passed to that unknown country which we must all finally visit without the aid of any “Pioneer Scout” to lead us to heaven.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

**KIT CARSON:** Fred Thomson—As a historical production it is a big joke. As entertainment it isn’t bad. All about the love affair of Kit Carson. Very nicely photographed and well produced. Thomson’s untruthful love affair put it out if played soon. Eight reels.—P. G. Vaseyhan, Sun theatre, Kansas City, Mo.—General patronage.

**SAWSTUDD PARADISE:** Roderick Ralphson—100%. Very enjoyable for the first time.—W. E. Dickson, Atrio theatre, Lemmon, S. D.—General patronage.

**SALTY’S SHOULDERs:** Lionel Wilson—The boys who came to see her shoulders, not her burdens, went away pleased. Played about 85 per cent.—W. E. Dickson, Atrio theatre, Lemmon, S. D.—General patronage.

**SINGAPORE MUTINY:** Special cast—Title misleading, and action drago. Poor paper. Most folks disappointed in this.—Dwight Grit, Theaterium, Columbus Falls, Mont.—Small town patronage.

**TAXI 13:** Chester Conklin—59%. January 12. A very good comedy and well made play, with clear comedy. Played about 95 per cent.—W. E. Dickson, Atrio theatre, Lemmon, S. D.—General patronage.

**CAPTAIN CARELESS:** Bob Steeles—Good Western with some Indian stuff.—J. L. Selter, Selma theatre, Selma, Cal.—General patronage.

**RIDING BENGADNE:** Bob Steeles—Good Western with some Indian stuff.—J. L. Selter, Selma theatre, Selma, Cal.—General patronage.

**SALLY OF THE SCANDALS:** Beside Love—19%. December 30. Nothing big, but nice little picture for any night. No kicks, so must have pleased. Seven reels.—Rudd, Royal theatre, Kirbimb, S. D.—General patronage.

**TERROR MOUNTAIN:** Tom Tyler—32%. January 5. Just fair. A little different from most action pictures. It will please the Saturday night crowd. Five reels.—Weber & Hais, LaCrosse theatre, La Crosse, Wis.—General patronage.

**TERROR MOUNTAIN:** Tom Tyler—23%. December 24. Wow! Whadda you know about that! Our leading money maker for 1927 and 1928 not making expenses—not only that, but losing money for us. Well, it was a disagreeable, rainy night, so much so in fact that even the manager stayed at home by the radio rather than face the elements. Our operator did a good job, playing all the reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

**TERROR MOUNTAIN:** Tom Tyler—Not a straight Western, but a pleasing picture.—J. L. Selter, Selma theatre, Selma, Cal.—General patronage.

**GANG WAR:** Special cast—Pleased, and the best one I have had from F.B.O’s 1928-1929 product.—W. E. Dickson, Atrio theatre, Lemmon, S. D.—General patronage.

**GANG WAR:** Special cast—25%. December 22. This picture did not draw or please here. An under-world picture is a flop at this theatre every time we show one. Our patrons see and read in the papers enough about crime without going to a movie to see more of it. Seven reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

**THE PERFECT CRIME:** Special cast—15%. January 8. A good program picture. Interesting story well acted, a good direction.—Silver Family theatre, Greenville, Mich.—General patronage.

**THE PERFECT CRIME:** Special cast—Good mystery, but the ending fooled me. Nearly everyone wondered what it was all about.—Dwight Grit, Theaterium, Columbus Falls, Mont.—Small town patronage.

**STOLEN LOVE:** Marceline Day—44%. January 3. This was a very good picture that will please old and young. The first part, where the heroine ought—Sally in girl has her first romance, was particularly appealing. Seven reels.—H. B. Grice, Aiken Mills theatre, Bath, S. C.—Small town patronage.

**STOLEN LOVE:** Marceline Day—45%. December 31. Just a fair program. Very poor for a gold brick. Seven reels.—Rudolf Duda, Royal theatre, Kirbimb, S. D.—General patronage.

**STOCKS AND BLONDES:** Special cast—29%. December 1. We had a poor attendance for this picture, but this is not the fault of the picture. There were too many other things going on in our little city at that time. This is a good comedy-drama, a story about pretty blondes and the New York stock exchange. It pleased those who saw it. Eight reels.—J. P. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

**STOCKS AND BLONDES:** Special cast—While we did not make money on this one, I feel it was no fault of the picture.—W. E. Dickson, Atrio theatre, Lemmon, S. D.—General patronage.

**TAXI 13:** Chester Conklin—Not a special. Spoiled good two-reel comedy when they inflated this one. I don’t seem to get ‘em in on F.B.O’s new product, yet after reading their press and sales talk, one feels he could go right out and sell ice to the Eskimos.—W. E. Dickson, Atrio theatre, Lemmon, S. D.—General patronage.


**CHARGE OF THE GAUCOS:** Special cast—49%.
**Rates High**

NORMA SHEARER, Metro-Goldwyn-Mayer star, jumps from one vote to eight in this week's contest standings. And the advance came in an interesting way, too.

—six votes were from the L. J. Shearer family of New York Mills, Minn., a daughter of which is herself named NORMA SHEARER.

**Rayart**

THE ISLE OF LOST MEN: Tom Santechi—46%. If you are looking for action here it is, all the way through. From the capture of the two men, to the final rescue of the one who was supposed to have been killed. A good story. Five reels.

CHARGE: NORMA SHEARER, Metro-Goldwyn-Mayer star, jumps from one vote to eight in this week’s contest standings. And the advance came in an interesting way, too:

—six votes were from the L. J. Shearer family of New York Mills, Minn., a daughter of which is herself named NORMA SHEARER.

**State Rights**


CUSTER’S LAST FIGHT: Special cast—22%. January 18. Just another experience in the education of a fool exhibitor. After the show was all over it would have been a pleasure to pay twice the price of the recipt to wipe all recollection of it from the minds of our patrons. This was once our patron’s story: For a light attend- ance. The picture would have been a fair semi-educational number if the photograph had been decent and the print in good shape. It was awful. Never again! Five reels—William and Williams, Screenland theatre, Nevada, O.—Small town patronage.

**Tiffany-Stahl**


THE TOILETS: Douglas Fairbanks, Jr.—Personally, I thought it a pretty good picture. Some of our patrons did not agree with me. The two drunks in the picture the woman, Yoshie Fairbanks is no chip off the old block. Some one in Hollywood should have him and cut his hair—E. P. Most, Larue theatre, Wooster, O.—General patronage.
Rates High

Warner Bros.

The SINGING FOOL: Al Jolson—Let me impress this on you who are planning pictures to please your customers and trying to give your cash drawer a chance one time to fill up and run over—sign up with Warner Brothers for this one and fill your lobby full. Every person who sees it will thank you for putting on such a wonderful picture. We are not yet installed with the Vitaphone device, but we have an installation which answered fairly well. But friends it won’t be long now before we will install the “See-and-Hear” Vitaphone and Movietone devices, and then we will take off the hem-peeked appearance of our show house. Then I am going to dress up like a game cock and hit the road for good crit. Lots of people who see this may say, “hit the road for the poor-house.” If we do, it will be on account of the enormous price we have to pay for this device. Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

The HOME TOWNS: Special cast—if this is a sample of Warner’s “Walking Bill” made into a silent picture, then God deliver us from any more of them! Positively the biggest piece of cheese ever produced. That’s putting it rather strong, but I don’t think it’s any more than it deserves. It’s a shame that we have to force anything like it on to the public nowadays. A cold weather, only a few came out to see it, for which we were very thankful. All that did come were disappointed. You exhibitors who have not yet had good audience, don’t get discouraged. We have more to say about this. Metzger, Fairy theatre, Knox, Ind.—General patronage.

Hoot Gibson, Universal Western star, has held up the prestige of Westerns so far in this contest. Lack of space prevented the publishing of Hoot’s picture last week, though he was tied with Cary Cooper with five votes. They are still tied, this week for third place with six votes each.
CHICAGO PERSONALITIES

By J. F.

A SALES meeting was called by Ned Depinet, general sales manager of First National Pictures, at the Stevens Hotel last Monday, and 13 managers from the Midwest territories attended. The meeting was called to discuss plans relative to the policy of handling Vitaphone pictures. Through special arrangements the party was shown Richard Barthelmess' latest picture, "Weary River." Depinet, Stanton Hatch and W. E. Callaway were here from the office.

The managers who attended were Tom Burk, Minneapolis; L. J. McCarthy, Milwaukee; Fred North, Detroit; G. L. Sears, Chicago; L. Luckett, Dallas, Texas; Edward Brewer, Oklahoma City; Bill Warner, Kansas City; E. J. Tilton, Des Moines; Floyd Brown Indianapolis; L. Coner, New Orleans; D. D. Rathbone, St. Louis; Fred M. Jack, Memphis; and William Brenner, Omaha.

Pictures of the champion wrestling match in Boston between "Strangler" Lewis and Gus Sonnenberg are being released through Educational. The film is in one reel.

** **

Joe Woodward, salesman for Pathé, is now out of the hospital and back at work.

** **

Two Universal stenos were flashing beautiful new dresses last week. Those who want a style suggestion, see Irene and Charlotte at the exchange.

** **

J. Lasker & Sons have taken over the new Music Box theatre at 3717 Southport avenue and expect to open the house in early May. The theatre seats 800 and will play sound films.

** **

This week's announcement by L. V. Kuttnauer, who is handling Photophone in Chicago, brings some important news. Kuttnauer announces that Photophone is now equipped to play both film and disc recordings. Kuttnauer is handling the device for Illinois, Indiana, Iowa, Michigan, Wisconsin and Ohio.

** **

What did exhibitors do before coming into the show business? Take S. Best of the Mabel theatre, for instance. Mr. Best is the owner of a 600-seat house, and before entering the film game he operated a laundry. He then bought a theatre on Roosevelt road. In 1926 he purchased the Mabel theatre.

** **

"Trail of '98," the M G M special shown at a preview a few weeks ago, will be shown at the Roosevelt shortly.

** **

Tess Heraty was "ousted" from the Exhibitors Association offices last Thursday when a cold got the best of her. But she soon got the best of it.

** **

J. F. Dittman, of the Lindo and Strand theatres in Freeport, is the first exhibitor to purchase the new Photophone, according to L. V. Kuttnauer, who closed the deal.

** **

Abe Fisher, of the United Artists Exchange, reports preparations under way for the release of several big pictures. Douglas Fairbanks' "Iron Mask" is due to be completed in the next few weeks, and also "Coquette," the talking picture, with Mary Pickford. "The Alibi" and "Luminox" are scheduled for early release.

** **

Harry Neill, formerly connected with the Paramount exchange, is now selling for the Biophone Corporation. Neill is covering the Chicago territory.

** **

In case someone might not know, Sidney Stern went and got himself married last week.

** **

Joe Wolf, special sales representative for Pathe, was in town last week in the interest of the two Pathé pictures, "Strange Cargo" and "Godless Girl." Wolf intends to make Chicago his headquarters.

** **

Another interesting picture previewed at the Roosevelt was the two-reel all-talking Educational short, "Wife's Relations." Billy Bevan, Johnny Burke and Daphne Pollard are featured.

** **

The Wallace theatre is planning on having a "Wallace Week" in February, and the management says it will accept any picture free from the exchanges to be shown in his theatre that week. Who'll be first? And don't shove!

** **

Despite the bitter cold weather January 25, over 1,500 people turned out at the Roosevelt theatre to see the Chicago preview of "The Barker," First National's carnival picture. Carnival music gave the opening effect of real carnival night. Milton Sills is the Barker and carries away the honors of the picture. His voice registers well. Douglas Fairbanks, Jr., Betty Compson and the rest of the cast played their part to perfection.

** **

Ralph Gallo, stage and screen actor, visited the Herald-World office last week to call on his cousin, Ray Gallo, Presentations editor. He will remain in Chicago for a while, then return to Hollywood to make a few pictures.

** **

Fire broke out in the Granada theatre building last Thursday and caused damages of about $10,000 to the possessions department.

** **

"Service With a Smile" seems to be the motto of the girl sitting at the switchboard in the Columbia exchange. We like to take notice of courtesy.

** **

Jack Miller was in Milwaukee last week, the Wisconsin Owners' Association being in session. It was expected that action would be taken as to whether the Wisconsin group would join Allied States, but the vote on the question was postponed.

** **

Oscar Florine has a new job. Last week was his first with the Victor Talking Machine Company, for which he is selling records adapted for cueing pictures.

** **

Joe Lyon, salesman for the De Forest organization in this territory, selling Phonofilms, informed us that the Symphony theatre, recently taken over by the United Theatres Corporation, opened last Friday night with this sound device.

PHOTOTONE NOW SYNCHRONIZED

Sound on film and disc methods at a price every exhibitor can afford. We offer the very latest equipment for TALKIES & SOUND PICTURES REGARDLESS OF MAKE.

EARLY INSTALLATION—DON'T DELAY—ORDER NOW—EASY TERMS

THE PHOTOTONE COMPANY, 845 SOUTH WABASH AVE., CHICAGO - Phone Harrison 0737

FOR ILLINOIS, INDIANA, WISCONSIN, IOWA, MICHIGAN AND OHIO
A higher premium than ever before

Today — in this new era of sound pictures — there is a higher premium than ever before on film uniformity. For sound quality is even more sensitive than screen quality to any variation in the film.

If your “talkie” prints are on Eastman film — famous for uniformity — your patrons are seeing and hearing the very best that this newest development in motion pictures has to offer.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Have not booked, go after it at once”,

“THE GHOST TALKS

by W. H. Wilkerson

Fox has them all talking—
even the ghost.

Looks like the box office will
do a little talking also when
the ghost talks from the screen
of a lot of theatres.

“The Ghost Talks” is the
second all-talking from the Fox
studio's and one of the best we
have seen. It is different in
story, different in cast, different
in construction and dialogue.

The picture is railroaded into
great start and moves right
along under the expert engin-
eering of Lew Siler. The steam
being furnished by an excellent
cast consisting of Helen Twelv-
trees, Charles Eaton, Carmel
Meyers, Earl Foxe and the coa-
ing being done by that expert
fireman, Stephan Fetchit.

This Stephan Fetchit is the hit
of the picture. He takes the
total cast to a head start of
a reel or two, but when this black
boy steps in he certainly fetches
the laughs. This is the first time
we have ever seen a negro char-
acter played in a picture that
was real. We have seen negro
characters played by both whites
and blacks, but never once did
they deliver. All of them seemed
"fakey". But the performance
in this picture has the real human
actions, mannerisms and speech
of the part as written.

If you have not got this one
booked, go after it at once.

As soon as you get it, oil up
your ticket chopper and your
ticket machine, for there is go-
ing to be heavy traffic on your
road.

—Exhibitor's Daily Review

WILLIAM FOX presents

THE GHOST TALKS

with HELEN TWELVETREES—CHARLES EATON—EARLE FOXE—CARMEL MYERS

Story by Max Marcin and Edward Hammond — Dialog by Frederick H. Brennan and Harlan Thompson

Scenario by Frederick H. Brennan — LEW SEILER Production

Feature MOVIETONE X Comedy

A COMEDY that will be a sensa-
tional success, not as a sound
novelty, but as a screamingly funny
piece of screen entertainment. Marks
another big advance in sound. It is the
finest hit of sound reproduction that I
have heard yet. A picture that no one
can afford to miss.” — Film Spectator
Hollywood

5 MORE FOX
ALL-DIALOG FEATURES
Now Ready or in Production:

IN OLD ARIZONA
HEARTS IN DIXIE
SPEAKEASY
THRU DIFFERENT EYES
THE VALIANT

“Wil” Fox presents
Adverse Film Bills Doomed in Closing Congress

MR. AND MRS. PUBLIC HAVE GOT THE M-G-M HABIT!

A WOMAN OF AFFAIRS (John Gilbert-Greta Garbo)
Sweeping America like wild-fire. Two packed weeks, Capitol, N.Y.; new record at Warfield, Frisco; Boston, Minneapolis, everywhere tremendous!

THE TRAIL OF '98 (Dolores Del Rio)
Beat "Big Parade" and "Ben-Hur" records at Butte, Mont. "Got the kale in Seattle," reports Variety. Big in St. Louis, Cleveland, Washington, Pittsburgh!

THE FLYING FLEET (Novarro)
Greatest aviation. Epic thus far! Novarro's Biggest since "Ben-Hur." A clean-up in its first engagements. Watch it ride!

ALIAS JIMMY VALENTINE (Haines)
Broke all records Strand, Hartford, Conn. Variety reports it "best in months at Stanley, Baltimore," and "biggest by $4000 in Syracuse." Biggest also in New Orleans, Kansas City. It's the money!

THE DUKE STEPS OUT (Haines)
Oh boy, M-G-M keeps making the audience delights. Watch Bill Haines in this one with Joan Crawford! From the swell Saree-post serial story.

THE BELLAMY TRIAL (Monta Bell)
Solid sell-out at $2 since Embassy opening. Biggest advance sale in history of house. Critics, public thrilled! Great Talking or Silent!

ETRO-GOLDWYN-MAY
Get the Hit Habit with Leo. It's money in the bank!
Robert Morton
UNIT Organ

Whether it be in the magnificently "New Loew's State" in Providence, or in Central America's theatre beautiful - "The Cecilia" in Panama City, or in the luxurious "Pantages Theatres" in California - in fact, wherever enterprising showmen demand the best, you will hear enthusiastic endorsement of the Robert Morton Unit Organ as a musical attraction.

No other organ approaches Robert Morton in quality, volume, distinctiveness of tone, orchestral resources or variety of effects. Exclusive process of manufacture, structural improvements, and patented features found in no other organ, make it distinctly different from all others.

Robert Morton Organ Co.,
300 Broadway,
New York, N.Y.

Write To-Day, for our
new cooperative purchase plan
nothing can stop
the TRIUMPHANT march
of PARAMOUNT'S
GREAT 1929 PRODUCT!

ALL records
smashed at Rialto Theatre,
New York, as "THE WOLF
OF WALL STREET,"
sensational Paramount all-
talking melodrama begins
long run on Broadway! Big-
gest business of the year in
Philadelphia, Los Angeles and
other points! "Has box office
written large all over it!" yells
the New York Telegram—and
that's the truth!

GEORGE
BANCROFT

in "THE WOLF OF WALL ST."

Bancroft, Nancy Carroll and Paul Lukas
talking throughout. Balcony talking
and singing. Rowland V. Lee Prod.
Also available SILENT.
playing to capacity as mighty $2 ATTRACTION at Criterion Theatre, N.Y.!

RICHARD DIX in "REDSKIN"

"PARAMOUNT takes an easy lead in talking pictures," said the New York World as "INTERFERENCE" started capacity 9-weeks' run at Criterion at $2. Now Dix in the dazzling "REDSKIN" succeeds "INTERFERENCE" at the Criterion at road show prices—and business is even better! "REDSKIN" is an all-American—and almost entirely in gorgeous Technicolor. Victor Schertzinger Production. Music score by J. C. Zamecnik.

COLOR AND SOUND!

Also available SILENT

hit after PARAMOUNT hit!
A NOOTHER Paramount all-talking masterpiece, "THE DOCTOR'S SECRET" gets off to flying start! S. R. O. in Los Angeles. "Despite blizzard, 'Doctor's Secret' had one of the biggest openings in history of Seattle Theatre," comes wire from Seattle. "Will break all records. Run extended." This dynamic melodrama of wife vs. husband is a surefire clean-up from coast to coast! Paramount talkers are in a class by themselves!

"THE DOCTOR'S SECRET"


PARAMOUNT product is the sensation of the amusement world!
<table>
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<th>EXHIBITORS HERALD-WORLD</th>
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**LEADER SOUND AND SILENT**

These TALKING and SOUND knockouts on the way!

- **All-Talking Singing Jazz Revue**
  - "CLOSE HARMONY"

- **The "It" Girl Talks**
  - **CLARA BOW**
  - "THE WILD PARTY"

- **Giant All-Talking Thriller!**
  - "HOLE IN THE WALL"

- **All-Talking Mystery Hit**
  - "CANNARY MURDER CASE"

- **All-Talking Thunderbolt!**
  - "CHINATOWN NIGHTS" ("TONG WAR")

- **Famous Singing Talking Star**
  - Maurice CHEVALIER in "INNOCENTS OF PARIS"

- **82 Talking Road Show**
  - Jeanne Eagels in "THE LETTER"

- **All-Talking Super Comedy**
  - "THE DUMMY"

- **Surprise All-Talking Sensation**
  - "THE MAN I LOVE"

- **Flaming Romance in Sound**
  - "WOLF SONG"

- **They'll SEE and HEAR**
  - **RICHARD DIX**
  - "NOTHING BUT THE TRUTH"

- **and 7 more TALKING SMASHES!**

SHOWMEN! Break you records week after week. Get the best product in history. BOOK PARAMOUNT
A TITAN IS BORN
Now ... More Than Ever ...
RADIO &\ldots fulfillment of daring dreams &\ldots colossus of modern art and science &\ldots now enters the motion picture industry!

RADIO PICTURES &\ldots
dedicated to the advancement of electrical entertainment and service of exhibitors &\ldots linking in one mammoth unit of showmanship the unrivalled resources of great industrial and scientific organizations &\ldots takes its place in the world of motion pictures.

The Radio Corporation of America, General Electric, Westinghouse, National Broadcasting Co., and the wide-flung Radio-Keith-Orpheum Circuit of Theatres &\ldots these are the factors whose genius and power are combined to bring Radio Pictures triumphantly to the screen.

A TITAN IS BORN &\ldots
eclipsing in its staggering magnitude and far-reaching interests any enterprise in the History of Show Business.

Western Showmen of the World
First Great RADIO Picture
Season 1929-1930

FLORENZ ZIEGFELD’S
gorgeous smash hit

RIO RITA

Full script dialogue . . . complete musical score
. . . authentic settings . . . fabulous . . .
magnificent . . . greater even than when presented
for 62 weeks at Ziegfeld Theatre, New York.

Radio PICTURES
The Golden Voice of the Silver Screen

RADIO PICTURES will be synchronized by the
matchless RCA Photophone, the tone quality of which is easily
the greatest scientific development in the recent history of the
motion picture industry.

For the reproduction of dialogue as well as music and effects, most
rigid tests have established RCA Photophone as THE BEST!

RKO DISTRIBUTING CORPORATION
Here's One Show That's Really Epochal

For the First Time on
Record Movies Go Outdoors
to Do Their Talking

BY WILLIAM F. McDERMOTT.

ORDS like "epoch-making," "historical" and so forth are so commonly misused in describing a theatrical event that it seems fairly ironical that they are not being used this week when there is offered the one opportunity in years to use such words appropriately.

So far as the theatrical business and popular amusement are concerned the first talking picture was certainly reasonably describable as epochal. And so is the first "outdoor" talking picture.

There was a general belief that the talkies would be for a long time, if not forever, a severely cramped dramatic form because of the necessity of confining the action to sound-proof interiors wherein the actors were obliged always to adjust themselves to hampering rules compelled by unavoidable mechanical limitations.

That idea is dismissed at one sweep with the new talkie, "In Old Arizona," having a first showing at the Hippodrome this week.

Witnessing this talk-spectacle aren't made aware of any limitations whatever to the synchronizing of dialog and pictures outside, indoors or all around the town.

The drama moves freely and swiftly from the widest open spaces to the smallest interiors and it keeps moving all the time.

There must have been tremendous technical difficulties to overcome in making this talk-movie. It was filmed, one understands, in remote desert locations in Utah because Hollywood, as is believable, was far too noisy.

The worries of operating "far from base and the tribulations of experimenting in an untired field are undoubtedly very considerable. But in viewing the picture you are not conscious of anything of the sort. It seems to me amazingly successful for a pioneer, experimental enterprise.

Nearer a Stage Play.

One who has been writing for years about the legitimate drama feels at time in speaking of "In Old Arizona" it is not a flash-and-blood story, but neither is it a movie and seems to be nearer the old spoken plays than the movies.

For instance, the acting in the film pictures invariably seems the incomplete to one accustomed to spoken plays. It is not acting at all in the genuine sense, for acting is Shakespeare's time has decayed preponderantly not on gesture or facial contortions but on the conveying of infinitely varying emotion and the making of rhythmic rhythm by means of the human voice.

The actors are seen and they are heard and their characterizations have a richness and complexity of a sort that hitherto has been peculiar to the spoken stage. Except that the human actuality is not there this "In Old Arizona" is a legitimate drama.

It conveys ideas and emotions by means of words and it is interpreted by actors who set these ideas of emotions in movement and make them forceful or weak according to the qualities of their voices and their skill in all the little tricks of intonation and inflection that mark the difference between a good actor and a bad one.

New Kind of Drama.

"In Old Arizona" suggests that the talkies will eventually evolve a new form of theatrical amusement which will not be either pictures or drama as we have known them. Its flexibility is so marvelous, sweeping in a half-second from wind-swept desert to log cabin interior, that some new form will naturally be developed to capitalize fully this mobility and incorporate it effectively with speech.

READ WHAT
WILLIAM F. McDERMOTT
Dramatic Critic
of the
Cleveland Plain Dealer
wrote about—
THE ALL-DIALOG OUTDOOR SENSATION

"Epoch-making"

—and the one
talking picture
deserving that
overworked
phrase!

IN OLD ARIZONA

with EDMUND LOWE, WARNER BAXTER
DOROTHY BURGESS

Directed in Dialog by Raoul Walsh and Irving Cummings

FOX TALKERS MAKE 'EM ALL TALK
Once again FOX FIRST

WILLIAM FOX presents

The FIRST MUSICAL COMEDY of the SCREEN

THE BELLE OF SAMOA

Fox Movietone Tabloid Feature

with LOIS MORAN and McCULLOUGH CLARK

Queen FILOI and her 60 HAWAIIAN DANCERS
Tabloid talkers are MOVIE TONE BOX-OFFICE FEATURES
“Arizona” Up to $18,500

Los Angeles, Jan. 29.
(Drawing Population, 1,450,000)
Weather: Cold

Surprise of the week was “In Old Arizona.” Playing its fourth week at the Criterion, the take surpassed that of the second and third weeks and was only $1,300 behind the first stanza.

Criterion (W. C.)—“In Old Arizona,” dialog (Fox) (1,600; 25-75) (4th week). Biggest money making house at present W. C. has in town; with unusual advertising and exploitation campaign biz jumped to $18,500; better than $10,000 profit on week.

“ARIZ.” WARFIELD’S 1ST ALL-TALKER, $40,000

San Francisco, Jan. 29.
Drawing Population, 762,000
Weather: Cold and Fair

Friday openings now in full sway. Granada was the last to step in line on Jan. 25.

First all-talking film at the Warfield, “In Old Arizona,” established new house record for a regular week. Business ran near $40,000.

Estimates for Last Week
Warfield (Loew-W. C.), “In Old Arizona,” dialog (Fox) and stage show (2,672; 50-65-90). House’s first presentation of all-talker knocked ‘em over; could not handle crowds on Saturdays, Sundays and nights; around $40,000.

Baltimore, Jan. 29.
New jumped ‘way up with its first Fox all-talker, “In Old Arizona,” giving the house the best week it has had since before the holidays

“New” (Whitehursts)—“In Old Arizona” (wired) (1,800; 25-50). First Fox all-talker drew good week here. Good advance ballyhoo aided. Topped anything this house has had for some time. Well liked. About $12,000. Holding over.

MOVIE TONE your best
or SILENT
Red Dance’ Jumps Empire,

Syracuse, N. Y., Jan. 29.
(Draw Pop, 220,000)
Weather: Cold

The most marked business advance was reported by the Empire, which climbed to $11,000 with Fox’s “The Red Dance.”

Kansas City, Jan. 29.
Newman—“The Red Dance” (1,980; 25-40-60). This one has Del Rio just as her flapper followers expect. Sound news and talking shorts. $11,800.

Pantages—“Mother Machrée” (2,200; 25-35-50). Manager Louis Charnisky had given this picture some three months’ advance advertising. It certainly counted for the seats were at a premium on the opening day and many of the following performances.

You hear a lot about motion picture supremacy these days. But claiming leadership is easy; PROVING it is something else again. FOX PROVES IT WITH BOX-OFFICE RESULTS! From coast to coast, Fox pictures are consistently establishing their superiority at the BOX-OFFICE.

The smartest showmen today are playing FOX, because FOX is doing big things and doing them FIRST. The FIRST outdoor Western talker, IN OLD ARIZONA, is shattering records everywhere. Soon a flood of poor imitations from other companies will follow, and when it does, FOX exhibitors will be cleaning up with five more feature talkers, each ORIGINAL in idea, story and treatment: THE GHOST TALKS, HEARTS IN DIXIE, SPEAKEASY, THE VALIANT and THRU DIFFERENT EYES, with more fresh, talk-provoking, profit-making talkers to follow.
A TALKING COMEDY
That is sweeping

MACK SENNETT TALKING COMEDIES
have swept to world wide fame—in a few weeks—
on a tidal wave of laughs.

Many of the nation's finest theatres have booked "THE LION'S ROAR." Just look over their names.

All of them are sending their audiences away laughing and saying "here is something new in comedies." Most of them are getting a new idea of what short subjects can mean to the box-

"THE BRIDE'S"

Produced by
RCA Photophone Process

PATRON'S ARE REQUESTED TO PASS THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a free service. This service is offered to patrons of our service, and is intended to indicate a suitable service for the age group represented.

SIGNS

The list below shows the area by area in full length and full width. The list of patrons is distributed as shown on the right side of this page.

WESSELO UNI

CO E.logic

THE PAN』 EAGLE HAMMONS

ED Film EX ONG

BRIDES RELATIONS BEST COMEDY WE HAVE EVER RUN AND BEST I HAVE EVER SEEN

CONGRATULATIONS

PANTHEON THEATRE

BY JOHN F. KUMLER

EDUCATIONAL PICTURES

THE TRIP OF THE PROGRAM

THE LIONS ROAR.

MACK SENNETT

TOLEDO OHIO P1 BAN 21 1929
EDY TRIUMPH
the country

office—through some of the biggest and finest
exploitation ever done on a two-reel comedy.

They dared Sennett to do it again. Some of
them thought “THE LION’S ROAR” was too
good to “repeat.” But Sennett has done that—
and more. For every laugh he gave you before
he gives you two now. You’ll simply have to
 revise all your own ideas of just how funny a
comedy can be—and of how much exploitation
it can justify—when you see and hear

RELATIONS”

with

JOHNNY BURKE

and

Harry Gibbon

It was the worst day of the winter.
The venerable trade press—almost all
of it—was there to see a Sennett
Talking Comedy, “The Bride’s Relations”
by name. Off went the lights and on
went the opus. It wasn’t long after
that the laughter began to mount and stay
that way. Remember: rotten day, film-
saturated newspaper men and a pro-
jection room showing. Only a jewel
among comedies could get the response
it did. For your box-office good, get it.
Educational is the place to go.

— K A N N
in Film Daily

E D U C A T I O N A L
F I L M  E X C H A N G E S, I n c.

President
Certified Circulation

... and no foolin'

Certified Circulation is to the Advertiser what Certified Milk is to the Baby. Count on both and take no substitute!

The HERALD-WORLD is the only publication in the motion picture industry with Certified Circulation.

The HERALD-WORLD is the only trade paper whose books are audited by the Audit Bureau of Circulations, a neutral and thorough investigating agency whose reports are gospel in the advertising world.

This means that when the HERALD-WORLD announces, with no small pride, that it has the largest circulation the field has ever known, then that means something. You can count on it.

This is Certified Circulation.

There Is No Substitute For Circulation
DISTINGUISHED STAGE PLAYERS ALL TALK IN PATHE'S ALL TALKING SUPER SPECIAL

"Strange Cargo"
In the veil of night at sea, the flickering lights, the sputtering aerial and the fluctuating compass portend strange deeds—and then,
Masterfully supervised and directed by Benjamin Glazer—Horace Jackson's brilliant adaptation of Benjamin Glazer and Melchior Lengyel's original—produced on a magnificent scale—enacted by dramatic players tested in the most famous plays of the century—a revelation as to what can be done with the new wonder of the screen, dialogue.
Announcing

PACENT REPRODUCER SYSTEMS

The Pacent Reproducer Corporation takes this opportunity to make formal announcement of its two complete Reproducer Systems for theatres. We believe that this equipment, backed by long experience in the field of sound reproduction, will be of unusual interest to exhibitors throughout the country.

Naturally anyone investing money in sound reproducing apparatus is interested in two things: the product and the company behind it.

Pacent Reproducer Systems are the result of long research and development work by Louis Gerard Pacent, a leading figure in engineering and scientific circles, and a group of engineers working under his direction. For months before being placed on the market, Pacent Reproducer Systems have been put through the most severe tests. They have been tested, re-tested, checked and compared with similar apparatus. The merits of and advantages of Pacent Reproducer Systems are definitely established.

Two systems are now being manufactured, and installations are actually in and working in leading houses in various parts of the country. Exhibitors using Pacent Reproducer Systems send in the most enthusiastic reports of big business done, and favorable comments from patrons.

A Few of the Important Features of Pacent Reproducer Systems

NO BATTERIES: Both Pacent Reproducer Systems operate directly from any 110 volt 60 cycle alternating current outlet without batteries of any kind.

DOUBLE CHANNEL AMPLIFICATION: One reserve amplifier for each amplifier used to run a show. Interruptions and breakdowns in sound program minimized by this feature. Pacent Reproducer Systems are the only systems having complete, double channel amplification throughout.

SPECIAL SPEAKER SYSTEM: Latest and most efficient type of Dynamic Speaker used with special baffle board arrangement. Even sound distribution assured with complete elimination of dead spots in the theatre.

Pacent Reproducer Systems are now manufactured for the disc method of reproduction. The Pacent Film Attachment will soon be available for sound-on-film method of reproduction.

LOW PRICE: Pacent Reproducer Systems are marketed at prices much lower than any similar equipment of equal quality. They are sold outright to the exhibitor. $2,500 buys complete equipment of the synchronous type, for house with seating capacity not over 2,000 seats.

$3,500 for complete system for theatres of from 2,000 to 4,000.

Full Details Will Be Advertised in an early issue of this publication

Wire, Write or Call

PACENT REPRODUCER CORPORATION
Louis Gerard Pacent, President

250 WEST 39TH STREET
NEW YORK, N. Y.
NINE NEW SMASH HIT MELODIES
BY THE WORLD’S GREATEST JAZZ
BAND ... BUT ONE OF THE AMAZING
BOX-OFFICE FEATURES OF THIS FAB-
ULOUS ALL-TALKING EXTRAVAGANZA
... FIRST OF ITS KIND TO BE FILMED...

RKO

FEATURING $5.50 TOP BAND AND
SENSATIONAL GALAXY OF
SPECIALTIES!

FRED WARING’S
PENNSYLVANIANS

With Morton Downey, Osgood Perkins, Barbara Bennett, Bobby Watson and 100 Others! Story
and Dialogue by Gene Markey. Adapted by Frances Agnew. Directed by Bert Glennon, Pro-
duction Designer: Cedric Gibbons.
She's Front Page News

TEXAS GUINAN

"QUEEN OF THE NIGHT CLUBS"

SEE and HEAR New York in its NIGHT CLOTHES, all dressed up and READY for anything! Make WHOOPEE with "The Whoopee GIRL"—HAVE the TIME of your life! SEE and HEAR Texas GUINAN in "Queen of the Night Clubs"—a marvelous picture of "WINE, WOMEN and WRONG"—one of the surest, most entertaining BOX OFFICE pictures ever produced! Your audience is sure to give THIS little girl a GREAT BIG HAND! Book it at once!

Directed by BRYAN FOY

Story by Murray Roth and Addison Burkhart
"Colorful-Gripping."

Well acted, ably directed and beautifully photographed. Filled a long felt want for out and out melodrama of the better sort. Colorful and gripping yarn of adventure. Colman and Lily Damita (another Goldwyn 'find' or I miss my bet) are excellent.

Daily Review

"Colman Scores"


Film Daily

With Sound or Silent - It's a
"A story of mighty conflict between passion and honor. Passion or box-office wins.

"Joseph Conrad's great heart-gripping novel furnishes the base upon which Herbert Brenon has erected a pictorial construction radiating almost every known variety of human emotion with a burning force that satisfies every desire in picture entertainment."
ANOTHER GREAT TIFFANY'S

BELLE BENNETT

in

MOLLY

FIRST TIME

Belle Bennett

Has Talked and Sung

For the Screen

TIFFANY-STAHLL PRODUCTIONS IN

1540 BROADWAY

NEW YORK CT
The Greatest Team for Rib-Cracking Laughs and Heart-Breaking Love You Have Ever Seen—

In a Romance of the Footlights Where the Sorrows of Real Life Must Never Strike a False Note in a Gay Song or Take the Kick Out of a Funny Line.

Two Supreme Artists
AT Their Best
IN Their Best
Theme Song, "In the Land of Make-Believe," by L. Wolfe Gilbert and Abel Baer.

With
JOE E. BROWN

SUPPORTED BY
ALBERTA VAUGHN
AND
CHARLES BYERS

DOROTHY SEBASTIAN
GEORGE JESSEL

GEORGE JESSEL in "LUCKY BOY"
His first singing and talking picture. Greatest theme song ever written—"My Mother's Eyes," by L. Wolfe Gilbert and Abel Baer.

BOOKED TO PLAY AT THE CAPITOL THEATRE, NEW YORK CITY.

"MY LADY'S PAST" starring BELLE BENNETT
with JOE E. BROWN
A Special Production with dialogue and sound. Theme Song, "A Kiss to Remember," by Ben Bernie.

"WHISPERING WINDS" starring EVE SOUTHERN
in her first singing and talking picture with PATSY RUTH MILLER and MALCOLM MCGREGOR.

"NEW ORLEANS" starring WM. COLLIER, JR., RICARDO CORTEZ and ALMA BENNETT
A Reginald Barker Special Production, with dialogue and synchronization.

Coming—"ZEPPELIN"—A Super Dramatic Epic of the Air—
With Conway Tearle, Claire Windsor and Larry Kent.
REEL REVIEWS

By George Gerhard

THREE times in his long career, this reviewer has stood up to a loud and
Richard Barthelmess—when he did “Broken Blossoms,” when he did
“The Patent Leather Kid” and last night when he opened in “Weary
River” at the Central Theatre. And it is not at all improbable that this
last one is the best of the lot, principally for the reason that it is portrayed
by a matured Barthelmess.

This time Richard becomes articulate.
He speaks throughout the picture,
which is about 75 per cent. Vitaphone
dialogue, and he sings several times, re-
vealing a musical artistry heretofore
unsuspected. He sorts his warning voice, a voice
which has a lot of breeding and all
sorts of feeling. And, that’s more, he
has a story just filled with ecstasy—
the kind of which lumps bring a lump
in your throat and a burning emotion
in your eyes.

Although they are entirely different
types of entertainers, Barthelmess looks
and sounds a lot like Jolson in “Weary
River,” and it would not be surprising
to see this same fall behind a warm-
Singing Fool” and march to an unpre-
cedented popularity. “Weary River” is an adaptation of a
“961ie and last night

With Betty Compson. A Frank Lloyd
production. Screen version by Bradley
King. Presented by Richard A. Rowland.

Musical Scores and Sound Effects by the
Vitaphone Music Masters. Produced by Western Electric Apparatus.

RITZIEST BROADWAY
ROADSHOW OPENING
RECORD IS FLOODING
CENTRAL THEATRE BO.
WITH COIN.—FIRST BY
AFTER OPENING $30
BETTER THAN TWO
PREVIOUS ATTRACTIONS.—DEFINITELY
$2 HIT!”

Extra! "Weary River" BROKE HOUSE
RECORD BY $1000 SUNDAY!
tood up to applaud
helmess—at 'Broken
Patent Leather Kid,'-
'Veary River...'... the best of the lot.'...

Review — Every Word a Rave for
ARD BARTHELMESS
TWICE AS GREAT ON THE VITAPHONE IN
WEARY RIVER

they loved the
TALKING

aced first among talkies... Most intelligent use of the

taking film that has been our fortune to see. Barthelmess has

acked the medium more successfully than any of the stars.

redit to all concerned. Barthelmess sings charmingly, and

natural and unaffected use of the dialogue is splendid.

—Morning Telegraph

Barthelmess aroused wholehearted enthusiasm when he burst

song. Ballad attracts you enormously. Fresh synchroniz-

nt treatment. Recording was of a velvety, lifelike quality.

Thelmess surprised the eyes and ears. First of the life-long

eena stars that I know of who gains added personality, added

sure when he opens his mouth.”—Sun

ast army of fans will get a big kick out of handsome Dick’s

ulation and vocalization in 'Weary River.' His voice is

tor and tender.”—Daily News

Barthelmess demonstrates he is even more expert in the use

dialogue. Theme song 'Weary River' effective and popular.”

—Herald-Tribune

Dick sings two songs, and has unusually pleasing voice. All

yers register well in talking sequences.”—N.Y. American

rove that Richard Barthelmess is one of the regular film

rs for whom the spoken dialogue need present no fears.”

—Morning World

they loved it as a
PICTURE

'Weary River' is a rave movie. If you're looking for real
movie entertainment, here it is. A talker which is still a movie,
with action, a gun-battle, an enchanting love story, humor and

good old tears. Barthelmess’ best piece of work. Betty Compson
lovely in a role which fits her perfectly. Frank Lloyd has

ade the picture with delightful subtlety. Everybody concerned

derves three hearty cheers from the fans who want real

ovies.”—Mirror

‘Add to the list of top seen attractions, Dick Barthelmess’

st.”—Film Daily

‘Evening was made quite a success. Acting was so superior to
most of the recent efforts at audibility that it was almost refresh-
grazing. Zest and reality. Performance was a certain success.”—Sun

‘Weary River’ fine underworld film. Will enjoy successful
un. Novel touches that invest the action with new interest.
Barthelmess fans will be more than pleased. Take a trip to the
entral.”—N.Y. American

‘Barthelmess’ performance admirable in every particular. Popu-

arity is hereby predicted for 'Weary River.'”—Herald-Tribune

‘Should do big box-office business.”—Daily News

‘Will undoubtedly remain for some time in its present house.”

—Graphic

FIRSt NATIONAL
—wins again!
The most comprehensive annual reference book yet published for the motion picture industry.

Printing and binding will be completed before March 1, and the hundreds of advance orders already received will be filled at that time.

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IN THIS ISSUE—

Adverse film bills are doomed to die as Congress enters last month of session; Walsh makes lone effort to force action on measure to investigate Department of Justice activities; “High pressure" methods of “reform” elements are losing ground; Measures failing of passage at this session will have to be reintroduced, thus losing any advantage gained thus far in either house.

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“What to Produce?” Exhibitor at Columbus, Ohio, offers suggestions in response to editorial article by Martin J. Quigley.

Radio Pictures is new trade name of RKO Productions—Allied States problems are discussed at Minneapolis session; Milwaukee exhibitors want state organization retained intact.

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New Building

CONSIDERABLE interesting and important information is disclosed in the annual survey of theatre building operations, conducted by The Architectural Forum. This authoritative publication, after thorough analysis of building prospects, indicates that theatre construction during the coming year will equal, if not exceed, the developments of the past year.

According to the survey, the huge total of $163,559,000 in theatre building operations is now in contemplation. It may be noted, with much interest, that this figure materially exceeds the scheduled costs of new projects planned in either the automotive or the banking fields.

It is a mark of the industry's sustained progress that, even after the tremendous developments and expansion in the theatre field during the past year, the new year arrives with plans for equal if not increased activity.

When we hear of this vast development the question of over-seating naturally comes to mind. It is a fact that in various particular sections the theatre field is over-seated. While this may at first blush suggest that what we need is less building rather than more building, it may be stated very definitely that such an impression is incorrect. It is altogether too much to expect that theatre building can be so controlled as to place seats only where seats are needed. Too many incidental influences are at work to permit any such ideal conditions to be maintained.

It is only natural on account of conflicting local interests, changes in situations and a multitude of other considerations that particular locations are liable to become over-seated. But, it must be remembered, there are still vast, unopened territories, where facilities for theatre entertainment must be supplied. Increasing populations and changing conditions at many points create the demand for more theatres.

But a great, immediate factor in the building situation in the theatre field has to do with the necessity for rebuilding, reconstruction and the substitution, generally, of theatres of the new and modern type to supplant those built a decade and longer ago, which, under the swift advance that has taken place, are now out of date.

Over-seating is an evil for which the industry is only partly responsible. In the present era of prosperity, the theatre field appears as a rich opportunity for the promoter. To the zealousness of promoters may be credited most of the worst over-seating conditions that exist.

Theatre men cannot be too cautious in the matter of declining to be led into deals which would bring too many seats into any locality. Of course, it is seldom easy to pronounce positively just where adequate facilities leave off and the evil of over-seating comes in. But in all cases this is a question which the theatre man can best decide for himself—and the decision should be made by him after divesting himself of whatever foregone conclusions the promoter may wish him to be acting upon.

This should be remembered: After the theatre is constructed the promoter is usually out or, on his way out. The new proposition, whether it is sound or unsound, is left to the exhibitor to work out as best he can.

The progress of the industry has been so swift, and the rate of increased discrimination on the part of the public has been so rapid, that theatres which in many instances were considered satisfactory only five years ago must now yield to the demand for the newer and the more modern house.

A great part of the existing theatre field will have to be rebuilt within the next decade. Which fact will continue to make the theatre field a great consumer of new buildings and new equipment for many years to come.

* * *

"Radio" Pictures

RA dio, once looked upon as a dangerous competitor, if not a deadly enemy, of the picture business, now, in its greatest unit, comes into the business as a partner in its fortunes. And there is little doubt that the fortunes of the business will be very materially enhanced by virtue of this partnership.

It is logical that the magic name, "radio," should be linked with pictures in forming the brand name of the product of the RKO Productions, creating the title, "Radio Pictures." Despite the difficulties which attend the maintenance of the reputation of a brand name in a field where product is necessarily of varying quality, there is little doubt that when the name "Radio Pictures," flashes from the screen, it will arouse an especial interest in the minds of the public.

Great results may be expected from the active entrance into motion picture affairs of the tremendously successful Radio Corporation of America. This vast organization will contribute much to the motion picture industry. In the linking together of the great forces of radio and the principal radio company, with the motion picture, there will be common advantages to both parties, with especial advantages to the public.

* * *

Picture Business

IN the midst of the introduction of sound in pictures, it is well to emphasize the fact that it is still the picture business. Sound and dialogue are augmentations and embellishments of the motion picture. After hearing the opinions of various persons in the trade it would seem that something has happened along to supplant the motion picture. Nothing of the kind has happened—or it is likely to happen.

It is still the picture business—a better business because it now has a wider appeal and a better product; but it is still the picture business.

MARTIN J. QUIGLEY
Adverse Film Bills Are Doomed As U.S. Congress Nears Close

Walsh Alone Fights for Action In Quietest Session in Years

Reaction Against "Reform" Agitation Is Evidenced "High Pressure" Methods Lose Effect

By FRANCIS L. BURT

WASHINGTON, Feb. 5.—With only one month of the present Congress left, all chance of adverse film legislation in the near future has passed. The forces of "reform" are still active, however, as indicated by the introduction in the House of Representatives last week by Congressman Cannon of Missouri, "by request," of a bill making illegal and subject to fine and imprisonment, the importation or interstate shipment of films carrying pictures or titles dealing with sex offenses.

The session now drawing to a close has been the quietest, with respect to film legislation for several years. But one move was made to obtain action on any of the pending measures—that of Senator Walsh of Montana who sought to get committee action on his resolution calling upon the Department of Justice to explain what it had done with regard to the prosecution of the motion picture industry for offenses, real or fancied, against the anti-trust statutes.

There are pending in Congress, in addition to the Walsh resolution, the Brookhart and other bills for regulation, legislation closing amusements in the District of Columbia on Sundays, and measures to lift the ban on prizefight films. This being the present session of Representative Blanton of Texas, who has been one of the leaders in the closed-Sunday movement, it is expected that the fiery Southerner would make a valiant fight for last minute action on the District bill, in which the local industry has been practically disappointed.

All this legislation, together with every other bill not passed by Congress will go to the House on March 4, for that will be not only the end of the session but the end of the 70th Congress. The measures not acted upon by the end of the first session of a Congress go over until the succeeding session without prejudice, but when the Senate acts on them by the end of the second session they "die," and if the legislation is ever to be enacted, it must be introduced in a succeeding Congress as a new measure and go through the same mill of committee hearings, report, and so on.

Thus, any advantage gained by these bills during the present Congress will be lost when the session adjourns March 4, and they will have to start from "scratch" when reintroduced.

Returning if Special Session

It is anticipated that a special session of Congress will be called by Herbert Hoover, to meet about April 15, and it is practically certain that the motion picture legislation now pending will be reintroduced. The reform organizations will see to that, but whether their bills will get any further than they have this Congress remains to be seen.

In general it might be said that there is becoming apparent a slight reaction, and that "reform" measures are not now looked upon as favorably as they were a few years ago.

This is due largely to two factors. One is the sentiment expressed by the residents of the various states in ways which are easily understood by politicians and which indicate that the general public is not nearly as interested in all these reforms as the reform organizations would have Congress believe.

The other is the activity of the drys, which goes against the grain of many members of Congress who, while in sympathy with prohibition, do not care to be driven into accepting legislation merely because the drys want it. This has recently been instances in the proposed appropriation of more than $24,000,000 for enforcement of the prohibition act, driven through the Senate by the dry organization, only to become a subject of heated controversy in the House, with not only the opposition of Secretary of the Treasury Mellon, but the disapproval of President Coolidge.

"High Pressure" Losing

"High pressure" is putting reform moves over no longer are effective, and this is more than a little responsible for the present inactivity of committees having film legislation in charge. Before the opening of the session, Senator Brookhart of Iowa announced he would dig his control bill out of committee pronto; but he has not been able to make good his boast.

If the reform element is waiting for Herbert Hoover to occupy the White House in the belief that he will prove a valuable ally, they are having their wait for nothing. Hoover is a Quaker; he has not a "reformer." He smokes, swears on occasion—and effectively—fishes and believes the people ought to enjoy life. He has been consistently opposed to censorship of radio broadcasting—that should be an indication of his views. He is a great fellow for leaving the other man alone, to work out his own salvation; he looks with pride upon the progress of the motion picture industry as indicating the increasing extent to which American labor is enjoying recreation and amusement.

Hoover doesn't believe that big business will save the country; on the contrary he believes big business means prosperity. If the film industry needed mopping up, Hoover would try to do it—and very likely succeed—but he won't undertake the job at the behest of any sectarian organization.

V. Y. Hippodrome Is Sold by RKO; Say Price Is Six Million

(Special to the Herald-World)

NEW YORK, Feb. 5.—The famous Hippodrome has been sold by Radio-Keith-Orpheum to National Broadcasting for a reported sale price of $6,000,000. The Hippodrome is the biggest house in the RKO string. The theatre is equipped for sound and is reported to be doing a good business. It will stay just as it is, according to RKO officials, for at least another year. Then, it is expected, it will give way to an office building.

The Hippodrome has played a significant art in the amusement business of the city, it has been the home of many magnificent entertainments and has had as its guests theables from all parts of the world.

Voice and Face of D. W. Griffith Sent 3,000 Miles by Air

(Special to the Herald-World)

SCHENECTADY, N. Y., Feb. 5.—Engineers of the General Electric Company state that on Sunday night they conducted their most successful tests for communication over long distances, basing their belief on reports received from Los Angeles, the receiving point.

The voice and face of David Wark Griffith, the director, were transmitted, a short wave of 21.58 meters, over experimental 2X0 being used for the face signals, and a longer wave of 31 meters over action WGY being employed for the voice.

Injunction Granted Claude Neon Against American Neon Firm

(Special to the Herald-World)

NEW YORK, Feb. 5.—An injunction has been granted Claude Neon Lights, Inc., by the U. S. district court of New York, retaining the American Neon Light Company from continuing in the manufacture and sale of the gas tube lighting equipment bearing the trade name of Neon.

The injunction sets forth that the Neon company is the owner of the patents covering the device, and that the concern retained has been infringing on these patents.

The injunction covers using, leasing, installing and servicing the Neon equipment, which is used largely for signs.

Youths Fined $5 for "Cat Calls" in Theatre

(Special to the Herald-World)

OAKLAND, Feb. 5.—"Cat calls" issued Oakland theatres cost $5 apiece. Two youths learned that when brought before police Judge Howard L. Bacon on the charge of having disturbed the peace, they would have been making the rounds of suburban moving picture theatres of late, eating disturbances, and police have unchuck a drive to break up the gang.
EXHIBITORS, HERALD-WORLD
February 9, 1929

Spoor and Photophone Agree on Test of Third Dimension Film
Talking Picture Using Spoor System Will Be Made in R C A
New York Studio and, If Successful, Will Be Shown
Broadway On 52x38 Screen, Says Bucher
(Special to the Herald-World)

NEW YORK, Feb. 5.—The commercial possibilities of George K. Spoor's third dimension pictures are soon to be given a thorough test through the joint efforts of Spoor and RCA Photophone. A gentleman's agreement has been made between Spoor and Elmer E. Bucher, executive vice-president of RCA Photophone, whereby the device is to be tried out, and furthermore each individual has agreed that neither will make contracts or connections with any other organization until after satisfactory tests have been made.

"We will make a talking picture, using the Spoor system in our New York studios, and if it is satisfactory, we will regard this as a popular stage show, "Blackbirds, now running here. It will be projected on a screen 52 by 38 feet."

Spoor has been developing this system of third dimension pictures for many years in the old Essanay studios in Chicago. According to Bucher, he became interested in its possibilities and sent engineers to Chicago to investigate it. They came back en-thusiastic about its great possibilities. Bucher began negotiations with Spoor and the gentleman's agreement resulted.

"Adolph Zukor and Jesse Lasky recently stopped in Chicago to see the Spoor pictures," Bucher said. "When they had seen a demonstration, they, too, were highly en-thusiastic, and attempted to get in on it, but Spoor told them of our agreement and would not consider any proposition from them."

"Spoor has developed the system in every respect. He has devised a camera, projector and screen. The film is more than twice the size of standard film. Cameras already have been shipped to us and we will start publishing right away."

In describing the wonderful effects that the Spoor system gives, Bucher said that every detail in an outdoor scene may be made as far as a distance of a mile. A perfect illusion of third dimension is obtained. No eye strain is had in sitting close to the screen and the image appears perfectly naturally at all angles. Close-ups are not needed.

"Just imagine a view 52 by 38 feet,"declared Bucher. "The picture will extend from prosenium to prosenium and from the level of the stage, giving the audience the impression of looking right out of the back of the theatre into all outdoors."

First National Will Produce Audition to Play to the World

[Picture in Pictorial Section]

NEW YORK, Feb. 5.—A talking and singing picture will be made by First Na-tional-Vitaphone for international release, and according to present plans will be ready for world-wide release fall. Irene Bordoni, one of the leading stars of the stage in Europe as well as America, has been signed to play in the picture, which will be an attempt to meet the de-mand for dialogue in the languages of the countries in which the film is to be shown.

In Bordoni is a German, French, Italian and Spanish as well as English, and the story for the picture will be selected with the world-wide market in mind. It will avoid situations that may be only local.

Plans for the release of the production call for simultaneous premieres in the leading capitals of European countries as well as in New York and Los Angeles. The picture, which is now in production, is a series of five opera stars and exploitation campaign both here and abroad.

Miss Bordoni, who is appearing here in "Paris," will go in May to start immedi-ately on the making of the picture, which will mark her first appearance on the screen.

Bill Would Permit Film Shows in Non-Taxable Halls; Passes in House
(Kansas City, Kan., Feb. 5.—Exhibitors of this state are considering a new bill which seems headed for adoption in the Kansas legis-lature. The measure would amend the act on military memory day, thus permitting them to be leased for entertainment purposes and it has been passed by the house 110 to 15, and now is before the senate. There are 22 memorial buildings in Kansas not subject to taxation. Virtually all of the halls have a large seating capacity. In the house were 24 members of the American Legion, forming the opposition which the exhibitors representa-tives could not successfully meet.

Stage and Screen Stars Grace Film Bureau Dinner
(Special to the Herald-World)

NEW YORK, Feb. 5.—Stars of stage and screen attended the Silver Screen Dinner of the Film Bureau Sunday night at the Ritz-Carlton. A new "art theatre" is one of the projects of the Film Bureau. Among those present were Dennis O'Brien, chairman; Fanny Ward, Lucille LaVerne, Blanche Yurka, Gilda Gray, Lee Patrick, Margaret Mann, Robert Bruce and Grant Mitchell.

Four short speeches, pro and con, on the motion picture, audience and drama, were made. The entertainment included four unaugmented motion pictures, "Jupiter," "Killing the King," "Treacherous Waters" and "Secrets of the Sea." The Guignol Studio Players (anomelies) and Snowball, also appeared.

De Forest and RCA Give Showing of Their Device

Two sound devices were given Chicago premiers within the last week. De Forest Phono-film, which is being distributed in Illinois, Indiana and Ohio by Harold Siegel, was given a special showing at 37 N. Michigan Ave. on February 7.

R C A gave a special showing of the R C A Photophone equipment at the Belmont theatre on Tuesday, February 5.

Work on the third dimension-RCA Photophone production will start as soon as the studio in New York is ready, and that will be in ten days, Spoor declared Saturday on his return to Chicago from the East.

"This will present a dynamic new idea in pictures," Spoor said. "There is bound to be a readjustment of the public atti-tude as soon as this appears. The production will be as complete as a motion picture can be. We will have not only pictures, but theatre houses with an entirely new system of photographic projection. The idea is to make a complete new story with every element complete, including sound."

The picture will extend from prosenium to prosenium and from the level of the stage, giving the audience the impression of looking right out of the back of the theatre into all outdoors."

St. Louis Fox Opening Adds New Impetus to Battle of B.O. Receipts
(Special to the Herald-World)

ST. LOUIS, Feb. 5.—The new 5,200-seat $5,000,000 Fox theatre, thrown open to the public on Thursday night with Governor Henry S. Caufield of Missouri as the deluxe speaker, already has made its presence felt in the St. Louis amusement world. The merry battle for box office receipts is on and the St. Louis newspapers are growing fat on the big advertising contracts the theatre owners are passing out.

Gilbert-Sullivan Operas To Be Filmed in Sound by Robert T. Kane for Pathé
(Special to the Herald-World)

NEW YORK, Feb. 5.—The famous Gilbert and Sullivan operas are to be made into sound pictures by Pathé, according to an announce-ment made here today. The cast of these musical pictures will include celebrities from Broadway musical shows. The produc-tions will be in charge of Robert T. Kane, with Josiah Zuro as musical director.

It's Bitter Battle He's Staging on Union Labor in Efforts to Economize
(Special to the Herald-World)

PORTLAND, ORE., Feb. 5.—Despite the loss of union musicians, projectionists and stage hands up to this date, the Hippodrome theatre has continued to show a feature and comic, with five acts of vaudeville. Twenty-two union employees have been dispersed with, according to Manager Ely, to save expenses.

The Unions have retaliated by picketing the entrance of the theatre with an "unfair" sign, doing so even in a driving rain. Manager Ely has spread a carpet on the edge of the sidewalk, "so that the pickets may have more comfort." When Ely countered by placing one of his employees in front with a "false" banner, the em-ployee and picket became involved in a heated argument and came to blows. Man-ager Ely, in his haste to separate the combatants, rushed between them and received a black eye. Then all repaired to the police station.
Columbia and Victor Will Make Audiences Together by New Deal

Best Victor Stars Will Appear In Talking Short Film Series

All Recording Facilities, Resources and Technical Experience at Disposal of Producing Company

By PETER VISCHER

NEW YORK, Feb. 5.—Columbia Pictures Corporation took a stride forward here today with the announcement of a contract whereby it will make talking pictures jointly with the Victor Talking Machine Company. Columbia will now have at its disposal all the recording facilities, resources, and technical experience of the Victor studios and laboratories.

The deal was completed as the result of negotiations begun before Victor was taken over by the Radio Corporation of America. Columbia made it plain that the arrangement was made directly with Victor, not with R C A, and that it does not in any sense imply an understanding or a deal with the Radio organization or any of its parts other than Victor.

The arrangement at present calls for the making by Columbia of a series of talking and sound short pictures, production to start at once with leading talking and singing stars of Victor. The regular program of long features released by Columbia will continue, but hereafter to be made at Columbia’s own production studios on the West Coast, where Harry Cohn, vice president, is located.

Gets Pick of Victor Talent

Joe Brandt, president of Columbia, and H. L. Sommer of Victor worked out details of the plan for making sound pictures in the Camden plant.

This arrangement gives Columbia most expert knowledge in talking picture production, and up-to-the-minute methods of sound and voice reproduction.

The alliance places at the disposal of Columbia not only Victor’s own model plant, but the unlimited resources of its technical department, as well as the services of its research force and its staff of experts.

It also gives Columbia the pick of the vast array of Victor’s talking and singing talent in the “legit,” vaudeville and operatic fields.

Plan Musical Short Films

“Music is the only universal medium,” stated Joe Brandt, “and we intend among our short subjects to issue a series of musical features that will be a credit to any program. These will present outstanding musicians, singers, dancers, etc., in elaborate settings. We are going out after the biggest names before the public.

“There is no reason why we cannot record for posterity as well as for the entertainment of the audience, the superlative accomplishments of violin virtuosi such as Fritz Kreisler, Jascha Heifetz, Yehudi Menuhin; singers like Lucia Cerci Bori, Bohlen and others; yes, and even the art of dancers like La Argentina, Goya and the Denisheans.

“Set against the proper atmospheric backgrounds, short subjects made along the lines indicated will lend luster to the picture of the Victor company, with its experience in recording, coupled with our ability to produce and distribute such a program of shorts in conjunction with our regular program of full length features, indicates, I believe, a progressive and forward step.

Synchronize Several Features

Further development of the program will be entirely dependent on the production schedule that Columbia will arrange for the coming year.

Arrangements also have been made for the synchronization of several of Columbia’s features. Two of the company’s specials have already been fitted with the Camden studio. “Submarine” is the first. Dialogue sequences on “The Lone Wolf’s Daughter” have just been completed. Synchronization of “Trial Marriage” is now going into work.

Columbia’s production staff on the coast is being duplicated in assembling the production unit for the eastern plant. A prominent director already has been signed. Columbia also will announce soon its affiliation with a vaudeville agency, which will offer Columbia yet another source of prominent acting talent.

Projection Room Burns

(Special to the Herald-World)

PLEASANTON, Calif., Feb. 5.—A fire started in the projection room of the People’s theatre caused damages of $8,000.

First Bill Against Sunday Shows Killed Almost Unanimously by Oklahoma Solons

(Special to the Herald-World)

OKLAHOMA CITY, Feb. 5.—The first bill against Sunday amusements to come before this session of the legislature was killed in the lower house by almost unanimous vote. The measure would have prohibited all amusements on Sundays and holidays, and it provided for severe penalties for violations.

One of the authors of the bill said that it was “a bite of horseplay” designed to obtain passes for the legislators to theatres in Oklahoma City, where one legislator is an exhibitor.

The city of Ada, Okla., however, has voted against Sunday shows.
What to Produce?

The editorial article by Martin J. Quigley in the February 2 issue of the Herald-World on “What to Produce” has aroused keen interest among exhibitors as well as within other branches of the film industry. Johnny Jones, manager of the Majestic theatre at Columbus, Ohio, in the following letter, proposes ten possible subjects for motion pictures and also suggests that a producer invite ten exhibitors to go to Hollywood, suggest a theme for a picture and then supervise production.

By JOHNNY JONES
Manager, Majestic Theatre, Columbus, Ohio

YOUR editorial, “What to Produce,” is the most interesting I have ever noticed in your publication. I have been a press agent here in Columbus and am now manager of the Majestic theatre. Here is the thing I have harped about. Ask somebody about something.

I HAVE always thought it would be a fine publicity stunt for some producer to select some ten exhibitors from various parts of the country and let them come to Hollywood and suggest a picture and supervise it. It would at least show them how hard it is and they would keep their mouths shut henceforth—or they may make one. Who knows? Sometimes I think half of the directors never were in a theatre.

Here is my list of ten for next year with no explanation.

1. George Meredith’s “Victoria” (spectacular).
2. Percy Marks’ “The Last Stand of Youth” (College Humor). “Brown of Harvard” was the only college picture ever made. They need one now around sorority girls and made with real human beings, not sheiks.
4. Theatre organist love story.
5. Story suggested by “David Lawrence and His Victoria,” or “With David Lawrence in Arabia.”
6. “The Life of Alexander Hamilton.” His love affairs, etc.
7. Story centering around girls’ efforts to save Gould, in a similar feat used as a smash scene in some romance.
10. Outstanding Western story with careful handling and serious thought. That’s all, but sometimes they don’t seem to think very hard on product.

My list of subjects for production next year follows:

Extract
from an editorial article by Martin J. Quigley:

“While there has always been a pressing need for cooperation between exhibitors and producers to make the question of what to produce, this year the question is more pressing than ever. Unfortunately, very little in the way of practical cooperation has ever existed. Virtually the only immediate contact between the film companies and the theatre is when a representative of a sales department seeks to sell film to the exhibitor. In this circumstance there are the natural points of difference between the buyer and the seller. The exhibitor does not seek to offer guidance on production problems and the salesman has his mind on something else.

The HERALD-WORLD urges exhibitors to consider the problem of what to produce for next season, and in urging this it wishes to make the fact that in the long run the outcome of production problems means just as much to exhibitors as to producers. We urge you, therefore, to express your views on what to produce for next season. Communicate either directly with the producers or send your communications to this publication. If you are of general interest they will be published and, at any rate, they will be laid before the producers’ councils.”

Sam Warshawsky Named To Handle RKO Publicity; Paula Gould Goes to Coast

NEW YORK, Feb. 5.—Changes in the RKO advertising and publicity department were announced here today by Hy Daal, director of the department. Sam Warshawsky was appointed general press representative in charge of trade and daily publicity. He is a brother of Abel Warshawsky, a veteran in motion picture and legitimate theatre fields. He has been in the publicity department of the company for several days.

Paula Gould, in charge of publicity in the East for several years, resigned to take one of two production offers made her in Hollywood. She will leave for the Coast in a week.

“Divine Lady” to Replace “Weary River” at Central

(New to the Herald-World)

NEW YORK, Feb. 5.—First National’s picture called “The Divine Lady” has been set to follow “Weary River” in the Central theatre. No date, however, has been set as the Barthelmess picture is in for an indeﬁnite run, and present box ofﬁce receipts indicate it will hold forth in the Central for some time. The picture broke the week end house record for the ﬁrst week, even topping the mark set by “Lilac Time.”

Sound Device Formed Declared to Need No Sensitized Diaphragm

(Special to the Herald-World)

NEW YORK, Feb. 5.—Eugene A. Lauste, pioneer inventor in the field of sound-on-film, will shortly deﬁne a new type of reproducing device, which will transform electrical impulses into sound waves without the aid of a sensitized diaphragm or other mechanical change. He is going to an announcement made at the Bloomﬁeld, N. J., laboratory of the inventor, the new amplifying system is the result of research and experiments begun more than 15 years ago, when he was perfecting his sound-on-film method.

It is stated that the new Lauste reproducing system will furnish the solution of many amplification problems, because of the fact that it does away with the necessity of using a microphone or sensitized diaphragm in sound transmission.

The British patent ofﬁcials have found it necessary to issue a ﬁfth edition of the papers describing Lauste’s invention.

Fire Destroys New Sutter Theatre, $50,000 Damages

(Special to the Herald-World)

SACRAMENTO, CAL., Feb. 5.—Fire of undetermined origin swept the new Sutter theatre, doing damage estimated at $50,000.

Theatre, which had been leased by Max Weiss, and was to have been given over largely to road shows. This is the third time that a moving picture theatre, remodelled for road show purposes, has been destroyed by fire.

Community Chain Seeks Brin Houses, Meeting Fox’s Bid

Ground will be broken this week at West Bend, Wis., for a $150,000 house to be operated by Community Theatres, Inc., of Milwaukee, the theatre circuit of German architecture, designed by A. S. Graven, Inc., of Chicago, with 800 seats and an elaborate mezzanine floor. Louis K. Silberman, president and general manager of the circuit, said in Chicago Saturday. Walter W. Oeflein is the building contractor.

Community Theatres, Inc., owning nine theatres, also submitted a proposal Friday to L. K. Brin of Milwaukee to take over his the second time within two years. The Liberty-Augur Paramount circuit.
End of Censorship
Sought by 2 Bills
In N. Y. Legislature
(Special to the Herald-World)

ALBANY, Feb. 5.—Two bills calling for the repeal of the present motion picture censorship law in New York were introduced late last week in the legislature. Also last week an item was put into the annual budget calling for an extra $12,800 for the purchase of equipment to enable censorship of talking pictures.

One bill seeks the repeal of censorship of motion pictures on the ground that the censorship of talking pictures restricts the freedom of speech guaranteed by the Constitution, and asks that censorship be repealed on that ground.

The second measure provides that the law creating the censorship division in the department of education be repealed or, before next July, Exhibitors throughout the state will be asked to back the two bills by letters and telegrams to their respective senators and assemblymen.

Faculty of Stanford
Against Lankford Bill,
Say Foes of Bigotry

Statements of persons advocating passage of the Lankford bill, which would prohibit Sunday shows in the District of Columbia, belittling the opposition to the bill, have brought a vigorous retort from the first 1929 issue of Liberty, quarterly devoted to the cause of religious freedom. In an article entitled "A Famous Petition," it is asserted that nearly all members of the faculty at the Stanford University signed a petition to Congress declaring their opposition to the measure.

"The action of the faculty," declares the article, "is that sentiment that prevails in other universities and colleges throughout the land where a similar test of sentiment has been made.

The action is in the general action of the people of California in overwhelmingly rejecting all Sunday laws in that state, as evidence that tolerance is not only a matter dear to the motion picture industry.

Postpone M P T O Dance;
Mastbaum Theatre to Open
(Special to the Herald-World)

PHILADELPHIA, Feb. 5.—Postponement of two events of importance in local motion picture circles was announced. The annual inner-dance of the local M. P. T. O., scheduled for January 27th, has been postponed until some time in April. The opening date of the Stanley-Warner Company's new Uphown theatre was postponed from February 28th, as originally announced, to February 16th. The Uphown theatre will open on February 28th.

Theatre Block Destroyed
By Fire at Faribault, Minn.
(Special to the Herald-World)

FARIBAULT, MINN., Feb. 5.—The opera house block was destroyed by a fire last week which caused a loss of $20,000 and for a time threatened to wipe out the entire business district. The fire department of Northfield helped to bring the flames under control.

Film Tells About Heated Steel
WASHINGTON—"The Heat Treatment of Steel," the latest addition to the library of educational motion picture films, was premiered by the Department of Commerce for the mineral industries of the country.

Radio Pictures Is Trade Name
Selected for RKO Productions
President Schnitzer Announces Changed Designation for Product—Sound Has "Opened Infinitely Wider Field of Dramatic Expression," Declares David Sarnoff
(Special to the Herald-World)

NEW YORK, Feb. 5.—Radio Pictures is the trade name selected for RKO Productions, President Joseph J. Schnitzer announced last week. This announcement, made by the head of the motion picture producing and distributing unit of the Radio-Keith-Orpheum Corporation, marks the actual entrance of radio into the film industry. At the same time, David Sarnoff, RKO director as well as executive vice president and general manager of RCA, declared in a statement that "sound has opened an infinitely wider field of dramatic expression for the motion picture."


In commenting on the entrance of radio into the industry, Sarnoff said:

"Radio has traveled far since its establishment as a wireless telegraphic service. It is on the ocean, aboard ship, in the home; it is now entering the theatre through the new development of talking motion pictures. Electrical science has finally synchronized sound and motion on the screen. This has been made possible by the vacuum tube, the photo-electric cell and the loudspeaker.

"Improving Technique"

"Again radio stood before the doors of another great industry. And again its reception was chilly, to say the least. Two years ago, most moving picture producers stood aloof from these significant developments in our electrical laboratories. Sound, they said, was an intrusion on the 'silent drama.' Gradually, they began to peep into the backyards of the electrical industry; and finally they stamped towards the magic word 'sound.'

"Nevertheless there are still those who interpret this development as merely sound added to motion on the screen. What has happened, I believe, is that a new and greater art of picture production has been created, in which neither sound nor motion can go forward without the other's co-operation. Sound has opened an infinitely wider field of dramatic expression for the motion picture.

Further experience in the motion picture art is enabling the electrical industry to improve greatly the technique of sound recording and sound reproduction for the screen. In the new art it is impossible to separate the studio from the sound laboratory.

Now Developing Sound"

"Thus the Radio Corporation of America has been drawn to the entertainment field. Five years ago, the radio art, through broadcasting, led us to develop a service of entertainment, information and education to the home. We are not strangers to such a service. Beyond our function in the field of international and other telegraphic wireless communications, it is our business to develop sound reproduction through the latest of the arts of electric communication. Thus the electrical group has established a great nationwide service of broadcasting in the United States; it has co-operated with the phonograph industry in the creation of new sound reproducing instruments; it has now come to the motion picture industry to co-operate in the development of the new art of sound motion pictures."

I. Blumenthal in New York

NEW YORK—I. Blumenthal, general manager of the Paramount organization for Germany and Central Europe arrived in New York last week for his annual visit.
**BROADWAY**

**Notes**

COLUMBIA is in a fever of activity. Six new exchanges in the South. New offices in New York. A snappy deal with Victor. Big smiles on everybody and lunches at the Astor.

Tommy Meighan receives at the Savoy-Plaza. Amazement on his face at the number of young ladies who write about pictures. Or, at any rate, the number of young ladies who come to parties for people who write about pictures.

Symon Gould doesn't believe his own slogans. "Supreme and Silent" he says of his new Film Guild Cinema on Eighth Street. But at the opening performance he shouted so many instructions and in so loud a voice that you couldn't see the picture. Tut, tut, Symon. Quiet, please.

**FIRST NATIONAL** is sitting very pretty. A few months ago things were considerably upset, to say the least, but concentration on the job and a little hard work has put First National close to the top of the heap. Exhibitors who want sound have something to choose from at First National, all ready and set for delivery.

Bob Sherwood is free-lancing now that "Life" has been eased for him. He still does his column on motion pictures for the Bell Syndicate and it's still at the top of the heap.

The newspapers are falling all over each other to tell the world how Paramount profits are getting bigger and better. And "Redskin" isn't going to harm the treasury any.

The opening Big Bertha of the RKO advertising campaign is something to look at. Spend a moment or two over Hy Daub's idea of what an insert should look like.

The Dinner of the Silver Screen brought out several who are generally content with the Luncheon of the Single Arm.

Harry Reichenbach is understood to be considering an offer to play on a river boat in the Ohio next summer. Or is it a houseboat on the sound?

Donald Henderson Clarke, which is none other than Don Clarke, has written a swell book called "In the Reign of Rothstein." This is something of a thriller, with names and places instead of imagination. Don't miss it.

**ACTIVITY** in the trade paper field. Red Kanu has finally come out from under the Film Daily Year Book. Art James has done a Penney on the Daily Review and Motion Pictures Today, retaining the best features of each.

Winfield Sheehan has been commuting between New York and Los Angeles.

Phil Reisman has been doing a great job for Pathé on "Strange Cargo," and "The Godless Girl." "Strange Cargo" goes into the Paramount this month.

The Fox deals for New York theatres have not yet been signed, sealed and delivered. Final accountings are still being made. But so far, despite rumors, there hasn't been a serious hitch.

Carl Laemmle just celebrated his twenty-third anniversary in the motion picture industry.


PETER VISCHER.

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**Speaking Briefly of Comedy**

Is old-fashioned slapstick to vanish? Are we to lose our taste for custard pies on the screen? Certainly, the advent of sound has brought a new kind of comedy—the sketch and farce heretofore exclusive to the stage. Here are scenes that indicate the new order. They are from the first short sound comedies produced at Paramount's Long Island studio. Their casts are made up of leading stage comedians.

**Above:** Florence Moore, James B. Carson and Maurice Underwood in "Apartment Hunting."

**Right:** Charles Dale, Joseph Smith and Harry Short in "The False Alarm Fire Company."

**Below:** Believe it or not, but styles were once like those in this scene taken from "Now and Then."
Bruce Gallup New Advertising Head Of United Artists

(Special to the Herald-World)

NEW YORK, Feb. 5—Reorganization of sweeping importance in the United Artists company was announced yesterday by M. Schenck, president. Bruce Gallup, whose advertising campaigns have won considerable commendation for the company, was appointed executive in charge of advertising, publicity and exploitation. He replaces Victor M. Shapiro, whose position was thought to be quite secure. Others were also displaced, among them Charles Moyer, formerly in charge of foreign exploitation; Paul Lazarus, in charge of getting out the sales organs, "United Action." Resignations were accepted from these and from Frank Beach, assistant secretary.

Schenck's changes followed closely upon an expression of dissatisfaction within the organization with its progress and at the same time closer economy. The official statement reads: "The move was a part of a reorganization planned by which certain offices were dispensed with in the interest of economy. These men have been loyal, efficient and faithful in their work."

Warner Reported In Deal to Get 34 Equity Theatres

(Special to the Herald-World)

PHILADELPHIA, Feb. 5—It is understood from reliable sources that an agreement has been reached between Warner Brothers and Equity Theatres under which the former company will operate the Equity Circuit of 34 theatres located in Philadelphia, Allentown, Reading, Bridgeport, N. J., Amherst, Pa., Willow Grove, Pa., and Baltimore, Md. According to reports, the present Equity officials will continue with Warners in executive capacities for a time at least, as a part of the reorganization planned by which a considerable length of time to consummate.

O'Toole Named Honorary Life Member of AMPA

(Special to the Herald-World)

NEW YORK, Feb. 5—Michael O'Toole, past president and new executive secretary of the Motion Picture Theatre Owners of America, became life honorary member of the Associated Motion Picture Advertisers at a meeting last week. Arthur James, first president and honorary member of the AMPA's, presented N. F. Woodruff, also past president. Arthur Lubin and the Gotham boys, Joey Say and Sammy Stept, offered several theme songs from Gotham pictures. Photographer A. E. H. took pictures of all present for publication in the AMPA Hollywood Masque Ball program.

Ohio M P T O Fights Bill For Censorship of Audiences

(Special to the Herald-World)

COLUMBUS, O. Feb. 5—Censorship of talking pictures is provided for in a bill introduced in the Ohio legislature, and already the exhibitors sent letters to the editor to counteract the efforts of the Ohio State League of Better Motion Pictures on behalf of the audience. Such censorship would be under the educational department, present censors of silent films.

N.W. Exhibitors Hear Myers; Pledge Allied States $5,000

Half of $10,000 Quota Raised Few Minutes After Opening of Two-Day Session at Minneapolis—Producers' Sound Sales Methods Attacked

[By Special Correspondent of the Herald-World]

MINNEAPOLIS, Feb. 5—Northwest Independent theatre owners voted 100 per cent to affiliate with Allied States at a meeting today at the Nicollet hotel. The vote was backed up by pledges of contributions, totalling well over $5,000, a few minutes after the vote was taken; $10,000 is the goal.

About 200 delegates were present. Most of them were from Minnesota, but there were also large delegations from Western Wisconsin, Iowa, Nebraska, the Dakotas, and Winnipeg, Canada. Not a dissenting voice was raised when the standing vote was called for after the speeches.

The two day session opened today with a breakfast at the Nicollet, with informal discussion. In the convention meeting, W. A. Steffes, president of the Northwest Theatre Owners Association, president, Steffes first outlined the history of Allied, and the factors and alleged abuses which called the association into existence. He touched upon the favorable action of the directors a few weeks ago at a special meeting in Chicago and asked for ratification by the exhibitors.

Myers Takes Up Problems

Steffes then turned the chair over to Abram F. Myers, president and general counsel for Allied. Myers traced the history of Allied, his own connection with it, and the mooted points in its constitution. These were, in particular, the Brookhart bill and arbitration, and the problem of sound pictures.

Myers emphasized that the Brookhart bill is not an attempt to saddfle the industry with socialistic regulations. He reiterated very strongly that if it were possible to get along without Federal interference and rulings, he certainly was in favor of it. However, as conditions now exist, present forms of arbitration are ineffective, as far as getting results for the exhibitor, particularly the independent one, so that the Brookhart bill is the only present answer to the problem, he declared. He omitted various cases.

On sound pictures there was a still more lengthy discussion, in which frequent mention was made of cases by himself or reported to him. He protested against the unfair advantage which he said producers now have in the making of contracts, in forcing certain pictures upon theatre owners and again in refusing them certain pictures, particularly the sound productions.

All this, he claimed, has come after the exhibitor in the early days of pictures, prior to the war, had been the moving force in selling the public motion pictures. In those years, Myers said, the name of the producer was hardly known. A symbol of some sort of another sufficed to identify him. Now with the producer holding the whiphand, thousands of independent theatre owners are being forced to the wall by unfair monopoly and system of favoritism practiced by producers' associations, he charged.

After Myers finished his address, a call was made for opinions from the audience. Several responded to tell of the particular difficulties which they have encountered in regard to sound pictures. They told of cases where they had gone so far as to install sound equipment, received the approval of the local representative of the firm, and then refused pictures "of flimsy excuses." In other cases, independent owners said, they had been forced to contract for 72 pictures at one shot, more than they could show in a year in many of the small town theatres.

$5,000 Pledged Early

Steffes then took the chair again and appeared to be telling the meeting of the plan of the Allied States. The unanimous vote was cast and Steffes then asked for financial contributions after outlining some of the financial needs of an organization like Allied States. In 15 or 20 minutes about half of the $10,000 needed was subscribed. However, as the session was running late, time and therefore at the end of the afternoon, the meeting was adjourned and the rest of the money will be raised during the remaining sessions.

At the session this afternoon, civic organizations, clergymen and women's clubs were invited to discuss problems with the theatre owners. At the meeting tonight, the local representatives of sound companies will present their case before the civic organizations and the theatre owners.

Milwaukee MPTO Wants State Body To Remain Intact

(Special to the Herald-World)

MILWAUKEE, Feb. 5—Further complications in the exhibitor field in Wisconsin arose this week when the Milwaukee M P T O convened in a special meeting at the Hotel Randolph for the purpose of deciding whether or not the Milwaukee organization would remain intact.

This meeting followed just one week after the national meeting of the stand-up organization at which time Allied States and M P T O factions locked horns without any definite results. The resulting Milwaukee exhibition meeting held January 30 were almost unanimously in favor of retaining the organization intact. According to Fred Meyer, secretary of the Milwaukee organization, "every effort will be made to retain harmony in the local situation."
Sound "Insurance" Given Exhibitor in First National 5-Year Contract

Most Stars of Company Signed for Similar Length Period—Plan Assures Theatre Owner of Steady Flow of Product

(Stated to the Herald-World)

NEW YORK, Feb. 5. — First National has devised a plan which amounts to a form of "insurance" for outstanding exhibitors with sound equipment. It has been First National's experience that exhibitors throughout the country with theatres equipped for sound are seeking ways and means of safeguarding their new investments. They are immensely proud of their progressiveness in installing the new sound equipment, uncomplaining about the cost, hopeful of the future.

Theatres equipped with sound are on the threshold of exceptional prosperity, in the opinion of their owners. They are in the vanguard of the motion picture parade, and look forward to the future with the greatest confidence. They can imagine no development for which they are not fully prepared.

Offers Five-Year Contract

The only possibility of danger lies in the matter of product. They have the equipment. They have proved that they can get the audiences. The only thing they need concern themselves with is a steady flow of product, good enough and strong enough to maintain their position as an important sound house.

First National reports such a feeling in many quarters and to rest any possible fears they have evolved a plan they hold to be unusually beneficial to exhibitors.

First National has offered five-year contracts to outstanding exhibitors in many parts of the country. At reasonable figures—based on normal prices—with small increases for the future—First National has signed with certain exhibitors whose showmanship and financial standing have always been highly regarded at First National headquarters.

Most Stars Signed for 5 Years

Inasmuch as most of First National's stars are held on five-year contracts, the new offer amounts to "insurance" that certain soundproof houses throughout the country shall never be without product.

The new plan was not put into effect at First National without certain misgivings. There was a time when First National had 5,000 franchise holders; that they became an annoyance and a drawback to business is not a matter of opinion, but a matter of record. Today there are only about 300 franchises left and First National is in no mood to take on anything of an uncertain nature.

However, the company believes firmly in the future of sound. In order to increase the confidence of the industry in sound, in order to free exhibitors from the fear of not being able to profit from their newly-installed equipment, First National has taken the unusual step outlined.

William James Sells His Last Theatre as Final Step Out of Industry

(Stated to the Herald-World)

COLUMBUS, O., Feb. 5.—William M. James, one of the outstanding figures in the motion picture industry, who is serving his seventh term as president of the National Amusement Managers Association, and his fifth term as head of the MPTO, is entirely out of the motion picture business.

The deal by which he disposed of his last house, the Pythian Theatre in Columbus, was closed last week, when Columbus Theatres, Inc., took over that house, as well as two others in Columbus.

James has had a very eventful career in the industry. He started about 25 years ago to stage minstrel shows, and with John A. Conely, an attorney of Columbus, built the Broadway theatre about 19 years ago. Later they built the James theatre here and houses in Toledo and Lexington, Ky. Later a string of neighborhood theaters were built.

When his terms as president of the owners' and managers' associations expire, James announces that he will not accept re-election in either organization. "I always loved a fight and spent the greater part of my life in them," he added. "When the fight was over and we had won, there was not a great deal of interest left."

Glen to Head "Wolf of Wall Street"; Teachers See "Uncle Tom's Cabin"

(Stated to the Herald-World)

DES MOINES, Feb. 5.—Lionel Wasson, manager of the Des Moines theatre, has invited the city's blind to attend a showing of "The Wolf of Wall Street" at 9 a.m. on February 11.

Fifty teachers saw a pre-view of "Uncle Tom's Cabin" at the same theatre on February 2. The pedagogues expressed their satisfaction with the way the story was depicted.

Resort Theatre Ends Career After 7 Years

(Stated to the Herald-World)

ATLANTIC CITY, Feb. 5.—For 17 years the City Square theatre has been showing motion pictures. And now, its time has run out. The property is owned by a department store, which expects to use the site for an addition. Edward J. O'Keefe, former vaudeville performer, has been operating the house, in association with John McGurk and Harry Schwalbe. The theatre is reported to as many as 30,000 in a single week. O'Keefe claims credit for having been the first to show programs composed entirely of material produced by his own company. Such programs presented on afternoons are said to have almost emptied some of the office buildings, so great was their attractiveness to business people.

At the New York Theatres

NEW FILMS

PARAMOUNT—"The Doctor's Secret," a Paramount all-talking picture with H. B. Warner, Ruth Chatterton and Robert Armstrong. (Directed by Victor de Mille.)

ROXY—"Captain Lash," a Fox picture with Victor McLaglen, Claire Windsor and Jane Winton, directed by John Ford.

STRAND—"Naughty Baby," a First National picture, with Jack Mulhall and Alice White, directed by Mervyn Le Roy.

COLONY—"Red Hot Speed," a Universal picture with Raquel Denny and Alice White.

HIPPODROME—"Captain Hope." Exhibited at six shows on John Mack Brown, Jeanette Loff and Hobart Bosworth, directed by Christy Cabanne.

HELD OVER AND REVIVED

WINTER GARDEN—"The Singing Fool." Warn Bros. opened September 19.


GAITEY—"The River," Fox, opened December 22.


FOX'S CAMEO—"Two Days," a WUFK picture, opened February 1.


CAMEO—"Lucrezia Borgia," UFA, opened for another week.


FIFTH-FIFTY PLAYHOUSE—"The Waltz Dream," UFA, revived for another week.

"Model" Producing Plant Is Developed in England

By British International

(Stated to the Herald-World)

LONDON, Jan. 26.—[By Mail]—The growth of British Instructional Films as a producing organization is indicated in descriptive material concerning its new studio development at Welwyn Garden City, north of London. The company is reissuing this material, which originally appeared in an article in The Cinema.

Much of the information is devoted to a description of the efforts made to erect a plant which would provide not only excellent locales but a pleasant environment for players. The studio proper is 200 feet long, 100 feet wide, and covers an area of 41,000 square feet. A theatre, a tank for aquatic shots, compactness, and an elaborate ventilating system are featured among the features. Welwyn itself is being carefully planned for an ultimate population of 50,000.

New MPTO Officers

Floyd Hopkins, Walter Steenweg and Morris Wax are the new vice presidents of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, instead of those recently deceased, Harry Green also was named on the board of directors.

George Jackson Resigns

(Stated to the Herald-World)

PORTLAND, Feb. 5.—George Jackson resigned his sales position with Pathé and has begun his career as exhibitor and manager of the Circle theatre.

Tovar Gets First Role

(Stated to the Herald-World)

NEW YORK, Feb. 5.—Lupita Tovar, new Mexican beauty of Fox, has been assigned to her first role. She will play a principal part in "Joy Street."
Gus S. Schlesinger, who has been appointed foreign general manager, with headquarters in Berlin, for First National and Warner Brothers.

Abraham Lincoln as impersonated by George Billings in a Pathé short celebrating February 12, in which the Great Emancipator again “delivers” his Gettysburg speech.

Rapidly ascendant is Anita Page, a comparatively new MGM featured player. In her latest role she is opposite Ramon Navarro in “The Flying Fleet.”

Believe in signs? Better believe in this one. Sally Blane, Wampas Baby Star and RKO player, is shown reassuring us that the familiar FBO has yielded to RKO in the everchanging spectacle of the films. Radio-Keith-Orpheum gives its initials to form the new name, RKO Productions.

From these proceedings shall come an international audience. Irene Bordoni, star of many musical shows, is pictured signing a contract with First National to make an audience with songs in five languages. With her are shown A. H. Mittlemann, her attorney (left) and Ned E. Depinet, FN general sales manager.
One may pardon Audrey Ferris for becoming an old-fashioned girl for sake of that dear old-fashioned occasion in honor of St. Valentine. But the occasion over, let Warner Brothers by all means be restored its ultra-modern flapper!

Above: Not only sound has got the picture makers up in the air these days. And here are Director Robert De Lacey and Cameraman Norman Devol about to hop off on shots for RKO's Tom Mix production, "The Drifters."

Left: Lucky numbers are 1-9-2-9 for Betty Boyd, it seems. Named a Wampas Baby Star, this lovely Educational comedienne is also being considered for the feminine lead in Lupino Lane's first all-audien.

A thrilling scene from "The Godless Girl," showing the spectacular burning of the reformatory. This production, personally directed by Cecil B. DeMille, has had showings in silent form, but will be released with sound and dialogue March 31. Lina Basquette has the role of the "godless girl," and other featured players are Marie Prevost, George Duryea, Noah Beery and Kate Price.

"Hollywood's Svenska Don Juan," Nils Asther is called in this film magazine from his home town, Stockholm. And the editor has yet to see him in M G M's "Wild Orchids!"
Above: The ravishing beauty of Venice. Here before the palace of the Doges is set a feast of splendor to whet the palates of theatregoers. It is a scene from the Cineroman production, "The Loves of Casanova," imported from Italy by M G M.

Right: Another son o' Erin to uphold the tradition of the Green in Hollywood. Cornelius Keefe has been cast as the son of Kelly in Universal's "The Cohens and Kellys in Paris"—and a handsome Kelly he is.

Magnolia and Ravenal, principal characters in "Show Boat," as portrayed by Laura La Plante, the star of this Universal adaptation of Edna Ferber's novel, and Joseph Schildkraut.

Seeking a clue in the mystery, "Strange Cargo," Pathe's first all-dialogue feature. The picture is an adaptation of the stage success, "The Missing Man," and the cast includes such stage players as George Barraud, Lee Patrick, June Nash, and Russell Gleason. Benjamin Glazer, the director, is co-author of the production, which will be released with "The Godless Girl" March 31.

A valentine fit for a king—yes, even King Public, capricious monarch so difficult to please! Those fond of coincidences will be happy that Leila Hyams has the feminine lead in M G M's "Alias Jimmy Valentine," starring William Haines.
Independent Must Win Goodwill or "Lose Theatre," Says Royster

LIKEWISE Producers Must Get Out of Rut That Bases 50 Per Cent of Films on Same Story, Declares Theatre Man

I NDEPENDENT exhibitors must awaken to the need of making use of every opportunity to build goodwill and create new patronage, or there will be heavy depletion in their ranks within two years, says N. L. Royster, president and treasurer of the Circle Amusement Company at Charlotte, N. C., in a letter to the HERALD-WORLD. At the same time, Royster charges that production has fallen into a rut and 50 per cent of the pictures being made today are practically identical as far as story is concerned.

M ORE attention to the child patron, both in production and in theatre exploitation, is suggested by Royster, whose letter follows:

"I visit an average of six or eight theatres each week, and have for the past six months, and having been an exhibitor, also secretary of the Theatres Owners Association of this state, I have taken the pains to look into many problems which confront not only the exhibitor, but the industry as a whole, and in treating them I do not mean to handle my hammer as a knocker, but rather to help if possible.

"We hear talk daily about the independent exhibitor being gobbled up and, in most instances, well he might be. It's his ruin if it's true, and unless he does more to forestall matters there will be less and less independent exhibitors during the next two years. I have visited towns where the exhibitor kept a clean theatre, put up the paper, sold and accepted the tickets, and he thought that he was doing all he could to run his theatre. I did not find the exhibitor working to sell the goodwill of various organizations, putting on children's matinees, giving benefits and talking to clubs and societies in his town to create a larger show-going public.

"I've gone into towns to play a picture on a percentage basis with theatres, and found on many occasions that the theatre possi-

bly put out the paper in the lobby, but had not distributed other matter in advance which had been mailed him, neither had they even made a slide to run in advance.

W HAT About New Patronage?

"What are the exhibitors of this country doing to create new patronage for their theatres? They are doing everything, and yet we tell about how bad business is. There are far less people going to shows today than there were in the past five years. There must be a well grounded reason, in fact there are two or three reasons.

"First, we seem to have fallen into a rut where 50 per cent of the pictures are all the same. Just different personalities in them, but so far as story is concerned, they vary little. An underworld film is released and the market is flooded with them, until patrons get sick and disgusted with underworld subjects.

"You exhibitors, you exchange films, you produce, how many pictures do you see today on the screen that appeal to the children, unless a Western subject? How many pictures have you witnessed in the past three months which would you want your children to see each week? We are not catering enough to the children.

"Children draw the older folks, and when you cater to the women and children to get them back, the men.

"There is too much sameness in pictures, and this sameness is so pronounced that it is keeping business away. There are still hundreds of thousands of persons who want to go to a theatre and who really enjoy movies, but the radio, the automobile and various other agencies have lured them away, and the producers and theatre owners do not seem to be doing their best to get them.

"Let Manager Manage!

"Then again, the oft-discussed subject of 'rubber stamp' managers is before us. I have played several towns lately where the theatres were of the chain variety, and should you want to do something to insure more money, or gain any small sum, you would be told that it was not within the charter and that they had no authority to do so. This is one end of the industry where one of the worst mistakes is made. The manager of a theatre in Kalamazoo, or any other town, if he has any personality, should not have that personality submerged and hidden by some department head sitting at his desk in another city. He should at least be given the privilege of doing things in his own way, and have the opportu-

"Why is the judgment and personality into the business. If he hasn't the judgment and the personality, then he should be replaced with a manager who has.

R oyster Diagnoses Industry's Ills

I ndependent exhibitors must lay more emphasis upon obtaining the good will of civic organizations in their town if they are to survive. Do everything possible to create new patronage.

Production must come out of the rut in which 50 per cent of the pictures have the same story.

Cater more to children, both in production and in the conduct of the theatre.

Chain managers should be given every opportunity to make use of their judgment and personality.

Important Films Open Sound Policies with Movie-Phone Equipment

S taff writers' reports of new films on viewing in Chicago include these:

M ILWAUKEE, Feb. 5.—Many of the theatres throughout Wisconsin are in a terrible fix. The reason is snow—snow and still more snow. For three weeks Wis-

consin has been getting one snowfall after another, and one-half feet of snow throughout the state. Everything has been blocked up.

Theatres have not got shipments of films through, in many cases, and those that have, could only get a few people to play them to. The only thing to do was to get any old reel brought and use plenty of the contents, hoping that the next week a little black could be used.

Theatres in such cities as Sheboygan, Manitowoc, Green Bay, Appleton, Fond du Lac, Oshkosh, Milwaukee, Eau Claire, Madison, Wausau, St. Charles, Wisconsin Rapids, Rhinelander and Chippewa Falls—cities ranging in population from 20,000 to 75,000—played to only handfuls of people last month.

Coming on top of the influenza epidemic and keen competition, the bad weather is offering tough problems. But there doesn't seem to be any change in sight for at least another two weeks.

Profits of Wisconsin Theatres Buried Beneath Snow, Snow—and More Snow

(Special to the Herald-World)

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Tieup with Old Golds And "Barker" Gives Film Boost in 2,000 Papers

( Special to the Herald-World)

NEW YORK, Feb. 5.—First National-Vitaphone Pictures have made a tie-up with Old Golds, by installing a full-page ad-

vertising on "The Barker" will be run in some 2,000 newspapers throughout the country.

The Old Gold company is also sending a special letter to theatre owners advising them to have their house ads run alongside of the Old Gold display, thereby getting the benefit of practically a full page.

Pro FORMA E XHIBITORS HERALD-WORLD

February 9, 1925
**EXHIBITORS HERALD-WORLD**

**Shall It Be “Audience” or . . . ?**

A complete resume will be published next week of all the names suggested for taking pictures in the Herald-World campaign for a term to supplant the distortion, “Talkie.” The recapitulation will also include all name suggestions received since the February 2 issue went to press.

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**Hammers Echo at Premiere of Unfinished Film Guild Cinema**

Newest Art Theatre in New York Is Attractive, But Entrances, Facade and Interior Still Lack Finishing Touches

As Elite Arrive for Dreary Opening

(Special to the Herald-World)

NEW YORK, Feb. 5.—New York's newest art theatre for the motion picture opened here Friday night under difficulties. It is the Film Guild Cinema, 52 West Eighth street, in the Greenwich Village section of the city.

The theatre was not completed for the opening. The entrances were incompletely. The facade was unfinished. The interior was not ready.

They were still hammering in the projection room as a very swanky audience, including many of New York's leading artisians, came in in evening dress.

At 8:30, when the performance was supposed to start, the first visitors were taken down the aisles to their seats. They were given another surprise: the heat wasn't on and the theatre was utterly cold. Few ventured to take off their overcoats and one smart patron sat with his derby on.

There was much gazing. The theatre is in the stage-show, and the audience is invited to be sympathetic. It was designed by Frederick Kiesler to conform to a camera. The aperture for the screen was circular, like the holder of a lens.

The sides were dark walls; these are the walls on which (together with the ceiling) accompanying motion pictures may be shown to make the picture in front more realistic. How this will work out one couldn't tell, for it wasn't ready.

It is a pity that the opening could not have been postponed until the theatre was ready to be shown.

As it happened the affair will have to go down in history as a rather uncomfortable evening of cold and clammy, with dull and dreary pictures, and only such excitement as was provided by the manager, Symon Gould who stood in the back of the house and shouted orders at the help, much to the annoyance of his patrons.

**Members Turn Out 620 Strong at Fox Club Ball; Stage Show Big Feature**

(Special to the Herald-World)

NEW YORK, Feb. 5.—The third annual dinner and ball of the Fox Film Corporation Athletic Club, at the Waldorf-Astoria hotel Saturday evening, brought out the full membership of 630 and their guests. From 8 o'clock, when dinner was served, until dawn, after the last dance, every face radiated the happiness and pleasure they had derived. Jack Loeb, booking manager for Fox, arranged the usually interesting entertainment.

Leopoldine, the vocalist, and Jesse Kaye, produced a two-hour show that would be hard to surpass anywhere. Talent was enlisted from the Everglades Cafe, the Fox theatres, Jamaica, Ridgewood and Audubon theatres. Joe Herbert was master of ceremonies. Leo Henning led Duke York's orchestra in the stage-show, while Jack Roth's orchestra furnished the dance music.

**Sidney Lust Plans 1,000 Seat House in Maryland**

(Special to the Herald-World)

LAUREL, MD. — Plans are now for a new theatre to be of Spanish design with a seating capacity of 1,000 have been completed by Sidney B. Lust, operator of a chain of houses, and work will start immediately.

The structure will cost $70,000 and will be equipped with a large Typhoon ventilating system.

**Bandit Robs Cashier**

(Special to the Herald-World)

KANSAS CITY, Feb. 5 — A bandit robbed Mrs. W. C. Walker, cashier of the Woodruff theatre, last week and escaped with $50. A motor car helped his escape.

"Travelers Toll" Released

WASHINGTON.—A three-reel film called "Travelers Toll" has just been released by the United States Department of Agriculture. The film was produced for the Bureau of Public Roads.
SOUND PICTURES

Music Broadcast from Mouth Of Jolson Cutout Is Good Idea

Were any proof required for our recent statement that there are as many ways of successfully exploiting one's pictures as there are enterprising exhibitors to tackle the job, one need not go any farther than the campaigns sent in by theatre men to show how they have put over "The Singing Fool." This third article on exploitation of the Al Jolson picture is concentrated in a letter from W. C. Kyle, Jr., of the Ritz theatre at Tuscaloosa, Ala.

A highlight was an arrangement of a Jolson head cutout in the mouth and the playing of all the songs of the picture.

Kyle writes:

"I have been a reader of your magazine for a long time, but this is my first letter to you. I want to tell you how we put the 'The Singing Fool' over, here in Tuscaloosa, for a whole week . . . the only picture ever to play here that long. The usual run is three days.

'On a week in advance, we used 'Sonny Boy' as an overture on the non-synchronous apparatus and announced what it was all about through the 'mike' we have. And also ran the Song Slides in one of the other houses. We had several window teips on 'Sonny Boy' with the music device, and the Police always help on any picture. Heralds on the picture were given out two weeks in advance at two houses, and window cards put in the store windows about two weeks in advance.

'The newspaper ad was handled very good advantage by Manager C. B. Grimes in the week and the Manager of the picture (the University of Alabama is located here), and also in some out-of-town papers. This is another reason for so much of that trade.

A New Cutout Idea

"During the run of the picture, we had a cutout of Jolson's head on the top of the marquee, taken from the 24-sheet, and cut the mouth out and put a piece of red cloth behind it. The face was kept from spooling the looks of the cutout. We borrowed a Columbia Kolster from a music dealer and placed the loudspeaker behind the mouth of the cutout. Then padded it to throw all the sound through the hole that had been cut in it. We played all the songs from the picture, and it looked as if Jolson had actually had the huge head was singing. This attracted a large crowd every time we turned the machine on . . . and then we would tell them about the picture through a 'mike' we had connected on the machine.

'The second night of the run, traffic was blocked by the mob trying to get in to see and hear the picture. And I have to say that the talking pictures are no good!

'I have read so many good stunts of how pictures have been put over in your magazine, that I wanted to send this in to you . . . maybe there's something in it that will help some other exhibitor at some time. Anyhow, that's the way we broke all records in Tuscaloosa, and played the picture a whole week, too.

"In closing I would like to say . . . I am for the talkies and hope we can get more like 'The Singing Fool,' 'Interference,' and 'The Home Towners.'"

A practicable idea and well worth adopting!

"Broadway Melody," First All-Audien of M G M, Opens Friday

(Special to the Herald-World)

NEW YORK, Feb. 5.—"Broadway Melody," M G M picture which brought new contracts to two of the principals because of their outstanding work in the first all-audien of the company, opens Friday night at the Astor theatre. Bessie Love and Charles King have new contracts. Anita Page also is said to have done particularly meritorious acting in the picture.

The story is written by Edmund Goulding, who laid the scenes in the theatrical world so that the musical numbers, instead of being dragged in by main force, as often is the ease in musical comedy, come about naturally enough as part of the acting lives of the characters. They sing in rehearsal and in their stage appearances shown in the film as part of the story.

Harry Beaumont, who directed "Our Dancing Daughters," was director of "The Broadway Melody," Technicolor also is used.

Sarah Y. Mason wrote the continuity. The music is by Nacio Herb Brown, and the lyrics are by Arthur Freed. Norman Houston and Jack Yellen, author of "Is Zat So?" and "The Shannons of Broadway," wrote the dialogue.

Dutton Appointed Special Representative for Powers

(Special to the Herald-World)

NEW YORK, Feb. 5.—O. H. Dutton, associated for a number of years with National Supply company, has been appointed special representative for Powers Cinephone. Dutton's appointment is the first of important managerial posts to be established by E. J. Smith, vice president and general manager of Powers Cinephone, in the sales organization which he is now creating for the company.

Additional San Francisco Houses Wired for Audien

(Special to the Herald-World)

SAN FRANCISCO, Feb. 5.—The installation of audien equipment in suburban houses is going ahead at a rapid rate and several theatres will offer this form of entertainment for the first time during the next two weeks. The Castro theatre will be the first of a group to go over to sound, followed by the Coliseum and Alexandria. Equipment is in place in the Fox theatre and will be placed in use as soon as suitable pictures can be had. At Oakland, across the bay, the Grand Lake theatre has launched an audien program, having installed Vitaphone and Movietone apparatus, and the U. C. theatre, in Berkeley, is also in readiness for sound.
GUARANTEED PERFECT EQUIPMENT
FOR
TALKING PICTURES
And the Price Is $1,000.00
(Two Machines)
And—We Are Making Delivery and
Installation in Seven Days

HERE IT IS
The Talking Equipment that has revolutionized
the industry. Get your order in quick—start reaping
the profits with such pictures as—

"INTERFERENCE," "ABIE'S IRISH
ROSE," "ALIAS JIMMY VALENTINE,"
"SUBMARINE," "THE AWAKENING,
Etc.

JUST A FEW OF LAST WEEK'S INSTALLATIONS!
ASK ANY OF THESE EXHIBITORS

Hippodrome Theatre, Sheridan, Ind.
Rex Theatre, Sumter, S. Car.
Park Theatre, Painesville, Ohio
Reliance Theatre, Orangeburg, S. C.
Court Theatre, Newark, N. J.
American Theatre, Mt. Carmel, Ill.
Rialto Theatre, Indianapolis, Ind.
Temple Theatre, Hartsville, S. Car.
Colonial Theatre, Grinnell, Iowa

Colonial Theatre, Gillespie, Ill.
O'Dowd Theatre, Florence, S. Car.
Star Theatre, Duluth, Minn.
Liberty Theatre, Carlington, S. Car.
Majestic Theatre, Algoma, Wis.
Frank's Theatre, Abbeville, La.
Broadway Theatre, Minneapolis
Everybody's Theatre, Dillon, S. Car.
Granada Theatre, Milwaukee, Wis.

MOVIE-PHONE CORP.
724 South Wabash Avenue, Chicago, Ill.
WRITE — WIRE — PHONE

Phones
HARRISON
8251
8252
TO ALL MOTION PICTURE EXHIBITORS

WARNING

We have been informed that persons not connected with General Talking Pictures Corporation have undertaken to deliver De Forest Phonofilm equipment or employing De Forest patents to theatres in the United States.

You are hereby notified that only General Talking Pictures Corporation is in authority to contract for or deliver such equipment or to grant licenses for its use or the use of the De Forest patents in connection with sound on film in the United States.

Any theatre or person operating or using De Forest Phonofilm equipment or granting any such licenses without express written license from General Talking Pictures Corporation will be proceeded against to the full extent of the law.

GENERAL TALKING PICTURES CORPORATION

218 West 42nd Street, New York, N. Y.

Phonofilm Opens
At Forum and Three
Arkansas Theatres

(Special to the Herald-World)

NEW YORK CITY, Feb. 5.—The Forum theatre largest of the Consolidated Amusements Company chain, opened last week with DeForest Phonofilm talking equipment.

The Thurston at Rochester, N. Y., under the management of Al Root, has installed DeForest Phonofilm projecting equipment and opened last week with an all-sound program. The first showings were attended by a number of upstate exhibitors to hear the device, as this is the first installation which has been made in upper New York state by General Talking Pictures Corporation.

The Majestic at El Dorado, Ark., is showing a complete sound and audience program with DeForest Phonofilm as the projecting apparatus. The Majestic is the first of three houses owned by the States Theatres, Inc., which has contracted with General Talking Pictures Corporation for Phonofilm equipment. The other two are the Ozark at Fayetteville and the Strand at Jonesboro.

2 Ohio Theatres Will Install RCA Photophone

(Special to the Herald-World)

OHIO, Feb. 5.—The Cambridge and Marietta Amusement Company has signed contracts with R.C.A. for installation of the Photophone at the Colonial theatre, Cambridge, and the Hippodrome, Marietta. Installations will begin early this month and are expected to be completed by the end of February.

Full Synchronized Music Service for Sound Is Provided

A complete service for reproducing synchronized sound effects is now being offered by the Synchronized Music Company, with headquarters at 625 South Michigan boulevard, Chicago. This service not only provides a full cue service for all pictures playing in a theatre over a period of one year, but also includes the following equipment:

Duotone reproducing device, 200 selected records, two dynamic speakers, record cabinet, cueing cabinet and classification record book.

In an adjoining column is a reproduction of a part of the first half of the musical cue sheet for Universal's "The Man Who Laughs.

This shows not only the type of music provided, culled from the classics, but also the number of each record, the exact time it is to be played and the expression of each record.

What to play, when to play it, and how to play it—then the apparatus for playing it and a complete filing system. That is the service.

Radio Announcers To Play in Audions

(Special to the Herald-World)

NEW YORK, Feb. 5.—Now comes the radio as a source of Vitaphone talent. Gerald King and Bill Ray, former radio announcers at station KFWB in Los Angeles, have been signed by the company to play speaking roles in "The Time, The Place and The Girl," which Howard Bortherton is directing from the stage success by Frank R. Adams and Will Hough.

Another discovery traceable to the radio was made by J. L. Warner, when he heard Carlotta King sing on the air some months ago.

Dorothy Burgess Is Given Long Term Fox Contract

(Special to the Herald-World)

NEW YORK, Feb. 5.—Dorothy Burgess, Broadway stage player, has just been placed under a long-term contract by the Fox Film Corporation. Her performance in "In Old Arizona" as Raoul Walsh-Irving Cummings outdoor talking film, now at the Roxy, was not only her first acting in dialogue pictures, but her initial appearance before any motion picture camera.
More Efficient Than an Orchestra

AMPLION

"REEL MUSIC RECORD LIBRARY"
and
CUEING SERVICE

ESPECIALLY DESIGNED FOR NON-SYNCHRONOUS MOVING PICTURES

ALWAYS READY FOR DUTY

These new Amplion reel music electrical records have met with instant success.

500 selections in the library includes:
HURRIES—GALLOPS—MYSTERIOSO— LOVE THEMES
ORIENTAL—SOUND EFFECTS—as well as many
MOOD ACCOMPANIMENTS
Musical effects so often required to make a picture a success.

The Amplon library meets the demands of the theatre owner who has synchronized equipment but who occasionally displays non-synchronized pictures and wishes to get the benefit of his sound equipment.

We invite you to write us for information that will help you to capitalize on this new economical feature of the moving picture business.

AMPLION CORPORATION OF AMERICA
42 years of Success in the Aerionic Field
133-141 West 21st Street, New York

Three Players Sign
In Pathe's Search
For Audien Talent
(Special to the Herald-World)

NEW YORK, Feb. 5.—Never even back-
ground in a theatre or inside a motion picture
studio until she made her first test recently,
Dorothy Ward, 17, and a native of Trinidad,
est Indies, now holds a contract with Pathe.
Miss Adams is Pathe's latest acquisition to
a junior stock company gradually being as-
csembled to develop new talent for the talking
pictures. Dorothy Ward, another 17 year old
tune-star, was placed under contract only a
week ago and shortly before that a similar
engagement was made with Lew Ayres, 19,
once orchestra soloist.

Sound Policy Wins Favor
At Arcade in Fort Myers
(Special to the Herald-World)

FORT MYERS, Fla., Feb. 5.—The Ar-
cade theatre here has gone Vitaphone and
lovetone. In fact, the whole of Fort
Myers and a large outlying area have
adopted the new policy with enthusiasm. Fol-
lowing a brilliant opening with "Tempera-
in," the Arcade has continued to draw a
furry patronage that several times has
exceeded the S. R. O. sign. Fine advance
exhibition covered a large radius.

Margaret Livingston Signed
(Ontoody.—Margaret Livingston has been
picked for an important role in Maurice Chevalier's
film in which he is tensioned for Paramount, titled "Innocents of

Twelve Pacent Reproducers Placed
In Theatres; Two Devices Are Made
(Special to the Herald-World)

NEW YORK, Feb. 5.—Twelve complete reproducer systems made by the
Pacent Reproducer Corporation, with factories in New Jersey and Connecticut,
have been installed in theatres, the company announced this week, including the
Paramount, Chicago, seating 1,800; Garden (1,100), Charleston, S. C.; Lincoln
(1,800), Union City, N. J.; Montclair (1,400), Montclair, N. J.; Lexington (1,200),
Lexington, N. C.; Concord (1,200), Concord, N. C.; Dixwell (1,400), New Haven,
Conn., and Sanders (1,600), Brooklyn.

The Pacent Reproducer Corporation, of
which L. G. Pacent is president, is produc-
ing two complete outfits for the disc
method. It was stated that a film attach-
ment would soon be available also.

The smaller outfit, known as the Model
2 MDA, is designed for theatres having
seating capacity of not more than 2,000.
This is double channel equipment through-
out, with a spare amplifier in reserve for
each amplifier used. No batteries are used
in any part of the equipment. The amplifier
system works from any 110 volt, 60 cycle
alternating current outlet.

All the amplifiers are in a single steel
cabinet, with switching apparatus on top.
To swing over from amplifiers in use to
reserve amplifiers, it is only necessary to
throw three switches and the reserve sys-
tem operates at once.

The question of uniformity of sound
throughout the house is solved, Pacent
stated, by the special dynamic speaker ar-
rangement with correct-sized baffle boards.

The other Pacent outfit is known as the
Model "4MDA" and is designed for houses
having seating capacities of from 2,000 to
4,000 seats. Its essential features are the
same as those of the "2MDA" outfit, but
there are differences in amplifiers and
speakers. Like the other Pacent system, it
is all electric and operates with no batteries
of any kind. Amplification is double chan-
el throughout, with a spare amplifier in
reserve for everyone in use.

Service stations have been set up at 30
points. The equipment is sold outright,
and is shipped F.O.B. New York with the
installation charge extra.

The "2MDA" for houses of not more than
2,000 seats sells complete for $3,500, plus
installation, F.O.B. New York. The
"4MDA" outfit for houses up to 4,000 seats,
sells for $4,500, plus installation, F.O.B.
New York. The Pacent Reproducer Cor-
poration also has under development a line
of smaller reproducer outfits and accessory
equipment.

The "2MDA" outfit costs between 3c and
5c an hour to operate for the complete in-
stallation, while the large outfit costs on
the average between 5c and 7c an hour.
An invitation to the blind, "written" in the Braille system, was unusual form of exploitation that brought 450 sightless to a free showing of "In Old Arizona," Fox's first outdoor all-audience at the Criterion in Los Angeles. Bob Duman and Dave Markel handled the campaign, which also included a "talking" Marathon. Part of the Braille letter is reproduced. Note the "raised dots" and the "sunken dots."

**Changing of Non-Synchronous Device Is Aim of New Scoredisc**

**NEW YORK, Feb. 5—** A device for transformation of a non-synchronous machine into one which will reproduce a synchronized score with any picture projected in connection with the new Scoredisc is announced by Arthur J. Abrams, president of Scoredisc Service Corporation.

"With a public growing more educated to what might be expected for sound accompaniment it has become increasingly harder to satisfy it with the sound accompaniment possible with the use of the non-synchronous device," Abrams said.

"As far back as 1912 I produced in that and succeeding years a number of pictures released with a disc sound accompaniment of necessity cruder than those now in use but operated on the same principles.

"The nearest approach for the exhibitor to a synchronous score, using a non-synchronous machine and record library, was to provide a German selection of musical numbers for a picture with a German locale, or Spanish for a Spanish production. Then again he had to start from the beginning of his record and most of them generally start with an introduction or play the last few bars of music of the piece as sort of prologue. Likewise there are many mechanical difficulties arising through the fact that the person using a non-synchronous machine and trying to give an approximate synchronized score never had a definite indication on his record as to where to set down or lift up the needle, thus leaving a 'bar' hanging in the air each time a changeover is made.

"After experimenting for some time I believe I have found a solution to those troubles.

**Heavy Cardboard Instrument**

"My Scoredisc is a heavy cardboard disc with a shaped instrument so devised that the operator of a non-synchronous machine can, with perfect ease and a minimum of effort, produce as near a perfect synchronized score for a picture as is possible with any but the score and picture recorded simultaneously in the studio.

"On this Scoredisc are cutouts numbered consecutively, which, when followed in their numerical order, will produce a synchronous score. This arrangement is achieved through the fact that each production is cued by an expert using the same system in vogue for musical arrangements for silent pictures. The difference lies in the fact that, instead of musical suggestions contained in a silent cue picture cue sheet, this expert works up his score and then delves into his library of records for the exact music to be played.

**Check from Scoredisc**

"The result is that when an exhibitor receives the library of records which we will supply he will have a repertoire which will suffice for his needs. In cases where the particular record called for on the cue sheet is not in his library it will be supplied by us without extra charge.

"All that is necessary is that the non-synchronous machine operator check his Scoredisc before the run of the picture, picking out those records called for by number on his Scoredisc. Having arranged his records in order the only requirement is that he follow the numerical order called for on the Scoredisc.

"The arrangement of these discs includes cutouts into which is inserted the needle. These cutouts are of a size corresponding to the amount of time the particular portion of the record is to be played. At the start of the picture the operator places the Scoredisc over the regular record, places his needle in cutout No. 1 and follows through in his cutouts numbered consecutively from that point. In addition to the cues supplied by number there also is a description of the scene to which the selections are to be applied.

"The Scorediscs for pictures are supplied as part of the service and can be destroyed after the picture has been played. The question has been asked from several quarters.

16 from Paramount Will Have Only Film System, Says Kent

**NEW YORK, Feb. 5.—**Sixteen of Paramount's long and short feature releases from February 1 to April 30 will have only the film system of sound, Sanford Annan announced last week following the return of S. R. Kent, general manager, from a month's survey of the sound situation on the West Coast.

"The film system will prevail," Kent declared, "Surface noises and scratches which now are in records as a result of production and reproduction are eliminated in the film recording method.

**Highest Quality Essential**

"Not all pictures have been made by the film method of sound recording, and it is possible some of our pictures in the future will be handled with discs. However, such pictures will be released only when their sound reproduction reaches the excellence attained by the film system, and in any event they will be held to a minimum.

"Growth of talking pictures in public favor can come only from the highest standards of quality, and from what I have seen and heard in Hollywood, that can only be obtained by the film-reproducing method."

**Leading Releases Listed**

Jack Ford to Direct
“Khyber Rifles” on
Stone’s Adaptation
(Special to the Herald-World)

HOLLYWOOD, Feb. 5.—John Ford will begin the production of “The King of the Khyber Rifles” next week for Fox. It is a story that has been adapted to the screen by Jack Stone. Although it is a dialogue picture there will be a silent negative as well. There and a half reels of the picture will be devoted to speaking lines.

In the cast are Victor MacLaglen, Myrna Loy, Mitchell Levis, Roy D’Arcy, and Walter Long.

Stone has recently completed work on “Fugitives.”

Trend of Suit Indicates
Jetta Goudal Will Win
Large Port of $101,000
(Special to the Herald-World)

HOLLYWOOD, Feb. 5.—Jetta Goudal’s suit against the Cecil B. De Mille Corporation today indicated she has good chances of obtaining a big portion of the $101,000 she seeks.

Paul Stein, director, added much to the defense testimony a day or two ago when he showed that Miss Goudal refused to submit to a dictation from the company for which she worked. Stein told of trying to shoot scenes and how the company had instructed him and drawn-out controversies with the star, who wished to exact scenes her own way. “Stubbornness and cussedness” were charges brought against her in the testimony. William Howard, director, said she often held up the company because of tardiness on the set.

Darling to Collaborate
With Hume in Film Story
(Special to the Herald-World)

HOLLYWOOD, Feb. 5.—W. Scott Darling, fox scenarist, will collaborate with Cyril Hume, young and well known author, on his first screen adaptation.

According to the office of Chandler Shackle, “A Scound of Sweet Almonds,” an English stage play by Monckton Hoffe, English dramatist, is to be put into screen form by both Hume and Darling under the supervision of Jeff Lasser.

New Warner Theatre for
Hollywood Is Reported
(Special to the Herald-World)

HOLLYWOOD, Feb. 5.—Warner Brothers are contemplating the erection of another theatre adjoining the big house in Hollywood, it is rumored. Negotiations are said to be under way in New York.

‘Shopworn Angel’ Sets
Record in Los Angeles
(Special to the Herald-World)

HOLLYWOOD, Feb. 5.—“The Shopworn angel” broke house records at the Paramount theatre last week. The director of the film, Richard Wallace.

What’s a “Heavy” Sans Mustache?
(Special to the Herald-World)

HOLLYWOOD, Feb. 5.—Is a mustache the most important characteristic of a “heavy” gentleman? Robert Ellis thinks so. When Ellis played straight leads on the stage and screen he was clean shaven. As soon as he decided to go in for the heavier type roles he grew a mustache.

William Powell is another gentleman “heavy” with a mustache. John Gilbert always wears a mustache in his pictures—his roles usually border on the heavy lead. Adolph Menjou is another actor who always wears a mustache.

Ellis is playing the role of Steve Grandle in “Broadway.”

Fox Bids High for Lead Spot
In Production; 9 Units Busy
Internationally Known Figures Facing Cameras; Metro-Goldwyn-Mayer Second in Attempt to Turn Out Scheduled Films; Hughes Still on 1927 Opus
(Special to the Herald-World)

HOLLYWOOD, Feb. 5.—Fox bids for first place among the most diligent picture factories and printeries with Metro-Goldwyn-Mayer fast on its heels. The Sheehan forces are represented in great array with many of the industry’s foremost figures lined up before the batteries of cameras today.

Janet Gaynor, Lois Moran, Charlie Farrell and Bob Armstrong have only in the past day or so gone into new roles. Mary Astor is doubling back and forth between “Lady from Hell” and “New Year’s Eve.” Mary Duncan and Sue Carol; Henry B. Walthall and Louise Dresser are on the job early and late.

Borzage, Cummings and Blystone, aces, are in the canvas chairs with the megaphones working.

Chaney is finishing a difficult job at Culver City. He has been tediously emoting in “East is East” for several days. Estelle Taylor is there. She provides the more scenic portion of an otherwise laborious drama.

Lionel Barrymore is directing a picture.

Seiter Directing Corinne

Dorothy Mackaill and Jack Mulhall are again at it as a team at Burbank. Corinne Griffith is again in the harness with William A. Seiter showing her how to conduct herself on the set.

Harold Lloyd has the spectacles out. He is working harder to get a title for his current picture than he is on anything else. Names for pictures are difficult. Good ones.

Jannings and Bow are in the grease paint. They are conscientious workers.

Swanson Next Week

Swanson hopes to complete her picture some day. She is using every known means to get it finished this week. (No, she won’t.)

Tryon (Glenn) and Holt are spending little leisure time. The latter is working under Frank Capra’s direction at Columbia.

Many of these people are doing “double title” work. Hughes says he continues to call the picture “Hell’s Angels.” His capital is entirely his own and he hopes it’s nobody’s business if he spends the next five years making the picture and he believes it will be worth shooting the world when it’s finished.

Alexander Korda is directing a troupe at Burbank that will hold interest for untold thousands because of memoirs his actors will inspire. He calls his story “The Squall” and in the cast are such old timers as Zasu Pitts, Alice Joyce and George Hackathorne. Knute Erickson is also in a prominent role. Loretta Young provides the romance and Carrol Nye is in an opposite part.

Fejos Must Click

Paul Fejos is taking “Broadway” very much at heart. Universal is counting on him for a superior piece of work in this production and it remains for him to do it right or go back to the old country. The company is giving him co-operation seldom realized by any director. It has been equalled in only a few cases in Hollywood’s history, notably the case of “Sunrise” when Fox proffered Murnau the resources of the entire studio.

RKO studios is holding the attention of outside producers, directors, stars and writers. There are very few people of consequence who are not wondering what the next step will be. Two companies are shooting there at present. Norman Kerry is in “The Woman I Love” and Dane, Allan, Hurst and Steeper are co-starring in “Voice of the Storm.”
Two Premieres on Coast; Beaumont Scores with "Broadway Melody"

"The Divine Lady" Is Historical Tale Starring Corinne Griffith Without Dialogue Scenes; Gleeson Promotes Again

By DOUGLAS HODGES

HOLLYWOOD, Feb. 5.—This community enjoyed two gala premieres this week. It's a question which was the most gala although it is offered the most enjoyable picture. "Broadway Melody" ably directed by contribution was Corinne Griffith in Grand Pre, has cost more than $50,000 and will be burned as a climax of "Evangeline."

Bill Bloch has worked his way up in Warner Brothers studio. I suddenly and recently found him in an executive position. He is publicity director and making a success of it.

He tells me that one of the noticeable changes he has found in studios since talking pictures have arrived is the method of matching music and pictures. Speaking of the incident was simple, according to my friend, Bill. Scenes of a picture are not shot, whether you know it or not, in the sequence in which they appear on the screen. A young man may work in a scene on Friday in the drawing room and it will be the camera that follows him from the drawing room to the dining room. There was no trick about matching the scenes until the audio devices were born.

But actors have found trouble recently in keeping their throats at the same pitch Saturday during, before Huxking develops. Other melodramas, please.

Bloch told me that Howard Brother-Brother has put his casts on strict training diets during their working schedules. Their smoking is regulated at all times and other excesses are cut down to a minimum.

** Follow Manner of Stage Productions

Christie is following the manner of Broadway productions in building his productions. Harry Hayden is creating a half dozen or more special songs numbers for the Eddie Dowling starring production, "Broadway Bound." Songs are built strong through the scenario of the story. Dowling, of course, will sing the Hayden numbers.

Stahl Plans Film Similar to "Zepplin"

A story from John M. Stahl informs this department that Stahl is preparing a scenario that will be an actual companion picture for "Zepplin" and will be called "The Lost Zeppelin." The sales department is well pleased, says Mr. Stahl, with the idea of "Zepplin," and it wants another to follow it. The production department, say we, is also well pleased and wants to make another grandiose production on the order of the air picture it started some time ago.

** There's a stadium down at the beach that receives "Fire Entire Village," Carewe

Eddie Carewe sends word that he will fire the whole village of Carewe when the picture is completed. Burn it. He's through with it.

He is on location at Point Lobos, Cal., and is shooting a village set that he built himself. The village, which represents

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EXHIBITORS HERALD-WORLD

February 9, 1929

Talk of Denny Leaving Universal Held Baseless; Next Film Will Be Audien

(Special to the Herald-World)

HOLLYWOOD, Feb. 5.—Reginald Denny is not leaving Universal after he finishes two more pictures, nor is he having difficulties with the Laemmie organization because of his desire to get away from "movie momentous Troubles." On the contrary, the comedy star's present relations with his employers are declared to be harmonious.

Reports have been current that Denny's next option is not to be exercised by Universal because of a friction between the former and studio officials over the type of stories he has been given.

Carl Laemmie, it was learned, declares the rumors unjust to both himself and Denny. The latter has been vacating the past two weeks at his mountain retreat and yesterday, upon his return, issued a statement reiterating his pleasant association with Universal.

Denny and Edward J. Montague, scenario editor-in-chief, will sign away the star's next vehicle and the latter is to personally supervise the writing of the scenario in its present form. The production to be made as a talking picture under the direction of William Kraft.

Cecil DeMille Launches "Dynamite," First Audien After 54 Silent Films

(Special to the Herald-World)

CULVER CITY, Feb. 5.—Cecil B. DeMille has commenced work at Metro-Goldwyn-Mayer on "Dynamite," his first all-talking production, after making 54 silent pictures. DeMille went on the MGM sound stages during the afternoon after hearing reports that his rehearsals proceeded faster than originally figured and actual recording has started.

The new DeMille film is being written by Jeanie Macpherson. The dialogue is the work of John Howard Lawson, author of "Processional!" Gladys Unger, noted dramatists, and Jeanie Macpherson.

Talking Pictures to Help "Legit" Stage and Stars, Declares Jack L. Warner

(Hollywood, Calif.)—Talking pictures will prove a boon to the "legit" stage, which was about the opinion as to how the prosperous era, says Jack L. Warner, producer of Warner Brothers.

"Dynamite" was written by Jeanie Macpherson. The dialogue is the work of John Howard Lawson, author of "Procencal," Gladys Unger, noted dramatists, and Jeanie Macpherson.

Producer and Star Figure In Coast Engagements

(Special to the Herald-World)

Hollywood, Feb. 5.—Two engagements were heralded this week. John Considine, Jr., will be in Carmont Pantages' "Story of Alexander Pantages," Phyllis Haver will be married to William Seaman, brother-in-law, incidentally, of Ned Marin.

Hal Roach Studio Reopens After Month's Shutdown

(Hollywood, Calif.)—Hal Roach Studio officially opened its gates yesterday after a four weeks' shutdown, with everyone ready to "dig in."

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Public Must Pay
For Autographed
Photos of Stars
(Special to the Herald-World)

HOLLYWOOD, Feb. 5.—The public here-
after will have to pay for autographed photos
of players from the industry. The huge ex-
pense is the reason for the decision, as an-
ounced this week by Fred W. Beetson, execu-
tive vice president of the A. M. P. P.
"Motion picture players sincerely appreciate
the keen and friendly interest in their work
shown by the written requests for autographed
photographs," Beetson said. "However, the
expense involved in sending these photographs
without charge has grown to such tremendous
proportions that it has been found compulsory
to establish a new policy of asking those who
wish such photographs to bear part of the
expense involved.
"Until the new policy becomes known to the
public the players of several of the major
studios will reply to requests for photographs
with a neatly typed card thanking the admirer
for his interest and saying that an autographed
photograph will be immediately mailed upon
receipt of a small sum of money. Ten cents
is asked for a 3 x 7 inch autographed photo,
25 cents for an 8 x 10 and $1 for an 11 x 14
inch enlargement. It is my belief that other
players and studios will adopt this same
schedule of prices."

Hollywood Picture News
Service to Exploit Six
Novel Contests in 1929
(Special to the Herald-World)

HOLLYWOOD, Feb. 5.—Hollywood
Picture News Service will sponsor and ex-
ploit six novel star contests during 1929,
the first of which will be the "Fly to Fame"
aviation contest which they have tied up
with the Film Fun Magazine.
C. Lang Cobb, director of distribution for
the company, states that this contest has been
prepared to make a regular screen festival for localized interest. One ex-
hibitor in each town is invited to join free
of charge to reap the benefit of this con-
test through the box office.

Robert North to Produce
"Broadway Babies" for F N
(Special to the Herald-World)

BURBANK, Feb. 5.—Robert North has
joined the ranks of producers and will be
in charge of productions working under
Al Rockett. North's first assignment as
producer will be "Broadway Babies" star-
ing Alice White.

First National Buys 2
Successful Broadway Plays
(Special to the Herald-World)

NEW YORK, Feb. 5.—Two Broadway
plays, "Lilies of the Field" and "A Most
Immoral Lady," have been bought by First
National for coming productions. The latter picture will star Corinne Griffith.

Report Lew Cody Critically
Ill from Influenza Attack
(Special to the Herald-World)

NEW YORK, Feb. 5.—Lew Cody was
reported in a critical condition at the War-
wick from complications following an at-
tack of Influenza.
Mabel Normand, wife of Lew Cody, is also
ill from the "Flu" at the Cody home in
Hollywood.
THE SHORT FEATURE

5,680 Lines of Newspaper Ads To Put Over Zeppelin Audien

(Special to the Herald-World)

NEW YORK, Feb. 5.—An advertising campaign, totaling 5,680 lines in the Hearst newspapers, has been arranged by M.G.M. for "Across the Atlantic via Zeppelin," talking picture, featuring Lady Grace Drummond Hay and Dr. Hugo von Eckener.

This campaign consists of a series of ten advertisements for advance and current advertising. The ads vary in width from two columns to five columns and in language from a total of 480 lines to 640 lines an advertisement. The total lineup of the complete campaign is 5,680 lines, and M.G.M. calls it the largest and most comprehensive campaign ever placed behind any short feature.

The many interesting angles of the picture are forcefully portrayed and described in this series of advertisements with their ten pieces of copy appearing in all Hearst newspapers throughout the country.

Complete mats and proofs of the entire series of ads are available to all exhibitors of the picture in cities other than those in which the Hearst newspapers are published, M.G.M. says.

"Across the Atlantic via Zeppelin" is a talking picture of the thrilling, world-famous flight of the Graf Zeppelin from Germany to America. It features Lady Drummond Hay, the only woman aboard the ship on the western flight and the first of her sex to fly the Atlantic from East to West, and Dr. Hugo von Eckener, commander of the great ship on its epic voyage. The production is scheduled for release Saturday.

Louise Fazenda to Star in Two Short Audiens for Christie

(Special to the Herald-World)

NEW YORK, Feb. 5.—Louise Fazenda will appear in two Christie Talking Plays for Paramount release. The first will start just as soon as a suitable vehicle has been found.

Miss Fazenda has been one of the busiest of the talking stars since the vocal pictures came into prominence. She has appeared in Warners' "The Terror," followed by "Noah's Ark" and "Stark Mad," and is in a talking role in Warners' special, "The Desert Song," She is also appearing now in First National's "The House of Sorrows," and it is after this production that she will go to Christie for one of the Short Talking Plays.

Before the first of the plays with Miss Fazenda is made, Christie will film "Meet the Missing," with James Gleason, Broadway author and star, and Lucille Webster Gleason, production of which starts this week.

The short play in which Louise Fazenda will be featured will be the second of the Christie series with a woman star. Christie Talking Plays have already been scheduled with such male stars as James Gleason, Raymond Griffith, Raymond Hatton, Sam Hardy, Charlie Crapewin, and one has been made featuring Lois Wilson.

Start One-Reel Audiens

(Special to the Herald-World)

NEW YORK, Feb. 5.—Roseland Pictures is now making "The Life of the Party" as the first of a dozen one-reel talking pictures featuring James B. Carson, Broadway musical comedy player, J. D. Trop wrote this first picture and he also authored the dialogue.

Pathe Professor Addresses Geologists

NEW YORK.—Kirby F. Mathe, professor of geology at Harvard university, who is supervising the geological division of the Pathe science series, discussed "Motion Pictures for Classroom Instruction" in a talk before the Geological Society of America.

Releases

WEEK OF FEBRUARY 5

CHRISTIE—"Footlight Fanny," Circus Girl series.

PARKE—"Blinddate Busters," Mitty Boys series.


PATHE—"The Boy in Uniform," Harold Cramond.


WEEK OF FEBRUARY 12

CHRISTIE—"Hole in the Deck," Dooley series, two.


M.G.M.—"Secret Reserves," oddity, one; "Off to Buffallo," Chase, two.


UNIVERSAL—"Sick Cylinders," Oswald, one; "The Tunnel of Terror," No. 2, Stevenson, two; "Newlyweds Visit," Snookums, two; "In Line of Duty," Cobb, two.

WEEK OF FEBRUARY 19

CHRISTIE—"Off the Deck," Dooley series, two.

M.G.M.—"Untitled," Laurel-Hardy, two.


UNIVERSAL—"At the Front," Arthur Lake, one; "Trapped," Diamond Master series, No. 4, two; "Secret Service of the Stahl Brothers," two; "Two Gun Morgan," Chandler, two.

WEEK ENDING MARCH 3

CHRISTIE—"Are You Scared and Tight?" Sandy MacDuff, two.

M.G.M.—"An Ancient Art," oddity, one; "Untitled," all star, two.

PATHE—"Ladies Must Eat," Handy Andy series, No. 9,044.

UNIVERSAL—"Hold 'Em, Ozzie," Oswald, one; "Knockout Butter," Stern, two; "Rip-Off of The Mustang," Haas, two.

JAMES E. DARST
New Editor-in-Chief of Fox News

George Le Maire Starts First of Pathé Comedies

(Special to the Herald-World)

NEW YORK, Feb. 5.—George Le Maire, recently signed by Pathé to produce a series of 12 talking comedies, started production last week on the first subject of his series at the Sound Studios, Inc. These comedies are being written and produced by Le Maire and directed by Basil Smith.

Le Maire engaged Louis Simon, Broadway comedian and author, to team with him in the first production, which also includes in its cast a number of Broadway musical comedy beauties.

Newspictures

PARAMOUNT NEWS NO. 54.—New York welcomes Captain Fried and crew of America—Ex-Governor Al Smith rests up in Sunny South—Captain Mark returns to Washington after making successful endurance record.

INTERNATIONAL NEWSREEL NO. 8.—Uncle Sam launches the "Salt Lake City" first new cruiser since end of war—Fridjoft Nansen, 67, arrives with plan to explore Arctic on the dirigible Graf Zeppelin—Captain Fried saves lives of 32 people.

M.G.M NEWS NO. 48.—Hoover arrives in Florida for vacation, gets real Dixie welcome—Uncle Sam tests the "Admiral," 60 feet long and carries 1,000 gallons gas—School in Los Angeles teaches boys how to play baseball.

KINORAMAS NO. 549.—Hoover is given big welcome as he arrives in Florida—Captain Fried is again hero of rescue at sea—Illinois State star show dazzling speed, Francis Allen wins highest honors of the day.

FOX NEWS NO. 37.—Captain Fried rescues lives of 32 people from stricken ship—John McClain leads millions in tennis marathon—Kreiswind and smooth ice provide fast sport at Lake Hopatcong, New Jersey.

PATHÉ NEWS NO. 12.—New York greets Captain Fried after rescuing 32 lives—New Orleans and Houston are linked with airmail—Oregon highway commission keeps open for auto travel.
PRESENTATION ACTS

Exchange Ideas By This Medium

STAGE SHOWS

Chicago Granada
Week Ending February 8

Marks Brothers presented a new stage vehicle this week called, "Speed Shows," a term that has originated in the press department of this organization. As the title implies Speed Show is a stage entertainment delivered with the velocity of an express train, is the newspaper ad read. The first of the series of these Speed Shows is called, "At Ciro's in Paris" and serves as a prologue to the "Singing Fool." It opens in full stage setting in typical cabaret atmosphere. There are more than sixty people on the stage at all times. Ejected as an end one artist succeeds another in a fast routine of novelty.

Benny Meroff's has supplied the music while Marie Thal directs them and Earl Rickard is the master of ceremonies. Earl is a typical cafe funster cut and is apt to be a little too insulting to the house audience. His talk no doubt will be toned down before this engagement ends and does not in any way discount his ability for this type of work. When Marie Thal finds out he is in a theatre he will probably project more modestly.

There were three specialty artists who really did splendidly and they are Harriet Hutchins, a sort of Humphrey Pollard type, who sang "I Saw Down and Go Boom," and danced in an eccentric way. Pinkey Left, who was the only member allowed an encore through his wonderful acrobatic and eccentric steps, and Lillian Dawson, a charming blonde, whose personality and manner of delivery put over a neat ballad called, "I'll Never Ask For More."

The Granada ballet, headed by Mona Dell, also came in for their share of novelty dancing. Marie Thal and two other boys of the band were also called upon to do some jazz gavoting.

It is a pity the management did not make this entertainment to unfold itself, and during its entire performance, it never lagged a moment. It is quite an idea to replace the long stage shows when there happens to be a long motion picture on the bill. It has everything in it that you would require of a regular Broadway presentation.

The finale was cleverly woven into the opening of the show with the old of Helen Keller singing "Sonny Boy" in a comedy vein, and then stepped behind the screen curtain as the house lights dimmed while he recited in a serious way a recitation from the song, as the introductory titles were flashed on the screen of Al Jolson in the "Singin' Fool."

Benny Meroff, who revolves with Charles Kaiser at this theatre and the Marboro, was given a vacation during the run of the Jolson film. From all indications of this performance it seems that he wasn't missed much. No comment on the merits of his not being in the show and that proves that a change now and then relieves the monotony.

Des Moines Capitol
Week Ending January 25

Paul Spor, master of ceremonies here will leave at the end of the week to take up his duties in a new theatre in Toledo, Ohio. His welcome during the past week has been sufficiently generous to assure him that his leaving is a matter of regret to local theatre-popes. Meanwhile he presents "Wonderful Girls," the tabloid musical comedy, with the usual charm and has a great deal to do with the smooth working out of the show.

A feature of the show going from the deck of a steamer on its way to New York. Ths sketchy little plot carries a thread of continuity throughout the play with Helene Holler, soprano, Willard Hall and George Rilee. Miss Holler.

(Continued on page 59)

Foremost Experts Furnish Advice To the Trade

Film Industry Claims Herald-World As the Leading Publication

By A. RAYMOND GALLO

It is gratifying to notice the considerable interest that is being shown this department of the HERALD-WORLD and its supplement in the BETTER THEATRES. It is the chief desire of the writer and the utmost purpose of these publications to render the readers an exclusive service that no other publication in existence can ever hope to approach. That has been the foremost thought in the minds of the creative staff of these two publications when the plan formulated that such a medium was needed.

Since the inception of the Herald-World, its editorial departments have always led the way for originality and helpful suggestions. More ideas have grown into large service departments of which Presentation Acts in this publication and Music in the Theatre, its monthly section in Better Theatres, are two of the most powerful departments ever conceived by the publisher of the combined trade papers. Its contents have been instrumental in influencing thousands of theatres in presenting to their public better ways of conceiving entertainment and better artists to create them.

Reliable information and straight forward articles have placed the Herald-World in a most unique position and as that of a faithful advisor to the entire motion picture industry. Clean cut ethics and independent of any factors, are two of the primary reasons why the Herald-World is the leading motion picture trade journal of today, and also the reason for the equal success of its subsidiaries. Herald-World Has the Confidence of the Entire Motion Picture Business

When a publication has gained the confidence of its subscribers and readers and has the wholehearted support of its advertisers, because of its unrivaled merit and qualifications, it then becomes an institution and serves its field as the official instrument. By that we mean no statement is accepted by the industry at large as being authentic or definite until it is published by the Herald-World. And no statement is published by the Herald-World until its staff and editorial chiefs are assured that it is definite and from reliable sources.
We wish to quote a few instances whereby the publication of ideas have brought forth innumerable replies and queries to its writers from every section of the land. For instance, Harold Daniels, featured artist at the Buckingham theatre, Chicago, made a sugges-
tion in an article by-line in the December 22 issue of Better Theatres, to the effect that organizers should get together and exchange ideas and a reprint of a similar article in the Herald-World of Better Theatres. Francis Farney, featured artist in the Kimo theatre in Albuquerque, New Mexico, offered to send this suggestion by supple-
menting instructions on how to build a portable console, and states in a recent letter to the writer that he figured on doing so fast it would take forever to answer them.

William J. Cowdrey, a featured organist from Parkersburg, West Virginia, claims that the entire magazine is but a corner of a book of ideas, and through it he has been able to compile a scrap book containing the items and archetypal concept of recipes, Cowdrey, as well as Kenneth T. Wright of Menominee, Michigan, and Roy E. Churchill of Colorado Springs, and many other organists, further state that each and every one of the countries in the country should take advantage of the opportunities offered by Better Theatres in contributing his or her ideas for a special article.

Publication is Open for Exchange of Ideas

This point has been struck upon before by the writer, not only through this department, but also at an organist convention held in Chicago recently, and again the same privi-
lege is extended to every one of you who has an idea that may be of use to other organists.

Beginning with the next issue of Better Theatres we shall carry a continuation of the "Organ Solos" column now running as a regular feature of the magazine, and other features that may be of interest for the progress of music in the theatre.

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION AUTS—To the Editor: Since you published my letter and Sam Joe Alexander, the theatre in our town, has been sending letters for instructions wanted, have been pouring in. It seems that each and every one of them is saying, "We said I would draw up plans for building a house, because every one of the girls in the organ has written to do it. It seems now and it seems like a good idea to me to have some kind of a letter that was sent to the editor. The extent of mail sent to me is a big surprise. It would take me forever to cover all of it with instructions and drawing, so I have been here at the theatre almost all night writing up the necessary plans to send to you, dear folks. I see you see it. I believe I have made these instructions plain enough for any one to carry out and have put a portable within reach of every one that can be said to be well equipped with this matter. I believe after careful re-writing, is about as short as is possible to make it and will carry the necessary information. Use the "drawing" if I sent it to you, Mr. Johnson, and I think it will be considered to an organist with no designing ability mechanically.


ANOTHER FOR ASHERS

After changing hands several times, the Diversey theatre, Chicago, will again have a new management when Ascher brothers succeed Jones, Linick & Sebrah, its present management. The theatre was originally built by the Orpheum circuit in conjunc-
tion with Lubliner & Trax, and has tried every form of entertainment. The new policy will offer state presentations with organ and orchestral novelty. It is now being redecorated for the new

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Philadelphia Stanley
Week Ending January 19

Dave Apollon's Russian Revue, with the Goodell Twins, Irene Smith and the Manhattan Orchestra, gave an excellent and entertaining performance at the Stanley this week. Apollon is a versatile artist who, in addition to acting as master of ceremonies, is a wizard at dancing and playing, the piano, banjo and accordion equally well.

Dave Apollon gives a remarkable exhibition of his skill as an instrumentalist by playing a mandolin solo with one hand and a piano accompaniment with the other. This number is accorded a hearty round of applause.

He then introduces the Manhattan orchestra, consisting of eighteen Philadelphia boys in elaborate costumes all playing stringed instruments. They play a "blue" number and the Goodell Twins more striking than ever in red with rhinestone vests, dance a brilliant number accompanied by both the Manhattan and the Goodell Twins. Irene Smith who appears in male costume, creates a sensation with her version of "Mississippi Mud," being recalled repeatedly but she responds only with a brief speech of thanks.

The Manhattan Orchestra gives an interpretation of "Rhapsody in Blue" after which one of the members sings "Indian Love Song" in a very pleasing voice. He is brought back for a little speech by much applause.

The Goodell Twins in black velvet tights with rhinestone ornaments and white hands produce a new dance, leading into a finale in which all in the orchestra participate.

Minneapolis, Minnesota
Week Ending February 1

"Barrel Organ," featuring a barrel organ and his orchestra appeared at the stage show of Barrels, in which a Dorothy Berke Girls danced the "Flamingo," sal small then announced the different performers, the best, and the largest gong player of all (literally speaking). Paul Ash then entered on a barrel organ, to great and enjoyable applause. A "Hot tamale" (Jack North) and his banjo started a round of applause. The barrel organ, and banjo, then started in comedy singing. He earned an encore. The or- chestra, in a pretty Spanish setting, was then led by sal small, and "El Gato," the barrel organ and banjo player was called "El Gato," Paul Small pleased with a vocal solo. A special request number, "I'll Get By," was brought in, but the audience, interrupted by Bobby Gilbert, supposedly a violinist in a band. Bobby wanted to play a duet with the orchestra, as a surprise. He started in with a song that he calls "El Gato," and another one with "El Gato," Joe and Jane McKenna, pleased with their comedy dancing. Rense and Evelyn then danced a fine tango number, "The Barrel Organ." The Ber- ke Girls played cornetina.

The last feature for the night at this house is a hoofer show and usually, has an added attraction. Sal Ash announced the added attraction. Ben Blue had a great hoorah for a buttage when he sang "Sonny Boy," and other comedy situations at are received very well. This act was rather good but it pleased the audience. The entire ensemble entered as Paul Small sang "chiquita" for the closing number.

New Orleans Saenger
Week Ending February 1

Just why the Public unit was named "Babies on the Run" is difficult to determine, but the only variation which can be given is probably the gentleman to the right of the baby. Sleeping ears was called into conference with the producer and gave him a hot one, as the only section of Broadway shown is flaring one.

of Eddie Cantor, Al Jolson and others of lesser name. The entertainers are experts at the arts of the audiences throughout all the week. De Carol, billed as a comedian, does some wonderful balancing with a bottle and a balance stands over the stage, though it wobbles a bit occasionally and the main meal is the magnificent tambourine. He is assisted in his act by a shapely lady who forgot to dress from her waist down. The audience has been seen to be composed of girls as each of the nine girls is an accomplished dancer and dancing in union produced pretty effect, male dress only as bad by lavish dress and the lights. After sitting through this part of the performance, one can tell, they could never do it again with ingoring too-near.

The presentation includes the singing of "Sonny Boy," "Sonny Boy II" and "Sonny Boy III." The girls are growing in popularity daily.

Ben Phillips, conducting the Saenger Grand Or- chestra, assisted by John Hammond at the organ ushered."Among My Souvenirs," which completes a musical program.

Notwithstanding the name of the unit, hour of old enjoyment is given those fortunate enough to end and Ben Black is entitled to the credit.

San Francisco Warfield
Week Ending January 31

The management of the Warfield is continuing its policy of featuring screen stars in its stage shows and this week presents Lina Basquette, who ably demonstrates just why she was at one time selected for the Follies. She offers a couple of dances and ends with a curtain speech that must be extemporaneous.

Horse Holdf's hand offers the "Orphans Over- ture" from the pit and the curtain goes up on a scene with the cold stuff coming down steadily.

Sixteen girls in white roll on roller skates in Panchon and MacGregor "Rolling On," and come through some marvelously effective evolutions, performing drill and dance numbers. Maxine Evelyn, dancing roller skater, offers some fancy steps, and there are tumbuling and acrobatic performances that would be considered splendid, even without the en- tertainments of skate shows.

Horse Holdf, as master of ceremonies, introduces number by number, with a comedy "Sing us a song, boys," in which the boys hastily don odd costumes and offer solos.

The curtain goes up again on a new scene, two Russian costume tumble and balance on skates, while a third turns somersault and does seemingly impossible stunts, while the girls flit about as butterflies, with some of them posing against the curtain at the rear.

At the Warfield the orchestra offer a special song about Lina Basquette and the bronte beauty does a dance number phase of the "singing a couple of numbers in a"... the.

Paul G. Davis
Featured Organist
Embassy Theatre
Chicago
Milwaukee Wisconsin
Week Ending January 20

"Wild and Woolly" is the subject of the stage presentation this week of the Fleischbein Brothers' Joy Boys, and how they put it over. There's lots of Whoopoo, western atmosphere, etc., and plenty original, too, folks.

The scene opens up with the Joy Boys, all dressed as Western ranchers and cowboys, sitting in the open alongside an adobe shack. In the background are the Sierras, Rockies, Andes or whatever you want to call them, all lighted up. A real outdoor scene. From time to time the Chinese cook, who later turns out to be Joe Weng, slinger, comes out on the porch of the adobe hut. He's dressed in blue with a white cap and apron.

The Torney Girls do a fancy stepping western trot and they're dressed in appropriate western costumes. Plenty of snap to their work, and then in blow Al Belasco, and oh, boy, what a pair of wooly chaps this lad has on. Then comes Bob, Bob and Bobby on the stage. Two men and a clever dog. They do a lot of acrobatic stuff and throw things around, but it's all clever. And the dog sure contributes his part, too. All get a big hand from the audience. Whoopoo!

Al and the Joy Boys then show us what they can do with "I Travatore" in the jazz version. Pretty hot, and with lots of noise. The crowd likes it o. k.

We then see Sammy Cohen who makes a few smart cracks and promises to back later in the performance. That little Chinese cook then comes out and does a couple of impromptu Chinese numbers. He also gives a good version of "When Irish Eyes Are Smiling." The audience likes him first rate.

Dan and Gladys Ahearn then do some dancie good dancing while swinging ropes, a la Rogers. The crowd likes this, and the girl is good to look at.

Next we have the orchestra playing, "My Tonio" and Charles Barnes singing it. The Torney Girls come out dressed as seniors and senoritas and show us a few Spanish dances. It is good and doesn't last too long.

Sammy Cohen, movie star, then comes out and does a lot of funny antics. Anytime you can't get a laugh out of Sammy you'd better consult a doctor. Yep, that's bars in them wooly, stranger. So long.

Kansas City Mainstreet
Week Ending January 26

Fast fun with song and dance numbers, no acts being given places more prominent than others on the program, comprised the Mainstreet stage offering.

Dave Seed and Ralph Austin in a skit titled, "Success," mixed a bit of everything, from holocus and humorous dialogue, all good in their act, which included some new jokes. The "Texas Fool," as he could be supposed, is a male quartet in a selection of songs titled, "Banjo Along Goatly Melodies." The rhythm is just enough hamer and jokes intermingled with the act to balance it well.

Harlan Christie was on the job, as usual, as master of ceremonies, doing a vocal number of his own and keeping the program constantly supplied with the life and "zip" which made it go over good.

Davidson's Louisville Loons, playing an extended engagement at the theatre's orchestral attraction, offered popular selections as the overture.

Organ Clubs Continue to Be Novelties

When the novelty of sound motion pictures has worn off and passed away, organ clubs will continue to be a popular form of entertaining theatre crowds. This stunt is being used to a considerable degree by a number of popular orchestras all over the country, and in order to make the specialty more entertaining, some one is always originating a new idea that can be added to its value.

For example, Roy E. Churchill, featured organist at the Burns theatre in Colorado Springs, writes that he broadcasts for one hour every day and on Saturdays invites the children and their parents for a song fest. Mr. Churchill has one of these organ clubs and issues buttons and membership cards to each newcomer. Through the courtesy of some candy or bakery shop, he is able to give them edible novelties.

The daily radio broadcasting and various window and newspaper tieups helps the theatre secure a house full of kiddies and enables Churchill to enroll a real bunch of boosters.

Last Saturday the local Puhe news cameraman took scenes of the song festival which will be shown at that theatre.

Such novelties as this place the exhibitor and the orchestra at the top, and form a prominent position in their community. No matter how large or small a theatre may be, it is always necessary to have attractions on the basis of a large family by giving its patrons something of local interest.

George Burns and Grace Allen, in "Lamb Chops," mixed a bit of everything, from holocus and humorous dialogue, all good in their act, which included some new jokes. The "Texas Fool," as he could be supposed, is a male quartet in a selection of songs titled, "Banjo Along Goatly Melodies." The rhythm is just enough hamer and jokes intermingled with the act to balance it well.

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Davidson's Louisville Loons, playing an extended engagement at the theatre's orchestral attraction, offered popular selections as the overture.

Pittsburgh Penn
Week Ending January 19

Publix Unit, "The Magic Rug," proved to be in keeping with high average of entertainment value set by these units. The offering opens with Burns and

Omaha Riviera
Week Ending January 31

"Parisian Nights" is the attraction at the Omaha Riviera - produced by Famous Vitagraph, Inc. The Parisian nights, both of the bright light kind and the burlesque kind so familiar to A. F. Fers, are presented amid one of the most striking stage settings sent out from the Publix workshops in many months. The stage shows open with the 12 Foot girl dance through curtains representing the Folies Bergere, Moulin Rouge, Le Chat Noir and other colorful phenomena of Paris. The girls look perfectly good, their rhythm being perfect.

On the program, "Who Loves Clive," Miller stage, master are the Novelle Browsers, violinists-acrobats and whistlers; Ginger Rogers, singer of kid songs; David and Andre, Apache dancers, and Henry "Red" Hollywood.

A "phantom opera," with no one at the anade at the music powered forth a full scale of effect for Herbie Keb, organist, during the week.

New York Paramount
Week Ending February 1

Paul Goodrich, Shubert's "Southern Belle" featured Miller and Lukas, the famous black-face comedians of "Shuffle Along," as an added attraction. This production proved to be a well received show, with only one place where its speed was lessened.

The Four Dictators, first song "Swanne River" in a Love scene. Following this Gene Rodemich and his orchestra presented a recognition march, played, "A Precious Little Thing Called Love." A vocal chorus was sung by Ross MacLean. An old Confederate soldier (Eddie Mathews) then did a run
ill and an acrobatic dance that was received very well.

The Albertina Rasch Girls then danced a Golliwog routine. Miller and Lyles, showed the contrast, and the audience thoroughly enjoyed it.

The Dave Ormande Sisters sang and then did a toy dance to the "Parade of the Wooden Soldiers," showing this with a tap tap which they earned them enthusiastic applause. They added a tap and the dance, with the assistance of Edwin Mathews, who read real well as many lighted stars lowered from fly gallery and the entire ensemble entered for a encore.

**Philadelphia, Fox**

**Week Ending January 25**

Charles Benington and his Newsboys' Harmonica Ad introduce some unique and unusual features their act and win the hearty approval of the audience at the Fox theatre this week.

The stage setting suggests the Brooklyn bridge in the likeness of New York and flashing electric lights in the background. The boys' costumes are interesting study, for they are geared as typical red sailors, with patches galore, awning of llant hose and clothes the worse for wear. A good portion of these fellows who are interrupted by a cop's whistle, which scatters the rest before the staves are recovered. Instead of a it is a tap tap and the dance is not interrupted, so that the dance is not gathered up the staves. The boys all return and up a tune almost starting the audience to rhythmic delight, which the boys do andilden while leading them and at times seems interrupted. The dance is

The most interesting feature of their act is the old Stuyvesant Peg Dance. A black drop forms behind the boys, and the boys, after the schottische, are led in with a number of old melodies, "Swanne River," "Yankee Doodle," "Diske" and "John Brown's Body." In all three of these the boys number 10 or 12 and each step, which the peg legs are apparently no drawback, feet in the tap dancing they are quite an asset.

**alt Lake City Capitol**

**Week Ending January 19**

The Capitol presented a stage attraction this week in the person of Marco "Hale Idea," with a real duel of success. This act was unusual to the extent that it featured the personal appearance of variety writer, with patcho galore, awning of llant hose and clothes the worse for wear. A good portion of these fellows who are interrupted by a cop's whistle, which scatters the rest before the staves are recovered. Instead of a it is a tap tap and the dance is not interrupted, so that the dance is not gathered up the staves. The boys all return and up a tune almost starting the audience to rhythmic delight, which the boys do andilden while leading them and at times seems interrupted. The dance is

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**Indianapolis Indiana**

**Week Ending February 2**

The state show is a bit hit this week. "After 've Gone," an old time song, is revived and the tap tap tap taps are taken and the girl Beauties, in song and dance numbers, while himself becomes master of ceremonies, addresses audience and is heard to great applause. Miss Page, sensational acrobatic dancer; Billy joy, personal singer and Maxine Dorea, are featured acts on this bill. Miss Page in one of his character songs is called 'Good-bye." The act was introduced and was much toward the success of the act, as does the audience cheer at the organ.

**Kansas City Pantages**

**Week Ending January 25**

The Jean Schwartz Revue was given a prominent feature on the stage program at the Pantages theatre, revue including two girl harmonists and two dancers. The revue presented a well balanced program, in a mixture of dancing and vocal numbers, and was well received by the audience. The Lizard Troupe proved to be a group of unsual interest, as one member of the troupe who holds the other seven members of the company on his shoulders and does it with the utmost ease that the stunts go over well with the audience.

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3—Another beautiful scene, in which Stine, Vernon, Lazzle and Morton (one girl and three men) offered one of the best adagio dances ever seen anywhere. The entire cast then entered as the Leonoud Girls did a pleasing routine for the finale. This scene shows an inimitable background, inasmuch as it was vastly different from the usual presentation program. Each act had their own special settings and between each scene Fox Movietone News is found projecting the scene shown at the top of the page. The orchestra supplied all the music from the pit.

**Cropper Has Fine Supporting Cast in Chicago Show**

Roy Cropper, the well known tenor of the "Student Prince," has been held over by the Chicago theatre to take part in their New Year's presentation this week. Cropper sings "My Mother's Eyes," the theme song of George Jessel's first talking picture called "Lucky Boy," which is published by Leo Feist Inc. The stage offering was produced by Frank Cambah and H. Levey Spitalsky and included the orchestral accompaniment. Among the well known performers are the Lasker Brothers, De Carlos and Louise, and many other soloists.

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**Here's a Good Way to Prevent "Flu**

One of the rules laid down by Dr. John C. Garner, house physician of the Fox theatre, New York, is the daily half-hour walk prescribed to the army of performers at that theatre. Every afternoon, dance, chorus, and newsboys staff can be seen parading down flat street between 6th and 7th avenues, as a preventive means for the enjoyment of the performers. This is a very good idea, and one that should be practiced by other theatres with service staffs as well as the talent.

The emergency hospital and its staff at the Roxy theatre is not only at the disposal of the performers but also is available to the theatre employes with all its facilities free of charge.

**Ullman Boosting Morris' Songs**

Irving Ullman, Chicago representative for the Joe Morris Music Company, states that the firm has one of the best songs in the field. The song is called "Carolina Moon" and is beginning to spread. Ullman is entering his second year with Morris. He was formerly with Waterson, Berlin & Snyder for seven years.

Joe Morris is expected to visit Chicago soon with the possibility of establishing a permanent office here with Ullman in charge.

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**Playing for RKO**

Resolved to make their two-day theatre an important part of today's entertainment, Radio-News announced the closing of the Palace theatre, Chicago. This week the headline is Charlie Macrae, noteworthy comedian of the screen who has also had considerable stage experience before he was in such great demand for the celluloid. Mr. Morris will present a skit entitled "The Breezy Breath of Hollywood."
Here's a piece of Interest that most likely is news to you: Did you know along the alley there are about ten blind peddlers (more than half of them taking in their heads while they peddle) as musicians, plumbers, etc. Their panhandling time along Broadway is limited and according to schedule. For example, until the 7:30 A.M. Paramount Breaking Bell time, is when the alley is busy. The alley is not between 8 and 10 A.M. and 11 and 1 P.M. and 4 and 6 P.M.

MARY WILHITE has her big show in the East and the middle West in his own combination entitled "When Summer Is Gone" (recently taken over by T. B. Harms from Ted Brown.). WilHITE has been connected with Ted Brown for the last two and a half years as New York representative, during which time he became known to the firm's force big hits, "Yesterday," "Tomorrow" and his latest, "When Summer Is Gone." The fine tunes and being a hustler is rapidly establishing quite a reputation for WilHITE.

There are so many changes taking place in the music business these days its a mighty tough job trying to keep up with the changing with all these music publishers and picture companies merging. It won't be long before the publishers will be making pictures and the picture companies publishing songs. In fact we are thinking of airing one of our piano rolls with this program and be surprised to find Clara Row in there some day, making a singing picture. (By the way, I went to the Roxy last night and saw an advance of the film to all around an advisor to Spier in the manipulation of their firm's marvelous catalogue.

Columbia Pictures Inc. have just pulled a marvelous deal with The Victor Talking Machine Company, whereby they are to make talking shorts of the many artists under the Victor banner. It was. one of the biggest deals that Columbia ever made. There was a small concern and not meaning very much to the public, the successful and wide work and manipulations of Joe Brandt, Jack and Harry Cohn they have today built this concern up to one of the main picture producers of the country. A hook up with the Victor company should prove in a short time the wisdom of these boys. Outside of Brandt, Harry Cohn, Brandt, Jack Cohn's weakness for hum jokers, and Harry Cohn's weakness for phonograph music, all three of the boys are 100 per cent.

Never in the history of the music business have there been so many GOOD songs out on the market at the same time. Almost without exception, every publisher, large and small, has a good song riding. Some of the publishers, with their leading songs, are followed by Ted Brown and Herron, "The Song I Love" (Trent). "I'll Get By!" (Schnirn-Bernstein, "Sweetheart of All My Dreams" and Yellen & Bernstein, "All I Ask Doll," Spier & Coslow Inc., "A Love Tale of Lassar Lorraine," Freer, "Crowning You," Remick, "Dolce the Roscloon," Robbins, "If I Loved You," Villa Morei, "She's Funny That Way," Milton Weil, "Sweetheart of Paramont," Victor, "Me and the Man in the Moon," Feist, "My Blackbirds Are Bluebirds Now," and Mills with "I Can't Love You But I Love You," Ballas. With these big songs predominating in the East, and with many more songs in the Midtown and Middle West, it will take a terrific big song to penetrate the above list in order to sweep the nation, as did "Sonny Boy." All the publishers are optimistic, and by the looks of the various catalogue it does look like a big hit. The publishers now have as good a collection of songs as I have ever heard.

It may interest many friends around the country to know that Paramount Pictures have become interested in the firm of Synder & Cadine Inc., LARRY SPIER.

CHANCEY HAINES (Chicago, Northcote) played a community solo called the "Drug Store Cowboy Blues." The song was given "The He's Loving You Then," "Good Bad Little You," "She's Just Too Sweet for Words," "Sweethearts on Parade," and a parody on "Sweet Adeline." A plant in the audience sang "I'll Get By," this being Northwestern night, several college songs were injected and a lot of fun was had by all. The solo ended with a new version of "Old MacDonald Had a Farm."

Jesse Crawford (New York Paramount) presented his usual opera concert. He has the happy faculty of knowing just how much to give this audience. He played only two numbers this week. They were "I'll Get By," and "Me and the Man in the Moon." Slides were used but no one sang at this house, and Fordow does not try to make them. The crowd always give him a fine hand for his good technique.

J. Gibb Spring (Park Rider, Illinois, Pickwick) reports that he used the "Singing Orphans" as a solo last week in the E. Irving Oriental drawings of the former sweethearts. It opens with matches of "Sweethearts on Parade," "Parlott's Dream," "What's Become of Sally," "May," "Roxy," and "Sweet Adeline." In this solo such songs as "Dream Train," and "Last Night I Was Dreaming" were interpolated. It was quite a novelty for a community solo, in which the orchestra also accompanied some of the gag slides.

KENTH T. WRIGHT (Memphisville, Mich., Lloyds) says he used an original novelty called "Hit's of Yesterday." All the following songs were taken off of those old songs which were all together. Some old songs make the crowd lauge a great deal. Next comes "There's A Rainbow 'Round My Shoulder," and it finishes up a nappy program by Les which is enjoyed a whole lot by the crowd.

LES HODGSLEY (Milwaukee, Wisconsin) used a medley of some songs in very good time and form. First he plays the popular song, "Marie," and follows up with a slide depicting what billboard signs look like when they're all together. Some of the old songs make the crowd laugh a great deal. Next comes "There's A Rainbow 'Round My Shoulder, and it finishes up a nappy program by Les which is enjoyed a whole lot by the crowd.

THEME SONGS

Fanny Brice is singing "I'm an Indian" as one of the feature songs in her Warner Bros. Vitaphone picture, called "My Man." This is a Mills Music Inc. number, written by Blanche Merrill and Leo Edwards.

Sono-Art productions have selected James Hanley to write several theme songs for their picture pictures. One of Hanley's themes will be carried through the story of "Broadway Bound," now in production at Sono-Art Studios. Some of the songs in this photoplay are "Sleazy Valley," "Silly Little Pal," "Tambourine Tune," and "Just a Rose Covered Doorway."
It's Thumbs Down On Cold Wave
When House Serves Hot Coffee

The next time a cold wave comes sweeping down upon your town, just consider the plan put into service by Lester M. Flagg and L. H. Weskil, co-managers of the Panada theatre at Sandpoint, Idaho.

When we are old and tottering, and the young folks twist and shiver in the cold—or what they consider cold—we'll just open up and tell them about the Strike of 1828-29 in the Middle West and the young uns just naturally will warm up on the spot.

Blizzard Can't Stop 'Em
Idaho was no exception in January, and when a blizzard cut through Sandpoint—and the uninviting weather too—no one at the Panada theatre expected any folk to come out for the show, but they did. Of course we've heard of refreshments served at little theatres, and such, but this was different, and did it pay? Well, let the co-managers tell us about it.

"This afternoon the weather conditions were totally against us," they write, "and we knew that the size of our matinée crowd would be very small. There was a regular blizzard sweeping the town.

Piping Hot Coffee
"We think that we have originated an idea that might be carried out to good advantage in other theatres. We served coffee (piping hot) with wafers to the few patrons that had nerve enough to weather the storm in order to see our show. The cost was small in comparison to the loss that we were suffering in running the show, but the papers held out the news and the advertising that could not be bought.

"We have no intentions of keeping up the idea of coffee on every matinée when the weather happens to be against us, but it sounded mighty good to hear the personal thanks of the few patrons attending the matinée, and it looked good in the papers afterward. This was a total surprise to the audience, as we did not advertise it."

A community service, folks.

Novelty Ads Help
"Dancing Daughters"
In Walla Walla House

Novelty advertising and many unique exploitation ideas were utilized by Manager Frank Hill of the Liberty theatre at Walla Walla, Wash., in putting over M.G.M.'s "Our Dancing Daughters." He was assisted by Hal Elias, M.G.M. expeditor.

Prior to playdate the regular theatre ads carried underlines extracted from "Diana's Diary" which described some of the highlights of "Our Dancing Daughters."

The Walla Walla Union used four feature stories, each of which was headed, "A Glimpse of the Studio Starr with Joan Crawford," and supposedly written by the latter.

The Walla Walla Bulletin gave space to a slogan contest which netted four stories and one-column cuts of principals. Contestants were asked to name the stars and submit one or more slogans for the Bulletin want ad columns. Tickets were offered as awards.

Cooperative pages featuring "Christmas Gifts for Our Dancing Daughters," were put over for both the Union and Bulletin.

A mezzanine display featured "The Jazz Dictionary," and patrons were advised to turn its pages. Closer inspection revealed that "A stand for 'Amia,' one of the reveling flappers of 'Our Dancing Daughters,' that jazz-made Jubilee." Other letters of the alphabet were used similarly.

Call for Novel Form in
Puzzle Replies Goes Over

The newspaper cooperative ad and the keyed word puzzle brought some interesting results at the State theatre in Altoona, Pa., for Universal's "The Man Who Laughs."

The instructions called for presenting the keyed sentence at the theatre in a novel form. One reply was a rebus in a walnut shell: another was a blueprint in an apple.
VALENTINE DATE NIGHT
MAJESTIC THEATRE
Thursday, February 14th, 1929
DOLORES DEL RIO & VICTOR MCCLAGLEN
IN "LOVES OF CARMEN"

SOME BOY Has a Valentine Date Night Card
That Corresponds With the Serial Number on
This Card. See That He Invites You to This
BIG VALENTINE SHOW. No 510

Here is a reproduction of the girl's card for Valentine Date Night, which is explained by Guy D. Hammitt of the Majestic theatre at Seymour, Ind., elsewhere on this page. The boy's card, printed in black on a red stock, is very similar to the above, with the exception of the use of a cupid figure on the left and these words in the three lines to the right: "FIND THE GIRL who has a Valentine Date Card That Corresponds With the Serial Number on This Card, Then Make a Date for This."

Valentine Date Night Cards Wins
School Flappers, Hammitt Finds

The Valentine Date Night idea is presented to HERALD-WORLD readers here-with through the cooperation of Guy D. Hammitt ("Mexican Joe") of the Majestic theatre at Seymour, Ind.

Unfortunately it is perhaps a bit late for use for this February 14, but, as Hammitt suggests, the idea is just as good for a "Surprise Night." So help yourselves, folks, with Hammitt's compliments.

"I pass this little idea exclusively to HERALD-WORLD readers," Hammitt writes to this department. "I have used it before on date nights and it proved very successful."

"This stunt works better in colleges than in high schools. But in this day and age of the fair flapper, they like it. This stunt can also be used on a 'Surprise Program.'"

Police Attend Special
Showing of "Me, GANGSTER"
(Special to the Herald-World)

NEW ORLEANS, Feb 5—Superintendent of Police, Ray and his staff were guests of the Tudor theatre recently where they witnessed a special screening of "Me, Gangster." Many officers not on their beats attended.

Here is an example of a real shadow box. W. M. Beadell, resident manager of the Illini theatre at Sterling, Ill., sends it in to "The Theatre" with the comment: "The cabin is made of real timber and cutouts from a one-sheet poster. Causes much attention." We'll go Beadell a step further and say that it's one splendid piece of exploitation.

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Air Changed
Every 5 Minutes

Notwithstanding the fact that the West Coast Theatres are the best ventilated buildings in town the Health Office has seen fit to request us to close temporarily.

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Watch for
These Pictures

CLAIRA BOW in "Three Week Ends"
JOHN GILBERT in "Mask of the Devil"
"ON TRIAL" 100% Vitaphone Talking Special
MARTIN DUNSH overloaded Fox Special "Mother Knows Best"

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REMEMBER!

West Coast Theatres
FOR
Perfect
Ventilation

This newspaper ad, run by Al W. Gillis, of the Yakima West Coast Theatres, is reproduced as a possible solution of the situation which may be produced by some city official who permits emotion to override judgment.

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Oldest Two Lovers Found
In Contest of Atlanta.

Forty couples married 50 years or more were dined and entertained at the Howard theatre in Atlanta in connection with an "Oldest Two Lovers" contest conducted by the Atlanta Constitution for Samuel Goldwyn's United Artists picture, "Two Lovers." The leading winners of the two weeks contest were Mr. and Mrs. L. W. Bailey, married 64 years and 11 months.
Welcome This New House Organ
And Four Members to Exchange

Add These to Your Exchange List:


Call out the H. O. E. Band and sound a fanfare for the four above! We’re happy to add them all to the House Organ Exchange, and hope not only that they will find the Exchange a practicable benefit to them but that they also will contribute a number of ideas for the use of the other members.

We reproduce herewith the cover of the first issue of Film-Play, and a sprightly little monthly publication it is. We like the makeup, the editorial on “The Secret of Health,” with the final paragraph: “Has it ever occurred to you that all this is supplied by the screen through the medium of an intellectual, carefully chosen and evenly balanced program of drama and comedy such as is regularly presented by the Leeds theatre.”

Notice is given of the discontinuance of the Movie Calendar of the theatre born-spelled word contest is continued in Film-Play.

Our one suggestion is that on the first page it would have been better to run the two-column story on the right side, leaving the cut in the middle column.

An Idea on Introducing H. O.

P. M. Peterson, assistant manager of the World theatre at Kearney, Neb., of the World Realty Company Theatre Circuit, in sending in the World theatre’s application to join the Exchange, enclosed a clipping from the theatre’s weekly program which reads, “Out Soon. New World News-Play. Next edition of gossip—movies—humor. It’s free. Fill out this coupon and leave it at door—copy will be mailed to you each week.”

Peterson writes, “We wish to call your attention to our house organ, the World Circuit News, that we are going to have in circulation very shortly. We are enclosing a coupon cut from your magazine and also a clipping from our weekly program showing that we have begun to introduce the paper. Would we be very grateful if you would put us on your exchange list.”

So, members, send copies of your publications at once to the World theatre.

And from Howard K. Allen of the Hall Industries, Beeville, Texas, we have just received the following:

“We have received several copies of his exceptionally interesting ‘weekly’ and I believe I’ll be able to incorporate several of his ideas in the program which I am planning on issuing.”

“We now have seven theatres and I hope to be able to put out a house organ for each one but I’m not asleep to the fact that it’s going to be a job. We are not using a monthly calendar, but I believe it is long enough to deaden its effectiveness and I don’t like it near as well as the house organ.”

“Conquest” Contest
Is Effected With
N. Y. Evening World
(Special to the Herald-World)

NEW YORK, Feb. 5.—Warner Brothers has tied up with the Evening World in connection with the day-by-day engagements of Monte Blue in “Conquest” at the New York and Brooklyn Strands where the picture soon opens.

Radio communication plays an important part in the development of this all-talking picture’s story and the receiving set used in the production is a Federal Radio. Two $600 Federal machines are being offered as the first prizes in a fifty word essay contest on the subject “My Favorite Radio Station and Why.”

Other prizes are $100 in cash and 100 pair of seats to the Vitaphone picture.

The Evening World is playing up the feature under the title of “The Conquest Radio Contest.”

Blonde Mattine Attracts Crowds
To LaPlante Film

Abundant space was won in the Syracuse, N. Y. Herald when a “blonde mattinee” was given in connection with the showing of Laura LaPlante’s “Under the Lemon Tree.” The idea was to select the blonde who most closely resembled Miss LaPlante. And did they come out for the show? Hundreds of them.


A WORD ABOUT ME

MUCH as I dislike to do so (don't laugh) I find myself forced to talk about me. This is, of course, no new emergency. It seems to recur at two-month intervals. About that often the mail brings letters from people who don't think much of my stuff and who cite substantial reasons for their opinion. On these occasions I attempt to re-explain the difference between a "Service Talk" and a "box office review" and the explanation suffices for about eight weeks. This is one of those occasions.

Mrs. Grace D. Dinsmore of Weiner, Ark., whose subscription to the HERALD-WORLD dates back beyond my connection with the magazine, had a pleasant letter about my inaccuracies in the "What the Picture Did For Me" department last week. The editor of that excellent department added words less kind than Mrs. Dinsmore's. Together they state that I don't know which pictures the patrons of a given theatre will like and I heartily join with them in their opinion.

Mr. Howard K. Allen, of the theatre department of Hall Industries, writes that from now on he will not place confidence in my writings. His reason seems to be that I liked "The Wedding March," whereas he is willing to wager that 90% of the exhibitors in the United States will agree with him that it is a "misérable, costly flop." On the other hand, he agrees with my good words for "The Flying Fleet," but says the middles are trained at Annapolis and not, as I implied, West Point. I guess there is no doubt about this last.

To proceed with the bimonthly explanation mentioned in the first of these paragraphs, it is quite true that I don't know anything about the money-making or patron-pleasing capacity of the pictures mentioned. It is equally true that if I did know I would not tell; for I would long since have bought a theatre—instead of selling the one I had—and exhibited therein the picture that I knew would make the most money, and today I'd have so much money that I wouldn't write pieces for anybody.

You see, the crux of the explanation is this: I know—and I speak for the management of the magazine as well—that no individual can look at a motion picture in Chicago and tell how it will draw or please in Keokuk. Substitute any other towns and the same is true. Also, substitute a dozen or a hundred individuals for the one. It simply isn't being done, for the good reason that it can't be done, and this brings us to the final chapter of the explanation and a bow.

whereas there are in these United States, and in the trade paper publishing business, certain individuals who accept subscription monies in exchange for what they present as dependable box-office reviews, there is none such in the employ of the Quigley Publishing Company. If we cannot give an exhibitor an honest paper for the price of the subscription, we have no intention of giving him a dishonest one. We are, it seems, honest. For this reason I have no hesitancy in admitting that I don't know any more about pictures than you do, or as much if you are in the actual business of exhibiting. My assignment is merely to see motion pictures and write what I think of them.

It is a pleasant assignment and I like it. I should quit tomorrow if I had to write "box-office reviews" which I know, as well as those who write them know, are just plain gyp.

Incidentally, I note as I read back over those paragraphs that I have become a bit emphatic in my remarks. Well, why not? If I can't go gracefully along my pleasant and delightfully honest path without being misjudged as belonging to the gyp school of "box-office reviewers," I may as well take up plumbing now as later. And, frankly, I know absolutely nothing about plumbing.

"NAUGHTY BABY"

NOW that we have the heavy work done, listen to good news about "Naughty Baby" and Alice White and Jack Mulhall. (And I don't know whether it will make you a dime or not.) It is a great little picture.

Alice White, as you know, packs a lot of stuff. She has a good many of the assets Miss Bow utilizes so effectively. She has a few that Miss Bow lacks. (And I'm not speaking of box-office in this paragraph either.) In this she's a hat-girl in a hotel and falls in love with a young millionaire and manages to meet him in queer places and odd circumstances. A great many things happen, including the evaporation of the lady's bathing suit and sundry exciting consequences.

The young millionaire is Jack Mulhall and the news about him is of course the usual thing. He's the best of the young men in his division, has been for two or three years, and I'm pleased to see him paired with a girl who can do things too. Miss White is such an one (as the English instructors would have you say) and these two can continue indefinitely in their present juxtaposition so far as I'm concerned.

"INTERFERENCE"

I COME late with this news, I know, but "Interference" is too good to omit mention of it for no better reason than tardiness. It is the best audion of its kind that I have seen, although I know there are several in the same general manner which have not yet come within range of these eyes. It is, too, the first audion I have seen in which there is no incidental music, and I vote loudly for more like it. The thing is practically a stage play and, the original being good, excellent.

The acting of William Powell in "Interference" is something to witness. I've seen this actor stumble through more druk roles than I have time to count. This is another. But this time he talks, and vocalitis adds some four or five hundred per cent to his effectiveness. Although Clive Brook is the male lead, and a knockout as the same, Mr. Powell's performance is to me the big one of the picture.

Staging, direction and performance of "Interference" are excellent. The story is a polished, adult account of adult doings. It is told smoothly, dramatically, deftly. It may or may not contain what the ladies of the Wednesday Afternoon Cinema Society refer to as a moral, and yet it may. I'm a little dull about catching those things. It did keep me pleasantly awake on the evening I saw it, however, being the second picture sat through on that evening, and I need no one to tell me that a picture capable of doing that is a picture I have admired.

—

ORCHESTRATION

I HAVE been meaning to write a paragraph about the music score of "Shopworn Angel." This is as good a time as any. The score of this picture is played by what seems to be a five or six piece orchestra. It is a very capable, swiftly functioning, well directed orchestra. It does more for the picture than any forty-piece orchestra I have ever heard, directly or via record. I submit that this is a pretty good idea for other producers to adopt. The score, of course, is the essential thing, but the manner of its playing makes or breaks it. A small organization, more facile than a large one seems to me to be ideal for the whole.
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ORGANIST AT LIBERTY NOW—Experienced, capable, efficient, splendid sight reader, complete library can cue all types of pictures, present slide novelties, will go anywhere. Reference: Address Box 330, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

POSITIVE WANTS as THEATRE MANAGER—25 years experience in the movie field, advertising, exploitation, administration and service. Married. Am also an organist. Very good references. Address Box 246, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

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Stationery
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(Continued on next page)
REFERENCE BOOKS—Melson Picture Trade Director, Vol. 10; Anatomy of Motion Picture Art, $2.50; Films of the Year, $2.50; Close Up, annual subscription $1.50. These and while they last I will send my readers, first come, first served. Send check or money order with your request. Address Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

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LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity and pertinence are necessary to any statement. Unsigned letters will not be printed.

Referred to Trags

AKRON, OHIO.—To the Editor: I have written several letters to this department, but as yet have never seen one in print. Must be I too hard boiled in my writing. This time I take pick on this Wisconsin man who wrote up his New York trip your January 20th issue. He let out the interesting news that he had played pictures dealing with the South Seas that cost him only $7.30 that one picture. Having seen every South Seas picture that has been produced, at least in the last six years, and certainly must say that this man is the poorest critic I have heard of in the present century. I really think it was the change he didn't come back from the dollar bill that bothered him more than anything else—by J. C. Kennedy, Empress theatre, Akron, La.

A Call for Jenkins

GOLDEN CITY, MO.—To the Editor: In my first letter to you I want to voice a complaint in that J. C. Jenkins did not not on his trip through this part called upon me. I have never seen him in the part, I have been seeing him for a white yet on my subscription would have renewed again. I like him and his kind and certainly do enjoy his letters—especially the last two and am wondering how many of the 5,000 exhibitors have quit to date? The number I surmise from reports I have seen would surprise many and prove that J. C. knew his stuff.

What is the cause and what is the remedy? I would like to talk to the producers, they had better call in J. C. and get the low down on the conditions as he has seen them, forget talks and the key cities and find out on this fact that they would give me a Vitaphone or a Movietone I wouldn't have it for know they would also give one to my neighbor exhibitors and I could not hope to earn any money on my own territory by their installation after the novelty wore off.

Silent pictures have packed the house. What more can anything do? I do not know what the selling price of a talkie is above that of a silent but I think it is a plenty-enough so that together with the increase in rental, the upkeep and additional overhead makes them out of the question even as a GIFT, then there are in addition wiring, new equipment, and a projected material to pay for. Are our Peerless Shop. Every Job Guaranteed. Relief Equipment Loaned FREE. Established Over 25 years. Monarch Theatre Supply Co., 395 South Second Street, Memphis, Tenn.

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WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Predick, 188 Golden Gate Ave., San Francisco, Cal.

Miscellaneous


I am now running “Tarzan the Mighty” with the result that it is bringing in and increasing every week. I had any number of people tell me that they started to town two weeks ago to run it back but never did. They never said anything about being sorry they missed getting their week's supply of groceries, but they did say “They sure hated to miss Tarzan.” I had that Saturday 127 patrons. How they got there is a mys-tery to me. I stuck on Main street. The Theatre is out in the country, how isn't there food for thought in this experience? If I had had “Wings” or any other special, I am as confident as I ever have been upon any subject, that it would not have brought out 127 that blizzard day. Tarzan did because they had seen three chapters and were going to see the rest or bust. “Wings” would have lost me a plenty. I made a little on “Tarzan.”

What we need is good serials. But we don't want any other kind. The kind I had been getting up to date up which no ac-cident could hurt the participants, no gun could shoot, a horse could outrun an auto-mobile, and nothing could happen which would cause the wonder serials to fail and many exhibitors will not run them. Let the producer make a serial like “Tarzan” and “Million Dollar Mystery” and they will find the exhibitors' houses packed. Anybody know of any-other good one? I'm in the market. Would rather have another “Tarzan” than all the talkie equipment made and any feature so far put out to run with them.

Crazy? Perhaps so, but I would rather buy a cinch than gamble on a proposition of which I have no knowledge of what we used to see on the legitimate stage and the Movies. Put them out of business. Per-fect them to the utmost and then what have you? Nothing that has packed them in like the silent picture did in the past at 10 cents admission. Because the legitimate was asking 10 cents and the public could not afford often enough. Many do want to go often, every night almost, and would if they could afford it. Will they ever be able to show talkies in the small town at 10 cents? Perhaps years from now. Where will the exhibitor of today be then—beere.

The Herald-World, boys, is willing to be our mouthpiece. There may be crazy like the rest of us or J. C. and I, but let's hear from YOU.—J. B. Wilson, Palace theatre, Golden City, Mo.
## Quick Reference Picture Chart

### 1927

#### First National

<table>
<thead>
<tr>
<th>Sound Length</th>
<th>Title and Players</th>
<th>Released</th>
<th>New Picture Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>90min</strong></td>
<td>All Aboard (C), Huns-Murphy</td>
<td>May 9</td>
<td></td>
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<tr>
<td><strong>60min</strong></td>
<td>American Beauty (C), Dore-Hathaway</td>
<td>May 21</td>
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<td><strong>58min</strong></td>
<td>Breakfast at Sunrise (C), Talmadge</td>
<td>Oct. 23</td>
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<tr>
<td><strong>56min</strong></td>
<td>Bolivia (D), N. Talmadge-Holland</td>
<td>Oct. 30</td>
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<td><strong>60min</strong></td>
<td>Crystal Cup, The (C), Mackall-Mathal</td>
<td>Oct. 16</td>
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<td>Dark City, The (C), Brough-Collier</td>
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<tr>
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<td>Gertrude, The (My), Mayer-Kiser</td>
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<td>Gold Dust (C), Mayer-Patton</td>
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<td><strong>60min</strong></td>
<td>Her Wild Cat (C), Moore-Kent</td>
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<td>Made (C), Hone-Daw</td>
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<td>Life of Riley, The (C), Murray-Kiser</td>
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<td>Ladies of Leisure (C), Stone-Wilson</td>
<td>July 3</td>
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<td>Love Mart, The (C), Dure-Holman</td>
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<td>Miss Crazy (CD), Mathall-Mathal</td>
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<td>Mystery Rustle (C), Moore-Kent</td>
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<td>No Place to Go (C), Hume-Astor</td>
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<td><strong>56min</strong></td>
<td>Petrol Leatherhead, The (C), Raymond-0’Dwyer</td>
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<td>Poor Nat., The (C), Murray-Mathall</td>
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<td>Prince of Head Walkers (C), Dumas-Talmadge</td>
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<td>Red Raiders, The (W), Mannhardt-Drew</td>
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<td>Return of the Golden West, The (C), Astor-Reed</td>
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<td>Sea Tiger, The (D), Sils-Astor</td>
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<td>Sheena’s Bride, The (C), De Mille-Holmes</td>
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<td>Tender Hour, The (Dure-Lynn)</td>
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<td>Three Hours (D), Griffith-Ford</td>
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<tr>
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<td>Valley of the Giants, The (C), Sils-Kenyon</td>
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### 1928

#### Adoration (D), Dore-Merriam

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<th>Sound Length</th>
<th>Title and Players</th>
<th>Released</th>
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<td>Big Noise, The (CD), Cushine-Wills</td>
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<td>Burning Daylight (M), Sils-Kenyon</td>
<td>Apr. 29</td>
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<td><strong>58min</strong></td>
<td>Butter and Egg Man, The (M), Mayer</td>
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<tr>
<td><strong>58min</strong></td>
<td>Canyon of Adventure (W), Maynard</td>
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<td><strong>60min</strong></td>
<td>Closet, The (C), Louis-Astor</td>
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<td>Crony (W), Ken Maynard</td>
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<td>Christy Charlie (C), Hanover-Lancaster</td>
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<td>Code of the Scarlet (C), Ken Maynard</td>
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<td>Crossing (D), Dore-Merriam</td>
<td>Feb. 7</td>
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<td>Daddies Vienna (D), Marx-Science</td>
<td>Nov. 26</td>
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<td><strong>58min</strong></td>
<td>Divine Lady, The (D), Griffith-Van computational</td>
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<tr>
<td><strong>56min</strong></td>
<td>Do Your Duty (M), Dore-Merriam</td>
<td>May 14</td>
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#### Fox

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<td>Wizard, The (MD), Low-Yuma</td>
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### Key to abbreviations used in denoting type of sound

- **AF**—All Talking
- **F**—Feature
- **T**—Talking Sequences
- **M**—Musical Sound
- **E**—Exhibiting Word

If the picture contains both Talking Sequences and Musical Score, or other combinations, it is so denoted by a combination of abbreviations such as **TM**, **ME**, etc.

### Comedy-drama, Romantic comedy, etc., are denoted by a combination of abbreviations.

- Dates printed in the column, "Comment," are those on which Service Tests" were published on pictures. Dates in the column, "New Pictures," are those on which casts and synopses were published in the "New Pictures" department.
**Tiffany-Stahl**

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**EXHIBITORS**

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<td>degli di Rossi</td>
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**United Artists**

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**Universal**

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Note: All Warner pictures are released in two versions, without and with Vitaphone. A, B, M, and R releases have synchronized sound plus sound effects and dialogue sequences.

**Warner Brothers**

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**Zakora**

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Chadwick


Columbia

THE LONE WOLF'S DAUGHTER: Special cast—another very excellent picture from Columbia, and it is pretty good for first-run theatres. It is well acted, well acted, well written and done. One of the main reasons for its success is due to the excellent scenery. The floors are covered in this this in too many. A real special, and sold so that the boys "out where the worst beats" can really sit back and enjoy the picture. This is the best one that's come out of Hollywood in a long time. It is a real special. Mon. 6.25. Special patronage.

STOOL PIGEON: Special cast—April 15. A very good world picture. Columbia pictures are okay. I have played six of the 1923-24, and they were all good. Seven reels—W. H. Brenner, Civic theatre, Indianapolis, Ind.—General patronage.

THE DESERT BRIDE: Betty Compson—December 24. Very disappointing. About the poorest we have had from Columbia. An episode of Tarzan sure helped the program. Six reels—Frank Johnson, born House, Louisville, Neb.—Small town patronage.

RAIDER EMDEN: Special cast—April 5. December 31. January 1-2. Not exactly what we expected. Looks a lot of newreels. Would say it is strictly a novelty, but it gets them in. Don't believe anyone will go wild over it. Poor photography and very jumpy in spots. Book it if you like to play novelty, and it should make some money. Seven reels—John E. Wallan, Orpheus theatre, Klamath Falls, Ore.—General patronage.

RESTLESS YOUTH: Special cast—A dandy one that will please them all. A. Mitchell, Dixie theatre, Russellville, Ky.—Small town patronage.

THE SPORTING AGE: Belle Bennett—January 17-18. An extra good title wanted on a dull, drab lot of pictures. We have had good in "Dallas, Texas," but in everything I have had her in since she did not make much of an impression. Seven reels—William E. Trrades, Trages theatre, Nellisville, Wash.—Small town patronage.

GOLF WIDOWS: Special cast—75% January 3-1. This is a dandy little comedy-drama. Lots of good gags and funny all the way through. Too bad we can't have more like this one. Columbia gives us a lot of good ones. Their pictures, as a rule, have humorous notes, but as some wisecracks once remarked, "What's in a name?" If your audience likes good, clean comedy, they'll eat this one up. Six reels—J. M. A. Ellan, Palace theatre, Klamath Falls, Ore.—General patronage.

First National

ADORATION: Billie Dove—40%. January 1. Billie Dove does splendid work and draws well. This is not her best picture, but it pleased. She's the heroine. Seven reels—J. G. Crouch, Princess theatre, Troy, Ala.—General patronage.

THE PHANTOM CITY: Ken Maynard—This is the best one. Play it on—A. S. Alexander, Palace theatre, Bradford, Tenn.—General patronage.

HEART TO HEART: Hughes-Astor—One of the best little comedies I have run in a long time. Pleased everyone. Seven reels—A. S. Alexander, Palace theatre, Bradford, Tenn.—General patronage.


LADIES' NIGHT IN A TURKISH BATH: Jack Mulhall—25%. January 9. This was one dandy riotous and entertaining through the seven reels—Rudolf Dubs, Royal theatre, Kimber, S. D.—General patronage.

CODE OF THE SCARLET: Ken Maynard—A good picture, but then, when did Ken ever make a poor one?—Ernest H. Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

CODE OF THE SCARLET: Ken Maynard—December 1. This was good. All of Maynard’s are. How- ever, we thought it not quite up to most of his pictures.
DAR HEAD-WORLD:  

About the least respected citizen in any community is the pessimist. The world turned its shoulder on pessimism at the time Adam went into the fruit business, and we realize that to assume a pessimistic attitude requires a whole lot of courage and but little sense. We stand in life as an optimist, and we might have lived, though truly had it not been that we took our girl home from spelling school once and tried to kiss her on her front porch—that is, we mean we were on her front porch when we tried to kiss her—and the attitude that girl assumed made a pessimist out of us, and we have been leery of front porches ever since. But this is only laying a foundation for what we wish to say.  

As regards the theatre business, we presume we should say that business is fine and everything is lovely, but the man who does not have the courage of his convictions should be congratulated on the fact that he is a true optimist. Homer once said, "There's a freeman's right," and the best thinking people have credited Homer with being some philosophical guy. We are glad Homer said this, for that lets us in without having to furnish credentials. All we need to say to gain admittance is, "We're with Homer." Having thus paved the way for what we desire to say, it will not be necessary to prolong the prelude farther.  

There were more quack doctors practicing in the theatre business than there are divorce lawyers in Hollywood. Within the past six months, we have heard these quacks diagnose the theatre ailment and two of them agreed. We have been asked on a number of occasions to diagnose the case and prescribe a remedy, but our diploma was issued from the "School of Experience," and we were not permitted to practice without further evidence of our medical knowledge. [Editor's Note: Mr. Jenkins, however, failed to make the football team.]  

It is commonly accepted theory that competition is the life of trade, for it's by competition that better goods are made and more markets provided. The course of events today in the production and distribution of pictures is toward centralization and monopoly. Within Recent months production unites have been considered and the trend of events indicate that within a very short time the controlling power of all production will be centralized in a few hands and production curtailed to meet the requirements of the syndicated houses, without regard to the thousands of small theatres throughout the country.  

In the months production of good pictures has been coordinated to sound and sound devices, with the result that the little fellow who is unable to equip his theatre with sound will be left high and dry with nothing of merit to offer his patrons.  

And kill the golden eggs, one to cut her head off and the other to starve her to death, either of which will be effetue, and our guess is that same Wall Monte street will order eggs for breakfast and will be served with sorrowfully instead.  

The small theatres throughout the country have the "velvet" and have been the first to assume that there is a lot of money to be made by pictures, and anything that is done to hamstring this source of revenue will work disaster to the entire business.  

The deluxe houses in the cities are maintained very largely by transients, and only for this transient support, money to build million dollar theatre palaces would be an unknown quantity. Entertainment is fashioned to meet the desire of this class of trade, while the small theatres play to the home folks, who look upon their entertainment from a different viewpoint.  

When Samuel Goldwyn made "THE OLD NEST," New York said it was a lemon and it was shelved; but a lot of you who are familiar with past picture history know what this picture did for Mr. Goldwyn when it was circulated among the small theatres. "THE BATTLE CRY OF PEACE" stood them out for extended runs at advanced admission. "MADAME X" was a cleanup wherever it was shown. "WHAT PRICE GLORY?" is still a top draw, and colored pictures are discussed. "BEN HUR" stands as a milestone in picture history, and we could go on and name dozens of others that have been the means of advancing the industry to the position it maintains today, and yet in spite of these examples, we have little time to make big-house scenes, unintended, by doing nothing to make the entertainment "sexy" and "sleazy" and with a "kick," and all in face of a vigorous protest by thousands of theatremen who are the life and mainstay of the industry and who know that such entertainment is driving the industry on the rocks.  

Yes, we are a pessimist—there is no use in introducing any evidence, we will admit it. Our 61,000 miles of travel over 14 states, and mingling with thousands of theatremen, noting conditions, has driven us to it, and the only diagnosis of the ailment we are able to make is that producers have lost sight of the small theatre requirements and are making pictures with an eye single to the transient trade of the city houses.  

We have always had epidemics, we have always had elections, we have always had Christmas, and many times we have had short crop conditions, so we must look elsewhere for a solution of present day conditions, and the only reason we can assign is that producers have permitted old General Apathy to horn into the business by furnishing these theatres with film instead of entertainment.  

If we know anything about pictures, which we probably don't, having seen not more than 30 or 40 thousand of them, we would express the opinion that the need is for pictures with more realism, pictures with human interest pictures that depict every day life, and less of those that appeal only to the weakness of humanity.

(Continued on next page)
LIKE AN APRIL SHOWERS

J. C. Jenkins—His Colym

(Continued from preceding page)

Personally, we would sooner see Gary Cooper washing dishes in his bachelor home and Florence Vidor phoning to him to bring her another sack of potatoes, than to see all the roadhouse brawls, because that’s "serious" stuff to us. Maybe our education has been neglected. If so, there are several million more of us who played hookey when we should have been drinking drinks for demi-mondes and rapping on bedroom doors, and if this type of entertainment is to become popular in this country, we might as well go back to the Free Love movement and be done with it. In fact, a lot of ‘em are back there now. Maybe we are too pointed in our remarks. Sometimes people are susceptible to argument, and again you have to hit ‘em right on the nose with a sledgehammer. We never use soft soap. Well, I guess we never tried it and maybe we should. We have been fighting for clean pictures and for the interest of you small town theatremen for a long time, and right now, even though we have been out of form physically for some time, and even though there is a blizzard outside, we are willing to take off our coat and settle the lawn and stage another fight in your behalf. But we’d like you to show enough interest in the sacrifice we might make to stick around to the finish. We don’t know whether you appreciate our fighting for you or not, but whether you do or whether you don’t, doesn’t matter much to us, as we are pretty well grounded in our convictions anyway. But the HERALD-WORLD would like your views on the matter.

Maybe we haven’t been specific enough. Maybe we have left too much to inference. Anyhow, you will agree that we are pessimistic and possibly crazy as well, but we trust we have given you something to think about. If exhibitors will only voice their opinions on this all-important matter of what to produce, maybe they’ll accomplish something—at least, more than silence can.

We wonder if a man grows more fickle-minded as he grows older. We are inclined to think he does. We knew an old guy once that went crazy trying to make up his mind whether to marry the widow Hennessy or the widow Maloney. The other evening we saw "THE SHOPWORN ANGEL," with Gary Cooper and Nancy Carroll, and right away we resolved our limousine, and from this on she will travel under the pet name of "Nancy."

When we saw the billing outside, we thought to ourselves, "Well, here’s another one of those things," but when we went inside and saw Nancy, right away there was "a rainbow round our shoulder," and we didn’t care whether the sky was blue above or there was a blizzard raging outside. All we had in mind was to watch Nancy, and the way we watched her is nobody’s business.

We can’t understand why Gary doesn’t warm up to girls better than he does. Must be he has tried that front porch sultons of ours at some time. If you are near-sighted and you go in to see this picture, get a seat right down on the front row and pay no attention to Gary—except his face, anyway. If you don’t pay attention to Gary, if you don’t think about Gary, we think you’ll be real glad to see "A WHALE OF A TALE" again. If you don’t want to think about Gary, if you don’t think about the boys in "A WHALE OF A TALE," you’ll make out just as well as we did.

"THE SHOPWORN ANGEL" is not a Gary Cooper picture. It’s a Coop and a Nancy Carroll picture, and if you don’t want to see Gary, maybe you’ll like to see Nancy. Nancy is a very nice girl, and Gary is a very nice boy. It’s a small world, and Gary has Nancy, and Nancy has Gary.

There, no sooner had Chicago gotten half of her population in jail for bootlegging when there comes a cry for help from Eagle Eye Joe. Joe writes, "Dear Grandpa: My life lives far away and the only way I can reach her is to get a car. How can I convince my mother to get me one? Sincerely, Joe."

Joe is in a deplorable condition, and we can sympathize with him. We know of nothing that reaches down and gets hold of a boy’s heartstrings—and bootstraps—like being separated from his father. All your experience or mine that we left behind. Our father moved out of Kansas, it was a small world was entirely up. Besides, there wasn’t a ray of sunshine anywhere, and we would have welcomed an earthquake, a tornado, anything that would have changed conditions. After we learned afterwards, to our surprise, that Kansas didn’t have a monopoly on all the girls.

The only consolation we can offer Joe is that if he can hold out until spring, and we get back to Chicago, we will gladly place "Nancy" at his disposal. But he must understand that it requires both hands to drive her. There are lots of one-handed cars, but "Nancy" don’t belong in that class.

We know exactly how Joe feels. When his girl is far away, he is not appetizing for meals and he grieves the livelong day. The road that once seemed smooth and fine has all at once got rough; there is no hope for�unntime, and it’s tough, by gosh, it’s tough. We hope that Joe won’t take to gin like many a mind a rest. For this we’d like to say him—Dill pickles are the best.

P. S.—The HERALD-WORLD covers the field LIKE AN APRIL SHOWERS

THE HERALD-WORLD

The HERALD-WORLD man.
Broadway, Brooklyn, 1s.—W. A. Fauver (Laurel and Hardy). Mrs. A. Fauver (Jean Crawford, Lon Chaney). Suzanne Fauver (Joan Crawford, David Manners).

Ritchie, Mich.—W. C. Loflin (Dr. Frank Delo, William Haines).


Cosy, Winchester, Ind.—Will H. Brenner (Dolores Costello, Conrad Nagel).

Rex, N. F. Bean (Dr. Frank Delo, William Haines). Mrs. N. E. Frank (Joan Crawford, Richard Dix).


Sun, Farmerville, N. Mex.—G. A. Dills (Clara Bow, Richard Dix). Miss Farnum (Clara Bow).


Lincoln, Fort Worth, Tex.—James O. Baker, Mrs. Baker (Mr. and Mrs. William Haines).

Dayton, Ohio.—H. R. Laning (Clara Bow, William Haines).

Merino, Colorado.—Mrs. D. C. Lanning (Clara Bow, William Haines).


Peach, Winfield, Kansas.—Mrs. J. Baker (Mr. and Mrs. William Haines).

Princess, Bakersfield, Calif.—Mrs. R. Pfeiffer (Clara Bow, William Haines).

Rex, Wallace, Idaho.—Mrs. W. C. F. Held (Clara Bow, William Haines).

Princess, Butte, Montana.—Mrs. D. E. Jefferson (Clara Bow, William Haines).

Columbia, Columbus, Ohio.—Mr. and Mrs. J. E. Easton (William Haines).

Alma, Plainsfield, Iowa.—J. W. Cole (Clara Bow, William Haines).

Albero, Green River, Wyoming.—Mrs. J. H. Ordman (Clara Bow, William Haines).

Summer, Golden City, Mo.—Mrs. J. B. Wilson (Joan Crawford, Richard Dix).

Ogden, Utah.—J. C. Donovan (Clara Bow, William Haines).

Aquarius, Liberal, Kansas.—Mr. and Mrs. W. Haines (William Haines).

Princess, Bakersfield, Calif.—Mrs. P. H. Seger (Clara Bow, William Haines).

Princess, Butte, Montana.—Mrs. N. H. B. Wilson (Joan Crawford, Richard Dix).

Montpelier, New Hampshire.—Mrs. D. E. Jefferson (Clara Bow, William Haines).

Columbia, Columbus, Ohio.—Mr. and Mrs. J. E. Easton (William Haines).

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Princess, Bakersfield, Calif.—Mrs. P. H. Seger (Clara Bow, William Haines).

Princess, Butte, Montana.—Mrs. N. H. B. Wilson (Joan Crawford, Richard Dix).
“My Favorite Players” Contest

BALLOT: for voting in the HERALD-WORLD’s 1928-29 contest to determine who are the favorite male and feminine screen exhibitors and the members of their immediate families. Choices are to be made on any basis the voter chooses.

**Title:** My Favorite Players Contest, 407 So. Dearborn, Chicago, Ill.

**Theatre**

**Town**

**MAIL TO EXHIBITORS HERALD-WORLD, “My Favorite Players” Contest, 407 So. Dearborn, Chicago, Ill.**

**Feminine Player**

**Male Player**

**SHOW PEOPLE**

Special cast—January 21-29.

A picture with Marion Davies in a sort of a priz role, and William Haines not too fresh. They’re like it.—Joseph Conway, Egyptian theatre, Los Angeles.

**SHOW PEOPLE**

Special cast—49%, Metro makes this a special, but it is only a picture. It makes this a picture and a year for the exhibitors. The film is a series of scenes without something for them to do. They don’t care so much about the director, as they are not interested in anything.—L. H. Petz, Pearl theatre, Youngwood, Pa.—General patronage.

**SHOW PEOPLE**

Special cast—This is of show style and there is not much chance of appeal. Everything in the film is done well, but it does not appeal to foreigners. Miss Davies did some very clever acting scenes; otherwise the film is just a paste job. It is good and has such places in it. Nine reels.—eralde theatre, Riverview, Ala.—General patronage.

**SHOW PEOPLE**

EXCESS BAGGAGE: William Haines—45%. An- other good one for Haines. He is a wonderful performer. W. C. Fields in a small theatre, Bunker Hill, III.—General patronage.

**SHOW PEOPLE**

SHADOWS OF THE NIGHT: Flash—50%. This is not the best dog picture I ever played. The dog is almost human.—W. Fahrenkroen, Lincoln theatre, Bunker Hill, III.—General patronage.

**SHOW PEOPLE**

Shadow of the Night: Lawrence Gray—January 11. Very good. Ran it on our poor night, but that was the reason for our poor business. The picture is good as an underworld story, though it is more a police and newspaper reporter picture. Eleven reels.—H. H. Petz, Pearl theatre, Youngwood, Pa.—General patronage.

**SHOW PEOPLE**


**SHOW PEOPLE**

Laugh Clown Laugh: Lon Chaney—August 1-11. We have had a number of Chaney efforts here. Play it right after the big cities.—arias Cholino, New Lincoln theatre, Pleasanton, Kan.—Small town patronage.

**SHOW PEOPLE**

Laugh Clown Laugh: Lon Chaney—Very, very good. Not only that, but we did about average business in spite of a severe snowstorm that continued throughout the whole second day. We consider this a very good effort.—Frank Johnson, Show, Loveluse, Neb.—Small town patronage.

**SHOW PEOPLE**


**SHOW PEOPLE**


**SHOW PEOPLE**

The Cardboard Lover: Marion Davies—Nice picture of a good laugh, very interesting.—C. C. Kaufman, Gen theatre, Colusa, Calif.—Small town patronage.

**SHOW PEOPLE**

While the City Sleeps: Lon Chaney—January 17-28. This is a pleasing program feature but is a special. Nine reels.—Leslie Habib, Beul Joy theatre, King City, Cal.—Small town patronage.

**SHOW PEOPLE**

While the City Sleeps: Lon Chaney—49% odd crook story, above the average.—W. Fahrenkroen, Lincoln theatre, Bunker Hill, III.—General patronage.

**SHOW PEOPLE**


**TELLING THE WORLD**

William Haines—49%. Very good picture. Haines is fine in this one.—W. Fahrenkroen, Lincoln theatre, Bunker Hill, Ill.—General patronage.

**TELLING THE WORLD**

The Actress: Norma Shearer—50%. Just fair. Not nearly as good as some of her other pictures.—W. Fahrenkroen, Lincoln theatre, Bunker Hill, Ill.—General patronage.

**TELLING THE WORLD**

The Fair Co-Ed: Marion Davies—February 4-10. A fair program picture which pleased almost 100% of the business. A good picture and a good performance after each scene. Ran this one pretty late, but we are glad we did not miss it out. Seven reels.—seven theatres, Royal theatre, Kimball, S. D.—General patronage.

**TELLING THE WORLD**

Brotherly Love: Dan—Arthur—29%. Boring. Nothing to this one.—W. Fahrenkroen, Lincoln theatre, Bunker Hill, Ill.—General patronage.

**TELLING THE WORLD**

Circus Rookies: Dan—Arthur—For those who like slapstick, this is a good picture. The boys will set a mark for all comedians to shot at.—Riverdale theatre, Riverview, Ala.—General patronage.

**TELLING THE WORLD**

West Point: William Haines—59%. January 2. Did a good business on this picture in spite of sub-zero weather. Please as near 100 per cent as any picture of its type we have played the past year. Eight reels.—Hardy Carlson, Opera House, Vellin, S. D.—Small town patronage.

**TELLING THE WORLD**

Broadway: Crod—Pringle—43%. January 20. A fair house, and believe it gave general satisfaction. Didn’t see the picture myself but have heard good reports.—Paul B. Hoffman, Legion theatre, Holyoak, Kan.—Small town patronage.

**TELLING THE WORLD**


**TELLING THE WORLD**

The Latest From Paris: Norma Shearer—45%. December 31-January 1. One good picture, but it failed to draw. A clever comedy, but little or no interest for the small town patronage. Eight reels.—Hardy Carlson, Opera House, Vellin, S. D.—Small town patronage.

**TELLING THE WORLD**

Buttons: Jackie Coogan—Very, very good.—George B. Baker, Strand theatre, Britton, S. D.—General patronage.

**PARAMOUNT**

Someone To Love: Special cast—90%. January 18. Had more comments on this than any picture of this type in years. It’s a pleasing little picture, with Buddy doing his stuff. Seven reels.—J. C. Crouch, Princess theatre, Troy, Ala.—General patronage.

**PARAMOUNT**

Someone To Love: Special cast—December 6-7. This is certainly one of the best little programs we could find. They would please the whole family. Here’s hoping this standard will be carried out in this youth team’s feature pictures. Seven reels.—H. E. Timmerlake, Isabelle theatre, Stevenson, Ala.—General patronage.

**PARAMOUNT**

Someone To Love: Special cast—December 6-7. This is certainly one of the best little programs we could find. They would please the whole family. Here’s hoping this standard will be carried out in this youth team’s feature pictures. Seven reels.—H. E. Timmerlake, Isabelle theatre, Stevenson, Ala.—General patronage.

**WINGS**

Special cast—December 16-27. Better than any picture ever played here in eight years, but Paramount got half the money. Did better second and third nights than the first.—Charles Chicas, New Lincoln theatre, Pleasanton, Cal.—Small town patronage.

**WINGS**

Special cast—90%. Fine. In fact, the best for me in 1929. Had to pay a high price, but
Not only those prominent today can lay claim to the affections of the exhibitor and the members of his family. Of the three feminine players representing interesting features of the vote this week, two have yielded to the demand for new screen personalities. And yet the votes those that Louise Lovely (center) and Shirley Mason (right) are by no means forgotten. Mary Brian, Paramount player prominent in pictures these days, goes forward in the standing this week in a way to indicate that not only stars may win tributes in the theatre and exhibitor's home.

**EXHIBITORS HERALD-WORLD**

**Pathe-PDC**

**February 9, 1929**

**LOVE OVER NIGHT:** Jeannette Loff—45%—Beaver.
A splendid little program picture will many conical situations. Please all Jeannette Loff, of course, is not very well known, but she is a good little actress—Guy B. Aims, Princess theatre, Lexington, Tenn.—Small town patronage.

**KING OF KINGS:** Special cast—This is a good picture, but we located news on it too much. Ten reels—A. S. Alexander, Palace theatre, Bradford, Tenn.—General patronage.

**KING OF KINGS:** Special cast—40%. January 7-8. Truly a remarkable picture did they do business in account of flu epidemic. It is good enough for a return engagement. Amazing comments from the few who saw it. Twelve reels—J. L. Long, Opera house, Fort Payne, Ala.—General patronage.

**KING OF KINGS:** Special cast—45%. November 21-24. To my mind it is the supreme achievement in motion picture art. The best lighted picture ever seen, with the sons in beautiful colors. It outdid any picture shown here. Ran four days in a one-night town. The title and theme will draw people who never at tended a theatre, and the picture will add prestige to any theatre. Good photo-ops.—Guy B. Aims, Princess theatre, Lexington, Tenn.—Small town patronage.

**ANNAPOLIS:** John Mark Brown—From a director standpoint almost perfect, and of course by being an Alabamas boy, I stepped on it and didn’t realize it. Just as John Mark, that’s your cue picture. Will please the young folks.

—Winton W. Lowery, Strand theatre, Atmore, Ala.—Small town patronage.

**HOLD EM YALE:** Rod L Rocco—50%. January 14. Fair. Sold to us as special, but only fair picture. Not for the reels. Rotten pictures. This bird who played a part of a detective killed the picture. Eight reels—J. L. Long, Opera House, Fort Payne, Ala.—General patronage.

**FORBIDDEN LOVE:** Special cast—January 22. My audience did not know the stars in the picture and they didn’t like them. Their names are too hard to pronounce for we Americans. But we like it. Excellent four reel good picture. It’s the most dramatic love picture ever played. It is massive and beautiful in every scene. Everyone likes it. Walter Odom and Sons, Dixie theatre, Durant, Miss.—Small town patronage.

**SIN TOWN:** Special cast—45%—January 18-19. A good Western. But the people in the picture are not actors. This subject might help you some pictures. Five reels—P. Donaldson, Bijou theatre, greenhouse, SC.—General patronage.

**BLIND BEAUTY:** Rex—January 16. Patrons say it’s the best horse picture we have had. Everyone gave it a boost—Frank E. Sahin, Majestic theatre, Espan, Mont.—Small town patronage.

**SADDLE MATES:** Wally Wales—January 9. Good little Western for Saturday night. Fire reals—William E. Tragedal, Trags theatre, Neilville, Wis.—Small town patronage.

**CELEBRITY:** Special cast—Rotten. Should have never been released. That kind of a picture here two guys showing how just how tough things could be. We have a good picture, it’s fops. But this kind pans over. Six reels—Rudolph Duda, Royal theatre, Kinhall, S. D.—General patronage.

**Rayarr**

**GIPSY OF THE NORTH:** Huntsley Gordon—15%—January 15. Here is a picture anyone should not. It is sold right and it is a knockout from the point of entertainment—a good real story. It has a good, clean, simple story packed off the map and doesn’t cost you any fortune, either. We have no lease on this one, we think we have a good picture, it fops. But this kind pans over. Six reels—Rudolph Duda, Royal theatre, Kinhall, S. D.—General patronage.

**RKO (FBO)**


**CAFE MARR:** Orel Borden—25%—January 11. We either expected too much or just thought we’d see a real picture, but failed to see anything much that couldn’t, be No special, hardly a program picture and a poor one at that. Watch out, boys, before you buy the six specialties. They’ll well be flown, the way we

**DECLAR:** Buddy Rogers—42%—January 19. This picture was well liked by everyone but the operators. The film was all messed up and should never have been sent out without having been fixed. Eight reels—Paul B. Hoffman, Legion theatre, High ridg, Kan.—Small town patronage.


**THE WATER HOUSE:** Jack Holt—January 13. This one fooled me, as it not only drew well but pleased. I did not think it was up to the standard of the old and the new of Hul’s other pictures, but they liked it, so I must be mistaken. Five reels—Leslie Hales, Reel Joy theatre, King City, Calif.—Small town patronage.

**THE RACKET:** Thomas Meighan—January 12-13. A very good crook melodrama. Meighan does some fine work, but he doesn’t seem to draw for us. Seven reels—Rex Goodwin, Pioneer theatre, Robesonia, Pa.—Small town patronage.

**APACHES OF PARIS:** Special cast—22%—January 16. Plenty of action to make it live up to the title. Photography very good. Seven reels—Rex Goodwin, Pioneer theatre, Robesonia, Pa.—Small town patronage.


**THE TELL-TALE HEART:** Jack Holt—January 13. This is an excellent production and was well received. In admisions, but ought to give general satisfaction. It is American story and should be run everywhere. Eight reels—Paul B. Hoffman, Legion theatre, Hollyroid, Kan.—Small town patronage.

**KIT CARSON:** Fred Thomson—December 18-19. My with the good stars that make up this fast story is not until death is a great loss to an industry that needed many more of his kinds. "The Western"—Seven reels—E. M. Riddle, Strand theatre, Paoli, Ind.—General patronage.

**SPORTING GOODS:** Richard Dix—Good picture for small town. W. Pahrekhin, Lincoln theatre, Bunker Hill, Ind.—General patronage.

**ALL THE MAD:** Special cast—December 26-27. This and “Peaks of Destiny” are two pieces of limburger imported from Germany by Paramount. A clothes pin for the probeols, Adolph. Six reels—E. M. Riddle, Strand theatre, Paoli, Ind.—General patronage.

**PARTNERS IN CRIME:** Beery-Hatton—40%. Not much to this one. Punny in spots. This pair have made better ones.—W. Pahrekhin, Lincoln theatre, Bunker Hill, Ind.—General patronage.

**GENTLEMEN PREFER BLONDES:** Special cast—December 28. A dandy program picture depicting the workings of a blonde gold digger shy assisted by a snappy brunette (Alice White), turned into a brunette for this picture by E. M. Riddle—William J. Tragedal, Trags theatre, Neilville, Wis.—Small town patronage.

**THE COVERED WAGON:** Special cast—January 4-5. This was a return showing on this picture, and while it did not do as much as we expected, it held up with other pictures shown on same night of the week, and in this spite of sickness and icy roads.—Ernest H. Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

**THEY SAW NO GOOD FOR ME:** Print and photography good. Seven reels.—P. G. Held, Strand theatre, Gris wold, la.—General patronage.

**WARMING UP:** Richard Dix—Nothing out of the ordinary. A personal picture, watch this little lady, Jean Arthur. I think she is exceptionally good and if given a chance, will stack up with the best of them.—Winton W. Lowery, Strand theatre, Al more, Ala.—Small town patronage.

**THE LAST COMMAND:** Emil Jannings—17%. Good picture, well acted but too heavy for small town.—W. Pahrekhin, Lincoln theatre, Bunker Hill, Ind.—General patronage.


**EASY COME, EASY GO:** Richard Dix—26%. Picture just fair. Business rotten due to lids.—W. Pahrekhin, Lincoln theatre, Bunker Hill, Ind.—General patronage.


**OLD IRONSIDES:** Special cast—January 16-17. This is an excellent production and was well received. In admisions, but ought to give general satisfaction. It is American history and should be run everywhere. Eight reels—Paul B. Hoffman, Legion theatre, Hollyroid, Kan.—Small town patronage.

**KING OF KINGS:** Special cast—January 8. A good Western. But the people in the picture are not actors. This subject might help you some pictures. Five reels—P. Donaldson, Bijou theatre, greenhouse, SC.—General patronage.

**GIPSY:** Rex—January 16. Patrons say it’s the best horse picture we have had. Everyone gave it a boost—Frank E. Sahin, Majestic theatre, Espan, Mont.—Small town patronage.

**SADDLE MATES:** Wally Wales—January 9. Good little Western for Saturday night. Fire reals—William E. Tragedal, Trags theatre, Neilville, Wis.—Small town patronage.

**CELEBRITY:** Special cast—Rotten. Should have never been released. That kind of a picture here two guys showing how just how tough things could be. We have a good picture, it fops. But this kind pans over. Six reels—Rudolph Duda, Royal theatre, Kinhall, S. D.—General patronage.
Past and Present United in Vote

William Haines (left) and Charles Rogers, with William Farnum between them. Thus the Past is brought into the Present typographically, as has been done in the voting this week. Farnum, hero of many a picture and fight, (remember "The Spoilers") in days gone by, was nominated several weeks ago, and this week goes into a tie for second place, only a few votes behind the leader. Haines, enjoying increasing popularity in MGM productions, takes a long stride forward in this week's standing, as does "Buddy" Rogers, the rising Paramount player, who is the "baby" of this trio.

Exhibitors Herald-World
LITTLE SNOB.” The plot was very poor, with several things left to the imagination. One of the poorest Rhin-Tin-Tin picture I ever played.—Ernest H. Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

DON JUAN: J. Barrymore—December 4-27. This pleased better than most costume pictures. For the most part the picture pleased in a way to look at, and Barrymore is always good and brought out a very good Colleen Moore—Fox theatre, Kilmarnock, Va.—General patronage.

THE SKY RANGE: Reed Howes—Don’t overlook this bunch of two reeles. Educational has hit the mark with these few shorts.—Leslie Hales, Reid theatre, King City, Cal.—Small town patronage.

PAGING MR. FARNUM

New times, new stars. But are the old ones forgotten? The “My Favorite Player’s” contest is proving that they are not, and among the giants of the screen whose followers still gracefully remember them with their votes, is William Farnum. In sending in his vote and those of the 11 others, giving Farnum a boost of ten votes, James P. Comfort, whose theatre is the Lyric in Norristown, Pa., adds, with hope that his follower will return to the screen. Writes Brother Comfort: “My brother exhibitor, John L. Comfort, who is very fond of Mr. Farnum, sent in their ballots when this contest first started, and my family of movie fans also. We did not vote in the first vote, but in William Farnum was in his glory, his name in front of a theatre meant to hang out the old S. R. O. sign, out. Within a radius of 100 miles or more, Farnum is still remembered and often spoken of.”

Mr. Farnum is at present performing in Chicago with much success in George C. Foster’s production of the Shakespearean tragedy, “Macbeth,” taking the role of Macduff.

FOX

GOW’S HUSBAND: The rotundest title and stirriest comic I’ve run for many a moon. Boys, if you like to laugh—get this one in the week basket and don’t play it. Two reels.—Rudolf Duba, Royal theatre, Kimmibli, S. D.—General patronage.


ELEPHANTS ELBOWS: This is a dandy comedy and will bring plenty of laughs.—A. S. Alexander, Fairview theatre, Recee.—General patronage.

LONG NECKER: Very good. The horse in this is fine. Two reels.—P. G. Held, Strand theatre, Griswol, Ia.—General patronage.

METRO-GOLDWYN-MAYER

AGING YOUTH: Charlie Chase—Several laughs this one. Two reels.—E. M. Biddle, Strand theatre, Patol, Ind.—General patronage.

ALL PARTS: Charlie Chase—Only fair. Chase isn’t so hot anymore.—J. R. L. Reid opera house, Fort Payne, Ala.—General patronage.

BARNUM AND RINGLING, INC.: Our Gang—Simple gags. Our Gang is always good for extra business here. Like Cartoons, they make the kids continually yell for more. Two reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—General patronage.

BARNUM AND RINGLING, INC.: Our Gang—Fair, Below Gang average. Two reels.—Frank Johnson, Opera house, Louisville, Neb.—Small town patronage.


THE BIG WALLOP: Our Gang—Seemed to please the older folks as well as the kiddies. Two reels. Hardy Garrison, Opera house, Velin, S. D.—Small town patronage.

BLOW BY BLOW: Max Davidson—Had them rolling on the floor with laughter. A riot! Two reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—General patronage.


FEED ‘EM AND WEEP: Max Davidson—Max Davidson puts this over with a bang. Two reels.—E. M. Biddle, Strand theatre, Troy, Ala.—General patronage.

FINISHING TOUCH: Laurel-Hardy—Another scream from these boys. If only we could show commercials every one of these pictures. Many good comments, and a few folks asked us when we were going to show another of this pair.—Frank Johnson, Opera house, Louisville, Neb.—Small town patronage.

IMAGINE MY EMBARRASSMENT: Charles Chase—One of the best comedies of the month. Three reels.—Joey Conway, Egyptian theatre, Bala-Cynwyd, Pa.—General patronage.


MG NEWSREEL: I thought the salesman exaggerated a little when he sold it to me, but it is definitely the best newsreel I have seen this year. It’s hard to vote for a picture that has never been shown here before. A real hit.—F. M. Biddle, Reid theatre, Kimmibli, Cal.—Small town patronage.

MG NEWSREEL: Very good.—P. G. Held, Strand theatre, Patol, Ind.—General patronage.

PASS THE GRAYV: Max Davidson—Fine twenty, worth the time to watch it and then some. Two reels.—Rudolf Duba, Royal theatre, Kimmibli, S. D.—General patronage.

RUBY LIPS: Charlie Chase—Very good. Two reels.—J. R. L. Reid, Opera house, Fort Payne, Ala.—General patronage.

SHOULD MARRIED MEN GO HOME? Laurel-Hardy—One of the funniest to date. This pair is always good, great laughs on every Laurel-Hardy so far. Two reels.—J. R. L. Reid, Opera house, Fort Payne, Ala.—General patronage.

SHOULD MARRIED MEN GO HOME? Laurel-Hardy—This pair have the world theatrical in making the big laugh hits. Two reels.—Leslie Hales, Reid theatre, King City, Cal.—Small town patronage.

SOUP TO NUTS: Hardy-Laurel—Here are the best two roughhouse comedy artists in pictures today. If they don’t laugh at this one, throw ‘em to the lions! Two reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—General patronage.

THE SPANKING AGE: Our Gang—Without a doubt the best “Our Gang” to date. Metro comedies are the best on the market. Two reels.—Stanley Goodwin, Pioneer theatre, Robesonia, Pa.—Small town patronage.

THE SPANKING AGE: Our Gang—Judging from audience reaction as well as our own opinion, this is one of the best “Our Gang” pictures yet seen. Not so far out of average age. And the photography was mostly good. Dare this newfangled out-of-focus effect anyway! We want clean, good pictures.—E. M. Biddle, Strand theatre, Robesonia, Pa.—General patronage.

THE SPANKING AGE: Our Gang—This is the real stuff. We haven’t seen better laughs from any picture in the last six months. Two reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patronage.

TWO ACE SPECimens: Laurel-Hardy—Fair comedy. Two reels.—Theodore Stillings, Imperial theatre, Warrenton, N. C.—General patronage.

THAT NIGHT: Max Davidson—This is a winner. I think this boy makes them better each time, and this one was the best yet.—Leslie Hales, Reid theatre, King City, Cal.—Small town patronage.

THAT NIGHT: Max Davidson—One of the best mystery comedies to date. Lots of good comments. Two reels.—J. R. L. Reid, Opera house, Fort Payne, Ala.—General patronage.

TWO TARS: Laurel-Hardy—The best comedy we’ve run in years. Two reels.—J. R. L. Reid, Opera house, Fort Payne, Ala.—General patronage.

THE WAY OF ALL PANTS: Charlie Chase—A funny comedy. Two reels.—Theodore Stillings, Imperial theatre, Patol, Ind.—General patronage.

WE FAW DOWN: Laurel-Hardy—It’s a knock-out, with Laurel and Hardy doing their stuff. Two reels.—E. M. Biddle, Strand theatre, Troy, Ala.—General patronage.


PARAMOUNT

BELIEVE IT OR NOT: Frances Lee—More fun than the chorus girls series. They all have snap as well as comedy. Two reels.—H. K. Timmerle, Isabelle theatre, Stevenson, Ala.—General patronage.

FOOT LOOSE WOUMEN: Bobby Vernon—Good comedy. Vernon always pleasing. Two reels.—H. K.
EXHIBITORS HERALD-WORLD

February 9, 1929

FISK'S PATTERNS


TYPE AND THEME: Rita Martin is a secret agent of the Billon Exchange. She is also in love with Bob, Hardison and Rita are engaged to leave to Europe together. Just before leaving, Rita is employed as secretary to John Clayton, a man who is intended to take her place. To the amazement of Bob, Susan, surprised to see Rita there, finds out that his father has taught her to take care of herself, which in itself is considered impossible to escape from. Richard has George, a tough, mysterious man, and tells his friend about her all day. After two weeks of continous, Rita is thought to have left. He finally makes Rita to attempt contact with him, but is quickly captured. Richard collapses from lack of women, informing his possessive disposition. вечером, she returns, he returns, she is thinking about being taken away by the Cossacks. Accompanied by the President, his American, and, in his view, the President, he returns to return to Ann. Richard reveals what is happening to him. He also makes a call to him. Richard calls away, and Katrina returns to Ann.

SINGLE MAN, A: MGM comedy-drama, from the story by Hubert Hamley, directed by Erle C. Kenton. As well as a good one, other films which have been made recently, and which has a good feeling, and a good acting.

WOODEN SOLDIERS: Something that all the people liked because of the oddness of it. One. Two ree—F. Donaldson, Bijou theatre, Greenwood, S. C.—General patronage.

MISCELLANEOUS

**CHICAGO PERSONALITIES**

**By J. F.**

**HAROLD L. SIEGEL**

HAROLD L. SIEGEL, distributor of the De Forest Phonofilm for Illinois, Indiana and Iowa, gave a luncheon and special demonstration of the device February 1. Approximately 72 attended the luncheon at the Stevens, and 56 went out to the Symphony theatre to see and hear RKO's "The Circus Kid" over Phonofilm. Exhibitors from 50 miles away came in to hear the machine. Joe Lyons and Robert Churchill of the local De Forest office, assisted in conducting the affair. According to Siegel, seven sales resulted from the demonstration. Following is a list of those who attended:


Among those from surrounding towns were: Jack Miller, Woodstock; M. Lerman, South Bend; George Krueger, Hinsdale; A. Kernbach, Wheaton; Jeffries Brothers, Ottawa; Catlow Brothers, Barrington; and Mrs. M. Gracey and daughter of Crystal Lake.

The circuits that had men present were Balaban & Katz, Marks Brothers, Coston, Cooney Brothers, Saperstein and Retchin, and the Howard Circuit.

A testimonial dinner was given for Earl Silverman and Carl Harthill at the Stevens hotel last week. The dinner, according to Bill Brumberg, was a big success and well attended. Those present were Earl Silverman, Carl Harthill, Clyde Eckhart, Felix Mendelssohn, Grad Sears, Bill Brumberg, Irving Mandell, Joe and Louise Abramson, Abe Fisher, Jerry Mandel, Ben Judell, Mr. Morey, Henri Elman, Dave Dubin and Harry Lorch, Harvey Day of Educational's home office also was present.

Max Freedman is now assistant booker at Columbia.

The Columbia office secretarial staff now consists of Lucile Castle, Sally Gore and Norma Silak.

During the luncheon of the DeForest at the Stevens Hotel last week smoking darkened the room to such an extent that some one admonished in stentorian tones, "You're Not Allowed to Smoke!" and that brought an indignant reply from one guest, who declared that he had received permission to smoke from his mother and so he could if he wanted to.

He was also over 21, apparently—and smoke he did.

Dan Roche achieved the honor of being a guest at his own son's birthday party last Saturday.

The new Ada theatre, located at 51st and Ada Streets, had its opening February 2. The house seats 360.

The Lindy theatre on West Madison Street has closed its doors.

The Windsor theatre, 433 Lormeill has changed hands. George F. Rider is the new manager of the house. Louis Lamm was formerly the owner.

Joe Pastor was seen flashing a new overcoat last week. Frank Ishmael said he'd like to know what street Joe takes going home. (We didn't tell him, Joe so no come-backs if anything happens.)

The M-G-M office was treated to a little act given by Max Schwartz and Frank Ishmael last week. With the help of a derby, they did a Chaplin, and it is unrelievably stated that several circuits would sign 'em up.

N. Provencher, formerly with Tiffany-Stahl, is now connected with Columbia as a special representative in the Midwest territory. Provencher, who enjoys something like fame under the title of "Bull Montana," asks exhibitors to be on the lookout for him.

Miss Louise Linden has returned to the Columbia office and will resume her former position as secretary to Cecil Maberry. She has been away a year.

Ernie Grohe of Fox, was confined by a cold to his home for the last two weeks.

Mr. and Mrs. Jack Miller and son, left last week for a ten-day vacation in the Rio Grande Valley.

Arnold Sesak of the Kinoton theatre, returned to Chicago last week after visiting California for five weeks.

Three more theatres will open with sound very shortly. They are the North Center, DeLuxe and Linden.

Joe Koble formerly manager of two Universal theatres, resigned his position last week.

Nathan Wolf of the Biltmore, Vision and Newberry theatres, has gone to Hot Springs for a short vacation.

The M-G-M office celebrated the birthday of Frank Ishmael February 5. And of course everyone is aware that George Washington and Abraham Lincoln have birthdays this month.

Jack Baker put over a new publicity stunt at White City ballroom last week. Over 1,000 "Oswald, the Lucky Rabbit," pins were passed out to those at the dance.

Great States is planning a new theatre in Aurora, to be situated a few blocks west of the Rialto, now under construction. The new house will be called the Fox, the name of the theatre razed to make room for the Rialto. The Fox will have 1,000 seats. The Rialto will seat 2,500, and these two with two smaller houses operated in Aurora by Great States will give this suburb 5,000 seats. It is said, however, that these latter two may be discontinued upon completion of the Fox.

The Bijou in Decatur, which was recently taken over by Great States, is to be closed for remodeling.

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*Guests of Harold Siegel, distributor in Illinois, Indiana and Iowa for DeForest Phonofilm, arriving at the Symphony theatre last week Friday, for a special showing of RKO Productions' "The Circus Kid," with Phonofilm sound. The showing followed a luncheon at the Stevens hotel. (Herald World photo.)*
A higher premium than ever before

Today — in this new era of sound pictures — there is a higher premium than ever before on film uniformity. For sound quality is even more sensitive than screen quality to any variation in the film.

If your “talkie” prints are on Eastman film — famous for uniformity — your patrons are seeing and hearing the very best that this newest development in motion pictures has to offer.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
A GOOD COOK IS A SHOWMAN

He has to pick the right ingredients, mix them in the proper proportions, and serve them in an inviting, appetizing way. That, in a few words, is every showman’s task.

Would you consider a dinner complete without a dessert? Of course, not! And what that dessert is to the dinner, a little of “Big Boy’s” delicious comedy is to your entertainment menu. There’s sweet profit for your box-office, too, in “Big Boy’s” unbound-ed popularity.

“THE FIXER”
Domestic mix-ups that will fix up the laugh part of any program.

“FOLLOW TEACHER”
School day fun with all the pranks you dreamed of but didn’t dare to pull.

“COME TO PAPA”
“Educational’s gifted young star . . . in what is easily one of his best comedies to date.”
—M. P. News

BIG BOY
Juvenile COMEDIES
Jack White Productions

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc., W. H. Hays, President
To our many friends who have congratulated us on the electrifying sensation of the day, THE BROADWAY MELODY—


SUCH a success is not only for M-G-M—IT is for our entire great industry!

M-G-M is proud to have brought to the TALKING screen this new wonder picture—REVOLUTIONIZING what has gone before!

TRUE to its Young Blood aggressive tradition M-G-M is more than ever now THE TALK OF THE INDUSTRY
At Midnight when everybody unmasks!

YOU MIGHT BE DANCING WITH GLORIA SWANSON—

—or it might be Ben Turpin, or Lon Chaney—we can't guarantee who will be your masked partner at midnight—but we will guarantee:

DANCE

The hottest jazz in town Continuous!

DINNER

Mrs. Astor's best home cooking

DIVERTISSEMENT

N. T. G. and a bevy of Broadway stars

CHECK YOUR TROUBLES AT THE DOOR

WHEN YOU STEP INTO THE INDUSTRY'S BIG MERGER OF FUN, FROLIC AND FRIVOLITY

A.M.P.A. HOLLYWOOD MASQUE BAL

Hotel Astor March 2nd Tickets 10.00 Each
PARAMOUNT panics Broadway!

"The Wolf of Wall Street" smashes all records by over $7,000!

"The Doctor's Secret" breaks all previous week-end highs. Held over second week.

"Redskin" at $2 doing s.r.o. business in 2nd week of long run!

"Sins of the Fathers" playing to crowded houses—2nd week!

Nothing can equal the triumphant box office march of Paramount's Mighty Product!
OPINIONS
By W. R. WILKERSON

SHORT REELS

Paramount has three short subjects now running at the Criterion that far surpass any other sound shorts yet made. They are "Two Little Chinese Maids", "Highlow-brow" and "The False Alarm Fire Company." These subjects run the gamut of subject matter for pictures of the short reel variety in sound. "Two Little Chinese Maids" presents music, song and a bit of a dance, done in a set and with lighting that stamps it as unusual. "Highlow-brow" is a short for the better type audiences in cities and towns where the crow of a chicken is an unusual noise. "The False Alarm Fire Company" is sound comedy in its "nth" and will be a riot wherever shown. The three of them will relieve any exhibitor of a lot of worry, for after seeing them he will be in a position to say to himself—"if a company can make them so good in such a variety as I have seen, I need not have any worry where I am going to get the short reels I want in sound."

You're absolutely right Mr. Wilkerson and it's the opinion of every thinking exhibitor:

In SOUND SHORT FEATURES too, there's only one REAL LEADER —
Just as Paramount's great talking feature pictures, like "Interference", "The Wolf of Wall Street" and "The Doctor's Secret", are the talk of the screen world—so Paramount Sound Short Features are being hailed as the class of market! The only singing, talking, dancing shorts of the ONE AND ONLY PARAMOUNT QUALITY! Starring the most famous artists of stage and films. Breezy, of dazzling variety, entertainment gems! Produced with the same lavish care and talent as Paramount features. And perfectly recorded! Broadway is raving about them. Your people will too.

7 Great PARAMOUNT Sound Shorts playing Broadway now!

CRITERION. Smith and Dale in "FALSE ALARM FIRE COMPANY"; "TWO LITTLE CHINESE MAIDS"; "HIGH-LOWBROW".


PARAMOUNT. EDDIE CANTOR in "That Party in Person".

RIVOLI. "A BIRD IN THE HAND" Christie Talking Play with Star Cast.

35 Paramount Sound Acts
13 Christie Talking Plays
5 Famous Composer Series
6 Song Cartoons
59 Paramount Sound Shorts
PATHE SPECIALS

CECIL B. DeMILLE'S
Sensational Melodrama

"THE GODLESS GIRL"

by JEANIE MACPHERSON

BOOKED OVER THESE ENTIRE

Publix — Libson — Feiber
Gottesman — R.K.O. — Maine
Hampshire — Warner
West Coast — and Loew

AN UNPRECEDENTED RECOGNITION
SWEEP COUNTRY

Pathe's ALL TALKING SUPER SPECIAL

"STRANGE CARGO"

written and directed by BENJAMIN GLAZER

with

14 DISTINGUISHED STAGE PLAYERS

CIRCUITS...

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WORLD'S PREMIERE

of

"STRANGE CARGO"

PARAMOUNT

New York

Beginning Feb. 16th
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And the organization behind them

It's not good business to buy sound equipment with your eyes shut, without the full facts before you. Pacent Reproducer Corporation wants every exhibitor throughout the country to know the facts about Pacent Reproducer Systems. That is why we publish this advertisement, a plain statement of their merits and advantages in your theatre.

Every Exhibitor Wants These Facts About Pacent Reproducer Systems Before Buying Sound Equipment

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5. Film Attachment Soon Ready: Pacent Reproducer Systems are now built for the disc method of reproduction. The Pacent Film attachment will soon be available for sound-on-film method of reproduction.

6. Installation and Service: Complete service department now functioning at top efficiency. Trained engineers in charge of every installation. Dozens of telegrams from exhibitors tell of wonderful job done by our men.

30 service depots now being established throughout the country to supervise installation and upkeep of Pacent Reproducer Systems.

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LOUIS GERARD PACENT, President

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SOUND REASONS
Why you should play
UNCLE TOM'S CABIN
AGAIN and AGAIN-
“MANY RETURNED SECOND TIME TO SEE IT!”
—Plaza Theatre, Ft. Dodge, Iowa.

“DREW PEOPLE NEVER SEEN IN TOWN BEFORE!”
—Princess Theatre, Lincoln, Neb.

“MANY PATRONS TURNED AWAY!”
—Pastime Theatre, Hickory, N. C.

“RETURN ENGAGEMENT SOON AS POSSIBLE!”
—Silver Family Theatre, Greenville, Mich.

“FORCED TO HOLD SECOND WEEK!”
—Liberty Theatre, Oklahoma City, Okla.

“TURN-AWAY BUSINESS INDICATES BIG MONEY ON REPEAT!”
—Academy Theatre, Scranton, Pa.

“HUNDREDS PROCLAIM IT GREATEST PICTURE EVER SHOWN!”
—Astrae Theatre, Enid, Okla.

“WILL BRING PEOPLE THAT Seldom ATTEND!”
—Emprise Theatre, Fairmont, Nebr.

“WEEK OF TREMENDOUS BUSINESS! ALL RECORDS SMASHED!”
—Uptown Theatre, Wichita, Kans.

“ADVISE EXHIBITORS STEP ON IT WITH ALL THEIR POWER!”
—Rochester Theatre, Rochester, Tex.

“ADVISE ANY EXHIBITOR TO PLAY IT!”
—LeeRay Theatre, Wallace, Nebr.

“GREATEST BOX-OFFICE BET!”

“RECORDS BROKEN! RUN EXTENDED!”
—Capitol Theatre, Grand Island, Nebr.

“EXCEPTIONAL BUSINESS!”
—Auditorium, Lynchburg, Va.

“SURE CLICKS AT THE BOX-OFFICE!”
—Criterion Theatre, Tomskan, Ohio.

“ONE OF THE BEST EVER MADE!”
—Monda Theatre Co., Aurora, Nebr.

“EXCEPTIONAL BUSINESS 100% BOX-OFFICE!”
—Disbury Theatre, Walden, N. Y.

“RECORD BREAKING BUSINESS DESPITE HEAVY COMPETITION!”
—Chase St. Theatre, Kane, Pa.

“IT WILL, WITHOUT A DOUBT, PACK ANY THEATRE!”

“ONLY ONE PICTURE EVER EXCEEDED THIS GROSS!”
—Metropolitan Theatre, Washington, D. C.

“KEEN COMPETITION BUT EXCEEDED ALL PREVIOUS BOX-OFFICE RECORDS!”
—Plaza Theatre, N. Stroudsburg, Pa.

“OPENED TO BIGGEST LINEUP IN HISTORY!”
—C. M. DAVID, Omaha, Nebr.

“SHATTERED ALL RECORDS!”
—Palace Theatre, Canton, Ohio.

“BIG! LOOKS GOOD FOR TEN DAYS OR MORE!”
—Capitol Theatre, Dallas, Tex.

“OPENED SATURDAY CAPACITY! SUNDAY and MONDAY BIGGER!”
—Globe Theatre, Kansas City, Mo.

“WEATHER CANNOT KEEP THE CROWDS AWAY!”
—Rivoli Theatre, Beatrice, Nebr.

“PREVIOUS RECORDS WENT TO ASH HEAP!”
—Ogden Theatre, Denver, Colo.

“SOLD OUT EVERY PERFORMANCE! MANY PATRONS TURNED AWAY!”
—Pastime Theatre, Hickory, N. C.

“BIGGEST BOX-OFFICE SENSATION EVER RELEASED!”
—Paramount Theatre, Akron, Ohio.

“GREATEST SMALL TOWN PICTURE OF ALL TIME!”
—Princess Theatre, Chillicothe, Mo.

“COMPETITION COULD NOT LICK ‘Tom!’ UNIVERSAL HAS THE BIG ONES!”
—New Square Theatre, Ottumwa, Iowa.

“BIGGEST GROSS IN HISTORY OF THEATRE!”
—State Theatre, Columbus, Ind.

“BEST BUSINESS EVER DONE IN TEN YEARS!”
—Princess Theatre, Chatham, Ill.

“UNCLE TOM CAN HANG THEM ON THE RAFTERS!”
—State Theatre, Uniontown, Pa.

“RECORD! PLEASED NEARER 100% THAN ANY PICTURE EVER PLAYED!”
—Second Theatre, Bridgewater, S. Dak.


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The Great American Picture

UNCLE TOM’S CABIN

Silent or Sound. Carl Laemmle Loans the Way
IT'S A MYSTERY THRILLER!

SEE 100% ALL-TALKING PICTURE

They'll Go Wild Over

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H.B. WARNER
LOUISE FAZENDA

CLAUDE GILLINGWATER
JOHN MILJAN-JACQUELINE LOGAN

DIRECTED BY LLOYD BACON

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Mystery plays and mystery pictures are amazing successes at box offices everywhere. "The Terror" is one of the biggest smash hits of the year. "Stark Mad" has the box office kick of "The Terror" PLUS! It is more original—packed with newer twists and greater thrills.

AT THE GARDEN THEATRE, MILWAUKEE, IN A RACING BLIZZARD, "STARK MAD" BROKE ALL RECORDS EXCEPT "THE SINGING FOOL" GROSS.

NOAH'S ARK

WARNER BROS.

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Herewith my check for $10.00—Start my yearly subscription to Film Daily service immediately.

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BEST PICTURES OF 1928

WILLIAM FOX Presents
FOUR SONS
JOHN FORD Production
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MARGARET MANN  JAMES HALL
JUNE COLLYER  EARLE FOXE
CHARLES MORTON  GEORGE MEEKER
FRANCIS X. BUSHMAN, Jr.  ALBERT GRAN
From the story by Miss I. A. R. Wylie—Adapted by Philip Klein
Holder of Roxy Theatre Record, and records everywhere

FRANK BORZAGE'S
STREET ANGEL
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Janet Gaynor  Charles Farrell
From the play by Monckton Hoff—Scenario by Marion Orth
Another record-wrecker with the champion ticket-selling team

F.W. MURNAU
Sunrise
with
Janet Gaynor  George O'Brien
Story by Hermann Sudermann—Scenario by Carl Mayer
A Masterpiece from the Master, Murnau

With Honorable Mention for
5 More Fox Films
FAZIL  THE AIR CIRCUS
MOTHER KNOWS BEST  DRESSED TO KILL
HANGMAN'S HOUSE

The Critics say so—
the Public says so—

[Photoplay Magazine’s poll for the best picture of 1928 gave 7th HEAVEN the award]

The Box-Office Confirms
SUPREMACY
NOW SUPERBLY SYNCHRONIZED

A.E. Dupont's Sensational Drama of 'MOULIN'

with Gorgeous CHEKOVA

as the star of the world-famous night resort of Paris

"Photoplays made where the story's laid"
February 16, 1929

EXHIBITORS HERALD-WORLD

February 16, 1929

EXHIBITORS HERALD-WORLD

February 7, 1929.

WORLD WIDE MANAGERS
ALL EXCHANGES.

JUST COMPLETED SUPERB MUSICAL, SONG AND SOUND EFFECTS BY RCA SYMPHONY ORCHESTRA, CONDUCTED BY JOSEPH LITTAU OF ROXY’S STAFF, A FOREMOST EXPERT, MAKES SENSATIONAL BOX OFFICE ATTRACTION (stop) THIS MAGNIFICENT PRODUCTION NOW A FEAST OF BEAUTY, DRAMA AND MUSIC (stop) RUSHING PRINTS ARRANGE SHOWINGS AND IT WILL SELL ITSELF (stop) THIS IS ONLY A STARTER (stop) WORLD WIDE WILL LEAD THE WAY IN UNUSUAL ATTRACTIONS.

JOSEPH S. SKIRBOLL.

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Bring the real world to your screen
AFRICA AUSTRALIA INDIA SOUTH AMERICA ETC
A Trade Paper Truly Representative of the Character and Scope of the Motion Picture Industry—

EXHIBITORS HERALD-WORLD

NOT on the insecure basis of Broadway chatter, but on the sound basis of facts. EXHIBITORS HERALD-WORLD stands supreme and preeminent among the trade publications in the motion picture field.

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FIRST, in news of the business and box office information—without the unholy puff and blurb and without cheap adulation dictated by advertising appropriations.

FIRST, in service departments which lighten the complex burden of managing a theatre.

FIRST, in the estimation of 12,865 subscribers who pay for the HERALD-WORLD and consider it a better bargain than getting the other papers gratis.

—Martin J. Quigley
The success of Vitaphone subjects, both features and shorts, their proven box office value and the general enthusiastic approval with which they have been and are being received, has been due to two major factors:

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FACING death from starvation...

They urged this pretty show girl to barter her honor for food.

Evangelist, banker, debutante—civilization’s mask ripped aside—turned to unkempt savages—ragged nerves, hate, bitterness, snarling animalism. Human beings lost in the white wastes of Alaska revealing their true characters...

Elemental, turbulent, sweeping passion—furious as blizzards—primitive love—-a dancer traded for food—all these make this picture a box-office attraction of the first water.

WILLIAM FOX presents "THE SIN SISTER"
with NANCY CARROLL
LAWRENCE GRAY—JOSEPHINE DUNN
CHARLES KLEIN
Production
Synchronized or Silent Prints

THE SHORTEST, SAFEST
CUT TO BIG
BOX-OFFICE COIN
is FOX
Expresses Hollywood
Declares Telephone

IN THIS ISSUE

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ADVERTISEMENTS


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SUBSCRIPTION RATES: United States and its possessions, Canada and all countries of the Americas—$2.00 per year; Great Britain and its colonies—41 per year.
Other foreign countries—$5.00 per year. Single copies—50 cents. Advertising rate cards and Audit Bureau of Circulations statements furnished upon application.
The HERALD-WORLD assumes no responsibility for the return of unsolicited manuscripts. No manuscripts are returned unless authors so request.
Unfair Advertising

A particularly objectionable type of advertising, which is now plaging exhibitors at many points throughout the country, has been brought to our attention by Mr. A. Hayman of the Lyda theatre, Grand Island, Nebraska.

The advertisement referred to is concerned with the promotion of a patent medicine known as "Grove's Bromo Quinine." It features the figure of a person wearing a gas mask and reading a theatre program. The display line in the advertisement reads, "dressed for the theatre."

The advertisement is obviously a cheap and sensational bid for attention. In the mind of the mis-guided patent medicine advertiser there was obviously the notion that by lurid reference to the danger to health in crowds that the public could be aroused, resulting in larger sales for the medicine. The advertisement is plainly in bad taste and is unethical, if not illegal.

It may be pointed out that advertising of this character—even aside from the damage that it does to the theatre business—has been specifically frowned on by the United States Post Office Department as well as various other agencies interested in truth and fair play in advertising. The Post Office Department has pointed out, with reference to the spread of influenza during the past few months, that any publicity effort which tends to excite the public mind is decidedly against public policy. In some instances advertisers have been requested to change the wording and illustrations of advertisements so as to avoid the possibility of creating a panic in the minds of the public.

It is unfortunate that the Grove's Bromo Quinine advertising has not been stopped before it was permitted to do the damage to the theatre business which it has done.

Exhibitors are urged to communicate with their local newspapers with a view to ascertaining whether this particularly objectionable piece of advertising is scheduled to be run in their towns. Publishers should have their attention directed to this advertisement and it should be made plain to them that such advertising, in addition to being unfair to the theatre business, amounts to a case of bad public policy. The nearest branch of the Better Business Bureau, which seeks to have maintained the best standards of truth and fair play in advertising, should be communicated with. The cooperation of local druggists toward prevailing upon the medicine company to cease and desist from this policy of advertising also should be sought.

Censoring Speech

THE Hearst newspapers, which should know better, are again breaking out in editorial approval of federal censorship of motion pictures. These and earlier outbursts are due to one of those extraordinary notions that occasionally overtake the owner of these newspapers, Mr. William Randolph Hearst.

Mr. Hearst, because of his unusual intelligence, together with his familiarity with the basic considerations of censorship in any form, would never be expected to be found on the side of censorship, regardless of the kind. But he seems to have a habit of being found occasionally where he should not be. One of these instances is in the matter of federal censorship of motion pictures.

The whole subject of motion picture censorship has received one of its periodic awakenings as the result of a recent and extraordinary decision of the Supreme Court of Pennsylvania. Although the original censorship in Pennsylvania obviously had only to do with motion pictures, we are now accorded an opportunity to contemplate the conclusion of the learned court which says that the law authorizes the censoring of film—not motion pictures—and that film, whether sound or silent, is still film.

In other words, the court decides that sound pictures as well as silent pictures must pass in review before the censors.

While we make no legal pretensions, still it does seem to us that the court must either misunderstand the case entirely—which would be nothing new in legal history—or else it has been subjected to some rather severe pressure from the elements of intolerance which are seeking very hard to run their neighbor's business.

How, by any stretch of reason, or even imagination, could the Pennsylvania motion picture censorship law, passed before the birth in practicable form of sound pictures, be construed to have contemplated the censoring of sound pictures as well as silent pictures?

Almost every argument against the censorship of motion pictures generally applies with added force against the censorship of sound and talking pictures.

Protection

WHILE Mr. Abram F. Myers, president of the Allied States exhibitors association, is engaging himself in an effort to get the Department of Justice to enjoin producers and manufacturers of sound equipment from performing certain existing agreements, it again seems timely to ask the question as to just what good this effort, even if successful, will accomplish?

He desires to force distributors to serve independent sound devices. . . . What distributors are refusing to serve independent sound devices and who are the exhibitors with sound equipment of any reasonable efficiency who are unable to get product?

However important this question of service to independent equipment may become in the future, right now there are various other issues which seem, to us at least, to be very much more pressing. Among these is the outrageous protection periods being insisted upon by various of the large circuits.

—MARTIN J. QUIGLEY
Advertiser Should Require Audited Circulation of All Film Papers, Says Thomson

By PETER VISCHER

NEW YORK, Feb. 12.—The value and importance of certified circulation in the trade papers of the motion picture industry was brought home in no uncertain terms to the Association of Motion Picture Advertisers at its meeting here last Tuesday by P. L. Thomson, director of advertising for the vast Western Electric organization and president of the Audit Bureau of Circulations.

A hundred members of the A. M. P. A., including many of the industry’s advertising leaders, crowded a private dining room of the Paramount hotel to hear Thomson speak. They were rewarded with an address that interspersed wit and humor with tightly packed sound thinking.

Thomson’s address was clear and simple, as pointed and as understandable as the system of certified circulation and knowing buying that he advocated. He urged the industry to require audited circulation figures from all publications in the industry, not because he suspected deceit or chicanery, but because it was good business.

Thomson expressed his surprise that only one paper in the field is a member of the A. B. C. That paper is the EXHIBITORS HERALD-WORLD, whose circulation is not only audited and classified; it is as well the biggest circulation in the field, indicating clearly that it is good business for the publisher as well as the advertiser to open his circulation books.

Thomson’s address, of interest alike to all who buy advertising and all who read advertising, is condensed as follows:

"The principle back of audited circulation is simple. The difficult thing to understand is why it isn’t universally accepted by advertisers and publishers in this great industry.

"As heads of families you gentlemen buy your steaks or your candy by the pound, your coal by the ton—units of measure set up by the government. You buy land by the foot or acre. You buy your hooch by the quart or gallon, and then you have it tested by a chemist to find what proof it is—if there’s any adulterant in it. That is to say, you make sure that it’s up to accepted standard. That doesn’t mean that all steak or all land is worth the same price per pound or per foot, and it’s the same with circulation. There’s where the quality argument enters and salesmanship begins. You can be your own judge whether you want to buy porterhouse steak or round. You just want to be sure that when you’re paying for porterhouse the seller hasn’t included a lot of rump.”

"Now that’s how you buy as heads of families. Then as representatives of your companies you turn around and buy advertising on hunches. For don’t forget it isn’t pages of white space you buy—it’s circulation—"
it's readers buying power; and in this great industry you've got no standard of measuring circulation.

"You are still satisfied to spend thousands of your companies' dollars on your guess as to the value of the influence of the publication unsupported by verified figures. And, gentlemen, in this respect you are about 15 years behind the procession, when you ought to be in the forefront.

"For this idea of setting up standards was accepted by the leading advertisers and publishers in America away back in 1913 when they got together and organized the A. B. C. and since then it has grown so that its membership is a veritable 'Who's Who in Advertising and Publishing.' Nine hundred and fifty newspapers, 200 magazines, 250 business papers, 200 agencies and 200 advertisers, and no industry a quarter the size of yours but has put its publishing house in order.

Not All Circulation Is of Equal Value

"Right here let me emphasize that this doesn't mean that all circulation is of equal value to you. Because magazine A has 10,000 and magazine B 8,000 and the page rate is the same, you may still want to use the latter at a somewhat higher page rate because of other considerations. But if, for instance 3,000 of those 8,000 are subscribers over six months in arrears then on an A. B. C. statement they can't be carried as net paid and with that deduction and a net of only 5,000 you might conclude that a unit cost per page for magazine B twice as large as magazine A is too great a premium to pay. As it stands now you are undoubtedly paying for a lot of such circulation in arrears, only you don't know it except in the case of one of your trade journals which is an A. B. C. member.

"The same is true of sample copies, of copies bought in bulk and circulated indiscriminately without any payment whatever by the recipient. Can there be any doubt that there is less reader, less buying power in circulation of that sort than in paid-in-advance circulation. Yet your non-A. B. C. paper throws that all into the hopper and you pay the same for it all.

"Under a recent rule of the Bureau, trade papers are compelled to make an occupational classification of their readers, the basis being a matter of agreement between the publishers in each industry.

Occupational Grouping Shows Buying Power

"The policy of the A. B. C. in approaching a new field is to consult with advertisers and trade paper publishers alike and draw up occupational classifications that will help the advertiser better to judge the buying power of any trade paper's circulation with respect to his particular product, be it films, raw stock, organs, theatre equipment, or what not.

"If the motion picture industry desires to avail itself of the services of the A. B. C. that sort of a classification would be worked out, and reports of totals under each listing would, I think show buyers of the industry for the first time in its history, how much and what kind of circulation the publishers are offering.

"For purposes of discussion I suggest the classification of trade paper circulation in this industry should be made in two parts, Film Users and Non-Film Users, subdivided as follows:

**FILM USERS**
- Officials of theatre chains
- Independent theatre operators
- Theatre managers who do not do film buying for their houses

**NON-USERS**
- Producers, distributors and exchanges
- Newsstands

"Newstand sales are of course separated from mail subscriptions, as they should be, for certainly they represent less buying power for most of you gentlemen than subscribing theatre managers for instance. But now you buy it all in a lump, with no opportunity to check the rate per thousand of circulation on one magazine, with the rate for like circulation on another.

This, my friends, is waste and it is an inexcusable waste because you can easily stop it. It is just a matter of educating the publishers in this industry to meet the standards which have so greatly improved both publishing and advertising results in other lines of business.

"You may have noticed in Printers Ink last week that Australia is going to have an audit bureau. This is the result of the visit which a distinguished Australian advertiser recently made to the United States to study our advertising practice. It is a safe bet he didn't learn anything about audited circulation in this industry.

Buying Circulation ByAccurate Measure

"Gentlemen, I urge these considerations upon you not with the idea of disciplining any publishers, but solely because they are economically sound and in line with the present day trend to apply engineering standards to business, substitute facts for guesswork and eliminate waste. I am confident that if you go to the executives of your companies with this proposal they will support you. They can buy circulation by just as accurate measure as they buy raw stock and as my company buys steel and copper.

"I think the practical result of your insisting upon audited publishers' statements will be as it has been in other industries—the strong papers will grow stronger and only the weak ones which can't stand up under an audit will pass out. That's just letting nature take its course.

"This industry needs publications strong, both financially and editorially. 'No publication is too small to afford membership. A. B. C. statement is a certificate of good character. No buyer of advertising can afford to place a contract with a publisher without studying his A. B. C. statement.

"I want to make it clear that what I have said is in no respect intended as a reflection upon the honesty of trade papers in this industry that do not have an A. B. C. audit.

Matter of Sound Business Principles

"To me the A. B. C. audit is not so much a matter of morals as of sound business principles. Personally, from what I know of your trade paper publishers, I might be willing to accept their sworn statements of circulation without question.

After Thomson's address was concluded, he passed a few questions to be asked. One, from an oldtimer in the industry, whose experiences were gained during the dark days when showmanship meant kidding the public and kidding yourself, attempted to warn Thomson that A. B. C. wouldn't go in the motion picture industry, because the industry was packed with crooks. This ridiculous attitude was promptly resented by many of those present, some of whom—for instance, Harold Flavin of Paramount—went to Thomson after his talk and protested at any such libel of the men doing advertising in the industry.
"Broadway Melody" Held Finest Picture Yet Produced in Sound

Director Harry Beaumont Does Something New with All-Talking-Singing-Dancing Film—Bessie Love Proves Herself Real Actress—Dialogue Written by Experts

(Special to the Herald-World)

NEW YORK, Feb. 12.—By all odds, the finest picture yet made in sound came to the Astor theatre Saturday night in "The Broadway Melody." This all-talking-singing-dancing film, directed for Metro-Goldwyn-Mayer by Harry Beaumont, is recognized by critics as the first truly great example of the newest of entertainment mediums, sound and screen combined.

When a picture like "The Broadway Melody" comes along, critics may well regret the reckless use of superlatives for lesser pictures of the past. This one drew prolonged applause from a crowded house of keen-witted observers. It will draw columns of praise and reams of comment. It was grand entertainment from start to finish.

"The Broadway Melody" is an audien musical comedy. It was written by Edmund Goulding, an experienced author, and had the advantage of dialogue by such recognized experts as Norman Houston and the incomparable Jimmy Gleason. It had music and lyrics that might actually be heard in a Broadway musical comedy, in place of sappy theme songs. It was at the theatre!

"The Melody" Beaumont made a real actress out of Bessie Love. This competent little performer, one now known, has been poorly well wasted in the past. Beaumont found depths in her ability that the finest of actresses might be proud of. He saw to it that she had good support through the film. Lesser parts were beautifully played by Kenneth Thomson, Edward Dillon, Jef Frouty, and others.

It is a matter of record and not of enthusiasm that this is something new in pictures. Heretofore, there has been just one story for a sound picture, one story in various forms. Wonder sound pictures bored many patrons of the theatre! Here Beaumont has taken a story suited to any medium. He has played it with wit, speed, and imagination. He has taken a sure-fire locale, Broadway, and made it the scene of a moving conflict between two sisters for the same man. Never once did he allow his story to become dulled or banal; never once did he allow the speed of his entertainment to slacken.

This is a picture of which a great deal will still be written. So far it marks the high-water mark in sound entertainment.

It should break all existing records and win new honors for both Harry Beaumont and Metro-Goldwyn-Mayer.—P.V.

Myers Asks Public To Support Policy of Allied States

(Special to the Herald-World)

MINNEAPOLIS, Feb. 12.—Public support of the principles for which Allied States stands was urged by Abram F. Myers, president and general counsel of the exhibitors' national organization, at an address of a large gathering of social and civic workers and 200 exhibitors in the grand ballroom of the Nicollet hotel on the second day of the Allied convention last week. Results of the business session the first day were detailed in last week's Herald-World.

James Shea, sales manager for Talkie-Phone, entertained the visiting delegates with a special showing of "The Trail of the White Logan the old west.

The morning of February 6 was given over to speeches by representatives of various sound devices, including D. W. Knowles, engineer for the Silver-Marshall company; W. E. Haupt, general engineer for Talkie-Phone; Ted Ertz, Oraphone and Bristolophone; Mickey Cohen, Photophone; James Shea, Talkie-Phone; and Charles Howard, Photophone. Special screenings were given in the afternoon.

Chick Shyltes Killed

(Special to the Herald-World)

FORT WORTH, Feb. 12.—Chick Shyltes, resident manager, for Interstate here, was killed in an airplane accident at San Angelo, Texas.

Universal Movietone News Makes Bow Next Fall; Sam Jacobson Is in Charge

(Special to the Herald-World)

NEW YORK, Feb. 12.—Universal Movietone News will be the title of Universal's sound newreel, which will launch next fall with the subsidiary title of "The Talk of the World." Sam Jacobson, former publicity head on the Coast, will be in charge. The executive staff includes Harry Mack, assistant; Harold Lewis and Howard Dillinger on sound, and Herman Olbath, chief cameraman.

Universal Movietone News will be made under the Western Electric license, and first recording apparatus will be obtained next week.

No deal has been made as yet for distribution of International Newsreel at the conclusion of the Hearst contract.
What of the Press Book?

More press books meeting the publicity problem of the modern theatre are urged in the following article by J. J. Hess, director of publicity and advertising of Marks Brothers Theatres, Inc., Chicago. The writer tells of press books with inaccurate cast of character, or none, press books with synopsis that does not fit the story of the picture, press books not stating the length of the production, mats or cuts of stars who are not identified by name.

By J. J. HESS

THE trade paper advertising, true to its mission, had created a demand. The negotiations for the purchase of that mighty super-production, "Scarlet Pants Buttons," had been consummated with the usual altruism and good nature.

The booker pushed back fourteen or fifteen dates, and nothing was left but to gather the enormous profits that would accrue from exhibiting a production based upon the famous novel by Soando, directed by the director of "Whoози" and starring John Who and Stella Which. Resounding voices called heartily for the department of publicity and advertising. Things must be done!

In accordance with the well-founded traditions of the press agent, a polite request was made for a press book. The splendid and glowing fellow in the advertising department of the exchange, imbued with the spirit of service, extolled the virtues of postcard, doily, hanger, paper novelties with strings tied to them, and string novelties with paper tied to them. He then delivered a sales talk worthy of Yale students who sell magazine subscriptions. Interrupted and subjected to gentle pressure, he revealed that the press books had not yet arrived, but one could be secured from the exchange in Catalpa, Mexico, in four or five days. The press agent immediately phoned the nearest exchange, and secured one by special delivery the next morning.

Here then was the meaning of the string in on "Scarlet Pants Buttons!" The sheet was opened, and the first thing to meet the eager eye was:

"WRONG NUMBER"

"Did anyone ever make a proposal to you, Auntie?"

"Yes, once, over the telephone, but it was the wrong number."

Realizing the advertising department of a great producing company had picked this choice witicism for his especial amusement (for it had nothing whatsoever to do with "Scarlet Pants Buttons"), the press agent laughed.

Tells How Good Picture Is!

The front page of the press book proclaimed in no uncertain terms that the picture was "A Tremendous Box Office Smash." Furthermore, the exhibitor was urged to "Cash In On It," to "Get Behind It," and to "Explain It." No stone, it was exorted, should be left unturned to make the production bring in its full financial reward. It became all too apparent that the front page had been devoted to explaining to the exhibitor, who had already purchased the picture, that the picture was well worth promoting. But wait a minute!

Down in the left hand corner of the page, was a box. This surely must contain valuable information. It did. It proclaimed boldly and blackly that "White Suspenders," the sequel to "Scarlet Pants Buttons," was in the course of production, and would be released shortly. Moreover, the exhibitor was urged to contract early for this production, for it would bring him more money than "Scarlet Pants Buttons."

A Three-Color Brochure

A careful scrutiny of the press book proved that it was sent to a majority of other press books in that it told nothing about the picture, showed no feasible way of exploiting it, and was merely a three-color brochure provided for the salesman.

If anyone believes the above incidents have been distorted, let him make inquiry of those who have been publicizing motion picture pictures in any of the larger cities. Circuits with de luxe theatres find the material provided by those unfortunate who compile press books to be more than useless.

The stories optimistically labelled "Advance," "Current," and "Review" are in the main a synopsis of the picture rehearsed in the most ingenious manner. The first paragraph may have a few lines that differ, but the synopsis immediately becomes a showy sentiment. This is notwithstanding the fact that a complete synopsis, if read by the public, could not be the least bit helpful to the public. It is rarely that a picture with an object, a moral or with some enlightening view on society is treated from the angle that makes it interesting to the public.

The ad layouts prove that the compilers have no estimate of the value of the star or the cast in the picture. They are usually subordinated, while the title of the production itself is displayed prominently. It is certainly true that designers of these ads recognize the fact that motion picture theatres now have stage productions that must be mentioned with the picture. No space is provided for them at present. These ads can rarely be used for small town, community or foreign language newspapers; in fact their inadequacy created a demand which is well filled by an independent mat service.

Captions Should Name Stars

It is here suggested that this service now employ writers with some knowledge of the publicity problems of modern theatres so that this deficiency may be filled. Created press books should know that casts and mat should be reproduced should each caption state the names of the stars and not merely "A scene from 'Scarlet Pants Buttons'" or "Wear winning 'Scarlet Pants Buttons.'"-"A group of stars are acceptable to newspapers, while scenes in mat form, two columns by four inches showing ten of the characters in a violent struggle, print badly and do not attract the eye.

Catch lines that praise without explaining, and laud without provoking curiosity are dump firecrackers. There are press books that provide no cast of characters or an inaccurate one. Others have a synopsis that does not fit the story of the picture itself, perhaps because the picture has not been; but these deficiencies cause complaints from screen reviewers and critics, and oftentimes bring a poor review. Press books are as a rule do not contain the length of the picture, which is valuable information to theatres that wish to time the feature with their stage shows. The "ballyhoo" is by its invariably extravagant, impractical, and are in accordance with the general plan of the press book: to fill up space and puff the whole matter over.

Trucks that roam the streets with constructions upon them representing "The Old House," prizing arenas and groups of other calculations, are "boob busters" of a decayed age.

There have been many excellent press books. One producing company is providing good press books. The writer cherishes in his collection seven fair press books, but the greater majority are useless bilge.
Censorship and Seat Tax Bills
Pile Up In State Legislatures

Complete Repeal of All Ohio Censorship Laws Asked in New
Measure—Proposal Filed in Massachusetts—
Kansas-Missouri Exhibitors Map Defense
(Special to the Herald-World)

NEW YORK, Feb. 12.—The legislatures have their eyes on the motion picture industry. Not only are they up to the old tricks of censorship in various forms, but they are after admissions.

The situation is one that every exhibitor should be familiar with, and the Herald-World herewith presents it in a nutshell:

Theatre admission taxes have been proposed in the following states:

- **Colorado** ........................................ 10%
- **Connecticut** ................................. 2% on gross
- **Idaho** ........................................ 10%
- **Iowa** ............................................ $ per reel
- **Kansas** ......................................... 3%
- **Michigan** ...................................... 5% on gross
- **Missouri** ........................................ 10%
- **North Carolina** .............................. 10% and 5% admission
- **Ohio** ............................................ $ 4 per reel
- **Oregon** .......................................... 2% on gross
- **Tennessee** ...................................... 10%
- **Vermont** ....................................... 10%
- **West Virginia** ................................. 10%
- **South Dakota** ................................. 10%

In addition to the above, bills have been drawn for presentation in Indiana, Mississippi, Nebraska and Utah, and tax bills are expected later in Oklahoma, Montana, Minnesota and South Carolina.

Censorship laws have been introduced in Connecticut, Nebraska and Ohio, and will be introduced in Pennsylvania to include sound censorship. A censorship repeal bill also has been introduced.

Bills to regulate attendance of children in theatres have been introduced as far in Colorado, Maryland, Nebraska, New Jersey, New York and Oregon, and we may expect them to be introduced in Texas, North Carolina and Iowa.

Other laws, such as daylight saving, Sunday closing, tax on foreign corporations aimed at chain theatres and chain stores, and labor measures, in 55 in number, can be added to the above which brings the total to 158 bills pending.

As an example of the seriousness of these bills Speaker Ming of the House in Michigan has made the amusement tax bill an "administrative matter" and he estimates the revenue to be derived in Michigan to be between six and seven million dollars a year.

The most serious admission tax situations are in Michigan, Ohio, Colorado, North Carolina, Nebraska, Missouri and Kansas.

Gives Exhibitors Ammunition

"It is no more fair to tax a person to enter a theatre and spend a couple of hours enjoying a show than it is to tax that same person for sitting in his home while he is entertained by whatever comes over the radio," says I. H. Harris of the Harris Voeller Theatres at Butte, Idaho, in a column article in the Burleigh Herald in protest against the admission tax proposal in that state.

Harris has sent copies of the paper to exhibitors in their community newspapers.

Censor Bill in Oregon
(Special to the Herald-World)

SALEM, ORE., Feb. 12.—Again appears the biennial bill to provide for local censorship of motion pictures. It was introduced in the house of representatives by Senator Robinson of Clatsop county.

K-M Defense Growing
(Special to the Herald-World)

KANSAS CITY, Feb. 12.—The wheels of defense machinery are beginning to roll in the minds of Kansas exhibitors. District meetings of exhibitors and exchange representatives are being held throughout Kansas, while similar meetings are contemplated in Western Missouri soon.

Censor Repeal Asked
(Special to the Herald-World)

CLEVELAND, Feb. 12.—Complete repeal of all state censorship laws was proposed to the state legislature in a bill introduced by Senator George H. Bender of Cleveland.

A bill to provide for local option in Ohio municipalities relative to Sunday motion picture exhibitions has been prepared under the direction of officers and the board of trustees of the M. F. T. O. and will be introduced in the Ohio Legislature soon.

Censor Revision Sought
(Special to the Herald-World)

BOSTON, Feb. 12.—Revision of the state censorship laws is probable as the result of action taken by theatre managers and the Massachusetts Library Club. A bill has been introduced providing for such revision and a hearing will be held later. The Library club declares that out of 60 books banned by the censors last year, only two were justifiable.

RKO Signs Raphaelson
(Special to the Herald-World)

NEW YORK, Feb. 12.—Sampson Raphaelson, author of "The Jazz Singer," has signed a contract with RKO for "My Boy."

Working Association of Distributors
Forming in Berlin Includes Americans
(Special to the Herald-World)

WASHINGTON, Feb. 12.—The principal German distributors, among them Ufa, National Sudfilm, Bayerische, D. L. S., Parafilmet, and several American companies, are reported to be forming a working association, which will be registered as a trading concern, with a view to reduce distributing expenses, to promote co-operation in the different branches of the industry, according to the Department of Commerce.

Germany will be divided into three distributing districts only, with centres in Berlin, Frankfurt and Dusseldorf. Trade Con will be conducted by Mr. Cantiy. The present German Film Renters Association will be dissolved.

industry That Defames
Another Trade Declared
Narrow Between Eyes

"It seems to me that the Bromo Quinine people should be called down for such advertising," writes S. A. Hayman, manager of the Lyda theatre, Grand Island, Neb., to the Herald-World in sending in the clipping of the Grove's Bromo Quinine advertisement reproduced above. The ad subjects the advertising copy to blistering criticism by Mark J. Quigley on Page 20.

"Why pick on the theatre?" Hayman asks. It seems to me that as big a crowd congregates in ten-cent stores, dance halls, burlesque, lodges and department stores that not half as well ventilated as the theatres.

"You know hundreds of people will see and claim that every disease in the cold is found in the theatre. And what do you think of one industry trying to sell its goods by defaming another in a narrow between the eyes?"

Fred Caldwell Producing
Staff at Miami to Make
Film on Everglades Story
(Special to the Herald-World)

MIAMI, FLA., Feb. 12.—Ponce De Leon is the new headquarters of the Fred Caldwell productions, according to Peyton E. Williams, supervisor, who announced that big feature will be produced immediately with the Everglades and the Seminole Indians the background.

The cast is being assembled in New York and Los Angeles and will shortly be brought to the southern city.
A Woman of These New Times

FROM England comes an adaptation of a daring novel by the Baroness Orczy, telling a tale of the changes wrought in society by modern feminism. “A Woman of the Night,” which is being imported by World Wide Pictures, returns to the American screen the distinguished star of “The Private Life of Helen of Troy,” Maria Corda. Carmine Calone directed the production.

Above and Below Maria Corda is shown in three scenes from “A Woman of the Night.”

EXHIBITORS HERALD-WORLD

February 16, 1921

BROADWAY

Radio Pictures

WHEN Bill Le Baron took the train from Broadway to the Coast last week he had something in his baggage quite intangible, something separate and apart from suits and socks and unread manuscripts. You might say he had a titan with him, a newborn titan, but it would be simpler to say he had something of the new spirit that has taken hold of the RKO organization.

Radio Pictures ought to make a name for themselves. If they don’t, then sane and sensible picture-making with a healthy pinch of experience is all wrong.

Le Baron is going to introduce something new into picture-making on the coast. He will incorporate into the reorganized RKO plant together with three sound stages and two silent—a complete music department. Long-haired boys with fiddles and drummers with a mess of traps are to be part of the RKO layout.

The result has this significance: when a Radio picture comes as, it will be complete in every detail, ready to be shown on the screen, not half-baked for the laboratory for the addition of dialogue and music.

Mr. Emil Jannings

THE eminent Mr. Emil Jannings has another magnificent characterization in “Sins of the Fathers.” He is supreme in his profession, in some ways the greatest of all film actors.

Someone with a true inventive genious ought to sit down in a corner and concentrate on Mr. Jannings. Someone ought to find him an entirely new type of characterization. Someone ought to do him and Paramount the service of taking him off the single track on which he is now running.

The recent pictures in which Jannings have appeared have two qualities in common: greatness and sameness. It would be a pity to have so wonderful an actor spoiled for the public by an inability to provide him with characterizations that are fresh and new. Jannings could do almost anything. Why not try him out?

A. M. P. A.

A oldtimer got up to address the A. M. P. A. recently and say that circulation audits would never go in the film industry because no one in the industry is to be trusted. The Audit Bureau of Circulations would be fooled by quick-witted and crooked subscription salesmen just as sure as you’re born.

Such an attitude ought to be quickly re-sented by anyone in the industry. The remarks made by this relic of bygone days were not merely in bad taste and out of place, they were downright wrong. It is an insult to the industry to permit such a statement to go unchallenged.

Educational’s Shorts

THE energy with which Educational is working to supply the industry with clever and hilarious short comedies in sound is reassuring to every foresighted exhibitor whose theatre is equipped for sound reproduction.

Three new ones were brought forth last week for trade showing: “The Old Barn,” “Ask Dad,” and “Whirls and Girls.” No exhibitor looking for bright and amusing comedies would make a mistake in booking any of these.

PETER VISCHER
250 Suggest Name for Talking Pictures

More than 250 suggested names for talking pictures have been submitted in the HERALD-WORLD's campaign to take out of the lexicon of the public that opprobrious concoction the "talkie" and place in its stead a word worthy of the dignity and decency that the new wonder of the screen already has merited.

The remarkable response to the HERALD-WORLD's proposal has come from every branch of the industry and from outside the industry and what is more important is this: each of these 250 suggested names represent an earnest and careful effort toward solution of this problem of the motion picture business, to express itself from a word that has been a deadweight as heavy as the term "movie."

The HERALD-WORLD's suggestion, "audien," has had an enthusiastic reception from some, has experienced objections from other quarters on the score of smacking of "coinage," though of course the word ultimately chosen and adopted must of necessity be a coined word. Or must it?

In one respect the comment has been unanimous: from the highest executives in the industry down to the rank and file of theatre-owners, the HERALD-WORLD has won universal approval for its constructive effort.

| A | ACTORPHONES | ACTOGRAPH | ACTOGRAPH | AMP-PLAY | AUDIENCE | AUDINA | AUDIMAG | AUDIOGRAPH | AUDIATONE | AUDIBLE CINEMA | AUDIO-PLAY | AUDIO PICTURES | AUDOMOTO | AUDIVISION | AUDIFILM | AUDIES | AUDIOGRAPH | AUDIEN | AUDIBLE PICTURES | AUDIOPHOTO | AUDION | AUDIOMO | ADVANCE | ADYPOGRAPH | AUDIOPHOTO | AUDI-FONE | ALIVU |
|---|-------------|-----------|-----------|----------|----------|--------|--------|-----------|-----------|-------------|------------|-------------|----------|-----------|--------|--------|-----------|--------|-------------|-----------|-------|-------|--------|--------|-----------|----------|--------|-----|
| B | ACTORPHONE | ACTOGRAPH | ACTOGRAPH | AMP-PLAY | AUDENCE | AUDINA | AUDIMAG | AUDIOGRAPH | AUDIATONE | AUDIBLE CINEMA | AUDIO-PLAY | AUDIO PICTURES | AUDOMOTO | AUDIVISION | AUDIFILM | AUDIES | AUDIOGRAPH | AUDIEN | AUDIBLE PICTURES | AUDIOPHOTO | AUDION | AUDIOMO | ADVANCE | ADYPOGRAPH | AUDIOPHOTO | AUDI-FONE | ALIVU |
| C | CAMERAPHONE | CINASOUND | CINASOUND | CAUDIO | CINEMASOUND | CINEMAG | CINEMAIL | CINEMAPHONE | CINEMAPHONE | CINEMAPHOTO | CINEMATONEX | CINEMATOGRAPH | CINEMATONE | CINEMATONEX | CINEMA | COLUMBIA | COLUMBIA | COLUMBIA | COLUMBIA | COLUMBIA | COLUMBIA | COLUMBIA | COLUMBIA | COLUMBIA |
| D | DIAMENT  | DIAMPLE | DIAMENT | DIAMENT | DIAMENT | DIAMENT | DIAMENT | DIAMENT | DIAMENT | DIAMENT | DIGITAL | DIGITAL | DIGITAL | DIGITAL | DIGITAL | DIGITAL | DIGITAL | DIGITAL | DIGITAL | DIGITAL | DIGITAL | DIGITAL | DIGITAL | DIGITAL | DIGITAL |
| E | ELECTROGRAPH | ELECTROPHONICS | ELECTROPHONICS | ELECTROPHOTOGRAPH | ELECTROPHOTOGRAPH | ELECTRO-PHONIC | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH | ELECTRO-PHOTOGRAPH |
| F | FLICKSOUND | FILMOMATIC | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH | FILMPHOTOGRAPH |

Following is a list of contributors whose suggested names have been received since publication of the last compilation. The words have been incorporated above.

**DICTOR**
- Wm. Findlay Pirie, Electric theatre, Aberdeen, Scotland.

**TALKIE**
- Miss Orva Worman, Ogden, Utah.

**TALKOLOG**
- Miss Orva Worman, Ogden, Utah.

**OPTOPHONIC**
- Walter E. Parks, Winchester, Kentucky.

**OPTOPHOTOGRAPH**
- Walter E. Parks, Winchester, Kentucky.

**TAXITONE**
- Miss F. A. Schmidt, Memphis, Tennessee.

**DRAMATONE**
- Hall Honore, Stockton, California.

**ORACLASSIC**
- Jessie L. Whipple, Box 6, Burnet theatre, Grantsburg, Wis.

**AMP-PLAY**
- Mrs. M. J. Black, Waverly, Ill.
American Film Exports Take Drop Of Ten Million Feet in 1928
Decrease Attributed to Large Number of Quota Restrictions as Well as Higher Production Standards Abroad

[By Washington Correspondent of the Herald-World]

WASHINGTON, Feb. 12.—The great number of quota systems in other countries and their other legislative measures to stimulate native production of motion pictures, coupled with the improvement of product in some of the producing countries, have contributed to a decline of more than ten million feet in the 1928 exports of American films, says N. D. Golden, assistant chief of the motion pictures section of the Department of Foreign and Domestic Commerce.

During 1928, there was 222,122,586 linear feet of positive and negative motion pictures exported to foreign countries as compared with 232,104,883 linear feet in 1927. Exports of negative film in 1928 amounted to 7,711,801 linear feet with a declared value of $1,230,896 as against 8,227,672 linear feet with a declared value of $1,455,519 in 1927. This shows a drop of about 1,700,000 from 1927.

Positive Decline Even Greater

Positive exports show a still greater decline than the negative film. During 1928, 214,410,785 linear feet valued at $5,233,093 were shipped abroad as compared with 222,767,902 linear feet with a value of $5,775,730 in 1927, a decrease of over 8,000,000 feet of positive film.

A geographical analysis shows that each region of the world has reduced to some extent its importation of American pictures.

Latin America remains as the biggest consumer of motion pictures from a quantity standpoint. During 1928, 78,900,444 feet of American motion pictures were exported to the region as compared with 82,931,241 linear feet in 1927, a falling off of nearly 4,000,000 feet of film. Next with a very slight increase comes Europe, which in 1928 imported from the United States 69,841,295 feet as against 69,579,175 feet in 1927. Europe is still far by our best revenue producing market.

Third comes the Far East, which showed a drop of nearly 4,500,000 feet of American films. For the year 1928 there was shipped to the region 14,385,408 feet of film as compared with 8,827,593 during 1927.

Canada Shows Big Drop

Canada is next with 8,814,462 linear feet in 1928 compared with 10,920,724 in 1927, a decline of over 2,000,000. A great number of the news reels and some features for use in Canada are produced in the United States. There will also be a large up in the year, taking during 1928 with 3,772,094 feet of American films as against 3,882,280 in 1927. Other scattered countries account for the remaining 6,357,672 feet exported in 1928 as against the 6,028,680 in 1927.

The first four leading markets for 1928, in order of preference, are: First, as usual is Australia, which has held this position (with the exception of 1924 and 1925). as our greatest user of American made pictures since 1922. During 1928 there was exported to Australia 25,400,502 feet compared with 27,017,356 in 1927.

Second is Argentina importing from the United States 20,161,142 feet as against 21,370,723 in 1927.

Brazil, our third leading individual market, has increased her imports from 1927 to 1928 by 8,000,000 feet. There was shipped to this market 16,644,410 compared with the 13,521,365 in 1927.

Fourth comes the United Kingdom, which imported from the United States 12,699,349 linear feet during 1928 as against 13,608,498 in 1927.

American exports of sensitized not exposed motion pictures show a large increase, 1928 having 1,051,258 linear feet with a value of $1,726,911 were exported as against 9,511,901 at $1,354,236 in 1927.

Imports of sensitized not exposed motion pictures have decreased by some 17,000,000 feet: 20,754,948 feet being imported valued at $3,517,985 in 1928 as against 27,013,054 feet valued at $3,709,346 in 1927.

Negative imports into the United States show a slight increase; 2,576,065 feet valued at $384,157 in 1928 as against 2,283,473 in 1927.

Positive film imports also have increased in 1928; 5,233,437 feet valued at $2,137,771 having been imported as compared with 3,883,443 feet valued at $167,193 in 1927.

Sennett and Coronet All-Talking Comedies Welcomed at Preview

Efforts in New Field Highly Successful, Photophone Studio Screening Shows

(Special to the Herald-World)

NEW YORK, Feb. 12.—A preview of two Mack Sennett and one Coronet all-talking comedies, released through Educational, was held at the RCA Photophone Studio, 411 Fifth avenue, Friday morning. They were more than well received by a representative audience.

Mack Sennett’s bathing beauties have amply proved their popularity in the “Red Headed Girls,” one of the comedies shown, they retained the old snap and pulchritude with the addition of comedy lines. Sennett and Coronet took a chance in jumping into a new and untried field but obviously their efforts have been highly successful and exhibitors all over the country have been trying to book their stuff.

“The Old Barn,” the other Sennett picture, was held and amusing and should be successful as it is a good story. And the first of the Coronet comedies, “Ashes of Youth,” offers opportunity for the “crying” department. It is developed right in the theatre and the audience can feel for the characters in the story.

Dialogue is in Yiddish

In New Universal Film

(Special to the Herald-World)

NEW YORK, Feb. 12.—Dialogue entirely in Yiddish is the feature of a series of productions to be made by Cine-America in languages other than the English. “The Green Millionaire” is the title of this first picture, taken from the play of the same name by Abraham S. Schomer. Schomer will direct the picture from an adaptation by Sherman Lowe. The picture will also be a version with the dialogue in English.

Cities Producers’ Cooperation

Wilcox’s visit to the United States was an event of some importance to the powers of both countries. In an interest statement before sailing for home last week he expressed appreciation of the cooperation given him, adding:

“And I shall tell all European producers that the American market is definitely open for worthy imported pictures. I think the American market has presented the obstacles, distribution, exhibition, and American public. I can definitely say that the distribution obstacle has been removed and it is up to the European producers to overcome the second two obstacles by producing meritorious films acceptable to American exhibitors and the public.”

Vied for Distribution

“Not only did the big American companies cooperate wholeheartedly during production of “Black Waters”—they cooperated with each other for its distribution. It has been difficult for us to decline flattering contracts offered with import circuit bookings assured, but we feel that the quality of the picture will and must have its way and that, after all, World Wide Pictures, Inc., is the logical connection for our company.”

The picture is from “The Fog,” starts success, and features an Anglo-American cast with Mary Brian and John Lodge directed by Marshall Neilan.

World Wide Gets “Black Waters,” New Audien of Wilco

(Special to the Herald-World)

NEW YORK, Feb. 12.—The bond between British and American films is drawn closer with the announcement, made in New York by J. D. Williams, that “Black Waters” is to be released in the United States and Canada by World Wide Pictures. In physical distribution these Educational exchanges have been completed by Herbert Wilcox, production head of British Dominion Films, Ltd., of London. All-talking and Williams did not conceal satisfaction and elation at landing the picture for his World Wide organization.

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Opposite Lon Chaney, Estelle Taylor contributes her rich emotional gifts to the MGM star's new production, "When East Is East."

Officers of the Universal Club. Employees of the home office of Universal have formed a welfare organization similar to those of some of the other companies, and those above have been chosen to head the society. Matt J. Etchingham is president; Ethel Black, secretary; Joseph Burke, treasurer; and Julius Singer, vice president.

Bruce Gallup, who has been appointed director of advertising and publicity for United Artists by President Nicholas M. Schenck.

Back from a clime more considerate, George E. Quigley, vice-president of the Vitaphone Corporation, and Mrs. Quigley are shown aboard ship on their return from Bermuda, where they enjoyed a brief vacation.


Just married, Morton Downey, noted tenor recently signed for Pathe audiences, and his bride, the former Joan Bennett. With them are Margaret McCarthy, who was bridesmaid, and Richard Callahan, best man.
"To the success of World Wide pictures!"—English and American stars at Elstree, England, where productions to be imported by World Wide are being made. You may recognize Lillian Rich, Estelle Brody, Anna May Wong, Heather Thatcher, Alexander D'Arcy, Marguerite Allen, Jameson Thomas, Eugene Ami and Monty Banks.

Arriving for the premiere of his latest production, Richard Barthelmess, star of First National's "Weary River," in front of the Central theatre in New York with Mrs. Barthelmess and his mother. The picture, in which the star sings and speaks, is having a stand-"em-out run.

Now for the life of a fireman! Harold Lloyd, Paramount comedian (for don't take this battalion chief's badge seriously), and his friend, Fire Chief Scott of Los Angeles.

A wedding photograph of the former Rosabelle Laemmle; her father, Carl Laemmle, president of Universal; and her husband, Stanley Berghman, taken at the Laemmle home in Beverly Hills, Cal, following the marriage service, which was attended by many of the industry's celebrities.
Fox is to “show” the blind “In Old Arizona” with programs in the Braille system. Dorothy Burgess of the cast, is shown with G. A. Atkinson, owner of the process.

Sam Jacobson, vice president of the Wampas visiting New York, is invited to the Ampas’ ball March 2. Pictured are Art Mix, Western star; Don Hancock, chairman of the ball committee; Marie Breen, ball official; Jacobson, Nina Olivette and Margaret Irving, stage actresses; Charles Le Maire, designer; and Omar Champion, artists’ representative.

Visiting Mr. Pathe, the trade mark rooster, at his booth in the New York Poultry Show. Louis Simon and George Le Maire, makers of Pathe sound shorts; and three girls of Earl Carroll’s “Vanities,” Gertrude Sissell, Jerry Dryden and Marion Sayers, are Mr. Pathe’s admiring guests.

Don’t be afraid, Big Boy—Charles Lamont is right behind you. A mere microphone is nothing to daunt the courage of a director. Still, in an age when youth seems so reckless, it is reassuring to note that the young Educational comedian is maturely precautious.
Signing of Irene Bordoni Is Only First Move in FN Expansion Program

Stage and Vaudeville Talent Tested Under New Policy of Talking Picture Production—Dialogue Writers Added

(Special to the Herald-World)

NEW YORK, Feb. 12.—First National has entered upon an expansion program in which the acquisition of Irene Bordoni to make an international talking picture is only the first of a number of important moves to be announced soon.

Several tests were made at the First National studio at Culver City last week in accordance with a plan to obtain new talent particularly qualified for sound-film production. The synchronization and most of the productions will be dialogue either in entirety or in part. It has just been decided to make "The Squall" a 100 per cent dialogue picture.

In order to meet the need for theme songs, music writers are being placed at the studio so that they may keep in close touch with productions as they are in progress. This plan worked out so well in the case of the popular "Wearly River" song that it will be followed in other pictures. Experts in every line are being added to the studio staff.

Production has been carried through at such a rapid pace during the past few months that 70 per cent of the pictures to be released during the current season are already completed and many others are well under way.

Practically all these new productions have dialogue with stars who already have proved their ability in talking pictures. Richard Barthelmess in "Wearly River" and Milton Sills and Eric Macklin in the "Beverly" examples. Corinne Griffith's biggest special, "The Divine Lady," is now playing at the Carthay Circle, Los Angeles.

Big Attendance Features Paramount Pep Club Ball; Ash Puts Over Stageshow

(Special to the Herald-World)

NEW YORK, Feb. 12.—Notable for a 2000 attendance at the eighth annual ball and dinner given by the Paramount Pep Club at the Hotel Astor last Saturday night, dancing from 9 to midnight featured the first part of the program. Music was by Roger Wolfe Kahn and his orchestra.


Leni Signs for Another Year with Universal

(Special to the Herald-World)

HOLLYWOOD, Feb. 12.—Paul Leni has signed a new contract with Universal for another year, contrary to a previous report that he was about to leave the Lamacle organization. Leni and Conrad Veidt were the combination that made "The Man Who Laughs."

Paula Gould Leaves for Hollywood Post in Week

(Special to the Herald-World)

NEW YORK, Feb. 12.—Paula Gould, for several years general manager of the F. B. O., who resigned last week to accept one of two production offers made her in Hollywood, leaves next week for the Coast.

Miss Gould came to F. B. O. in 1922 directly from school as secretary to Nat G. Rothstein, then director of advertising and publicity for F. B. O. Two months later, Rothstein placed her in charge of fan magazine publicity. A year later, the New York newspapers and national newspapers were given her to handle in addition to fan magazines. A few months later, she was given the trade paper publicity as well. Three years after she joined F. B. O. she was in charge of all publicity for the organization in the East.

Hy Daab Launches Big "Synchronization" Campaign With Victor and Radio

(Special to the Herald-World)

NEW YORK, Feb. 12.—A twofold exploitation campaign of nationwide proportions has been launched for "Synchronization," first of the Radio Pictures, by Hy Daab, director of advertising, exploitation, and publicity of R. K. O. Productions.

Song hits in "Synchronization" are being brought to the attention of millions over the air by the National Broadcasting Company. A complete tieup has been effected with the Victor Talking Machine Company which involves promotional letters from the company to its 8,500 agents, 10,000 one sheers and 300,000 car cards.

Harms Music Publishing Company and Stupt and Green, music publishers, are cooperating in a dealer and songplug trip.

Paramount Votes Regular 75¢ Quarterly Dividend

(Special to the Herald-World)

NEW YORK, Feb. 12.—Paramount's board of directors yesterday declared the regular quarterly dividend of 75 cents a share on the new common stock payable March 13 to stockholders of record at the close of business March 8. The book will not close.

The board also fixed March 8 as the day for taking a record of stockholders entitled to vote at the annual meeting April 16.

Morton Van Pragg Makes Changes in "U" Sales Force

(Special to the Herald-World)

NEW YORK, Feb. 12.—Morton Van Pragg, general sales manager for Universal, has announced several important changes in the Universal sales force.

Earl Kramer, who was manager of the New York exchange, has been appointed Eastern division manager with supervision of the Buffalo, Albany, Pittsburgh, Washington and New Haven exchanges. Kramer's former position will be filled by Dave Miller, Universal manager in Buffalo. Miller's place will be taken by Al Herman.

C. P. Lester, for several years manager in Jacksonville, was appointed to management of the Atlanta exchange. He succeeded Ben Y. Cammack, who resigned. Lester's position in Jacksonville will be filled by Cowan Bain, salesman.

Myles Connolly Named Supervisor for R K O; "Hit the Deck" Acquired

(Special to the Herald-World)

NEW YORK, Feb. 12.—Myles Connolly, one of the livest young wares on the coast, has been appointed, by William LeBaron, vice-president in charge of productions, as supervisor of R. K. O. productions.

"Hit the Deck," the Vincent Youman's Broadway musical comedy success, has recently been acquired by Joseph S. Schenck, president of R. K. O. With "Synchronization," featuring Fred Waring and his Pennsylvanians, and "Rio Rita," Florenz Ziegfeld's musical success, this makes three musical film productions to be definitely released under the Radio Pictures banner. "Hit the Deck" will mean bigger attractions on the stage and played in many big cities at top price of $5.30.

"Should a Girl Marry?" Of Rayart Is Held Over At Milwaukee Embassy

(Special to the Herald-World)

MILWAUKEE, Feb. 12.—J. S. Grauman of Celebrated Players Film Corporation Milwaukee, distributors of the Rayart Box Office Twenty in the Wisconsin territory for the past six months has been buying up and releasing the picture to the public.

The picture is a Trem Carr Production starring Helen Menken, who is being booked by Grauman over the Midwest and the New England Circuits.

Jackson and Thompson Leaving Fox Movietone

(Special to the Herald-World)

HOLLYWOOD, Feb. 12.—Ben Jackson, who has been with Fox 22 years, has been announced as new chief of Movietone production. Dave Thompson Movietone studio manager, also is leaving Thompson resigned from First Nation six months ago in the general studio shakeup.
THE SHORT FEATURE

Novel Type and Border Displays Help in Putting Over Short Films

Exhibitors who find themselves unexpectedly up against it without mats for their advertising layouts in an emergency are apt to overlook the possibilities of making up attractive ads with only type. With the aid of your printer, simple type can be laid out in attention-drawing arrangements of words that will put over the picture with real results.

The story of type is told in the layouts below as well as could be done with lengthy descriptions. These layouts were devised for Fox Movietone short subjects, and the principle can be applied to other programs as well.

Lesson Number One

ROBERT BENCHLEY

FOX MOVIETONE

THEATRE

Four examples of suggested ads for Fox Movietone short features.

Jingle Bells, Jingle Bells, Tingling
All the way—Oh, what fun You will find in

THE BELLE OF SAMOA on this day!

LOIS CLARK & MORAN MCCULLOUGH

FOX MOVIETONE

Filibi and 60 Samoan Dancers

TIGHTROPE

THEATRE

YOU will learn about

FURNACE TROUBLE

from

ROBERT BENCHLEY

Expert
Extraordinary
In All Matters
Scientific
Domestic
Economic
Diplomatic
and

HYSTERIC

FOX MOVIETONE

Two Reels
All Dialog

THEATRE

Newpictures

M.M. NEWS No. 52—"Dynamite" Gus Sonnenberg saves his crown in match with Howard Cannon at New York—Ex-Kaiser celebrates his 59th birthday—Lindbergh flies to Panama-Miami, and vice versa.

KIOGRAMS No. 3473—Captain Frank Hawke flies to New York after nonstop flight from Los Angeles—English racing driver arrives in New York expecting to break records—Hindenburg immortal president, leads active life at 82.

FOX NEWS No. 39—President-elect Hoover catches a sailboat off coast of Long Key, Florida—United States Army adopts full dress uniforms—Bok bird arrives from New York.

THE SOUNDBOARD NEWS No. 7—Crows wait at broken pier to welcome Captain Fredays—John other of University of Pennsylvania tries out for track and field club—Walter Cronkite, ex-champion shows how to play billiards.

Benchley Starts Another

(Special to the Herald-World)

OLLYWOOD, Feb. 12—Robert Benchley is back from New York and has staged "The Gardener," his next Movietone comedy short feature, in which he is supported by Virginia Sale and Ed Brady.
SOUND PICTURES

Cooperative Ads Put Over Openings

Hidden Letters in Contest Add to Pull In 60-Mile Radius

COOPERATIVE advertising is playing an important role in the opening of sound at theatres of all varieties. One primary benefit of the cooperative ad is the psychological effect of size. The theatre gets the benefit of the entire page or double-page if it has the best position in the advertisement. A second factor is the close tieup with the merchants that is made possible.

The cooperative ad has been a feature of the nationwide newspaper campaign of Vitaphone, but in the ad reproduced herewith, for the Berger Amusement Company of Grand Forks, N. D., in announcing the premiere of sound at the circuit's Grand theatre in Bemidji, Minn., additional angles are inclined to give even further value to the campaign.

Hidden Letters Add to Interest

One feature was the hidden letter contest. Such a contest is not, of course, new to exploitation. But adding it to the cooperative angle of the ad, with the additional attention it drew to each advertisement in the layout, gave it a special flavor. And ads elsewhere in the paper carried the congratulations of other merchants to the theatre.

The hidden letters were in groups of three, either complete words in themselves or consecutive letters as part of a word. The words, in sentence form, call attention to the joy brought by attending Vitaphone and Movietone performances. Of course the phrasing of the sentences would depend upon the number of ads in the layout.

Crowded in Subzero Weather

Did the premiere go over? Benjamin Ashe, local manager in Bemidji, writes this department that despite subzero weather the Vitaphone opening drew the largest crowd in months. Here's what Ashe says:

"Enclosed herewith you will find a little example of what we are proud to call splendid newspaper cooperation. It is a double-page spread of advertising, announcing the important event, and congratulating our company on its enterprise.

"We would further respectfully call your attention to the front page story on the same subject, and to the explanation of the nature of the Vitaphone on the double spread.

"You will notice that in order to make this advertising announcement of double value, a story, or hidden letter contest was made part of the spread. This made the readers go over the matter more carefully than they might otherwise have done, and impressed more thoroughly on their minds the fact that both Vitaphone and Movietone were here.

"This spread was not only run in the daily Bemidji Pioneer, but also in the Bemidji Sentinel, weekly, which reaches the entire rural population for at least 60 miles around Bemidji. As a result of this wonderful cooperation and teamwork, we opened to the largest crowds in months, and that in below zero weather.

"We hope that you will find some space in which you might make mention of this trip, and which may prove of value to the other exhibitors who read your pages."

Perfect Talking Pictures
President at Kansas City (Special to the Herald-World)

KANSAS CITY, Feb. 12.—Anthony J. Xydias, president of Perfect Talking Pictures, was a Kansas City visitor last week, as were the exhibitors: Enslay Barber, Springfield, Mo.; Frank Weary, Farris theatre, Richmond, Mo.; G. L. Hooper, Topeka, Kans.; Glen Dickinson and Ray Rigdon of Lawrence, Kans.; O. K. Mason, Newton, Kans.; C. A. Bessier, Eldorado, Springs, Kans., and J. C. Hartman, Wichita, Kans.

Paratone, New Device, Makes Bid in Far West (Special to the Herald-World)

PORTLAND, Ore., Feb. 12.—Tom Charack and Dave Matin have returned from Los Angeles, bringing the Northwest rights for sale of "Paratone," a new synchronous device. Short subject presentation is a feature of the device.

Six Minutes Limit Is Set by Mack for Talking Character (Special to the Herald-World)

CULVER CITY, Feb. 12.—Six minutes is the maximum for characters to be on the same set in a talking scene, says Willard Mack, directing for M.G.M.

"Talk itself does not entertain an audience," he says, "and if the actors remain inanimate, or don't move to new settings, they begin to bore the audience. Perhaps in a couple of years when we have perfected the mechanism we'll be able to rely on smart lines and ignore action. But I don't think so.

"The smart lines are great for the four dollar audience on the stage—but because we've made pictures talk, that doesn't mean that our audiences have become four dollar audiences. They're the same audiences and they come to be entertained, not elevated. They don't want epigrams but action."

Keith's Cleveland Palace

To Be Wired by March 15 (Special to the Herald-World)

CLEVELAND, Feb. 12—Keith's Palace theatre is to be wired with sound equipment, probably R.C.A. Photophone, by March 15, according to Frank Hines, manager. He also states that Keith's 105th Street theatre will be wired with the same equipment sometime later.
Western Electric Wires 56 Theatres
In Two Week Period
(Special to the Herald-World)
NEW YORK, Feb. 12.—Thirty-one theatres were equipped with Western Electric sound projector equipment in the week ending Saturday, January 26, both film and disc equipment being installed in all instances:

In Cincinnati, - 5714 seats
In Los Angeles, - 874 seats
In Youghiogheny, Pa., 609 seats
In Park, San Diego, Cal., 1236 seats
In Memphis, Tenn., 893 seats
In Boston, Mass., 745 seats
In Hollywood, Cal., 752 seats
In Los Angeles, 717 seats
In Lancaster, Pa., 990 seats
In New York, 2130 seats
In Philadelphia, 1115 seats
In Cincinnati, N. C., 868 seats
In City, Santa Paula, Cal., 714 seats
In Ponce, Puerto Rico, 816 seats
In Louisville, Ky., 796 seats
In Salon, Calif., 1250 seats
In El Centro, Calif., 427 seats
In Hope, Ark., 1160 seats
In San Diego, Cal., 742 seats
In Cleveland, Wash., 859 seats
In Los Angeles, 1450 seats
In Syracuse, N. Y., 1030 seats
In Atlantic, Mass., 1742 seats
In Flushing, L. I., 2300 seats
In Santa Monica, Cal., 1300 seats
In Lancaster, Pa., 847 seats
In St. Louis, Mo., 8560 seats
In Pico Alto, Cal., 1440 seats
In Atlantic City, 2000 seats
In Philadelphia, 1410 seats

Theatres in which Western Electric sound projector equipment (both sound and disc) as installed during the week ending Saturday, February 2:
In Honolulu, Ala., 74 seats
In Santa Monica, Cal., 1337 seats
In Saint Louis, Mo., 902 seats
In Worcester, Mass., 2600 seats
In Benicia, Calif., 400 seats
In Kimberton, Pa., 1464 seats
In Ashland, Pa., 1348 seats
In Chicago, Ill., 981 seats
In Jamestown, N. Y., 1683 seats
In Williamsport, Pa., 1400 seats
In Columbus, Ohio, 635 seats
In Hudson, N. Y., 1170 seats
In Belvidere, Mo., 1177 seats
In Dubuque, 505 seats
In Toledo, Ohio, 1754 seats
In Port Chester, N. Y., 1830 seats
In St. Louis, Mo., 78 seats
In Springfield, St. Louis, Mo., 217 seats
In Chicago, 596 seats
In Cleve., Ohio, 1002 seats
In Seminole, Okla., 1115 seats
In Yuma, Ariz., 737 seats
In Port Richmond, N. Y., 2170 seats

Worship Heads Sales
Of Roseland Films;
Friedgen Directing
(Special to the Herald-World)
NEW YORK, Feb. 12.—J. D. Troop, who is publicity and advertising man for Roseland Pictures, is now tackling his new city as a sales manager.

Twelve one-reel disc audiences, 26 Bonzo cartoon and six two-reel "Liberty Boys" pictures are being made. Raymond Friedgen is directing the one-reel audiences, the "Liberty Boys" being "The Life of the Party," now in production. Musical accompaniment is by Bert Louns Yale Boys. Arthur Campbell and Nancy Baker have been added to the cast.

 Paramount Buys "Manchu"
(Special to the Herald-World)
NEW YORK, Feb. 12.—Paramount has purchased Sax Rohmer's mystery story, "The Insidious Dr. Fu Manchu" for filming as an all-audience and silent picture. Während V. Lee will direct.

Winchester Paper Gives
Capitol Sound a Sendoff
The Capitol theatre at Winchester, Va., went into action with Vitaphone and Movietone equipment last month with a splendid introduction in the Evening Star.

The Capitol management sent this department a clipped page from the newspaper which showed the introductory advertisement running about two-thirds of the page, and the remainder of the page devoted to news of the event. A special angle to the opening was the half-hour preliminary concert by Ernest L. Houde, organist, playing Jolson songs.

Synchronization Services
Scores Chesterfield Films
(Special to the Herald-World)
NEW YORK, Feb. 12.—Motion Pictures Synchronization Service, Inc., has arranged to do the scoring for the Chesterfield Productions as well as for General Pictures Corporation. Cue sheets will be supplied for the silent print as well as for the non-synchronous apparatus. "Just off Broadway" is the first Chesterfield picture for which the Service is being used.

Meeting Demand for
Wiring Is Big Issue,
Says G. E. Quigley
(Special to the Herald-World)
NEW YORK, Feb. 12.—The question of comparative methods of synchronization is not so important right now as the problem of meeting the rapidly growing demand for talking pictures with Vitaphone installations, George E. Quigley, vice-president of the Vitaphone Corporation, declared on his return last week from Bermuda after a ten days vacation.

"Just now," said Quigley, "the demand for talking pictures is growing by leaps and bounds. We are not so much interested in methods as we are in meeting this demand with Vitaphone installations. The outlook for motion pictures is wonderfully bright and the present year promises to be the greatest one in point of development and popularity that the film industry has ever known."

John Russell Signs With Radio
NEW YORK—John Russell, writer, who was declared by Joseph Conrad to be the best short story writer in America, has joined the RCA Corporation.

EMBARRASSING MOMENTS
When arriving home in the suburbs at 8 A. M. Tux-clad . . . be nonchalant . . . LIGHT A MURAD.

[They taste just like they did 20 years ago]
When the Babcock theatre, Billings, Montana, opened with sound pictures, a 16-page newspaper supplement was published by E. C. O'Keefe of the theatre, and it is one of the best supplements we have seen of its kind. Particularly effective was the front page reproduced in colors and made up from mats cut in odd sizes and shapes to represent the scope of sound pictures of yesterday and the last page, which represents a typical cooperative merchandising problem, are shown above. Congratulations, O'Keefe on your fine work!

**Newspaper Tango Dancing Class Is Hookup for “In Old Arizona”**

(Special to the Herald-World)

MILWAUKEE, Feb. 12.—A highly successful exploitation program on the picture, “In Old Arizona,” which played at the Merrill, was staged by Clifford Gill and his boys in the publicity and advertising department of Midwesto Theatres, Inc. Thoroughly marked the entire campaign, which no doubt can be utilized to good advantage by many other theatres.

The campaign began six weeks in advance of the showing. Trailers were run in every Midwesto house in Milwaukee. Organizers also used the theme song, “My Tonia,” for their weekly organ presentations. Troups were made up of two hotel orchestras to get the swing going by the fact that the picture would play at the Merrill on a certain date.

**20 Music Stores in Tieup**

Troups with 20 music stores in the city on the theme song idea were also affected which resulted in much publicity. The publicity department put in special windows in about 15 leading stores on the picture. Because of the unusual interest of the picture the merchants permitted this excellent stunt. Want ad contests were run in many local newspapers and passes offered to successful participants.

Considerable advertising was done in Polish, Jewish and German newspapers, in addition to plenty of advertising in the regular daily newspapers. Radio tieups with WHN, Wisconsin’s station were made. A dandy stunt was pulled in getting a local newspaper to start a dancing class and teaching entrants to learn how to dance the “Arizona Tango.” The fact also was mentioned that the picture, “In Old Arizona,” was playing at the Merrill. The amount of publicity received by the Merrill on this Arizona Tango tieup exceeded by far any previous tieup in the matter of newspaper “column inches.”

**Photophone at Orpheum In Twin Cities Announced**

(Special to the Herald-World)

MINNEAPOLIS, Feb. 12.—Joseph Plunkett, general manager of RKO, on a visit to the Twin Cities announced that RCA Photophone will be installed in both the Henrypin Orpheum, Minneapolis, and the Palace Orpheum, St. Paul, within the next few weeks. A report previously had been current that RKO houses were to receive Movietone and Photophone.

**Vitaphone and Movietone At Bagdad, Ballard, Wash.**

(SEATTLE, Feb. 12.—Installation of Vitaphone and Movietone has been completed at Jensen-Von Herberg’s Theatre, Ballard, and at the Colonial on Fourth Avenue, with the latter advertising that they talk at lowest admission prices in the city.

**Uses Deluxe Master Phone**

(Special to the Herald-World)

ANACORTES, WASH., Feb. 12.—A. A. Hailey opened his new picture palace with “Interference,” via Deluxe Master Phone, with which the new house has been equipped.

**Two New Types of Actors for Audien Seen by Director**

(Hollywood, Feb. 12.—Talking pictures are developing two new types of actors, the foreign type who can act foreign but speak perfect English, and the actor who must forget his old stage experience and learn new ways. Two foreign characters, says Lionel Barrymore, who is direct-}

**French Only in Character**

“So we have characters that must be French, but speak our language, and the mind of the audience is forced to see that those people cannot be French. Thus we have to make them so French to the eye that the fact that they are English is forgotten. It is done by choosing types that to the eye suggest the national—and training them in pantomime and deportment that suggests a foreign accent that the spoken words are not noticed.”

**Ruth Chatterton who plays the title role, does not look distinctly foreign any more than does Lewis Stone, who plays the husband. By studying French psychology, and from the Frenchman’s quick manner of thinking, learning the gestures and impulsive reactions, both convey the idea that they are Paris-born in the picture.”

**The second important development in acting brought about by the talking screen is in the matter of looking to the future, Barrymore added.**

**Weeping Maid Pass**

“Take the character of the maid, Rose, in ‘Madame X’,” said Barrymore. “She used to be played on the stage as always crying on the floor. You wouldn’t stand for that nowadays. Hence the actor of a few years ago has to discard most of his experience and start all over again.”

**Shain Is Cine Tone Advertising Head**

(Special to the Herald-World)

NEW YORK, Feb. 12.—Alman Shain has been appointed national advertising and publicity manager for Cine Tone, a new type of sound film apparatus and distributed by S. & S. Enterprises, Boston.

**Biophone in Far Northwest**

(Fortland, OR., Feb. 12.—Biophone is slated for the Far Northwest and is supplied with both disc and film. It is within the low price range.)
EXHIBITORS HERALD-WORLD

March 16, 1929

100% All Talking Picture

WHAT WOULD YOU DO IF—

The man you most hated swore to steal your sweetheart, by fair or foul

CONQUEST

and you flew with him through the
interior in the cause of adventure
of scientific air

CONQUEST

A bad tailpiece, a novice—and the
end of the dream of new

CONQUEST

our machine smashed, your body
jured—your companions aban-
don you, planning love's

CONQUEST

Then lies to your sweetheart, an-
ounces your death, wins her by
braven

CONQUEST

rd after untold suffering, you
turned to find them—married
ould you strive for self

CONQUEST

Opening of synchronized pictures at the
State theatre in East Liverpool, Ohio, was
the occasion for the use of the institu-
tional advertising of Warner Brothers and
Liphookre described above.

At the same time appeared the first
of the American theatre. Note the
repetition of the word "Conquest."

"Mikado," "Pinafore"

to Be Placed in Work
At Once, Says Pathe

(Special to the Herald-World)

NEW YORK, Feb. 12—Gilbert and Sul-
lin's, "The Mikado," and "H.M.S. Pina-
fore" are to be put into production at once
by Pathe as all-talking and singing produc-
tions. The producing will be done at the
Studio Studios here. Celebrities from
Broadway musical shows will be in the
 casts.

Tro Supports Dowling

In First Son-o-Art Film

(Special to the Herald-World)

OLLYWOOD, Feb. 12—Frankie Dar-
roff supports Eddie Dowling in the pic-
ture which Sono-Art is making at the
Metropolitan Sound Studios. The tentative
of the production is "Broadway
Hand.

Sound Openings Spur Interest
In Theatres for Australians

(Special to the Herald-World)

SYDNEY, Australia, January 15 (By Mail)—Interest in the motion pic-
ture theatre has been spurred as by nothing else in years by the arrival of sound
at the Lyceum, controlled by Union Theatres, Ltd., and at the Regent, one of the
Hoyt circuit.

For weeks the press representatives of
both the Union theatres and Hoyt's theatres
had been telling the public of the arrival of
the latest wonder of the silver sheet. Prior
to the actual showing, Hoyt's Regent received a letter
look, even on Saturdays and holidays. The
Regent, with its weekly change of double
feature programs and stageband presenta-
tions, had been doing consistently good
business.

The public was eager to see and hear the
magic. When it came, the Hoyt's Circle was
building up all the menageries, circuses,
acroats and clowns in the world and the
parade them through one of the smallest
country towns, the population would not
get half the kick that Sydney got with the
arrival of the "Sec-em-and-hear-em" pic-
ture.

The Lyceum had announced in the dailies
that Boxing Day, December 26, would be
its opening date, but Hoyt's raised an ob-
ject of which based it's support on the West End
Electric, which provided that installation
should be completed at both houses simul-
aneously. Although actual tests were made
on the Sunday previous at the Regent the-
tre, Hoyt's maintained its installation
was not complete, and this caused Western
Electric to postpone the Lyceum premiere until
December 26.

Simultaneous Openings

If it had not been for the holiday season,
the remaining city theatres would have been
hard hit, but their businesses held up well
with the exception of the legitimate houses.
For them it was the worst Christmas they
ever had experienced.

The talking pictures put a new kick into the
business. Both houses announced the opening performances for 10:30 a.m.,
but long before then the mad rush for tick-
et was on. All day long the same was
witnessed, crowds waiting to see and
hear these new heralded pictures.

These amazing performances were made
in the hottest weather conditions, for we are
now in the middle of the summer season
with the humidity making it hot and steam-
ing. The records made during the week
exceeded the expectations of the executives
of both circuits.

Suburban exhibitors who have heard the
talking pictures are loath to speak their
mind at present; they prefer to wait until
they have seen several of the new pictures
before passing any comment.

The short features exhibited at each

Hoyt makes two Films
in Nine Days

(Special to the Herald-World)

HOLLYWOOD, Feb. 12.—A speed
record in production of a two-reel
color film was made. "Tango in Vague
but also songs and dance specialties,
is claimed by Ben Holmes, Universal
director of the three Rooneys.

The second Rooney comedy, just
completed, took five days to make.
The first one, "Sweethearts," was
featured in "Tango in Vague," and
already has been previewed and
found highly satisfactory. Now he
is starting the third, "The Love
Tree."

Music Appreciation Aided

Stuart Doyle, managing director of
Union theatres, said after the opening; "No
story ever written for the screen is as
dramatic as the story of the screen itself.

Now we write another chapter in that story.
Far, indeed, has motion picture art advanced
from that few seconds of shadow of a ser-
pentine dancer thirty years ago when mon-
ochrome pictures were born—to this demonstra-
tion of synchronizing the reproduction of
sound with the reproduction of the action.

The future of motion pictures is as far ahead
as all the tomorrows, rendering greater and
still greater service as the chief amusement
of the people. It has been said that the art of
the moviethe and the instrumental or
epitheral—that he creates but for a
moment. Now, neither the artist will ever
die. To my mind, the reproduction of sound
and scene, perfectly synchronized, is not only
an achievement of high scientific importance—
it is an event of far reaching significance
in human affairs."

Third Dimension,
Sound and Color
Is Goal, Says Shirley

(Special to the Herald-World)

SCHENECTADY, N. Y., Feb. 12.—The
third dimension production, coupled with
perfected sound and color photography, will
be the ultimate achievement of the motion
picture, said William M. Shirley, president
of the Farash theatres, in the conclusion of
a series of two articles on sound pictures in the
Union-Star. The two articles won almost
three columns of space in the paper.

After tracing the history of synchronized
apparatus, and giving due praise to Dr. Lee
DeForest, Harry M. Warner and William
Farnsworth pioneers, Shirley said in his first
article:

"I am still firm in my opinion that it was
the advent of sound pictures that rescued
that great American institution—the Mo-
tion Picture Theatre—from a rundown state
bordering on complete chaos. . . . And who
can say what would have happened to the
greatest popular institution of entertainment
and enlightenment the human race has ever
known, if independently-minded theatre
operators, scattered all over the country, had
not contracted at the right time to exhibit
in their theatres the sound productions that
Warner Brothers and Fox Film Corporation
had the courage to produce!"
Hollywood to Remain Production Center Despite Reports

Hiram Brown Arrives to Launch Audien Production by R K O; Colleen Can Cook; Phyllis Haver 42?

BY DOUGLAS HODGES

HOLLYWOOD, Feb. 12.—This town will go on as the center of production despite reports that New York will be the site of anudien production activity. That indication was borne out by statements from two executives representing vastly different companies this week.

John Considine, Jr., returned from a survey of stage productions in New York and a survey of audien production facts. There are still theindications that Artistas will begin at once on production here of "Song of Broadway" and other dialogue pictures.

Hiram Brown arrived stating that RKO will have its audien program well under way here within the month.

They are finding out that visitors can witness the shooting of talking pictures on sound stages without interfering with art and business. A dozen studios in town have cautiously opened the doors and two or three dozens of us have just as cautiously crept into the inviting but sinister apertures to see how the new affair is faring.

I'll sneeze some day while Lois Moran is being wooed by George O'Brien and then I'll get kicked out and the doors will become forbidding.

Colleen Moore told me I could make a thorough inspection of her new Bel-Air home as soon as it is finished and the rugs are down. I checked it out with John McCormick and found out he okayed the invitation and found out that not only can I spend three minutes in each of the rooms but I can swim in the swimming tank and have dinner with them. And the dinner part is really what I was interested in because Heaven's above—how that girl, Colleen, can cook!

In this town there is a street that has lost its name. It is no more known as "Hollywood Boulevard" as the sign streets would lead you to believe. Everyone knows it as "The Boulevard," Sunset Boulevard is still "Sunset," Santa Monica Boulevard is still "Santa Monica Boulevard." But "The Boulevard" means only one street. The fact is that many, many streets in Hollywood. Those three. If you are looking for an address on Whitley Avenue you are up against it until you read all the street signs.

It's a country town where everybody in it works in the watch factory.

There isn't much temperament demonstrated by stars. There was an exhibition of something or other yesterday on one lot and the director called it temperament. I watched it and thought it was common sense. A well known star asked the director if he thought he would use her the rest of the day. He replied he was sorry but would not use her.

She had arrived promptly at nine in the morning on call and had waited until four in the afternoon to learn she was wasting time.

She courageously told the incompetent director he need not have called her when there was nothing for her to do but swat flies and that his joke had been damn contemptible. The director albied that the studio manager was to blame. She slammed the studio manager and hoped he would go to the devil.

A studio press agent left town the other day and his vacancy was soon filled by another man who is known from Coast to Coast. The successor has done two startling things since he came on the job. First he decided the publicity department needed cleaning up. Alterations and decorations began. That was the first week.

The second week found him entirely a-w.o.l.—entirely no corpus delicti. A search was made and he was found and diagnosed as over stimulated with drug store giggle soup. (Boom-boom.)

Clara Bow says she had 'awful time with her finances for a while. She declares she went flat broke last summer and then hired a man to count her money and spend it for her. He limits her to $500 a week spending money.

Clara is a great girl. None more likable. There's one man she is extremely fond of and he owns a lunch counter on Beverly Boulevard. His name is Robert Bow and he is the proudest man in California. "My daughter Clara" is the finest girl I know, says this little man with the long black lashes.

I had fried chicken at Robert Bow's place last week and it was so delicious that I'm going to celebrate my birthday by taking the entire Herald-World staff there for chicken dinner next week.

One of the ten heavyweight stars who has lifted himself by the bootstraps to $300,000 per year looks back dejectedly upon the time, eight years ago, when he was an automobile salesman and sultan for the hand of a leading motion picture actress. Automob-
Production Is Slow; 16 of 32 Films Boast Audien Sequences

Milestone to Start Work on "Take It Easy" with Boyd at United Artists; Clarence Brown Returns "Empty-Handed";
Howard Higgin to Cascade Mountains

(Special to the Herald-World)

HOLLYWOOD, Feb. 12.—Sixteen pieces of the 32 that are in production are either all audion or have talking sequences. Cecil B. DeMille’s picture, "Dynamite," is under way and boasts talking sequences throughout.

Production is at a low ebb as usual at this period of the year. There is less talk among the producers, however, about the "schedule under way" than is noticed at this time in other years.

Numerous announcements emanate from United Artists and from RKO studios, but other than from those little is heard.

Adolf Tandler, one of the important musical figures in Los Angeles for many years, has been engaged at Universal-Riesenfeld as assistant director of his recording orchestra at United Artists Studios.

Tandler was for many years director of the old Los Angeles Symphony, conductor of the International Mozart Festival in Salzburg, and for the past five years has been director of the University Symphony.

He is one of the leading symphony conductors that the film world has offered an opportunity to display their talent for the benefit of better music in the motion picture industry.

Among the important announcements made by United Artists was the Lewis Milestone, noted director, will start next month on "Take It Easy," an all-talking soldier-adventure comedy. Louis Wolheim, Lope Velez and William Boyd are to be featured.

Herbert Brenon is expected back in Hollywood within two weeks and he will immediately commence initial preparations for the production of "Lumox" which will also be listed in the all-talk classification.

The United Artists lot is taking on an air of increased activity and within a few weeks, it is expected all stages, both silent and sound, will be filled with sets and productions in the making.

Brown Returns

Clarence Brown, the noted director, has returned to the Metro-Goldwyn-Mayer Studio on the Coast from a hurried trip to New York. He left three weeks ago for the purpose of finding a leading man on the Broadway stage for his forthcoming production of "Wonder of Woman," and to select the following picture from among several suggestions of New York stage hits.

The three or four leading men in Hollywood he considered able for the difficult role are busy at work in other productions.

Brown returned to California empty handed. Of all the men he saw and made tests of none measured up to the requirements of the part. He is Alfred Lunt, of the Theatre Guild company, and he could not work in the picture. The plays he witnessed were not the motion picture material they were touted to be.

Irene Bordoni, famous stage star, was signed yesterday by Mr. Mayer for the role in "Headlines," which will be produced by the United Artists.

Clarence Brown will be seen in "The Time, the Place and the Girl," directed by Mr. Tandler, and "The Hottentot," with Edward Everett Horton and Patsy Ruth Miller is nearing the end of its shooting schedule. Roy Del Ruth is directing.

Curtiz Directs "Gamblers"

Michael Curtiz is directing "The Gamblers" with an all-star cast including H. B. Warner, Lois Wilson, Jason Robards, George Paton and others in "The Time, the Place and the Girl," past the hallmark mark in filming under the direction of Howard Bretherton, Grant Withers, Betty Compson, John Darrow, Gertrude Olmstead and Bert Roach are included in its cast.

A little slice of New York theatrical life, played by the Gleasones, who have been among Broadway’s most prominent figures the last few years, will be presented in "Mystery of the Hidden Land," which has John Nicholson, which went into production this week as one of the Paramount-Christie Talks.

Al Christie has secured "Divorce Made Easy," a farce comedy by Wilson Collison for the next Douglas MacLean feature production for Paramount, to be an all-dialogue picture.

MacLean and Miss Prevost will probably start production in "Divorce Made Easy" in the middle of February.

Seven at Universal

Production of talking pictures has reached a high mark at Universal, with seven films having dialogue now shooting. The pictures include "Broadway," with Glenn Torrison, Evelyn Brent, and Merna Kennedy in the cast.

Dialogue scenes are now being made for "Shanghai," starring Lura La Plante; "The Cohens and Kellys in Atlantic City," and "The Shakedown.

"High & Low Life of History" under direction of Jack Fisk, the Mooney series, featuring Pat Rooney, Marian Bent Rooney and Pat Rooney, 3rd, under direction of B. H. Holmes, are being shot on the sound stages. Production of these pictures is moving at a long time and no silent versions will be made.

The fourth series of "The Collegians" directed by Nat Ross and starring George Lewis, are in production. These subjects also are being made with dialogue.

Production on "High Voltage" which will take Director Howard Higgin into the Cascade mountains, will be started within ten days.
PRESENTATION ACTS

Get Your Holiday Shows Ready

Chicago Chicago
Week Ending February 7

This week Balaban & Katz offered their new stage policy, which is to present their regular novelty every week. This week, they called it "Mother's Surprise Party." The party consisted of six different episodes, each one unfolding in the same settings under the following titles: First, "The Surprise" with the singing ensemble; Second, "My Mother's Eyes" sung by Roy Cropper; Third, the "Bean Man" by Billy Cummy; Fourth, "A Potted Flower" by the Chicago theatre ballet; Fifth, "Ball Room Dance" by De Carlos & Louise; Sixth, "Dance Eccentric" by the LaSasser Brothers.

This party was in the form of a regular house party with some thirty or forty couples on the house lawn, given by Roy Cropper in honor of his mother, for which the song "My Mother's Eyes" was especially used as the theme of the entire staging. Billy Cummy, as the "Bean Man" in black face, offered clever dance steps and comedy songs. The ballet, trained under the direction of Anatol Bearman, executed some clever dance novelties in some very effective costumes. De Carlos & Louise, held over from the opening of this policy, again scored in one of their graceful dance creations. "The LaSasser Brothers made whoopee in an eccentric yet entertaining way with their callisthenic dancing, and proved one of the chief novelty-makers of this party.

The entire staging took form in typical musical comedy order and though it was somewhat shorter than its previous stagings it was nevertheless good entertainment that pleased both the eye and the ear. Roy Cropper of course was the feature of the bill and he was well compensated with applause for his excellent song selections.

H. Leopold Spitalny presented one of his fine orchestral productions called "Pazzi secular," featuring Arch Cannon and Leonora Corri with Benjamin Landsman. They were also assisted by a singing ensemble which was received with the orchestra, as Cannon in the role of the Patriarch, Don Carlos, sang "Vota La Guilia" in front of a cycle of colors. As usual, both Spitalny and his group of musicians and soloists received a very enthusiastic applause.

Boston Metropolitan
Week Ending February 8

Sir James M. Barrie's short play, "Half an Hour," was set to the screen under title of "The Doctor's Secret" and as an all-talking picture.

On the stage, new features were added also. Hans Hentsch, noted pianist, played the "Inkblot" overture, accompanied by Gelsior's Metropolitan Grand Orchestra, the first feature, occurring between the vaudeville numbers.

The "Porcelain Clock," a novelty act staged in a beautiful setting with a big clock as the background, came next. A fair-haired girl, dressed in a costume pleated with a toe dance, climbing down from the clock where she reposed, and reposing the clock by climbing back to repose in a picturesquely posture once more.

The "Filibin" production of "The Pique," with Johnny Perkins, Caninicham and Clements, Sherrie and Louise and the Dave Gould Girls provided plenty of enjoyable fun. Ted Cramer, enjoying his second week as master of ceremonies, favored with many eccentric dance steps, as well as by play with the audience.

Johnny Perkins was the hit of the show with his monologue and choice songs. The Gould Girls were clever with sunshine dancing and simultaneous dance steps. Sherrie and Louise put in a short act of whirlwind dancing and acrobatic stunts. Canning-

(Continued on next page)

DeLuxe Theatres
Should Observe
Famous Events

Exhibitors Must Be Alert to Meet Present Strong Competition

By A. RAYMOND GALLO

Are you taking advantage of the coming holidays by offering stage shows in keeping with the events? Wise showmen never wait until the last minute to do things. They always prepare their stage and screen program a good deal in advance in order to meet any possible competition in rival theatres. Holiday stage presentations can be put on at such reasonable cost to you that it really is a shame if you do not avail yourself of these opportunities.

For instance, last week most of the downtown theatres all over the country celebrated Lincoln's birthday by offering some sort of memorable staging, either in the form of tableau or a patriotic organ. Hundreds of motion picture theatres secured the Lincoln short subject with talking and some effects, starring George Billings, in the re-creation of the famous Gettysburg address. Many theatres could not avail themselves of booking this motion picture subject and were compelled to produce their own stage version of some sort of a scene reminiscent of the Civil War days.

George Washington's birthday is only a few days off, and although a great many of you have probably prepared to observe the occasion, there are a great many people who have probably forgotten to commemorate the day. Excellent possibilities and stage opportunities are offered in presenting patriotic reproductions of the Father of our country. Many famous scenes during the battles of 1776 could be easily staged without going to considerable amount of expense. Proclaim one of the most popular and yet inexpensive scenings is the Crossing of the Delaware an the scene of Betsy Ross making the Old Glory.

Every Theatre Can Afford Something

No motion picture theatre is too small to consider an offering of this sort. Even the little 300 seat theatre operating only a few nights a week with an organ furnish the entire music, can well afford to original some worthwhile entertainment that will serve to depict some small semblance of the holiday. I am sure that music publishers always have some sort of organ novelty on hand suitable for these events. They will be glad to favor you with these sets upon request.
**EXHIBITORS HERALD-WORLD**

_February 16, 1929_

### This Chap Has Done Things

Although only twenty-one years of age, Joe Mc-Ha, now touring Public circuit as a feature and star in the "Barcelona" unit, has had more experience than the average person twice his age. Joe has had considerable experience in motion pictures, having played the role of "Chip" in the Chip Joe at the age of seven. He was also featured in Jack's Bad Boy," comedy pictures. In addition to motion picture work he has played in legitimate presentations like "Peter Dibelson" with John Barrymore. Joe was also featured in Keith theatres for four and is now doing a routine in vaudeville house with his sister, Jane.

### Only Two Years Old—But!

On February 15, DePuy, Brown & Hanson, celebrated its second anniversary. In the two years the firm has been in business they have one of the most powerful music publishing organizations in the business.

The firm bears the names of three of the most revered writers in America, and the activities directed by Robert Crawford, president, Dan Adler, general sales manager, and Sam Lerner, better of publicity. The firm is publisher of "Sonny's," "Angela Mia," and numerous other song hits.

### Brooke Johns Leaving

Daily newspaper announcements and theatre advertising state that Brooke Johns leaves the Oriental in Chicago on February 22. News items further state that John will act as a jazz doctor for several big theatres that need box office stimulus.

The first theatre at which Johns will act as the B. D. is the newly renovated Paramount in Los Angeles. No announcement has as yet been made to who will replace Johns but there are considerable rumors that Jack Osterman will take his place.

### Feist Theme Songs

Leo Feist, Inc., has nine theme songs that are joying popular sale all over the country. They are a "Ramona." From the film of the same name, "Jeanine" from "Lilac Time," "My In" from Fanny Brice's photoplay of the same name, "The Two Lovers," "Synthetic Sin," "My Surprised Desire" from "The Happy Hooligan." There are also features another song called "Comin' Up to Night, Huh?" and "When the Night Comes Along" for "Marriage by Contract," "Mountain Eyes," and "The Theme of Hope Jones' first talking picture, "Lucky Boy."

### On the Same Bill

Another screen star makes his personal appearance in "Juno." He is none other than William "Red" Howard, the western drama. Bill appears at the State-Lake in a melodramatic playbill.

In the same program, in a featured position, are amberlin & Himes, late featured comedy dancers the "Polka," and Edison & Gregory, a musical revue, recently of picture house.

### MUSIC SCORES

William Frederick Peters of the Sam Fox Publishing Company, sound department, is preparing orchestrations for the "Papagallo," Paramount's new picture starring Richard Arlen and Lily Wey. The music for this photoplay will portray the theme of "Straw Hat." Peters has prepared such musical scores as "Way Down East," "Orphans of the Storm," "Yolanda," and many other super productions.

R.K.O productions have secured the services of Jimmy McHugh and Dorothy Field to write scores and songs for their super productions. Both writers are famous for their score of "Blackbirds" in 1923, and "Hello Daddy," two of the most successful musical comedies ever produced. McHugh has written some of the most popular songs hit ever published such as "I Can't Give You Anything But Love, Baby," "Hinin', Dinkey Palet's Yow," and many others.

### Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

### PRESENTATION ACTS—To the Editor: I am really ashamed of myself for not dropping in to see you when I am in Chicago, for you must have given me some nice breaks. That is I have been mentioned a number of times in the Presentation section and have never spent a cent for an ad, haven't written you before. So, anyone that ever says to you that one has run an ad to get a break with you, just dig up this letter. I want to meet you though and hope to soon.

Every week regardless of where I am I make the managers kick in with the Herald World. They are just as regular as I have heard they are, Roy Benjamin, Bill Bennett, Milton Charles, and others. I have written two pages—are you too busy for so much?

My letter is sincere and I wish you continued success and many thanks—Alvin Evans, organist, Great States Theatres, Inc.

### STAGE SHOWS

(Continued from preceding page)

_**New Haven Olympia**_

**Week Ending February 6**

Nicolemeyer's "A Carnival Cocktail" was presented for the first time here this week and then to take the Public route. It is a colorful unit with plenty of flash.

Opens with a balloon introduction including the entire company followed by band specialty. Foster Girls do a military routine with raps. Coffey and Miller, Frances Will's, Joe Besser, and C. B. Platt do their regular routines.

The finale gives a big flash with lights and a circus acrobatic act for a big kick. Eddie Weaver's organ solo, overture, and a sound act also on the bill.

_**St. Louis Fox**_

**Week Ending February 9**

The stage show for the opening week of this house includes "Laugh, Clown, Laugh" a dramatic rendition of this popular melody presented by Harold Van Duzer assisted by the Firewater Ballet.


Neposial Festival an atmospheric prologue for the feature picture.

Overture "Tannhauser" by Fox Grand Orchestra presented in conjunction with a stage production of "Hansel and Gretel."

### No.2 NOW READY!

**FEIST SLIDE-O-PHONE PRESENTATIONS AND ORGAN**

Make An Ideal Combination

With vocal and instrument sound—
Perfect synchronization—
Our own recording—
Dialogue—
Ultra modern slides—
Explanatory cue sheets.

Presentation No. 2

"My Blackbirds Are Bluebirds Now"

"My Mother's Eyes," will be ready shortly

Book and Order NOW

Rental Fee $6.00

for 1 week or less

Leo. Feist, Inc.

231 W., 40th St.

New York, N.Y.
Philadelphia Stanley
Week Ending February 2
Two anniversaries, one of the house itself, which has just completed its eighth successful year, and the other of the birth of Victor Herbert, were celebrated at the Stanley theatre this week and in honor of the occasion a special presentation called "Herbertiana" was dedicated to the memory of the composer who during his lifetime always conducted the Stanley Orchestra on these occasions. This included such arias as Jacques Cartier, whose Dagoer Dance from "Natoma" was the outstanding feature of the entire bill: Emma Nee, soprano, and Catherine Littlefield, premiere danceuse.

The Stanley Symphony Orchestra, under the leadership of Gabriel Hines, opened the program by playing nine selections from Victor Herbert's with Sascha Jacobson contributing a violin solo from "Secret of My Life," which served as the lead in the opening dance, in which the Stanley Ballet attired as nymphs danced a light and airy gypsy dance in a woodland setting.

Avo Bomberger, tenor, sang the well-known "Gypsy Love Song" in a pleading voice which, however, did not possess a great deal of volume. Catherine Littlefield, who took the part of the gypsy, assisted by the Stanley Ballet, gave a graceful and colorful Spanish dance. Helen Yorks, coloratura soprano, sang two Herbert numbers, "Kiss Me Again" and the "Italian Street Song" from "Naughty Marietta," the second of which proved to be much better adapted to the range of her voice.

Catherine Littlefield and the Stanley Ballet recurred in Indian costumes, with feather headdresses, and sang and danced an inconclusive Indian dance to the strains of Herbert's opera "Natoma." At the close of this dance the ballet grouped themselves at the sides of the stage while Emma Nee, soprano, also in Indian costume, sang the invocation from "Naughty Marietta," which was heard too briefly in this short selection.

As her song ended Jacques Cartier appeared in the star act of the evening "Dagoer Dance" from "Natoma." Clad an an Indian chieftain in gleaming white with swaying feather headdress, he gave a magnificent interpretation of the Dagoer Dance which has seldom been equaled. Of slender physique, he possesses more grace than many feminine dancers, which combined with his pantier like legs proved a vivid and articulate portrayal of a primitive Indian chief. His Interpretation was so virile and realistic, heightened by the splendid accompaniment of the Stanley Orchestra, that it evoked a storm of applause. There was a brief finale in which all of the entertainers appeared.

Detroit Capitol
Week Ending February 1
Del Delmar took a needed vacation this week and went up to Montreal to inspect the winter sports and the funny looking labels on the bottles in the bars. Meanwhile Al Evans dropped over to the Capitol as master of ceremonies.

Maybe Del will tell us all about those bottles when he comes back. Well, anyhow, the show was titled "Night Club," and the audiences were advised by the management to check their troubles with their hats.

Haline Lehman and Kaiser, those popular fat boys who made such an impression last week with their tons of melody, were held over for another encore. Kaiser was in his element. A musical eclecticism, the show.

Right behind them in the popularity contest were Geraldine and Joe, charming youngsters, billed as the pint sized comedians. Their biggest number was a Gay 90s that trained men who enjoy playing and entertaining is at least sixty per cent of their success with any audience," declares Helft.

"The orchestra, individually and collectively, subscribed to the theory that versatility is the most desired quality of a theatre stage orchestra. We have prepared for music as a doctor or a dentist prepares for his profession. Each member of the band has taken a four-year course in harmony and music at the University of California," declared Helft.

"As a result, the men are not only capable 'readers,' but also have developed a thorough knowledge of four or five instruments plus the ability of being able to entertain."
STAGE SHOWS

(Continued from preceding page)

Jokes, which, although not being entirely new, hit many marks. Dan Cummins is a larrikin actor who looks to be of the drug store cowboy variety until he has trooped a few minutes. Then it becomes quite apparent why the title, "World's best champion larrikin spinner," follows his name on the program. He tells jokes of the Will Rogers variety as he walks, Davidson's Louisville Loons, the theater's stage orchestra playing an extended engagement, offers popular selections as the overture and is featured throughout the program. Harlan Christie, master of ceremonies, was absent because of illness in his family, but "Pop" Davidson, director of the Loonie, substituted for him in a capable manner.

San Francisco Granada Week Ending February 7

This week's stage show is in the nature of a double bill, Frank Cammish's Publix production, "Beaux Arts Frollo" being supplemented by a "Birthday Banquet," conceived by Paul Oerald in celebration of Publix third birthday. Anyone who cannot get their money's worth out of these offerings, with the addition of a splendid picture, must be hard to please.

The "Beaux Arts Frollo" begins with the orchestra on the stage, with Don George directing. The first number is "A Picture in Paste," and as the curtain at the rear of the orchestra parts the famous Gamby-Hale Girls are seen in a beautiful pose. Later they troop down the stage and do a grand dance.

The orchestra paints a sound picture by playing "She's Funny That Way," and then the scene changes and the "Blue Leb Rose" commands attention. Two "blue lawyers" with large books are posed beside the pianolino and after a round of patter come down the steps to join the girls, who are now attired in green tunics, blue coats, high hats and decorated with fake noses.

An old flier next appears in Eddie Magill who sings "Avalon Town" and "If I Had You," through his illuminated megaphone. He receives the usual ovation. The sensational dance trio, Bryant, Rain, and Young, twirl in a bewildering fashion and are followed by the Gamby-Hale Girls attired in fashions of days that are gone.

This program, a real show in itself, is followed at once by the "Birthday Banquet," with the orchestra in the pit and Gino Severini conducting. Two girls step out and draw the curtains, revealing a banquet table on which a group of girls form a center piece in the form of a balance, while on either side other girls stimulate candle sticks, holding soft large candles.

Ten Darling California Rockets in costumes of variegated colors do a dance to the accompaniment of tambourines. Don Thralls sings "Caches, My Own" and a maiden steps out of the center piece and sings a Spanish ditty.

George Baft, introduced as the world's fastest dancer, convinces the audience of the truth of the statement, and is followed by the Three Bajajlanders. Elizira Lane, late of the Ziegfeld Follies, offers a vocal number and Arnela, the Spanish dancer, returns to do a two dance. Hanley and Millis do a patter and dance act, and sing a new song, "Two Little Worms were Digging in Ernet. Poor Ernet." George Dewey Washington sings "The Spell of the Blues," in fine dramatic fashion, following with "Throwing Risoms at Me" and "I'm a Lonely Yagga-bond." Measured by applause his offering is the best of the show.

The Ten San Francisco Beauties appear in gorgeous attire, one as a bride with two train bearers. She mounts the stairs to the picture frame and forms the central figure in a charming picture. The California Rockets do a peppy dance number, ending by spelling out "Granada" as they spread the drapes of their costumes.

Salt Lake City Pantages Week Ending February 2

The Pantages vaudeville bill this week is headlined by "Time Stylish Stoppers," a group of entertainers who make an important part in the children's weekly show, given every Saturday morning at this theatre.

The Good Ship Song and Dance presents a most entertaining twenty minutes of fast and snappy numbers. The Delorio and Moreno revive, a company of European dancers, offers a unique dance presentation, assisted by a group of musicians.

Reedy and Hyram, a couple of "X cope" do a line of clever character work and a series of comedy songs. Leo Kral and Bobbi round out the bill with a complete new arrangement of comedy songs and dances.

The feature picture, "Four Walls," with Craig Peterson as director of the musical program and Seldon Heaps at the organ, complete the program here, and capacity houses have been had throughout the week.

Jersey City Stanley Week Ending February 8

Charlie Nelson and his gang offer a unique and pleasing stage show called "Midget Follies." This was a Harry W. Crull production and it featured twenty midget stars. The orchestra, in Little Lord Fauntleroy suits and led by a midget master of ceremonies, start with a hot tune as five girls and six midget girls and dance in a grand manner. Prince Lucky, called the smallest xylophone player in the world, offered two pleasing selections which are well received. Senator Moss, David and a dozen midget acrobats, pleased with their comedy stunts.

A FEATURE OF

DAVE GOULD'S

1929 - VARIETIES - 1929

The Famous
LUCKY BOYS

Our Horseshoe, WM. MORRIS

Direction
Lyons & Lyons

VALE & STEWART

Just Completed a Second Tour of Publix

WALLACE SISTERS

A Couple of Turnovers

This Week at the PARAMOUNT Unit

Now playing in the Public. "Cooling Off"

Next Week with

PAUL ASH at the

PARAMOUNT, BROOKLYN

Atlantic City Theatre

NEW YORK
They were followed by Hill's Baby Elephants, who do many tricks, to the delight of all the youngsters in the audience.

Charlie Nelson finally makes his appearance singing the comedy song, "If I Lay Down an' Go Boon," and nude to the stage. Each of the boys in the orchestra then do a singing and instrumental solo. The most outstanding hit of this show was the Appeal of the Stills, a group of six men in suits. Little Anna Rice followed with a Grecian wafts that was well done. Near the finish of their dance, Hy came on the stage again and danced with Little Anna. She reached just about up to Hy's knee cap. This stopped the laughter.

Two midgets then box-fight and close with a bowery dance as the entire ensemble are on for the finish.

Detroit Michigan

Week Ending February 8

Everything was turned upside-down at the Michigan this week when Paul Oacean's "Topsy Turvy Town" moved in for a week's stay. The show is a cute one, too.

For the opening, the stage was pitch dark. Then chorus arms and legs appeared against the black velvet drop. They were faintly luminous and marched and danced about in unison. Eventually the lights went up and disclosed the Gamy-Hale Girls. Their arms and legs, of course, were covered with luminous filament. The set for the show is a glimpse of a town. The buildings are painted in the futuristic manner, and they are strange and incredible structures but the effect is striking and colorful.

After the opening chorus, George and Jimmie Travers' orchestra are very popular and accurate dance line. Then the orchestra played a speciality, "Sail Balsa Floor," Al Evans singing one of the choruses in that very nice voice of his.

Then the Gamy-Hale Girls came back in "Moonbeam Ballet." This was a beautiful dance number in which clouds were projected on a series of screen behind which the girls, in fluffy white dresses, danced. It was lighted with a rainbow of colored lights being thrown on their costumes.

Then there was Ferry Corvey, the master clown, and what a master Corvey is a wizard of pantomime and had some admirable footing in his act. He opened with Swiss bell ringing—"you remember that old favorite musical act of the vaudeville days"—and for another number had a new musical instrument, "the lines of a xylophone which is operated by pressing on a number of miniature air pumps. And throughout the act, Corvey kept his audience in sales or laughter by his antics without tracking a joke or saying a word. The boys're good.

And next there were the Photos Twins, dimwitted little men who never made a move without another one on their left.

The Gamy-Hale Girls had one other number just before closing. One of them danced out and asked Al Evans to join the band. He consented, and then the 11 other girls came out and all of them went to work leading the band, keeping up that clockwork and precise dancing for which they are famous all the time they were doing it.

For the final, a curtain on which jumping jacks were suspended, their heads hanging downward, was lowered to the roof tops of "Topsy Turvy Town."

Paul Ash Helps Brooklyn Zoo Get Its Elephant

A recent editorial in the Brooklyn Evening Journal read as follows: "What Is a Zoo Without an Elephant...Brooklyn must have an elephant. And here comes our Zoo...The Evening Journal announces the Paul Ash Elephant. This elephant is a midnight performance at the Brooklyn Paramount contributed the entire proceeds to this fund.

Lucy Leclaire, publicity director for the above theatre, secured some valuable exploitations when he acquired the elephant in. It also gave Paul Ash, the peer of all statehood leaders, considerable amount of publicity. Fifty thousand boxes, displaying the face of Ash with the following inscription "Paul Ash Zoological Foundation" are to be sold for ten cents a box.

Such tips as are making the Brooklyn Paramount a popular amusement place and Paul Ash as well liked as he was in the Chicago Oriental.

Pittsburgh Penn

Week Ending February 2

The Public's attention is "The Perfect Girl," and features Helen Macfadden, famous physical culturist and magazine publisher. The young lady is billed as "the perfect girl," and her routine includes several health-giving exercises set to music. She is assisted by the Foster Girls in a dance wherein each girl is punching a punching bag.

The Cheer Leaders, a male quartette, brought the house down with some wonderful harmonic singing. These boys are without a doubt one of the best singing offerings of its kind ever brought here.

Luella Lee went over big with some clever tap dancing. Her offering included the raccoon dance. Joseph H. Theobold, a very well-known comedian, is also with the show. Better than ever. With his funny comedy, his tap and his ability to stand still, he keeps the audiences in a constant uproar.

Teddy Joyce, master of ceremonies, whose popular- ity is growing amazingly, scored heavily with a violin solo. The Symphony Orchestra, under the direction of Elias Breiskin, offered "Russian Fantasy," and got a big hand.

New York Paramount

Week Ending February 15

The "Coining Off" and this week featured a new master of ceremonies. Ted Claire, formerly at the Boston Metropolitan theatre. This show was Chester Hale's first production and we say it is a good one.

This opera in a beautiful scenic set in which some explorers broadcast from the South Pole. The orchestra in a large icebound boat play a hot tune as the demen of the show's scenes led the Gamy-Hale Girls in a well done routine. The girls make a pleasing picture in their art decorative costumes and are well received.

The Wallace Sisters, a couple of little turnover then offer a high-kicking and acrobatic routine that was received well.

Ted Claire, then led the boys in a hot Number "Tiger Rag," to warm them up. Ted makes one with his fine scenic dancing. Ben Blue then takes one of the best sliding-dances ever witnessed in the presentation house. He was very well received.

The Wall sisters, looking like little snowbunnies, their white costumes, then sing a cute tune as Gym-Hale Girls, dressed as pigeons, do a rap tune routine. This musical number is a finest bar in the show. The girls then do another "Turnover" routine that was received well.

Pielard and Pete (Pete being a solo) follow with Pete doing unique tricks, dances, songs in the style of "America" on some horse. They a good hand.

Ted Claire next sang "That's My Mammy" in pleasing way and received a big hand. The Gym-Hale Girls, representing ladies that come to life, do a routine while a young lady in a special song. This was enacted in one of the many beautiful scenes ever constructed, that of an savannah.

The closing scene, the boat starting back to U. S. with the Gym-Hale Girls forming a beautiful picture in background as lights are played on them is one of the most flashy looking scenes ever staged.

Birmingham Alabama

Week Ending February 9

When the Alabama theatre reinstated its handbills policy with the presentation of "Everybody," produced by Emmett Rogers, newly appointed district production manager for Paramount, U. S. Public, received the show with high terms—and the box office figures rose considerably.

Now in its second week of the new policy, Alabama offers even a more elaborate stage show and features the nation's newest all-dialogue picture "The Doctor's Secret."

Emmett Rogers comes back with "Jassow," at the same time furthering his plan to turn his stagehands to create the latest stagehands to that click. Against a scenic backdrop of his own construction and execution, Rogers presents Marie White, the dole of his imagination, Frank Bernard, the exceedingly clever comedian who sings his mighty hit, a Gift of Love, and the really excellent baritone voice of a Nolan, playing tune against a constant stage presence combine to make a hit.

Keller Hollen's band provide the musical background, playing tuneful, popular numbers that fit quietly every applause.

Small wonder that the show moves along swiftly and happily for the handbills is the inimitable Eddie Guest, whose delightful personality the unproblematic cash customer could not resist. This Eddie's first week at the Alabama, and from all indications he will have another.

Lillian Truss, solar organist, contributes a new similar to those which Joyce Crawford offers at Paramount theatre, New York.

Salt Lake City Capitol

Week Ending February 9

Happy New Year, the West Coast's famous master ceremonies and known throughout the west as " chief of Muzik," is featured this week in Fitch and Martin's "Nite Club Ideas."

Lillia Smith, a former Salt Lake girl, is also featured on this bill in her specialty dance. A co of other artists provide an actual reproduction New York night club entertainment. A piano number, provided by the orchestra, is being worked down among the audience. Cafe also plays a large part in this presentation.

George Alberts, manager of Salt Lake, and Alex Schreiner at the organ and Phil Kalar, character singer, presented special musical numbers. The 7 turn proceeds then go to a combination of "Blindfold," starring Loris Moran, and capacity how the rules.

J. VIRGIL HUFFMAN
Feated Organist
NEW AMERICAN THEATRE, ROANOKE, VA.
Broadcasting Daily from Station WDBJ

CARMEN ROMANO
(Reactor to the Professional Aelation)
These Well Known Chicago Theatrical Men Bought From Me
HARRY GOURFAIN-BILLY STONEHAM-SID LORRINAE
And Many Others—HOW ABOUT YOU?
10 So. La Salle Street, CHICAGO
Tel. Randolph 0407

UNIFORMS FOR HOUSE ATTACHES

COSTUMES FOR STAGE PRESENTATIONS

BROOKS 1437 E's N. Y. C. Stue 5918
Emil Velazco, Edgar Ford and George Epstein (New York, Chicago) among the many exhibitors of organs at this house, offered a solo of popular and classical numbers that are sure to interest many of their voracious fans for their wonderful teamwork and fine technique. Emil Velazco is well known, first for his fine playing, second for his organ solo recitals, and third for his radio programs. He is now chief organist here. Edgar Ford was formerly chief organist at the Colony, New York, George Epstein and Velazco have been in the Roxy for some time. Velazco first offered a musical memory test. He proved that the public who is in love with him, and "Waters of the Minnesotka." The other two consoles then rose, disclosing Edgar Ford and George Epstein. Ford has just made his first album. He also plays "Bewitched, You're a Woman," and "You're the Cream in My Coffee." They were very well received. The Roxy is the only theatre in the city to give these organists such a hearing. Seeing and hearing these three organs played simultaneously was an impressive sight.

McNeil Smith (Chicago Marquette) "McNeil Smith on Talking Pianos" was seen in the Marquette and you'll find an answer McNeil. But this doesn't happen to be the case, because the Marquette has a wide variety of other organists. McNeil is his own one. He's well known for many of the music that he plays in his shows. Well tell him. Well tell him. McNeil has a wide variety. The Marquette has a wide variety. McNeil is the man who has a wide variety. Well tell him. Well tell him. McNeil has a wide variety of other organists. McNeil is the man who has a wide variety. McNeil is the man who has a wide variety of other organists. McNeil is the man who has a wide variety. McNeil is the man who has a wide variety of other organists.

J. Virgil Huffman (Bennahraa New American) used as his solo an orchestral entitled "Echoes of the Auto Show." Besides comedy lyrics referring to the recent incident at the local show, Huffman included several parodies on current songs, making humorous references to certain well known makers of autos. The show was well received. The idea was given up, but Huffman hails from Chicago where he won many laurels as a versatile organist.

Doe Webb (Chicago, Marshall Square) offered for his solo "The Happy Humming Bird." The following songs were used with slides, "My Blackbirds Are Bluebirds Now," "Wait and See" and "The Happy Bird." For an encore Webb played "Mia Bella Rowa" and was compelled to play another number called "The Song I Love." Doe is now entering his third year at this house and his solos are greatly responsible for a large amount of the attendance. He only to witness one of his performances to realize how popular this organist is.

Viola Klais (Philadelphia, Connover) presents two organ novelties a week. The first half is mostly devoted to classics, it is then followed by the last half to original novelties. Recently she presented a new number called "I'm Sorry, Honey" in unison with the organ, and as usual it was given a wonderful hand for her efforts.

Walter Wild (New York Hiigpode) played "Romance and Melody" in which he featured a beautiful number called "The Song I Love." "The Song of Love" and "The Song of Romance" were next played and he finished with "I'm Sorry, Honey." He was well received. The wholehearted reception of the audience.

By C. Geis (Jersey City Stanley). Geis is just back from his honeymoon and is to appear in his first solo of this kind, "Matrimonial Sea," he called this one "Marriage." He played a few slides and parodies for all the song. He played "Honeymoon," "Laugh, Laugh, Laugh," "A Precious Little Thing Called Love," and "Call Me Wana." He even said "the Rainbow, You Must Have the Rain." His popularity was proven by the tremendous response of the audience. He is a hit for the organists are married and your troubles are over, at least those about solos and material of late.

Eddie Dunstede (Minneapolis, Minnesota) offers "The Broadway Melody" for his solo. Tom Bennett of Dunstede's is a theatre party and a mighty fine one. Dunstede drops in first to see "Three Cheer" and picks up "Bluebirds of Happiness." The last song of the night was "So Long." Dunstede played at the Dunstede Theatre where "Show Boat" is scoring. "Oh! Man River" and "I Can't Give You Any Thing but Love" are the other two played. The last stop is "Whoopee." An attempt at getting the audience to make whoopee with "You're My Necessity" calls forth a few feeble squeals from a certain few with ambition. Perhaps the reason lie in the wholehearted attention given to Dunstede's playing.

Emil Velazco is now the premier organist at the New York. Chicago is a thoroughbred school of organ blosnooded into such a success that he is forced to give up his position at the theatre, he will undoubtedly prove a big drawing card the Roxy. Just by way of mention, Emil also conducts a prosperous organ school.

LARRY SPIER.
Two real showmen step forward this week with suggestions which, they believe, will improve the newspaper ad which was offered by Sidney Larschan, resident manager of the Meserole theatre in Brooklyn, for criticism by readers of "The Theatre." These revised ads are shown below, while on the opposite page, for comparison and contrast, is printed the original Larschan ad, just as was reproduced in this department in the February 2 issue.

Before going into details, "The Theatre" and Larschan want to thank Fred Larkin of the Sherman theatre (Northwest Theatre Circuit), St. Cloud, Minn., and H. Shulgold of Imperial Chain Theatres, Kew, for their interest and constructive suggestions. Both took time and thought in recasting the ad, as every reader will see, and that's the supreme test of cooperation. "The Theatre" will welcome additional suggestions on the ad in question, and also invites other exhibitors to send in ad copy to be reproduced in this department for comment by others.

Now to the cases in hand. Below at the left is the ad as rearranged by Shulgold. Beside it is the suggestion of Larkin. Note this, please: these are simply pasteups of the parts of the original ad, and cannot of course be as perfect as an ad set up in type in a newspaper form. Also, in all comparisons, refer to the original copy on the adjoining page.

First we'll take up Shulgold's suggestions. And by the way, members of the House Organ Exchange who answered Shulgold's request for copies of their publications while he was planning for his own, will see now what a splendid new member he really is, with this contribution.

Here is what Shulgold writes:

"Sydney Larschan's ad in the Herald-World displays a clever use of stock mats. I am certainly in accord with his idea of using mats in combination form to make a unit. The art work turned out by the staffs of producing companies is usually far superior to that of a local or even special theatre staff artist. Aside from the economy of building ads through this method, the results are usually superior.

"I would like to venture a few criticisms on Larschan's layout. Unfortunately I cut his ad up and rearranged it before listing my criticisms, so that I will have to rely or memory for making them.

"Sees Danger in Slanted Names

"As I remember it, the ad was lacking in symmetrical arrangement. No matter how cleverly we strive for unusual layout, it is bound to create a bad impression. True, the peculiar slant of Norma Talmadge's name and the name of the theatre, might, through its slant catch the eye, but the reader would, I believe, pass on to something else without reading. The lack of symmetrical arrangement gave the ad a disjointed appearance. We are all accustomed to reading thoughts in a logical sequence, both in ads and all other printed matter. In other words, it is the old idea of an opening and closing sentence to each paragraph. Larschan's ad does not real..."
EXHIBITORS
Herald-World

February 16, 1929

A PASSIONATE WAR OF LIFE . . . fought only with a woman's weapons . . . Charm . . . Set appeal. The Scarlet Woman . . . A Lily of the Streets . . . Loved by two men . . . To one she gives her love . . . to the other her honor . . . the three figures in this bizarre modern love story are the three closest friends.

The Woman Disputed

COMING!
COMING!
After Its Successful Run at the Central Theatre, N. Y.

"LILAC TIME"
With COLLEEN MOORE and GARRY COOPER
SEE LIFE at its most magnificent moments . . . in the most magnificent spectacle the screen has even given you . . .

Herein is the Larchan ad as reproduced in the February 2 issue.

Fox Arranges Tieup for Exhibitors and Stores
Fox Film Corporation has just arranged a tieup with the Belding Heminway Company, silk manufacturers, for the placing of cutouts in 3,000 department and dry goods stores throughout the United States. There are two sets of cutouts with easels attached, one set being 11 inches high and the other measuring five feet. The players are Janet Gaynor, Mary Astor and Lois Moran. Stores in practically all towns with a population of more than 5,000 will have these cutouts, it is said.

Exhibitors will benefit by tying up their local showings of productions featuring these players, with the stores displaying the cutout, Fox points out. The first picture which offers this opportunity is "New Year's Eve," released February 17 and featuring Mary Astor. The press book for that production describes the angles of the tieup in detail. If exhibitors have any difficulty in finding stores which have the cutouts, they may write to William J. O'Sullivan at Belding Heminway, 180 Madison Avenue, New York City.

Call to Sourdoughs
In Special Issue Is "Trail of '98" Tieup
Assurance of the Alaska Weekly at Seattle of 'The Trail of '98, Fifth Avenue, Now Change red letters super-printed on the front page was a high mark in the exploitation of the opening of Clarence Brown production of Fifth Avenue theatre.

Of equal importance was the large amount of editorial space in the issue devoted to the production. A part of that editorial is reprinted here.

The thrilling story of 'The Trail of '98' is the facile and well-informed pen of the favorite poet of the Northland, Mr. B. H. Service, appearing in motion picture form, will be presented at Seattle's magnificent theatre, the Fifth Avenue, beginning today (Friday). It will be on for one week. Out of connection to the scenes of Seattle, the story, the story of the city, are urged to attend this at motion picture performance—easily the most northern motion picture, produced by one of the great motion picture producers at a cost exceeding two million dollars. The Sourdoughs—all of them may meet on the mezzanine floor of the commodious theatre and meet old-time sourdough friends whom they may not have seen for many years. Indeed, may not have seen since the famous times which 'The Trail of 98' so truly depicts, both in the story and in the film version. "Sourdoughs of Seattle, let us show our appreciation of the courtesy shown us by the Fifth Avenue theatre management in setting apart Sourdough Night," and turn out in full force. You will have an enjoyable evening. The big picture is worthwhile.

Certainly there cannot be very many residents of Seattle who failed to know the picture was playing at the Fifth Avenue.

Mary Philbin's Name Used In Radio Greeting Contest
The best greeting using a letter from Mary Philbin's name to start each line was the objective of a campaign waged over station WADC in connection with the showing of Universal's "The Man Who Laughs" at the Allen theatre in Cleveland. The Times Press carried a sample greeting.

dan, doesn't read across, but jumps from one corner to another.
The rearrangement of material used, which I have enclosed, although it probably not as effective for attention getting purposes, at least requires no unusual effort to read.
The theatre name, star name, star picture, pture title, all can be taken in with one step of the eye.

Chances are, Larchan's layout is better in mine. I would like to see them side-byside and compare them. We have only one copy of the HERALD-WORLD here. Will you kindly return my layout with a copy of Larchan's? I am very curious to see how you compare.

We're going you one better, Shugold, and introducing both of them herewith.

Straightline Star Name
Now let's move over and make room for Philbin. The A, B and C in his copy is expanded and in the caption below the cut. I feel the comment of Larkin, and bear in mind that from Shugold's copy, whereas Larkin is in a comparatively small on in Minnesota:

We straightened up the 'Norma Talmadge' ad that should hit them in the eye. A tipped ad is okay after you have something to catch their interest. Tipping the theatre's name is very good if there are other houses known, as they will want to know what the ad is at. If no other theatre is in the city town the theatre's name should not be tipped.

The coming attraction should be well sarated from the major ad. In fact, a heavy border would be still better. The border on ad should be light, plenty of black for the side. The above is a small town version, as it is where we are. Some mighty fine suggestions, folks, don't you think? And that also calls to mind the fact that you may not agree on all of them—of example, this department is not generally favor of heavy black ads—and you even may consider that Larchan's ad is better than one of the suggested revisions. Well, here they are, all three together. An expression of opinion from each one of your readers will be welcomed by the three showmen as well as by The Theatre.
Simplest Campaign Draws Best; Good Grades Win Free Tickets

If there ever was an exploitation idea with more commonsense as well as practicability than this one, we'd like to hear of it. Ballyhoo is entirely missing; and the thing is so simple that one wonders why it is not used by every exhibitor. But that's often the way of the world; the most obvious is the last seen.

"Thought I would mail you the attached clipping from our local weekly newspaper, which may grace your Theatre Section of the Herald-World and incidentally give some other 'exhibit' an opportunity to cash in on the 'story," writes F. W. Zimmerman, owner of the Palace and Grand theatres at San Marcos, Texas.

"Wishing you continued success with the Haslam Plan, which, I'm sure, has a future on every theatre section, which I appreciate very much.

Worthy Pupils Given Tickets

We'll take the clipping—from the San Marcos Record—and let it tell the story of the campaign, which consists of giving free tickets to all worthy pupils in the first eleven grades of the public schools. In fact, we'll use the entire clipping, because it tells so much that will help other exhibitors in putting over the campaign.

"F. W. Zimmerman, owner and manager of the Palace theatre, challenges any city in the United States to show a higher percentage of satisfactory grades in all school work than has been demonstrated here.

"The management believes grades and reward honest effort, but primarily for the reason of encouraging better deportment in the schools and public places, the management conceived the idea of giving all worthy students up to and including 11 grades, free tickets to Saturday matinees upon present-

When in New York be sure to see PAUL ASH

AT THE BROOKLYN PARAMOUNT

FLATBUSH EXTENSION AND DEKKLE

A PUBLIX THEATRE

Despite plagues and such, Chicago and New York are not exactly yet within commuting distance of each other. That's what makes the above ad, which appeared in Chicago newspapers last week, an interesting development, with Chicagoans invited to see Paul Ash at the Brooklyn Paramount when they're in the East.

Addison Will Represent Comerford Theatre Chain

H. M. Addison, whose many exploitation feats as managing director of the Great Lakes theatre at Buffalo have been noted from time to time in this department, has been named as special representative of M. E. Comerford, president of the Comerford circuit.

In his two years at the Fox Great Lakes, Comerford has been president of the theatre managers' association, active in the Allied Fraternal toy fund, honorary member of the Kwanis and Great Buffalo Ad clubs, and has done much community work from station WKEN, which has a studio in the theatre building.

Prospector With Guitar Pulls Burros Around City

Varied exploitation ideas have been used for "The Trail of '98" in different theatres. At the Fonda one outstanding angle was the placing of large oil paintings in downtown store windows. At the Stilman in Cleveland, a popular stock actor read over the entire script of "The Trail of '98" on station WIVAM. At Birmingham, an itinerant singer with a guitar and dressed as a gold prospector rode a horse to town with two Mexican burros on a leash trailing.
### EXHIBITORS HERALD-WORLD
#### February 16, 1929

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#### QUICK REFERENCE PICTURE CHART

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<thead>
<tr>
<th>Sound Length</th>
<th>Title and Players</th>
<th>Retarded</th>
<th>New Picture Comment</th>
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<tbody>
<tr>
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<td>First National</td>
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- **First National**
- **Sound Length:** Various
- **Title and Players:** Various
- **Retarded:** Various
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- **Sound Length:** Various
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#### Fox

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- **New Picture Comment:** Various

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#### First Division

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- **Sound Length:** Various
- **Title and Players:** Various
- **Retarded:** Various
- **New Picture Comment:** Various

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- **Sound Length:** Various
- **Title and Players:** Various
- **Retarded:** Various
- **New Picture Comment:** Various

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#### Chesterfield

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- **Sound Length:** Various
- **Title and Players:** Various
- **Retarded:** Various
- **New Picture Comment:** Various

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#### Comedy-drama, Romantic comedy, etc.

- **Comment:** Various

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#### Abbreviations

- **NOTE:** Various abbreviations used throughout.
Managers' Schools

THEATRE EMPLOYEES—Learn modern entertainment, advertising, service. Approved and trained for theatre employees while at school. Catalog H. Address Moving Picture Managers Institute, Elmuia, N. Y.

Position Wanted

JOBITION—Expert, single, 29, non-union, go anywhere. Address M. W. Wachman, 122 117th St., New York City.

LIGHT ORGANIST—Experienced, male, 21, good looking and position. Address A. M. Roberts, 3193 Ohio, Chicago.

PERMITTED OPERATOR on Power's Sum will go anywhere and married. Address M. C. Malcolin, 711 Rodeola Avenue, Youngstown.


ORGANIST, SPOT LIGHT SPECIALIST, union, library, noted for effective cutting, excellent voice. Address Box 354, Exhibitors Herald World, 407 S. Dearborn St., Chicago.


PERMITTED ORGANIST (also Piano and player). Complete Library, cee accurately on aces. Address Box 354, Exhibitors Herald World, 407 S. Dearborn St., Chicago.

PENDABLE ORGANIST—Five years' experience Chicago loop theatre desires position. Large organ, good tone. Address Box 315, Exhibitors Herald World, 407 S. Dearborn St., Chicago.


GAIN Fifteen Years Experience—First-class Coo, Organic. (Male) Reason for leaving due to physical. Whenever and straight solo work. Large organ, technique. Unison, married, will go anywhere. Best of references. Address Box 315, Exhibitors Herald World, 407 S. Dearborn St., Chicago.

SITION WANTED AS THEATRE MANAGER—Two years' experience in the movie field, advertising, exhibition, management and service. Married. Has 30-organ. Very good references. Address Box 315, Exhibitors Herald World, 407 S. Dearborn St., Chicago.

ORGANIST—Experts thoroughly trained in showmanship, available and will go anywhere for first-class positions. Men and women. No service charge. Write full in formation concerning salary, organ, hours, etc. Address K. H., Box 407, Chicago, III.

FEMALE ORGANIST is looking for a position, will go anywhere. Will make excellent proposition. Reason for leaving was due to illness. Can play all makes of organs. Died player and organist, can play organist and piano correctly and accurately. Will start for reasonable salary. Address Box 355, Exhibitors Herald World, 407 S. Dearborn St., Chicago, III.

Help Wanted

WANTED—Ex Film Salesmen or Ex-Theatre Men to sell Libber No-nil Glassware proposition to exhibitors. Can offer excellent proposition and appeallng territories. Address Theatre Notory Company, 522 Summit St., Toledo, Ohio.

Equipment for Sale

INVENTORY SALE of $50,000 used theatre equipment. Our warehouse is crowded with this merchandise and must be disposed of quickly at reasonable prices. Merchandise consists of about 7,000 5 and 6-reel veated theatre chairs, different styles and designs—all in excellent condition, priced ranging from $1.25 and up. Also about 6,000 upholstered chairs. Some of these chairs are of the highest grade spring construction and will carry the market price and many other styles of upholstered chairs, prices from $1.75 and up. Large stock of parts for all makes of chairs. Rebuilt Simplex, Powers and Monograph machines, gen-rators, compensators, spotlights, etc., as well as musical instruments, scenery, lighting equipment for theatres. Write for particulars. We assure you great savings and will send you literature on our merchandise. Address Illinois Theatre Equipment Co., 1214 East Ninth St., Chicago, III.

THEATRE EQUIPMENT, new and used: Opera booths, projection screens, general receivers, reflecting arc lamps, etc. Write for bargain list and catalog. Address Movie Supply Co., 844 Walash, Chicago.

POWERS AND SIMPLEX PARTS, 20% and 30% off. Two Simplex projectors, 20% off. Also sell separately. Baramins. Address Carol Fenssey, 62 St. Paul St., Rochester, N. Y.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Sim-plex Hensel. Best Prices. Write Joseph Sprattler, 1374 E. Ninth St., Chicago, III.

POWERS AND SIMPLEX PARTS: at 20 per cent and 30 per cent reduction. Reflector arc lamps. Address Carol Fenssey, 62 St. Paul St., Rochester, N. Y.

Chairs for Sale

BIG BARGAIN in used Opera chairs, 600 uphol-stered. Address F. H. Verner, Address Movie Supply Co., 844 Walash Ave., Chicago, Ill.

Stationery

"NEARGRAVURE" — "Neargravuremension" (auto- plate embossing) processes. Special 500 $4.44 cash, post paid. Samples. Address Solidays, XII14, Knox, Ind.

For Sale

FOR SALE—The King of all State-right road-show attractions. "The Younger Brothers" in 3 reels, and "Younger Historical Events," in one reel. Only once in every 10 years. A money maker like this is offered for sale. The safest and surest buy of them all. For each with sale, each entertainment prints 3 wax figures, standing life size and true to life, dressed complete in costume style big hats, boots, etc., hangers, photo display boards, one sheet. Slide. mailing cases, and wax figure. Everything new. If you haven't several thousand dollars, don't answer. Address E. L. Humphrey, Miami, Ohio.

FOR SALE—Two Simplex machines with double bearing movement. Also Gazette Screen. All in A-1 condition. Address Charles A. Marshall, Rogers, Ark.

REEL ELIMINATOR for mailing or shipping films in small containers. All metal, fits any rewind. $1.00. (Patent applied for). Every projection room needs it. Satisfaction or Money Refunded after first week. Address T. G. Gieseking, 353 S. Ramped St., New Orleans, La.

OPERA CHAIRS, seats and backs for all makes film, five ply, at prices that save half. New and used Opera chairs. Address P. R. Redington & Co., Scranton, Pa.

REFERENCE BOOK—Motion Picture Trade, Di- rector, $1.00; Anatomy of Motion, Picture Art, $1.25. Films of the Year, $2.25; Close Up, annual subscription $1.50. These books may be ordered through us. Send check or money order with your request. Address Exhibitors Herald World, 407 S. Dearborn St., Chicago, Ill.

Theatres for Sale

FOR SALE—Good theatre, college town; only thea- tre on market. Excellent. Terms easy. Melvin Bros., Eufaula, Okla.


BRAND NEW THEATRE for sale at a bargain. Opened, doing fine. For particulars write 2535 Block Ave. Q. F. Madison, Iowa.

FOR SALE—At a bargain, fully equipped 300-seat theatre, two machines, pairless lamps, cooling system. Fine location. Located 125,000 populated city in Tennessee, near uptown district. Owner, young married. Write to Smiek University, address. Address 213 Memorial Building, Nashville, Tenn.

Theatres Wanted

WILL BUY OR LEASE in town 4,000 to 6,000 popula-tion. All theatre equipment. Returns. Address, Box 51, Exhibitors Herald World, 407 S. Dearborn St., Chicago.

(Continued on next page)

FOR SALE—Seeburg Automatic electric player piano at a bargain. Silver gray finish, like new throughout. Address Star Music Co., 4837 Cottage Grove Ave, Chicago, Ill.


Peerless Shop. Every Job Guaranteed. Relief Equipment Loaned, FREE. Established Over 20 years. Address Watch Co., 393 South Second Street, Memphis, Tenn.


SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing better. That is what we have, and I can offer you the best in the overhaul of your machinery equipment. Our three of the oldest repair men in the territory, and serving some of the largest Relief equipment furnished free. For results bring your work to Joseph Spritzer, 1214 E. Ninth St., Chicago, Ill.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelty items, magazines, and pictures, write today. No obligation. Address Fair Trading Co., Inc., 140 W. 21st St., New York.

EXHIBITORS HERALD-WORLD

February 16, 19__

Equipment Wanted

WANTED—Peerless or Powers Projectors, a Strong reflector and lamps. State price, condition, and terms. Send pay cash, or will pay third down and balance C.O.D. Address Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

HIGHEST PRICES paid for used opera or projection machines. Address Movie Supply Co., 844 Wabash, Chicago.

WANT SEVERAL MERCURY RECTIFIERS good, bad or incomplete, cheap. Address Fred, 186 Golden Gate Ave., San Francisco, Cal.

Miscellaneous

WILL INVEST $500 for activeparenthelapse movie theatre. Licensed operator, Address Wil, Lember, 3843 N. Harding Ave., Chicago.


Anent Small Theatres

BATH, PA.—To The Editor: I'd like to say a word, not about what the picture frame, but what the moving pictures did to our house. They brought us to the point where we have to out of business.

Now I know enough about the great governing thing that I heard about the law of the survival of the fittest and little fellows and the small theatre must under; that's clear. I've reconciled my fate. However, what's going to take place of the movie theatre in the small town? Have the producers considered such a contingency? The agents come around and infor us the feature that goes to the six month's show, no help to the later on the investment.

In a town like mine there are 1,400 sons. Not all of them own automobiles to which to run to the nearest city to view first run showings, to hear the big organs the rousing sounds that are talked about. (Lord, deliver us from the pretentious synchronized orchestrations that accompany the sound-movies). They can't afford to go and we can't afford to give them the stimulus features a few months later, a scratchy phonomograph reproduction, a fiddle and bassoon.

There is only one Roxy theatre in whole world, only one Paramount. There; only a few first-run houses in the Lehi valley; the rest of us are debating how are going to keep our houses open and (Lord, deliver us from the free), I'm sure many which case the weak ones are now fated to close forever. While the big distributors: buying tickets, buying tickets, buying kings of finance to organize and ask and do some other Wall Street stunts, a little exhibitor off on the firing line is left to take care of him.

You big men at the head of affairs who pictures often grace the trade journals h better begin to save the little houses for perpetual defense and financial ruin. We relish an answer from some scolared big fellow who sits at an overdecorated desk, amid artificial flowers and genuine antiquities. Can you tell us how to save the industry, the hike town and the near-bucolic city?


Let's Write the Editor

LETTERS FROM READERS

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Briefly adds to, or comments on, any statement.

A Speedy Recovery

WALTHILL, NEBR.—To the Editor: I am very sorry that I have been a backsider on "What the Picture Did for Me," but I am going to make up for lost time. I am recuperating from an operation and have been laid up since December 5. But have had no blanks to fill out. Don't know what I would do without the old HERALD-WORLD. While I have been shut up, it is sure a nice sight to see someone bring it home.

Was wondering what EXHIBITORS HERALD-WORLD thinks about the chance us small town fellows have on the "talkie" situation. I am located 30 miles from Sioux City, and they have three "talkie" theatres. I see they are making some synchronous machines for around $1,000. Do you know if these machines are working fine? I enclosed find reports for "What the Picture Did for Me."—William R. Boughin, Jr., Sun theatre, Walthill, Neb.

The Farmer's Status

CAMBRIDGE, ILL.—To the Editor: "What the Picture did TO ME"—that's more fitting subject for a busted exhibitor! "Wings—the Outstanding picture of the year." I have no fault to find with the feature or the splendid cast, it is all that is claimed for it, a dandy picture. I would call the photography splendid, direction ditto. But here is where the big moment comes—the price of the guarantee is not for small towns. When a company comes in and wants a deed to your house and equipment and, incidentally, a mortgage on the sun, moon and stars, show them the gate and send them through it.

Paramount places this feature in the cities and gets all the little fellows' patrons "het" up about it with sound presentation, etc., and they trot in and throw it. Still all right. Then they come out and try to make you think you will get them in again and this doesn't happen. You sign on the dotted line and the skies are started.

New York office or Chicago should not set the price of admission for the small town exhibitor. That is one of the main reasons why I did no business. My children's tickets should never be more than 15 cents. Let the big fellows get it through their heads that the farming communities are broke. And it will take a good many years of "Farm Relief" and several Hoovers to put them on the road to 25 and cents. I could have got ten adult admissions of 50 cents, but the child's ticket price should be left to the discretion of the exhibitor, or some forcefulness body in New York, who never comes in contact with the small, dirt-farm exhibitor or patron. After all these years, it is funny that some film has not刻画ed their heads. They built their business and place in the commercial world, not by 25 and 50 cent admission, but by the poor man's and middle class patronage.

* * *

Paramount is at present the only company in my territory that still asks wartime prices, and their picture is not so outstanding. From now on I shall set the admission price in my own theatre. If the producing company comes with a picture of Heaven and all the saints and angels filmed, my kid ticket price shall be 10 cents. I have a lot of disappointed kiddies who wanted to see "Wings" and couldn't. If I had even broken even on expenses, I would have cut the price to them, but I am away short.

The best plan is to tie to the companies that realize the actual conditions of the small towns. There are quite a few of these fellows and from how on they get my business. But their "talkie" picture is not so outstanding. "Wings" is a good picture, but I have played some other war pictures that were just as good, and none of them are over one or over an order. I am not just a sorehead on this occasion, nor would I put on a perfectly good picture because I lost money on it. After ten years in the business I have learned to take my medicine standing up, but this is just the last straw. Price fixing is an abuse of the exhibitor's privilege that should be stopped—and IS stopped in the Palace theatre at Cambridge. They can peddle their contracts where they will if they can't let me run my own show.

* * *

Play "Wings," you small fellows, but don't play a big guarantee. Let them take a part of the risk. It's more than you can stand, that's why they're charging on by a shoe string, and it is getting thin.

Metro has some dandy stuff, and you get good prices from them. Universal is always the best bargain. MGM is the very place to find the right manager. As to Warner Brother's ACTION pictures, don't let them kid you on the stuff that they exploit for Vitaphone. You can't put it over even on the phonograph players. That was tried in one of my nearby towns, and it was a joke. United Artists is helping the small man out now. From the Chicago exchange we had some of the best of theirs and at prices that anyone could meet. FBO is another company with splendid product for small town exhibitor.
WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

Columbia

UBRMANE: Special cast—Another picture tied and shoulders above the average so-called hit. It has that ingredient that the people and their money to see, entertainment—yes sir, so of it—and it has some very good underwarc thrill. It's an out-of-the-ordinary picture, if you know what I mean. Nine reels.—P. G. Vaught, Va., theatre, Kansas City, Mo.—General patronage.

THING TO WEAR: Jacqueline Logan—50%. Shot in a picture with a fine cast of performers, unusual photography and some clever camera angles, yet there's very little to it. No story. You keep hoping for something to happen and it never does. Just too bad. It could have been a knockout.—P. G. Vaught, Sun theatre, Kansas City, Mo.—General patronage.


SHOW GIRL: Alice White—January 23. Someone must have been asleep, or they would have given this young lady the lead in some picture way back there. The whole of our patrons say she is the greatest. Entirely she was born that way, because she fits in perfectly in "Show Girl." Talk about perp, and how! She has got it! Seven reels.—R. V. McLintock, Capitol theatre, Newport, Ark.—General patronage.

SCARLET SEAS: Richard Barthelmess—25%. Played this in below zero weather or would have had better crowd. Barthelmess did some very nice acting in this, and Betty Compson and Loretta Young also did very good work.—William R. Boushn, The Sun theatre, Walthill, Neb.—General patronage.

SCARLET SEAS: Richard Barthelmess—24%. This is one of the best pictures he has made a long while. Pleased 100 per cent. A great favorite of the action-loving crowd. First National has them all. Would have done better, but bad weather kept them at home.—Mrs. J. H. Dietz, Star theatre, Covington, Ga.—Small town patronage.

SCARLET SEAS: Richard Barthelmess—January 24. This is sure to please anywhere. Our patrons liked it very much. Even asked us to get another soon. The story is there and so is Dick. You can't go wrong on this one. Seven reels.—R. V. McLintock, Capitol theatre, Newport, Ark.—General patronage.

WATERFRONT: Mackall-Mulhall—75%. From my own estimation, these two stars are the best on the screen tonight, and from comment I think the people like them. If these stars have a bad story, they can go about it and put it across in such a manner that they can never be knocked. Many of our patrons call it a knockout.—William R. Boushn, The Sun theatre, Walthill, Neb.—General patronage.

THE WHIP: Dorothy Mackall—12%. January 24. As the special we bought it for, rotten. As a profits picture, just fair. So watch your admission price. Seven reels.—Weber & Haas, LaCroce theatre, LaCroce, Kan.—General patronage.


THE WARE CASE: Special cast—60%. January 15-16. This story was not so bad, but it was a failure for me. If this is a sample of a foreign made film, no wonder they want to see good U. S. films over there. Seven reels.—W. T. Biggs, Adair theatre, Anoka, Minn.—General patronage.

SYNTHETIC SIN: Colleen Moore—Another good picture that gave satisfaction, but I think Colleen Moore is the only actress in pictures that could make a satisfactory entertainment out of this story. Her work was great and she had a good cast. The picture gave general satisfaction.—Bert Silver, Silver Family theatre, Greensville, Mich.—General patronage.

IGHT WATCH: Billie Dove—75%. Billie Dove is undoubtedly the most beautiful woman on the screen. Admired by both men and women. Six reels.—Mrs. H. D. Dietz, Star theatre, Covington, Ga.—Small town patronage.

LITTLE SHEPHERD OF KINGDOM COME:

CONTEST ENDS MARCH 1

I t has been decided to close the "My Favorite Players" contest March 1. By that time the voting will have been conducted for a couple of months. Interest is now at its height, so a short time more is allowed those who haven't yet cast their votes. And all eligible to vote—exhibitors (not employees) and the members of their immediate families—are urged to name their favorites without delay. Ballots received after March 1 will not be counted.

Miss Boe seems to have settled down pretty certainly in first place among the feminine players, but it is not improbable that a close race is still left for second place between Joan Crawford, Colleen Moore and Billie Dove. Cheney still leads the male players, but not by a big margin. Richard Dix and William Haines, who are tied for second place, are on his heels, with several others close behind them.

The standings thus far are presented in the adjoining column.

FEMININE

Janet Gaynor 7
Bebe Daniels 7
Gloria Swanson 5
Greta Garbo 5
Dorothy Gaster 5
Anita Page 4
Sue Carol 4
Louise Lovelady 4
Marlene Cummins 4
Gay Faraway 3
Josephine Dunn 3
Patsy Ruth Miller 2
Dorothy Mackall 2
Verna Hovey 2
Esther Ralphson 2
Lillian Rush 2
Marian Nixon 2
Florence Vidor 2
Alice Joyce 2
Margaret Livingston 2
Helen Foster 2
Gloria Le Verrier 2
Louise Lorraine 2
Louise Fazenda 2
Evelyn Brent 2
Alice White 2
Marlene Day 2
Mary Pickford 2
Edna Talmader 2
Viola Dana 2
Olive Borden 2
Betty Bronson 2
Bobby O'Neil 2
Marie Prevost 2
Mary Philbin 2
Mary Astor 2
Flora Finch 2
Virgilia Bradford 2

MALE

Loa Chaney 7
Richard Dix 9
William Haines 7

John Gilbert 7
Bebe Daniels 7
Gloria Swanson 5
Gary Cooper 5
Dorothy Gaster 5
Ramon Navarro 5
Monte Blue 5
Bette Davis 4
Dorothy Mackall 2
Verna Hovey 2
Lloyd Hughes 3
Richard Arlen 2
Clay Brook 2
John Barry 2
Tom Mix 2
Charles Murray 2
Jack Oakie 2
William S. Hart 2
William Boyd 2
Clem Tyrone 2
Norma Kitty 2
Walter Pidgeon 2
Perry Marceau 2
Walter Borden 2
Frankie Darro 2
Charles Delaney 2
Victor McLaglen 2
Charles Farrell 2
Al Jolson 2
Eam Tyler 2
Nils Asther 2
Carl Schlieberg 2
Ken Maynard 2
Edmond Lowe 2
Monte Blue 2
George Lewis 2
Monte Blue 2
Macklin MacGregor 2
Bandy Belmonzo 2

Clara Bow 9
Joan Crawford 8
Colleen Moore 9
Billie Dove 8
Norma Shearer 8
Mary Brian 9
Dorothy Del Rio 7
Shirley Mason 7
Laura La Plante 7
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Richard Barthelmess—January 17. A very good pic-
ture from ancient ruins—M. K. Wiess, Star theatre, Villa
Grove, III.—General patronage.

LILAC TIME: Colleen Moore—44% January 20. This
is the true Colleen Moore just will not click at the box office for,
but every one was pleased with her work in this. Perhaps she will
sell all her necks soon enough. Seven reels—Weber & Huas, LaCoose
the-atre—General patronage.

LILAC TIME: Colleen Moore—January 29-21-22. A
very good picture, but had been played all around my immediate territory, so I did not do much on it. Eleven reels—M. K. Wiess, Star theatre, Villa
Grove, III.—General patronage.

LILAC TIME: Colleen Moore—93% January 22. Play it
but be careful how much you pay to see it. Here's how it is. It will
stand a rise in admission, but for me, F. N. got a good raise and
shut off back. I think it is Colleen's best, and it has plenty of action
and comedy to please all classes—J. C. Ligons, Glendale theatre.

LILAC TIME: Colleen Moore—January 18-19. This
is really a special. Fine music will fur-
nish special “Lilac Time” color slides, no charge, and there is one Victor record which will sing exactly with them. Makes a fine com-
bination. The deluxe trailer is a dandy also. Had zero weather both nights, but pulled a good crowd. Eleven reels—John Cooper, Sun theatre, Sargent, Neb.—General patronage.

LILAC TIME: Colleen Moore—In my opinion, one of the best pictures ever made by Colleen or anyone else, and I will please practically all classes of people, both young and old. I started to decide on it, as I had a terrible battle of snow and ice, but the picture is one of the year's ten best. Step on B. Nine reels—P. G. Vaucan, Sun theatre—General patronage.

THE NOOZE: Richard Barthelmess—Good, strong dra-
mas. Death march footage is too long, and ending was somewhat chopped off—George E. Fule. The Playhouse theatre, Fairbanks, Al.—Small town pat-
ronage.

Fox

BLOODFORD: Special cast—January 22-23. This was
a very pleasing one of its kind, and its kind does not go badly here. However, I am not giving any stars except the cast, so bad recently that it doesn't mean anything. After all it was made for the better because it was a killing on this, it is no sign the other fellow could.-H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

BLOODFORD: Special cast—One of the best pro-
gram subjects from Fox this season. O'Brien and Lewis Moore are at their best, and the cast work is splendid. The one, and the result is splendid entertainment. It tells the story of a young policeman who finally runs to ground a gang of thieves who have finally convinced the courts of their innocence. Must feature all the time, and make a hit here—Fred H. Weber, Palace, Glendale, Ark.—Plenty patronage.

FIRE AND PEP: Special cast—Very lively tale of a boy's military college, excellently directed and well executed. A hit with the kids, and interesting, but also leaves, without pampering, the value of courage in facing disappoin-
tments. Adults as well as juveniles raised this number as being a nice slice of movie entertainment. Worth playing anywhere that people like good stories of college life. Six reels—H. H. Hoadbery, Amuse-U theatre, Melville, La.—General patronage.

WIN THAT GIRL: Special cast—Very very com-
monly advertised. Will give us a good picture. “High School Hero,” and then get more money for one like this on the plea that it would be a better picture. They razzed this one and walked out on it—L. M. Jones, Arcadia theatre, Vandersprin.

THE RIVER PIRATE: Victor McLaglen—Good picture, business only fair. Fox does not advertise hard enough to take full advantage of picture. Writer was sick, so did not see it, but all of them said it was fine. Rainy weather ruined us for making money. Ten reels—J. C. Ligons, Glendale theatre, Glendale, Ark.—General patronage.

ROSEMARY: Special cast—It is a melodrama of jazz-mad moral and fairly good picture with a good all cast star and it ends with a good lesson for both fathers and daughters. Dime theatre, Durant, Miss.—General patronage.

FOUR SONS: Special cast—This is one of our best pictures of the season. It was not advertised and we

Boosted in Vote

The stock of Dolores Del Rio changed from "common" to "preferred" in the favorite player contest. The United Artists player was in eighteenth position in the list, with only two markers, when her votes suddenly became eight and her location in the standing seventh.

SOFT LIVING: Madame Bellamy—Very good pro-
gram picture. Johnny Mack Brown and Miss Bel-
lamy are fine. Six reels—Samuel Jackson, Jackson's
picture, Florence, Ala.—Small town patronage.

FAZIL: Special cast—January 1. This was a
good picture. Well made and liked by the few that turned out, but I failed absolutely to get them in. Should do well in three places. Seven reels—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

FAZIL: Special cast—A Fox special with the main title misspelled. It should be spelled "Fazile." It's an elaborate, well produced "shoek" picture that didn't do any business. However, the weather was very cold. The ending kills the picture for most people. P. G. Vaucan, Sun theatre, Kansas City, Mo.—General patronage.

MOTHER MACHREE: Special cast—January 24-25
This is a good one and pleased my patrons. I think I should have more of these fast-frothing pictures. Stahl. I can't go wrong on these clean ones. When Victor McLaglen steps out with that military stride of his when he takes these things looks good. We lost a box office attraction in McNamara's death, and when I saw him in this I again wondered if we will ever see another like him—so good. H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

SKY HIGH: Tom Mix—January 19. This is a
reissue. Print very good. Picture not up to much. No business on this one. Five reels—Myer M. Gold-
bergs Opera house, Oakfield, N. Y.—Small town patronage.

STREET ANGEL: Gaynor—Farrell—96% January 16—21
This was a good picture. Tell them about it and you will do

METRO-GOLDWYN-MAYER

Metro-Goldwyn-Mayer

THE FLYING FLEET: Ramon Novarro—12% January 27. Brother, here is a bellawa good picture. When this picture has made a little advance in admission. Not only a very interesting and entertaining picture, with a good story, but there is going to be a lot of money in the younger set who are interested in aviation. If you want to class up your patrons, be sure to get it. Ramon is bigger than Anna Page doesn't attract any-tall from the picture, and Elsh Graver's performance is very good. A trifle long and just a little dark for us, but the print was practically perfect, and the picture held the interest of the audience. Ramon! Eleven reels—Wolfe & Williams, Serendip-

THE FLYING FLEET: Ramon Novarro—90% January 22-11. If you ever had a special, here is one. Do not lose. Very good back of this one— it will please all classes. Fine special cast. A story of naval aviation school. Good comedy and a lot of extra fine flying. Makes planes in this one that you can count. It ends with a flight to Honolulu and the big ship falls in the ocean. Thrills from start to finish. A mighty nice number. Eleven reels—W. T. Biggs, Adair theatre, Anamosa, Ia.—General patronage.


WHITE SHADOWS IN THE SOUTH SEAS: So

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BEAU BROADWAY: Cody—Pingleton—January 21
A pretty fair program picture with a surprise in it. It is disappointing however as the Sun chain does not marry Eddie Nussent rather than Cody yet at the same time, that's unusual—only on experts a youth to marry youth, and there was not a discrepancy between Sue and Cody in age.—H. I. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

Masks of the Devil: John Gilprin—Jan-

Masks of the Devil: John Gilprin—Jan-
uary 15-16. I liked this one, so did my family and in the picture. A good picture. Five reels—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

Oregon People: Special cast—December 25. We did not find it a special by any amount.—J. S. Walker, Texas chain theatres—Grand Prairie, Tex.—Small town patronage.

Show People: Special cast—March 19-20. A good picture, but can't say title is a good feature. Made a hit, however, as H. A. Nussent does in his regular program. Should be a box drawing card in larger cities, as there is nothing in the matter with this picture. Many will like it and it will do well with us. Would class this as a very good programme offering. Keep a special take to it on a picture is an old chestnut. Nine reels—William A. Clark, Garden theatre, Canton, Ill.—General patronage.

Dream of Love: Special cast—More or less a costume picture. Not a special, but good enter-

United States Smith: United States Smith—A good picture. Greatly pleased our patrons. Five reels—Fred Nible knows how to direct
Boosted in Vote

Ramon Varro took a spurt this week in the favorite players contest. Having only three rates, this M.G.M. star quickly garnered right to go from thirteenth position in the list to eight.

WE THE MARCHERS: June 22.

BORN TO BATTLE: Bill Cody—1904.

THE RED MARK: Gaston Glass—24%. Am still wondering what it all is about. Paid too much for nothing. Has no world in the drawing room in on, no east at all. Don't play it yourself you have to.—Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patrons.

EYEWITNESS: Wally Buckaroo—Wally Walker—Janu-
ary 12-13. Here is one Western with some cattle, something we have not had for many moons. Sur- prise was that all her orange grove cannot support a bunch of steers to be used in making a Western occasionally. Some old stage coach, but a pretty good picture at that. Everyone satisfied. Five reels.—John Comer, Sun theatre, Saratoga, Neb.—General patronage.

NATURAL SCREEN SERVICE
SELLS SEATS

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picture and how to cast a player as well. You should get the women out on this one. Nine reels.—William A. Clark, Garden theatre, Canton, Ill.—General patronage.

OUR DANCING DAUGHTERS: Joan Crawford—Janu-
ary 21-22. The story is fine. From the title you would think it to be the complete opposite of the usual sort. Joan Crawford is one of the best stars we ever played here, and especially in this particular picture, no pat naturally gets everyone's eye. Also the applause. Next to Clara Bow, she is leading the feminine line. Nine reels.—R. V. McFarlin, Capitol theatre, Newport, Ark.—General patronage.

WEDF OF ZANZIBAR: Lon Chaney—January 12. Referring to pictures, we might add, "Nothing new in this story." Five nothing. Green, Clark. Seven reels. This S. on a will Fair C. Tim will one Saturday good game. (Referring here, January 21.)

EXCESS MERTICAL.—THE SHADOWS—CIRCUS—.

SHADOWS.—Community theatre, Glenwood, Ark.—
General patronage.

THE BUSH RANGER: Tim McCoy—1905. January 19. A good strip, but the photography was not too good, but the picture in the world is a total loss if the photography is below. Pathe-MQM, never been in a Saturday night show for us. We've had this trouble before from M.G.M, but lately they have been sending us good bright pictures. We prefer this one to the Bonny theatre, Mansfield, Mo.—General patronage.

THE BUSH RANGER: Tim McCoy—3PM. January 24. With an average program, but the photography was so dark and dim we could hardly see the picture. We certainly don't think the photography is any better. And yet, a picture we would like to see in this theatre. Pat a mixture of Ailer and Henry, print as dark as it could be, and you have the Wotta life! We're not kidding when we say that the name McCoy keeps people away, because they tell us it is no good. It is a good picture if you can read it. If only half as dark. Seven reels.—Wolfe & Williams, Screenland theatre, Nevada, O.—Small town patrons.


LADY OF CHANCE: Norma Shearer—69%. January 12-14. Way above the average program picture. Every one seemed to like it. Seven reels.—O. A. Halstead, Cosy theatre, Ducheese, Utah.—General patronage.


SHADOWS OF THE NIGHT: Flash—January 2. Sure a good picture. Flash, the police dog, was discovered in this picture. We believe it to be his laurels. Play it. Crook drama, plenty of action. Six reels.—Mrs. R. R. Record, Palace theatre, Cam-
bridges, Ill.—General patronage.


CIRCUS BOOKIES: Dante-Arthur—Three two boys got off some good laughs. Seven reels.—J. C. Lind, Screenland theatre, Glenwood, Ark.—General patronage.

WHILE THE CITY SLEEPS: Lon Chaney—January 16. The best from Chaney in a long while. The old epics only go in a new and pleasing way. Will please practically all classes. Nine

screen, the crowd almost died. Good business second night, which tells it own story. Seven reels.—John Comer, Sun theatre, Sarasota, Neb.—General patronage.

SIN TOWN: Special cast—1929. A fair Western, nothing special. We will have it here. We have nothing comparable. No. You see, it is ten below and getting colder. Six reels. R. M. McManus, Lida theatre, Ne—General patronage. [Editor's note: You folks need your filmed lurid.]" CRAFT'S WIFE: Special cast—January 21. A good picture, but no drawing power here. Five reels.

FLYING BECKAROO: Wally Walker—January 11-12. Here is one Western with some cattle, something we have not had for many moons. Sur- prise was that all her orange grove cannot support a bunch of steers to be used in making a Western occasionally. Some old stage coach, but a pretty good picture at that. Everyone satisfied. Five reels.—John Comer, Sun theatre, Saratoga, Neb.—General patronage.

THE RED MARK: Gaston Glass—24%. Am still wondering what it all is about. Paid too much for nothing. Has no world in the drawing room in on, no east at all. Don't play it yourself you have to.—Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patrons.

BORN TO BATTLE: Bill Cody—1904. January 19. Good Western that almost broke the Saturday record. Good show, the men near the end. Lassie was not up to par. Forgive exchange in Washington sure does give us rotten prints on Westerns. Photograph only fair. We prefer to make our own prints. Martinsville, Va.—General patronage.

ON TO RENO: Marie Prevost—1925. January 25. Very good. We have it here until a better picture comes out. Photography good. Print fair. Six reels.—G. O. Tunstall, Midway theatre, Martinville, Va.—General patronage.

TWISTED TRIGGERS: Special cast—59% January 13. Have been using too many Westerns lately, but I think this one will. Five reels.—T. W. Cannon, Majestic theatre, Green-

town, Tenn.—Small town patrons.

BALLROO BUSTER: Buffalo Bill, Jr. January 22. What's New? Here's the one for us. The film, like you know, says "Little Oswald wants to come to the show tonight, but the snow- drifts are so deep that only the way he can get there is by skis. Have you a safe place to put his ski during the show?" "Madam," says I, "I'll put 'em right on the roof so there will be no question about it." Five reels.—William E. Dietz, War-

dorf, Trae, theatre, Nashville, Wk.—Small town patrons.


town, Tenn.—Small town patrons.

A SASS COME: Michael Schildkraut—16%. December 23. Terrible. I sure would like to see Pathe get out just one or two good pictures, but I say Pathe-Bow, the picture is a blank. —William R. Bouchon, The Sun theatre, Wall-

t, Neb.—General patronage.

BILLY BUSTER: Harry Carey—Played this one Saturday night with two reels of comedy, "Taxi Beauty." Well, it is all right that is, it will do. —William Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

THE WEDDING MARCH: Special cast—January 7s. This would have been a good picture had the title been a little more suitable. Nine reels. —I. H. Dietz, Sun theatre, Sarasota, Neb.—Small town patrons.

THE WEDDING MARCH: Erich von Stroheim—1929. The worst we have played. We have never thought it was as bad on any 35 or 59 cent picture. The few that came walked out. The balance that re-

mained eloped when the picture was over. Supposed to be two hours, but the end of the first reel. Paramount is fair though and adjusted it to our satisfaction. Fourteen reels.—Mrs. L. H. Dietz, Sta-

rnett's, Covington, Ga.—Small town patrons.
J. C. Jenkins—His Colym

NELIGH, NEBRASKA, February 3, 1929.

DEAR HERALD-WORLD:

Within the past week the truth has been brought home to us very forcibly as to the reason for the growing indifference of the public toward motion pictures. We have discussed this matter with hundreds of patrons, especially in the smaller communities, and the commonly accepted reasons assigned for the lack of attendance at theatres, are the radio, school entertainments, whistle parties, clubs, basketball, elections, epidemics, etc., all of which probably have a certain competition but do not constitute REASONS.

We can learn a lot from books and magazines, but the school in the world is the school of experience, and knowledge gained from that school is deep-seated and lasting.

It has been our contention that the real reason for the growing lack of interest in picture entertainment is one thing: i.e., too much poor entertainment, and we are going to cite a few concrete examples in support of this contention.

It has been our experience, as we have traveled over the country, that whenever a theatre offered meritorious entertainment, as a rule, there was no complaint of a lack of patronage, regardless of various kinds of opposition. Last Wednesday night the Moon theatre of this place finished a three-day run in a two-act vaudeville. The play was written by Anne Nichols and put into it realism and a human touch that was refreshing.

The picture contained a few sills, a few tears and a lot of laughs and was devoid of sex situations and bawdy scenes, and the director followed closely the author's idea of sane and sensible entertainment.

The picture was directed with ability and it contained a cast seldom seen. The audience went away delighted, and the patrons are still talking about it.

The picture was "A BIBEL'S IRISH ROSE," the theatre played "TAXI 13." A three-act comedy, Dick was a character or something in the French army and deserted to go to Paris to see his sweetheart. He was captured and court-martialed and condemned to die. They stood him up against a barn or something and just as the firing began he had ready to pull the trigger the scene was cut off and the next scene showed him looking through the window of his sweetheart's room. After that there was something like 3,000 feet of clinches and other inter-features for weak-minded people which went over our gourd. This picture failed to draw expenses, which was evidence conclusive of the truthfulness of old saying that a fool and his money is soon parted. But this audience didn't part with much. John McMaeley once said in Opie Reid's "Emmet Bon- lore," when after a hard fought political battle he had been elected justice of the peace, "Emmet they can't keep a good man down," and this leads us to remark that if they put Dic in two or more such insipid pictures he will not only be down but will be out as well.

Now, what do these examples teach, or do they teach us anything? This much the public has done, and this is that—when they want T-bone steak, you can't feed em calf stew and make 'em like it.

We are wondering if there is only one Anne Nichols in this country, and we are also wondering if the director of "A BIBEL'S IRISH ROSE" is the only director who can make good pictures. There are thousands of patrons who could as well fill the same positions as the cast and material to work with and a free hand to work out a story as their judgment dictated, and our further guess is that there is too much New York interference with Holly wood pictures.

If we are going to cross what was used to be known as "The Great American Desert," we would sooner be guided by the judgment of the man who wrote "BEYOND THE MIS SISSIPPI" than to take directions from some chaise warmer down in New York who had only read the book.

We presume the foregoing will establish the conviction in your mind that we don't know a thing about it, and to save the introduction of testimony to prove it, we will admit it. And we will also admit that our experience hasn't taught us a thing, but if you can offer a better reason for the growing indifference toward picture entertainment, we will examine the evidence given above, there are 20,000 theatremen in this country who would be glad to hear from you, but they will make up their own minds. * * *

There are three very plausible reasons why we previously said that "THE SHOPWORN ANGEL" was a good picture. One reason was Gary Cooper, another reason was Nancy Carroll, and the third one, that Thomas O. Service said it was. We always like to agree with Tommy, for it's a source of great satisfaction to know that two such great minds run

(Continued on next page)
J. C. Jenkins—His Column

(Continued from preceding page)

in the same channel. There are, however, when Tommy's judgment gets a little out of plumb and takes off through the underbrush over towards Wisconsin's, but we are not going to cite any specific case except to refer to his review of "THE WEDDING MARCH," wherein he stated that it was one of "the best pictures ever made." Thomas, you know, lives in Chicago where the best people patronize the art galleries (and some cellars), and we circulate among folks who live in the tall grass and patronize entertainment. Tommy calls "THE WEDDING MARCH" entertainment. We just haven't the heart to ask Thomas if his cellars is still in good working order—no, sir, we just haven't. It would be too personal a question.

We note by last week's issue of the world's greatest magazine (and you don’t need to be told that) that Tragsdorf of Neillsville has been down to New York. That's the general announcement of 1929. How a Wisconsin editor can be beyond our understanding. He didn’t ride the rods, for his wife was with him. He didn’t walk; he has corns and flat feet, so we would like to know how he got there.

Traganos is a consultant with the Embassy of Brazil and other dignitaries with the same indifference he would in talking about the beauties of the harvest moon with the hired girl on the back porch. He says they wanted to soak him 13 bucks for two bench seats to see Will Rogers. The fact is they saw him and someone told the ticket seller they could stand in the front of the audience. Fifteen cents. H. H. S. Record, Palace theatre, Cambridge, Ill.—General patronage.

WINGS: Special cast—January 24-25. Splendid picture. Play it at any time if you can buy it right, but buy it if you can. The only way to know the all the money and I the grief—ioo, lool and had us all sewed up for a poor fellow. Fifteen cents. H. H. S. Record, Palace theatre, Cambridge, Ill.—General patronage.

THE PATRIOT: Emil Jannings—December 4-5-6. A splendid picture. The audience was agog. The Sun theatre, Walthib, Neb.—General patronage.

THE KIT LEGION: Harold Landon—January 9. A little rough for Clara, but patrons were well pleased. I agreed with patrons that this one was good. The Sun theatre, Walthib, Neb.—General patronage.


THE MANHATTAN COCKTAIL: Special cast—January 13-14. The picture was good enough, but it wasn’t what we were promised. This was not the picture I have heard so much about. J. C. Kennedy, Enterprise theatre, Akron, la.—General patronage.

JULIUS AND JUDITH: Special cast—January 18. Very good comedy. The audience was enthusiastic. J. C. Kennedy, Enterprise theatre, Akron, la.—General patronage.

GET YOUR MAN: Clara Bow—January 14-15. Best Clara Bow yet. It drew a good crowd. We were not the only ones to think so. Seb Dreben, one of the red commercial men, on "Winks" than any other picture I have ever seen. Ripped up sound apparatus for this and we didn’t give him a cent. The Sun theatre, Walthib, Neb.—General patronage.

FOOLS FOR LUCK: Special cast—January 22. Good comedy, but it isn’t worth more than program price. Paramount has several stars that they raise the price on, but they only draw program crowds and give only program satisfaction. Good print and photography. Six reads.—Robert K. Yancey, Brownfield, Me.—General patronage.


OUR CONQUERED: Cooper—Nag:—Now shown, here is a real picture. This lady star, Fay Wray, from now on will be my bet for all time to come. We received more real compliments on "The Man Before the Walls" and embraces better than any star screen player I ever looked at. Then turn and gaze on her audience without a blush, without excitement whatever. She is a natural picture star. Goodness knows, I would love to meet her myself... Lots of the young men ask me, "Is she married?" Let me know. Right reads.—Wallace Odum and Soto, Dixie theatre. Darby, Mont.—Small town patronage.


THE LAST COMMAND: Emil Jannings—January 15. Poor cast. The story, although logical, is sad and leaves a bad taste in their mouths. Otherwise, very good. Nine reads.—William E. Tragsdorf, Travels theatre, Neillsville, Wis.—Small town patronage.

HAL A BRIDE: Esther Ralston—General picture that has W. R. C. remolded. It is a good picture and I am sorry Paramount will not make her full quota this year. S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

MORAN OF THE MARINES: Richard Dix—I do not consider the picture as good as last year’s production, but it is a good picture. S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

FORGOTTEN CHARACTERS: Face Brooke—50% good comments on this one, but too much flu. I wish more of my patrons could have seen it, as it was one of three what you could call pictures in January. The rest were duds.—William R. Bougn, The Sun theatre, Walthib, Neb.—General patronage.


WIFE SAVERS: Hatton Deery—Fair picture. This is the last of the team. And I am sorry they never drew extra business for me.—S. H. Rich, Rich theatre, Montpelier, Idaho.—Small town patronage.

THE WATER HOLE: Jack Holt—January 22.

February 16, 1929
How They Voted

Following is the list of voters in the "My Favorite Players" contest, with their respective choices for male and feminine players (in parentheses) and arranged by trades. The first voter's name is that of the exhibitor, the next that of his wife (unless when conditions are otherwise), and the rest those of the children. No attempt has been made to arrange the list in any special order, although the position of each theatre is approximately according to the time the ballot was received.

Broadway, Brooklyn, La—M. A. Fauer (Laura La Plante, Lon Chaney); Mrs. M. A. Fauer (Jean Crawford, Lon Chaney); Suzanne Fauer (Jean Crawford, Lon Chaney); Roberta Fauer (Gig Douglas, William Harrigan).

Richmond, Va—Mrs. L. L. Lofthus (Dorothy Costello, William Haines); Grace Grier (Dorothy Costello, Richard Dix); Dorothy Costello (Dorothy Costello, Richard Dix); Mitchell Grant (Dorothy Costello, Richard Dix).

Custer, S. D.—Esther Caron (Dorothy Costello, Richard Dix); Grace Grier (Dorothy Costello, Richard Dix); Dorothy Costello (Dorothy Costello, Richard Dix); Dorothy Costello (Dorothy Costello, Richard Dix).

Lansdale, Pa.—John L. Comfort (Louise Williams, Mary Fairman); James Comfort (Louise Williams, Mary Fairman); Mary Comfort (Louise Williams, Mary Fairman); Louise Williams (Louise Williams, Mary Fairman).

Sun, Farrell Neb.—G. A. Dills (Laura La Plante, Reginald Owen); Mrs. G. A. Dills (Clara Bow, Clive Brook); Gilbert Dills (Glen Troy, Patty Ruth Miller); George Dills (Glen Troy, Patty Ruth Miller).

Aiken Mills, Bath, S. C.—R. J. Geier, owner, says he has too many favorites to vote. His family's votes follow: Mildred Gers (Billie Dove, Barry Norton); Doris Gers (Dorothy Costello, Richard Dix); Carolyn Grice (Greta Garbo, John Gilbert); Michelle Grice (Clara Bow, Conrad Nagel).

Gretna, La.—Bill E. Brener (Dorothy Costello, Conrad Nagel); Mrs. N. E. Frank (Jean Crawford, Richard Dix); Mrs. N. E. Frank (Jean Crawford, Richard Dix); Mrs. N. E. Frank (Jean Crawford, Richard Dix).

Cochran, Ala.—Mrs. L. L. Lofthus (Dorothy Costello, Richard Dix); Carolyn Grice (Greta Garbo, John Gilbert); Michelle Grice (Clara Bow, Conrad Nagel).

Lonsberry, Ind.—William E. Frank (Jean Crawford, Richard Dix); Mrs. N. E. Frank (Jean Crawford, Richard Dix); Mrs. William E. Frank (Jean Crawford, Richard Dix); Mrs. William E. Frank (Jean Crawford, Richard Dix).

February, Neb.—John L. Comfort (Louise Williams, Mary Fairman); James Comfort (Louise Williams, Mary Fairman); Mary Comfort (Louise Williams, Mary Fairman); Louise Williams (Louise Williams, Mary Fairman).

Sm. Forrest, Neb.—G. A. Dills (Clara Bow, Reginald Owen); Mrs. G. A. Dills (Clara Bow, Clive Brook); Gilbert Dills (Glen Troy, Patty Ruth Miller); George Dills (Glen Troy, Patty Ruth Miller).

Business good and also a real good picture. Seven reels—Ted Ruscio, Russell theatre, Matherville and Otis, Ill.—General patronage.


Sawdust Paradise: Esther Bollen—Story not good for a picture. Paramount is ruining Esther just as fast as it can. A company that should make some changes in department heads. Seven reels—William A. Clark, Garden theatre, Canton, Ill.—General patronage.

Wings: Special cast—108%. January 22-23. A wonderful, wonderful picture. In our opinion, and that of every theatre owner, it is the best picture that has ever been made. No one can say they have seen a picture that has been so good. It should make some changes in department heads. Business good and also a real good picture. Seven reels—William A. Clark, Garden theatre, Canton, Ill.—General patronage.


RKO Box

Hit of the Show: Special cast—Don't let any one tell you this is a special when you go up on it. A fair program picture. A tragedy which did not set good in our town. One woman said she had trouble enough without paying her money to see more. The same type as "Laugh, Clowns, Laugh."
H ow They Voted

(Continued from preceding page)

EXHIBITORS HERALD-WORLD

February 16, 1929

Tiffany-Stahl

MARRIAGE BY CONTRACT: Patsy Ruth Miller—80%. January 20. A mighty good

Marriage card. It will make more headlines indeed. The title is timely and the acting first class.

No amount of this. I hope Tiffany won't put any more smutty stuff. Seven reels—S. A.

Hayman, Lyda theatre, Grand Island, Neb.—General

patronage.

T H E C A V A L I E R : Special cast—80%. January

15. This is a real feature, as clear as a whistle. Dick, to my way of thinking, is better than

Fairbanks with his stunts. It will stand a raise in admission. Eight reels—S. A. Hayman, Lyda

theatre, Grand Island, Neb.—General patronage.

TROPICAL PATRIOTS: Patsy Ruth Miller—January

16. Pretty good, it will please, a little over-
drawn in places, but it is enjoyable. Six

reels—S. A. Hayman, Lyda theatre, Grand Island, Neb.—General

patronage.

MAN IN HOBBLES: Special cast—January 22.

Just a fair comedy, and as are most all of Tiffany's, it is very slow and poor directing—Ted Russell,

Russell theatres, Matherville and Orin, Ill.—General patronage.

A WOMAN AGAINST THE WORLD: Special cast—10%, January 24. Good, but a perfect stop at

the box office. Print and photography very good. Six

reels—G. O. Tunstall, Midway theatre, Martinsville, Va.—General

patronage.

Universal

UNCLE TOM'S CABIN: Special cast—95%. January

17-18-19. This is a picture I would have been glad to show to my patrons even if I had not made

anything on it, but I did do a satisfactory business. The receipts were about like those for "The Big

Parade" and "Ben Hur." I would have broken all
NAMELESS REPORTS

Reports from two theatres have been received on which there are no names or other means of identification. One communication is from one of the houses of the four towns called Stafford, contains reports on "Four Walls," "Golden Cloen," "Hold Everything," "Madness" and "While the City Sleeps.

The other set of reports, from Hebron on RKO and Universal shorts and the story of "Moon of Israel" and "Love and Learn.

The exhibitors who sent in these reports are asked to identify them at their own convenience, so they may be placed properly.

EXHIBITORS

February 16, 1929

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EXHIBITORS

February 16, 1929
Voter's Name Above
Chosen Players' Names

My Favorite Players” Contest

Balloons for votes in the Herald-World's 1928-29 contest to determine who are the favorite male and female screen players of exhibitors and the members of their immediate families. Choices are to be made on any basis the voter chooses.

Feminine Player

Male Player

Theatre

Town

MAIL TO EXHIBITORS HERALD-WORLD, “My Favorite Players” Contest, 407 So. Dearborn, Chicago, Ill.

Follow the Teacher: Big Boy—Another knockout from Big Boy. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.


How to Please the Public: Hodge Podge. Not Hodge Podge are good if not used too often. One reel.—G. V. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

Ice and Cold: Al St. John—They laugh often and loud. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

Knockout Theatre:—Often, often. Not too often. One reel.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

Lane General: This is not a comedy feature. You can knock it off. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

Wives Won’t Weaken: Jerry Drew—Not so good. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

Wedded Blasters: Tuxedo—Very good. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

Animal Comedies: Good comedies. Two reels. Samuel Jackson, Jackson’s theatre, Flomaton, Ala.—Small town patronage.


MGM

All Parts: Charlie Chase—This is the best of the Chase comedies to date. I’m not keen on comedies of the slapstick variety. Two reels.—Mrs. H. S. Record, Palace theatre, Cambridge, Ill.—General patronage.

Battle of the Century: Laurel-Hardy—Of course it’s good. It’s so good I would show it again next week in a full house. When you show this, you can advertise it ahead of your feature and not be sorry. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.


The Czarina’s Secret: I have played several of these great events in history. They are all splendid. Give a good benefit to a comedy comedy. You can buy them right, too. Two reels.—Mrs. H. S. Record, Palace theatre, Cambridge, Ill.—General patronage.

Do Detectives Think: Laurel-Hardy—Pretty good comedy that brought out a few laughs.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

Early to Bed: Laurel-Hardy—If the director knew when to stop and consider a climax, these stars would be all right. They are good comedians, but every end is too long-drawn out and has too much color, pace, and heat. Two reels.—G. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

Fred ‘EM and WEEP: Max Davidson—Pretty good comedy, in which Mr. Davidson did not stand out as much as usual. Introducing the female Laurel and Hardy comedies, a new type. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

Fred ‘EM AND WEEP: Max Davidson—Pretty good comedy, in which Mr. Davidson did not stand out as much as usual. Introducing the female Laurel and Hardy comedies, a new type. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

Growing Pains: Good comedy. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

Habeas Corpus: One laugh, then two. Everything the name implies. Two reels.—R. V. McGinnis, Capitol theatre, Newport, Ark.—General patronage.

Imagine My Embarrassment: Charlie Chase—Lively comedy with lots of laughs.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.

Is Everybody Happy? Imagine My Embarrassment: Charlie Chase—Two average Chase comedies. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

The Lighter That Failed: Charlie Chase—Very, very funny. It has two reels of nothing. Two reels.—Samuel Jackson, Jackson’s theatre, Flomaton, Ala.—Small town patronage.

That New Max Davidson—Kids ate this up, but adults didn’t say whether they liked it or not.—H. H. Hedberg, Amuse-U theatre, Melville, La.—General patronage.


Should Married Men Go Home: Laurel-Hardy—Sometimes later when I get through laughing, I’ll tell you about this one. Two reels.—J. C. Kennedy, Empress theatre, Akron, La.—General patronage.

What Every Ice Man Knows: Max Davidson—Family comedies I’ve played in years. Made plenty of Davidson fans. Laughed the roof off. Last year’s joke, but this one is forgotten. Great. Two reels.—Mrs. H. S. Record, Palace theatre, Cambridge, Ill.—General patronage.

Our Gang Comedies: Not nearly as good as they used to be. Most people are fed up on them.—George Fuller, The Playhouse theatre, Fairhope, Ala.—Small town patronage.


Two Tars: Laurel-Hardy.—If you have the flu and want to laugh it off, buy this set of comedies. They are the best we have ever run. Two reels.—R. V. McGinnish, Capitol theatre, Newport, Ark.—General patronage.

Two Tars: Laurel-Hardy—As we say elsewhere, if you want to hear them howl with glee, give ’em a dose of this, with United Artists’ “College.” Booked these two together, also ran a two-reel Universal Western, “Dead Game,” and a Paths News. It made two hours of fun. Three reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

 Paramount

Call Again: Edward Everett Horton—A very funny comedy. Two reels.—Bert Silver, Silver Family theatre, Green River, Utah.—General patronage.

Happy Heels: Billy Dooley—Comedy. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

Koko’s Magic: Cartoon. These do not go well with us. One reel.—Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patronage.

Long Rose: Jack Duffy—Another good comedy from Jack Duffy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Green River, Utah.—General patronage.

Nicked Nags: Kraty Katz—These Kraty Katz are well liked. One reel.—Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patronage.


Should Scotchmen Marry: Jack Duffy—Fair enough. One reel.—Mrs. Hulda J. Green, Gem theatre, Green River, Utah.—General patronage.


Walls Tell Tales: Funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

Wedding Wows: Billy Dooley—This is good. Two reels.—G. A. Dills, Sun theatre, Farwell, Neb.—General patronage.

Patie


Calling Hubby’s Bluff: This is a good one. Two reels.—Bert Silver, Silver Family theatre, Greenfield, Mich.—General patronage.

Fiddleticks: Harry Langdon—Just a release. Two reels.—Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patronage.

Forgotten Sweeties: Charlie Chase—Very good. Two reels.—Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patronage.

From Hand to Mouth: Harold Lloyd—Old release. Too out of date to please. Two reels.—Mrs. I. H. Dietz, Star theater, Covington, Ga.—Small town patronage.

The Main Event: Vera Reynolds—January 17. A good picture, Drew well. Six reels.—Mrs. Hulda J. Green, Gem theatre, Green River, Utah.—General patronage.

No Sale: The Smiths—Pate has some good comedies. Very good. Two reels.—Mrs. I. H. Dietz, Star theatre, Covington, Ga.—Small town patronage.

Sailors Beware: Laurel-Hardy—While this is not as good as the MGM Laurel-Hardy comedies, it’s a funny comedy. These birds are good any place you find them. Two reels.—P. G. Vaughan, Sun theatre Kansas City, Mo.—General patronage.
BOARD UPHOLDS RICKARD TAX ON ILLEGAL SHIPMENT OF DEMPSEY FIGHT FILMS

Washington Bureau of the Herald-World

WASHINGTON, Feb. 12.—Income taxes totaling $5,911 assessed against the late Tex Rickard, by the commission of internal revenue, were approved by the United States board of tax appeals yesterday as due the government on profits made through illegal distribution of the Dempsey-Carpentier prize-fight films in 1921. Rickard, with John Ringling, circus man, as a silent partner, divided net profits of $40,900, but failed to show them in his tax return, believing that his share and more might be required as a result of indictments then pending.

The internal revenue bureau assessed a tax on his share of the net, and added a 50 per cent penalty for fraud as a result of his failure to report. The tax commissioner ruled the fraud assessment on the ground there was no intent to defraud.

100 LEAVE U IN THREE DAYS AS PRODUCTION SLACKENS

Hollywood, Feb. 12.—Universal has lost more than 100 men in the last three days following a slackening of production. Important directors such as Edward Laemmle, director and nephew of President Carl Laemmle; Sigmund Mogoe, who has been with Universal more than 15 years; Victor Volderberg, casting director, and Nat Goldstone, have been placed on leave without pay.

Fox West Coast Theatres
Will Be Houses’ Name Now

(Special to the Herald-World)

Hollywood, Feb. 12.—The West Coast Theatres chain is about to take a new name. It has been agreed to change the title to Fox West Coast Theatres, in line with a rational movement of William Fox, who has acquired 400 theatres throughout the country, to identify them with his organization.

The West Coast organization is taking over operation of the Carlin Circle, with Fred Miller continuing as manager.

Consolidated Film Places Stock on $2 Yearly Basis

(Special to the Herald-World)

New York, Feb. 12.—Consolidated Film Industries Inc., New York and Hollywood, announced its common stock has been placed on a $2 annual dividend basis through declaration of an initial quarterly dividend of 50 cents on common stock. It is payable April 1 to stock of record March 15.

Louis Cohen Heads Realty Operations for Universal

(Special to the Herald-World)

Los Angeles, Feb. 12.—Louis Cohen, real estate expert, has resigned from Fox West Coast Theatres to accept a post that will make him head of the real estate operations of the Universal Pictures corporation.

SPECIAL EDITION: Ben King—About as goofy as anything could be, and a poor print brochure. One reel—Clarke Green, Lake theatre, Upper Lake, Cal.—General patronage.

MISCELLANEOUS

BIG SHOT: Ruth Pallard—This is a good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.
SERVICE TALKS

INcorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

MORE ABOUT ME

By T. O. Service

I CONTINUE to grow in unpopularity—which is popularity by its maiden name—as witness the following from F. Stanley, Holton Amusement Company, Holton, Kansas, in Mr. Stanley's letter to my esteemed colleague, the editor of the "What the Picture Did For Me" department.

"I note your advice to Mrs. Grace Dinsmore, to read Service Talks by all means, as he's entertaining, but contrary to his opinion his comments don't mean much. I fully agree with you since I read his review on 'The Wedding March' in the January 26 issue of the HERALD-WORLD."

"T. O. calls Mr. Von Stroheim an artist. Well, he certainly is, for any man that can spend as much as they claim he did on this picture and yet even one critic to say it is entertainment is an artist all right, but that is not what the patrons or the small town exhibitors that have run it say he is.

"T. O. says, 'I don't care if I never see better entertainment.' But I hope I never have to run another one as poor entertainment, for I don't like to have people walk out and give me that nasty look. In this instance T. O. reminds me of the soldier that the whole army was out of step with but they sent him to the guard house for it.

"I will continue to read Service Talks because he is usually right as well as entertaining."

Now that, ladies and gentlemen, is what I call a pretty sentiment. Mr. Stanley didn't like "The Wedding March," as I did, and yet he refrain's from calling me names or accusing me of taking bribes. His line about the soldier out of step is no less than classic. And he concludes by saying I'm not merely entertaining but usually right. This is almost too much—for first is as much as anyone ought to hope for—but I thank him none the less.

Before leaving the subject, however, I must add a remark or two about "The Wedding March." Frankly, I don't know how much was spent on it or how much was reported spent. I don't even know what was left out of the completed print. That may be the reason that I liked it. At any rate, I speak only of the completed product and it is no more my business than it is the public's if Mr. Von Stroheim and his associates spent a million dollars or so on other things. If we must look at the expenditures within the trade, why not reflect, as no one seems to, that the millions of dollars expended on Mr. Von Stroheim's follies have brought the industry newspaper publicity worth many times the amount? Of course this is a bit hard on the people who do the spending, but that's another and a quite individual matter. I have not heard Paramount complaining.

"CAPTAIN LASH"

I REMEMBER no more entertaining picture than "A Girl in Every Port," wherein Victor McLaglen was a sturdy seaman with ideas about women—many women. And I expected to see something like it in "Captain Lash," which is almost identically billed. But it isn't there. The picture is good enough, I suppose, but it isn't better than "A Girl in Every Port," and I thought it should be. My error.

In "Captain Lash" Mr. McLaglen is again a seaman, a stoker to be exact, and a good one to be complete. He falls hard for a gal who uses him to smuggle jewels into Singapore and survives it. Most of the players are good and the settings, etc., are excellent. I suspect I liked "A Girl in Every Port" too well to like "Captain Lash" as well as I should. (I seem always to be getting caught in these traps of my own making and I don't wonder that Mr. Stanley and other good showmen who try to make sense of my paragraphs find it difficult. They don't mean a great deal more to me—and I write them.)

"THE DOCTOR'S SECRET"

If you've been in the business long while you will recall a Paramount picture called "Half An Hour." Elsie Ferguson was in it and I believe William De Mille made it. The Chicago print was brutally butchered by the censors but I have the impression that it was a good picture and did quite well in most cities.

Well, William De Mille made "The Doctor's Secret" and it is "Half An Hour" with the conversation retained and it has Ruth Chatterton in Miss Ferguson's role. It also has Robert Edeson, H. B. Warner and John Loder. And it just couldn't be bad with that cast (in fact it is excellent), but it plays the devil with my personal estimates of these players. To wit:

I have always considered Elsie Ferguson a better actress than Ruth Chatterton, but Miss Chatterton in this is perfect. I have always considered H. B. Warner a splendid actor, on stage or screen, but in this he gives me a severe attack of migraine (high-hat talk for headache). I have always considered Robert Edeson excellent and he is excellent in this. Mr. Loder is new to me and I think I'll like him better in fatter assignments; his chief business in this is to die.

But the thing that really puzzles me is the audience reaction to the picture. I saw it at the Chicago, which has as good a clientele for its 5,000-seat capacity as any theatre in the world, and many of the folks laughed at the wrong places. I suppose these were, of course, the wrong folks. What puzzles me is that people who sit and thrill and weep and so forth when Miss Chatterton emotes at the Studebaker or another stage playhouse giggle when she does the same thing at the Chicago. As I say, this puzzles me, wherefore I leave it to others to worry about. I think the condition will not long prevail.

"A WOMAN OF AFFAIRS"

MRS. SERVICE was ill during the year that Michael Arlen's "The Green Hat" was published and so a copy of it came into our home and eventually into my hands. (Maybe I should mention here that Mrs. Service recovered, although I doubt that "The Green Hat" had anything to do with it.) And so that is the novel I read in that year—was in 1927—and so, having read the book and having been informed that "A Woman of Affairs" is not "The Green Hat," I went to see the picture quite dismayed. Now, having seen it, I can report that "A Woman of Affairs" is not the "Green Hat" but I should become a near-beer enthusiast tomorrow if the near-brewers could come even half so near to the original.

Greta Garbo is the Diana of the picture—the Iris March of the book—and a complete company of equally good or better players does the rest of the work. Mr. Gilbert is among those present, although not so actively as usual, and I suppose that will make the ladies glad. Lest it have a similar effect upon the earnest showmen who say they care what I write on this page, I utter here the news that I have changed my opinion of Miss Garbo and now consider her an eminently capable actress. This ought to convince Mr. Stanley that he was entirely correct in his remark identifying me as "the soldier that the whole army was out of step with but they put him in the guard house for it."
HE R C A Photophone premier showing at the Belmont theatre February 5, attracted more than 75 exhibitors and representatives of theatres and circuits. The demonstration started at 11 o’clock and was over at about 1 o’clock. The pictures played on Photophone were “Joy Ride,” “Sure Shot Dicky,” “Circus Kid,” songs by Marion Harris and a dramatic talk by Bert Lytell.

Among the 75 present were Mort Singer, Samansky and Miller, A. Saperstein, Philip Greenwald, Aylesworth from the York theatre in Elmhurst, Ill., Paley of the Empire theatre, John C. Miller of the Woodstock theatre, Herb Washburn of R. K. O, and representatives from the following circuits and theatres:


The R C A Photophone Chicago office is covering 19 states. The local offices are located at 100 West Monroe Street.

W. T. Pierce of the Pierce theatre at Kewanee, Ill, and son were guests at the dinner given for Dr. Lee DeForest at the Stevens hotel February 7. A survey was taken of the Pierce theatre for installation of DeForest Phonofilm.

Dr. DeForest expressed his belief that colored pictures will be a bigger hit in sound than the present white and black. DeForest came to Chicago from Detroit. ** * * *

Mary Pickford’s Coquette girls were in town last week to take the ratlars en masse to Hollywood. A big luncheon was given for all newspaper representatives. There were about 72 present and “a great time was had by all.” W. Smith representative for Mary Pickford, arranged the affair, assisted by Langdon Burks of the United Artists theatre. Out of the 25 winners there were 11 present. The rest were to go to the Coast from their home towns. Those here were Catherine J. Roos, Buffalo; Victoria Spetland, New York City; Ruth Price, Youngstown, O.; Dessa Lacick, Pittsburgh; Virginia Beauchamp, Birmingham; Ruth Kifer, Grand Rapids; Elsa Murphy, Detroit; Miss Henn, New Orleans; Herta Zimmerman, Toledo; Mary Linnane, Boston; and Mary Philips, Chicago.

The girls left on a special train at 6 o’clock Saturday. M G M Newsreel cameramen shot the happy maidens and said shots were projected at the United Artists theatre this week. ** * *

Just as Max Fleshman was being conceded to have the most perfect mustache, he went and cut the thing off. Some fellows are always doing something like that.

If you will go into R K O’s office any time within the next two weeks and ask them what they are looking forward to, they will reply “Syncopation.” O. According to E. McAvoy, who is in town concerning the picture, the film will be ready for its Chicago premiere in a few weeks. Waring’s Pennsylvania are in the picture, with a bunch of other stage and screen stars. In making inquiries around the office this is what we hear: Sam Pickford has been more or less absent lately from this page, says that he will take his baby to hear it. Herb Washburn is all anticipatory smiles, whatever they are; and Walter Brown is actually losing a few pounds worrying about how he is going to get enough ink to sign contracts for it. C. L. Dickerson says that if you like Lindy, you’ll like “Syncopation,” so we guess the matter is definitely settled.

Phil Reisman, general sales manager for Pathe, was in town last week.

A congested street is Wasbash at 11th these days, and the reason is the attractive display on the “Godless Girl” at Pathe. Grab a look when you are in that vicinity and you won’t be disappointed.

The local office of the Pantages Reproducing corporation, located at 208 North Michigan Avenue, has H. J. Trinz as the local representative. L & T’s Paramount theatre has installed the device.

George Wilson, sales man for Universal, is suffering from three broken ribs he received in a fall a few weeks ago.

** * *

Master minds have their weak moments. And so it was that Jimmy Coston, who is rated highly as a poker player bowed to Grad Sears, manager of the First National exchange, in a little game last week. Jimmy, according to a tip, was given pointers on how to play the great American indoor sport but Grad now wears the medal as champion.

** * *

A successful tie-up was arranged by Jack Baker, exploiter of the Universal exchange, with the White City ballroom in sponsoring an “Oswald, the Lucky Rabbit” party. Two hundred and fifty 24-sheets were posted on elevated platforms a week before the party. At the White City ballroom each person received an Oswald pin. Girls dressed as Oswald were mistresses of ceremonies—and that’s what we call a title! ** * *

Last Thursday M G M moved its poster department to 845 South Wabash so as to make more room for the main office. Frank Ishmael and Max Schwartz were seen pushing a truck with a load of posters, which goes to show how much versatility a couple of good film salesmen can possess.

** * *

A. L. Selig, publicity director for Tiffany-Stahl, was in town last week regarding to George Jessel’s picture “Lucky Boy,” which opened at the United Artists theatre. While in town Selig pulled a publicity stunt that attracted quite a lot of attention at Dearborn and Randolph Streets.

Jack Baker took a trip this week to Danville to exploit “Uncle Tom’s Cabin,” which is playing the Palace theatre there.

** * *

—and Joe Lyon tells this one. Back in 1912, when Joe was operating a theatre in Evanston, he put on a vaudeville show called a talking picture. The projectionist flashed a button and the victrola on the stage would start up. Joe says that many a time a woman would be singing on the screen, and the “noise” from the victrola would be a dog larking.

** * *

Tom Mix, the noted cowboy, passed through Chicago last week, enroute to Detroit, where he was to appear in vaudeville.

** * *

DeForest Phonofilm have signed E. W. “Red” Johnson, who is known throughout the film industry, to cover the northern Illinois and Indiana territory. Johnson was formerly employed with the F R O exchange for 7 years, and more recently employed with Tiffany-Stahl exchange.

** * *

William L. Baron, vice-president in charge for R K O producing Radio pictures, passed through Chicago last Saturday on his way to the coast in interest of the following Radio Pictures: “My Boy,” “Hit The Deck,” “Gold Coast,” “Dance Hall,” “Upperton.” In addition to these the acquisition of “Rio Rita” will keep Le Baron busy there for some weeks.

** * *

A new 8-story building is planned to be erected by Warner Brothers on 1307-13 South Wabash Avenue in the near future. The building will have the offices of Warners, Vitaphone and First National.

** * *

Dr. Lee DeForest is making a round of the territories and of course Phonofilm is mentioned occasionally. Following an address at Detroit he came to Chicago February 10 to guard of honor at a dinner at the Stevens. (Herald-World photo.)

Calls Audien “Monster”
Taking Musician’s Job
(Special to the Herald-World)

DESMOINES, Feb. 12.—Sound picture devices are branded as “monsters that will deprive the musician of employment, stiffle art and substiti- tute machinery for the human being,” in the introduction to a series of three articles in a survey by “Singing and Playing,” musical magazine.
A higher premium than ever before

Today — in this new era of sound pictures — there is a higher premium than ever before on film uniformity. For sound quality is even more sensitive than screen quality to any variation in the film.

If your “talkie” prints are on Eastman film — famous for uniformity — your patrons are seeing and hearing the very best that this newest development in motion pictures has to offer.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Wild and Woolly

Hollywood Turns Back to the Horse Opera

A Page of Movie Reviews by FREDERICK JAMES SMITH

In the following reviews the photoplays are rated by stars. One star preceding a review means fairly good; two stars, good; three stars, excellent; and four stars, extraordinary.

THE wonders of the newly created stop, look, and listen drama never will cease. The Fox Movietoners moved their synchronizing equipment out into the Utah hills and then to the Mohave Desert, producing an exciting melodrama played to the obbligato of braying mules and hoof beats on the mesa. This first big excursion of the audibles away from the home studios results in a superfilm you are going to hear a lot about—In Old Arizona.

Based on O. Henry's A Caballero's Way, In Old Arizona is a rich and racy thriller of the Southwest. A dashing bad man, known as the Cisco Kid, and a rough-riding cavalry sergeant fall within the wiles of a Mexican Jezbel. The trickster retribution provides the kick of the tale.

Bear in mind that all this is told in sound and dialogue—and sometimes with exceedingly rough and ready repartee. Probably it is told with too much gusto and tang for some parts of our land. The adobe siren, Tonia Maria, is a torrid young woman of general cussedness. The cavalry sergeant, Mickey Dunn, is a profane, lady-loving, and sure-shooting forerunner of the immortal Sergeant Quirt of What Price Glory. The bandit is a fanciful Don Juan of the Southwest, a singing, guitar-strumming, and romantic ancestor of the present effete gent who flash machine guns.

In Old Arizona tells a colorful melodramatic tale; it presents superb sweeps of arid desert and ornery mountain country; and its background of cracking stagecoaches and cracking whips is something new.

The film has a trio of fine performances. Warner Baxter is excellent as the gallant Cisco Kid who is as ready with a ballad as he is with a bullet. Edmund Lowe gives a corking performance of the sergeant from New York's Bowery. And a newcomer from the stage, Dorothy Burgess, sears her way into a tempestuous hit as the bad baby of Guadalupe.

In Old Arizona was started by Director Raoul Walsh, who was also to play the Cisco Kid, but a jackrabbit crashed through the windshield of his car, cutting him...
Compact Control for Elaborate Lighting

The control of Every light in Auditorium or on Stage within a few inches of the electrician's hand—this is the achieved result originated in The @ Major System.

Modern lighting is elaborate, but its control can be both flexible and simple as you will find in the All-Master @ Major System.

Offices in thirty one cities

Now nearly every important showtown in the country has from one to twenty theaters so equipped.

Send for complete details and estimates. There is a @ man ready to cooperate with you.
Built up to an ideal and not down to a price

WURLITZER ORGANS

Factories, North Tonawanda, New York

BUFFALO  CLEVELAND  LOS ANGELES  PITTSBURGH
CHICAGO  DETROIT  NEW YORK  SAN FRANCISCO
CINCINNATI  KANSAS CITY  PHILADELPHIA  ST. LOUIS
Hold everything

Until You Investigate the New Improved 1929 Arctic Nu-Air System of Cooling and Controlled Ventilation

Feature No. 1
“Freshened Aire” Recirculator for year around usage. The greatest development for winter ventilation in the theatre field. Tremendous fuel saver.

Feature No. 2
“TIMKEN BEARINGS” for durability and quietness. A mechanical refinement that needs no elaboration.

Feature No. 3
Timken Equipped “VARI-SPEED HYDRAULIC CONTROL” for positive remote control of air volume. By all odds the most conspicuous contribution for speed control ever developed. Saves electricity.

Feature No. 4
Tremendous increased capacity of greater air volume. No matter what the requirements may be the ARCTIC NU-AIR SYSTEM will handle it.

Feature No. 5
Special low-speed action guarantees noiseless operation to conform with the requirements of “talking pictures.”

MAIL COUPON TODAY FOR COMPLETE INFORMATION AND INSTALLATION DATA

ARCTIC NU-AIR Corporation

NORTHWESTERN TERMINAL, MINNEAPOLIS, MINN.

Sales Offices in Principal Cities

Send engineering data and information on Arctic Nu-Air System for my theatre. Name ____________________________

Theatre ____________________________

Address ____________________________

City ____________________________ State ____________________________

feet long, _______ feet wide, _______ feet high, balcony? _______ seating _______ people.
MOHAWK Fabrics

Set the Standard in Theatre Floor Coverings

WITH the Roxy and Fox Theatre achievements tucked under its belt, the shattering of records by Mohawk, in weaving rugs of record breaking dimensions, no longer assumes importance as a news item.

Rather does the big news feature lie in Mohawk's ability to meet any requirement of size and shape on its vast and almost human chenille looms—the facility with which its designers can prepare a pattern for any specified or original need and the efficiency of its weavers in producing the rug in a given time.

Mohawk, alone among rug and carpet manufacturers, produces every modern weave for theatre requirements: Chenille, Wilton, Brocade, Axminster and Velvet.

Our designers and our looms are at your service through your preferred contract supply dealer.

MOHAWK CARPET MILLS,
Amsterdam, N. Y.
PULLING BIGGER HOUSES . . .

DRAMATICALLY impressing your theatre and its location upon the hundreds and thousands on the streets, electric advertising best assists in keeping the crowd coming your way, night and day.

Flexlume Electrics, combining unusual brilliance with clearer readability, lead the field in advertising value. Exposed lamp, glass letter, neon tube and interchangeable glass letter types or combinations of them are designed to meet your particular needs. There are also marquee flood-lights; street-dominating projecting signs and roof-top displays that will “pull bigger houses” for you.

Send us the coupon below and receive, free, the booklet “Theatre Electric Displays,” also a color sketch of a display to satisfy your requirements. Flexlume Corporation, 2035 Military Road, Buffalo, N. Y.

--- CLIP THIS REMINDER TO WRITE TODAY ---

Flexlume Corporation
2035 Military Road, Buffalo, N. Y.

Please send, without obligation, a copy of the booklet, “Theatre Electric Displays” and suggest how we can make our advertising more effective.

Name

Theatre

Address
$300,151,312 for Theatres

Better Theatres

A supplement of Exhibitors Herald-World, published every fourth week for information and guidance of all theatre owners in matters of theatre construction, operation and equipment and to promote the ideal of finer theatres.

In This Issue—

Building Activity to Continue on Large Scale in 1929
By C. Stanley Taylor

The "Atmospheric" Motion Picture Theatre Is Introduced in Australia
Planned by John Eberson

Sound Service
Beginning a New Feature

Disc and Film Sound
By F. H. Richardson

A Tokyo Film Palace from the Western World
Theatre to Seat 4000

Plan for a 700 Seat Theatre in a Small City
Designed by William Aitken

You Must Do What You Intend to Do Says Court
By Leo T. Parker

The Shock Absorber
By Raymond Q. Dalton

How to Make a Portable Console
By Francis F. Farney
Another Theatre
is Scientifically Altered for sound films

The Johns-Manville Method of Acoustical Control is a Complete Success in this Portsmouth, Ohio, House

When the Schine Enterprises, Inc., decided to remodel the Columbia Theatre at Portsmouth, Ohio, they wisely went at the job in a scientific way. They appointed Mr. Victor A. Rigaumont, an architect who specializes on theatre design, to plan the work and they approved Mr. Rigaumont's selection of the Johns-Manville Method of Acoustical Control.

As a result, this theatre is now actually suited to the use of sound film. Read what Mr. Victor A. Rigaumont, Registered Architect, wrote to us about this installation.

"The Columbia Theatre at Portsmouth, Ohio, which was remodeled under my super-

Johns-Manville
ACOUSTICAL AND SOUND CONTROL TREATMENT
75% of the Nation's Largest Theatres Are Equipped With "American" Chairs

The country over... in 20 of America's largest cities... an official census discloses that 75% of all theatres are "American" equipped. And a roll call of the acknowledged large-scale exhibitors would show an even higher percentage. For it never has been disputed that the preeminent operators... those at the very top in the field are exclusive users of "American" chairs. These figures speak for themselves. They tell a story of built-in quality, beauty and comfort that theatre owners and managers are daily turning into a profit.

Illustrated above is Chair No. 6146, of which 2610 were installed in the Universal Theatre, Brooklyn, John Eberson, Architect. A beautiful chair with dark walnut finish wood parts, red upholstered Moroccoline seat and two-tone Jacquard Velour upholstered back. Two-tone metal finish on standards with aisle lights built in. Easy and silent seat movement is made certain by the use of noiseless ball bearing hinge.
Is it not a fact that the motion picture theatre industry has been waiting many years for a temperature reducing cooling system for theatres from 1900 to 800 at a low price with a moderate cost of upkeep that does not take the weekly profits?

KOOLER AIRE

is the one year 'round cooling and ventilating system that will reduce temperatures from 10 to 19 degrees at a very small cost. Make us prove it.

MAIL COUPON TODAY FOR COMPLETE INFORMATION AND INSTALLATION DATA

KOOLER AIRE Engineering Corp.

Division of ARCTIC NU-AIR CORPORATION

818 STATE-LAKE BUILDING ~ CHICAGO, ILL.

KOOLER-AIRE ENGINEERING CORP.,
818 State-Lake Bldg.,
Chicago, Illinois

Send engineering data and information on KOOLER-AIRE Year-Around System for my theatre ______ feet long, ______ feet wide, ______ feet high, balcony? ______ seating ______ people.

Name

Theatre

Address

City

State
THE SPRING BUYERS NUMBER
of
Better Theatres
Will be issued APRIL 13th, 1929

This will be another DeLuxe Edition of Better Theatres

It is, however, one of the thirteen regularly scheduled issues, to which will be 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 distribu-
tors of theatre supplies and equipment.

Personnel of firms supplying theatre
products and services.

Up-to-date and authoritative stories
covering the development, installation
and operation of modern sound equip-
ment.

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 will contain a wealth of reference and informative material that is
invaluable to the theatre architect, contractor, engineer, electrician, manager, projec-
tionist, 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
Spring Buyers Number warrants the care-
ful consideration of all manufacturers and
distributors of theatre products.

April 13th is the Publication Date
April 3rd is the Closing Date
for
THE SPRING BUYERS NUMBER

Quigley Publishing Company
407 South Dearborn Street, CHICAGO, ILL.

The Industry’s Merchandising Magazine—Better Theatres
The Venetian
Racine, Wis.
The Venetian is one of the new units in the Universal and the Milwaukee Theater chains. This million dollar house is equipped with C-H Dimmers—like so many houses operated by experienced showmen. It was designed by the United Studios, Chicago. The switchboard was installed by the Milwaukee Electric Switchboard Company.

Experienced showmen
trust C-H experience

CUTLER-HAMMER Simplicity Dimmers have merited trust ever since electricity was first used in moving picture houses. Thus they are preferred by long established showmen...those who have seen less worthy products come and go.

C-H Simplicity Dimmers have earned and maintained this widespread preference because of mechanical and electrical excellence. Constantly improved to keep pace with modern demands for better, more beautiful lighting...C-H Simplicity Dimmers guarantee velvet-smooth control of lighting effects on all circuits. They are easily and economically installed in any theater whether it is still in the plan stage or already open—and are adaptable to any future need.

Consult your architect or electrician regarding C-H Simplicity Dimmers—but do not overlook writing for the informative booklet "Illumination Control for the Modern Theater".

CUTLER-HAMMER, Inc.
Pioneer Manufacturers of Electric Control Apparatus
1254 St. Paul Avenue
MILWAUKEE, WISCONSIN

CUTLER HAMMER
Perfect Illumination Control for the Modern Theater
Interpreting
the spirit of the
MODERN
THEATRE

To those who seek the unusual in theatre decoration Bigelow-Hartford carpeting offers dramatic possibilities.

Whatever your decorative scheme may be, classical or modern, Bigelow-Hartford's skilled artists work out appropriate, exclusive designs of rich, colorful, exotic grandeur that perfectly interpret the spirit of the modern theatre. This is carpeting, too, that withstands hardest usage, for the quality is all that finest yarns and expert workmanship can make it, while underfoot it is soft and luxurious.

When you seek the distinctive in floor coverings, bring your problems to experts in color and design. The name of the nearest Bigelow-Hartford merchant specializing in contract work will be sent on request.

BIGELOW-HARTFORD CARPET CO.
Established 1825 • Mills at Thompsonville, Connecticut and Clinton, Massachusetts

NEW YORK • BOSTON • PHILADELPHIA • ATLANTA
CHICAGO • ST. LOUIS • DETROIT • PITTSBURGH •
SAN FRANCISCO • LOS ANGELES • MINNEAPOLIS
DALLAS • SEATTLE

BIGHART RUGS AND CARPETSM
February 16, 1929

EXHIBITORS HERALD-WORLD

Page 13

PALACE THEATRE, Radio-Keith-Orpheum Circuit, Chicago, Ill. This new house is protected against sudden darkness by Exide Emergency Lighting Batteries.

SUDDEN DARKNESS can cost money

Guard against it as the Palace Theatre does with Exide Emergency Lighting Batteries

GOOD will is the lifeblood of your business. Protection for your patrons is your primary consideration. Endangering good will can cost money.

That is why so many up-to-date houses, such as the Palace in Chicago, guard against the risk of sudden darkness of the exit-lighting circuit with Exide Emergency Lighting Batteries.

With these on guard, there is no sudden darkness, no confusion, no possible panic—and no loss of good will. Current for the lights and projector can also be furnished by Exide Batteries... instantly and automatically. The show can continue for two hours if necessary. And the devices necessary to control and charge Exide Emergency Lighting Batteries are not complicated. Your present staff can readily care for them.

These batteries are available in sizes to suit your needs and budget. Why not consult an experienced Exide representative from one of our seventeen branches? This entails no obligation on your part. He will be glad to tell you about Exide Battery installations in other theatres and estimate for your own problem. Just write.

THE ELECTRIC STORAGE BATTERY COMPANY, Philadelphia

Exide Batteries of Canada, Limited, Toronto
In the 1929 Film Daily Year Book, John Eberson advises exhibitors to reconstruct and re-equip houses to increase box office receipts. This practical advice, coming from such a capable and outstanding architect, applies to reseating as well as reconstruction.

Hundreds of exhibitors all over the country have selected Heywood-Wakefield theatre chairs for reseating because of their scientific construction, their beauty, and their unusual comfort. Pantages, Balaban & Katz, Publix and a host of others have used Heywood-Wakefield theatre chairs in reseating during 1928.

We can help you bring your house up-to-date in 1929 with a modern, comfortable theatre seat, designed from a box office angle. Just drop a line to the nearest Heywood-Wakefield sales office and ask for detailed information on the advantages of reseating.

HEYWOOD-WAKEFIELD
Theatre Seating Division
$300,151,312 FOR THEATRES

For construction engineers, for manufacturers and distributors of equipment and for all others concerned with the theatre as a physical entity, there is waiting a chest of at least $300,151,312, which will be devoted to new buildings, remodeling of theatres now standing, new equipment, replacements and refurbishing.

This huge amount is based upon the annual survey of The Architectural Forum and upon the subsequent building projects which develop and are reported monthly in Better Theatres.

Building Activity to Continue on Large Scale in 1929

By C. STANLEY TAYLOR*

The Architectural Forum and its companion publications of the National Building Group have just completed what is the most detailed and exhaustive survey of potential building activity ever made in this country. If the deductions which have been drawn from a great array of dependable facts and figures are correct, it is quite probable that the year 1929 may prove to be the greatest of building construction years.

In order to explain the basis for some of the usual phases of this forecast, it may be desirable to describe briefly the investigating facilities and background which have been employed to develop the figures presented here.

For the past seven years The Architectural Forum has presented an exhaustive study of work under way in the architectural offices of the country for the ensuing year. The predictions which have been based upon this annual survey have proven to be unusually accurate in view of the ultimate contract figures developed.

This year new facilities were offered for research work because The Architectural Forum has recently been grouped with Building and Home Builder's Catalog, Heating and Lighting, Good Furniture and Cement—Mill of Quarry, to form the National Building Publications Group of National Trade Journals, Inc. This grouping of publications has presented the opportunity to establish greatly increased research work in the building industry. It has opened countless contacts with contractors, architects, engineers, speculative builders and building material dealers, in addition to the coverage of the architectural field. The present forecast is, therefore, based upon individual reports from the offices of 2,057 architects throughout the country, giving in detail the work now on their books or in definite contemplation for contract letting in 1929, plus the information derived through the general building field as gathered by other publications in this group. A total contact of this group includes well over 500,000 individuals and organizations who are directly interested in various phases of the building industry and a cross-section of whose opinions must have a bearing on future activity.

*

In view of the fact that this confidential information from architects has been gathered by the Forum for seven consecutive years, it is highly significant to realize that this carefully contemplated work indicated in this eighth annual survey is greater than ever before in the history of the industry. The accompanying tabulation shows in detail the amount of work estimated to be on the boards of architects for building in the year 1929. This work does not include public works and utilities, but covers only actual building construction as contemplated by various types of owners who make up the clientele of the architectural profession today. Added to this there have been developed figures covering the types of buildings which are not planned by architects but which in large measure are developed by contractors, engineers and speculative builders, as explained in detail in later paragraphs.

Thus we find that the first significant fact is the unusual amount of new construction reported by the architects of the country.

Conditions have so changed, not only in the building industry but in our entire commercial life, that the establishment of historical forecasts cannot be carried out in exactly the same manner as in previous years. The building industry can well be compared to the situation on the stock exchange. Bankers and brokers have given up attempts to forecast the speculative and investment movements of the public by applying measurements of the past, and the reason for this is that so many new elements have entered the picture that past performances are not sufficient.

Similarly we find that new elements have crystallized in the building industry—factors which must change the methods of anticipatory measurement. For instance, the financing of building projects has been placed upon a much better basis of public relationship. There are not only tremendous undertakings of individual building projects being carried out by bankers in our various cities but building operators have established securities of an investment nature which are even traded in on the stock exchanges of the country.

We find the year 1928 showing in the New York real estate market an actual securities exchange where real estate and building issues are actively traded, making a liquid market for such securities which for many years have carried the aspect of frozen or torpid investments. We find a tremendous number of municipal and state bond issues or other business of public financing being established for the carrying out of school, hospital and public building programs and for the development of airports, which in themselves promise to contribute mightily to the building volume of the future. This may be found in evidence also the consumption of a number of vast development projects and improvements which are opening up tremendous territories for active building construction. The subdivision builders of the residential field are undertaking housing projects almost beyond imagination in their scope. There is under way the most extensive modernizing and remodeling program ever known in the history of this country. This program is being deliberately developed by extensive educational work through building material manufacturers who realize the tremendous size of the potential new markets created. Money, while handled in a manner more intelligent than formerly, is more plentiful than ever before and so many new methods and sources of financing for the building field have been established that no constructive program has to seek very far for its banking facilities.

Coupled with all these factors we have an increasing urge toward building construction by the public whose pocketbook was never so fat. We have a national administration which is known to have a constructive attitude toward developments which involve building and in which there is definite confidence on the part of all elements of the business world.

We face several years of obvious prosperity and with no dark clouds threatening any disturbance of a program which promises more comfortable and efficient housing for all types of commercial, industrial and domestic activities.

In January, 1928, we advanced the theory that the several preceding years of great building activity did not represent a "boom period" but that the country and the building industry had arrived at a relatively new normal augmented by a growing population; the desire for better housing and better buildings for commerce and industry; and by the ability to pay for these facilities.

The actual contract record of 1928, according to the F. W. Dodge Corporation, was approximately 5 per cent ahead of the total for
ANNUAL CHANGES
MONTHLY CHANGES
1927
1928

THE BUILDING SITUATION
The various index lines are designated on the chart, which is developed from reports of the United States Department of Commerce, the F. W. Dodge Corporation, and The Engineering News-Record


BUILDING ACTIVITY in the UNITED STATES SINCE 1916
## Comparison of Building Trend

### NORTH ATLANTIC STATES

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<th>Type of Building</th>
<th>Requirements for New Buildings by Percentages 1929 to 1928 Change</th>
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A list of new theatre projects, of remodeling and sound installations will be found on Pages 86 and 87.
THE FIRST THEATRE IN AUSTRALASIA OF ATMOSPHERIC MOTIF

Upper left: The Florentine garden treatment at the organ grilles on the right.

Upper right: Rear section of the dress circle, showing the projection room.

Lower view: Right sections of the main floor balcony, showing wall design.
The type of design conceived to augment the photography in carrying us out of the work-a-day world, has found its way to Australia. These views are of the atmospheric Capitol in Sydney, which was built from pans by John Eberson of Chicago and New York. His theatre is also described in an article elsewhere in this issue.

Upper left: Plaster work and art figures at the proscenium arch and adjoining the stage.

Upper right: Looking toward the main entrance from the auditorium.

Lower view: Gate and arch in the auditorium wall treatment on the left side.
Left: Close-up of a section of the left auditorium wall at the proscenium arch.

Right: Close-up of a section of the right auditorium side wall, showing stairs to balcony.

Decorative treatment at the proscenium arch, a fusion of elements combining the most luxurious of Medici Italian gardens. The organ, which is a Wurlitzer, is raised on its special lift.
The "Atmospheric" Motion Picture Theatre Is Introduced in Australia

Union Theatres, Inc., enteringprising and powerful circuit of the Antipodes, has imported from America John Eberson's ideas for new houses in Sydney and Melbourne, of which the Capitol in the former city is typical in its design.

It is significant, perhaps, that the Capitol theatre in Sydney, Australia, inspired a poem—and still more significant, perhaps, if the poem was called "The House of Tears." Dream theatres—architectural fictions of bright and airy splendor removed from reality—are what the so-called atmospheric theatres intend to be. They are an illustration of the philosophy—the artistic dogmatics, if you please—of their creator, John Eberson, architect of Chicago and New York. Eberson, designer of many American theatre houses, believes that the structure and environment should carry out the principal theme of the play, which he feels is to afford medium of escape from toil and everyday life.

The Capitol is one of three new atmospheric theatres built in Sydney and Melbourne Union Theatres, Ltd., a powerful Australian circuit. The other two are the State in Sydney, and the Capitol in Melbourne. The Capitol in Sydney is typical of them in design. Projecting these theatres, Stuart F. Doyle, managing director of the circuit, toured the United States investigating American styles and methods. He adopted the Eberson idea—his philosophy—and the atmospheric theatre was brought to Australia. The theatre is designed from sketches by Eberson whose associate architect in Sydney was Henry E. Faine.

The theatre seats 3,000. Its exterior design is rectangular and more classical than Mediterranean Renaissance, which is the motif of the interior. The interior design is thematically medieval Florentine. This theme receives its full emphasis in the auditorium, but the foyer, rest rooms and other chambers similarly imitate the styles and manners of Medici Italy. Works of art play an enormous part in the execution of the decorative scheme. The Capitol is something of a museum of period art besides a motion picture house.

At the left side of the staircase is a reproduction of the statue, "The Suppliant Boy," which is in the Berlin Museum. Opposite it is a figure of Venus—there are several different attitudes of Venus among the figures—and beyond it, statues of Danaid and Hector and Andromache with Infant. The Danaid is a copy of a Vatican work, while the latter two are from the Berlin Museum.

As one approaches the left dress circle, one comes upon a figure of an Amazon, and beyond it, a figure of the idealized Antinous, legendary youth and many-sided god of Roman decadence. The panorama of another world—unreadable to us if indeed it was ever real—continues. Here in the auditorium a faun holds up the Infant Bacchus, there is the Venus of Capua, in imitation. There is also an Augustus Caesar taken from an original now in Italy. Minerva, an Apollo Belvedere, the celebrated She-Wolf of Rome, a Diana of the Louvre, a Mercury—these names redolent of a day and life almost legendary, continue the effect of phantasy.

Opening into the auditorium on the left side is an elaborately grilled iron gate. Above it is mounted the shield of the noble "family" whose "garden" this is. At the entrance is a figure on a pedestal of a Venus Genix. This decorative feature is one of the most notable in the theatre. The auditorium presents in general the effect of a Florentine garden, enclosed in highly decorated walls worked out in art plastic, under which run stairs and against which, blending with the general design, are mounted the art figures. The ceiling imitates the clear vaulted blue of a Mediterranean sky.

The rest rooms depart somewhat from the Florentine motif in their furnishings. The women's suite on the mezzanine floor, for example, is done in the period of Louis XV of France, with a few pieces representing still other countries and periods. The main men's lounge, called the Continental Club room, is modern as to smoking utensils, with a touch of Spanish among the decorative accessories.

The State theatre, also in Sydney, is a section of a building comprising shops and offices. The building is 14 stories high and contains 130 shops which may be entered through an arcade. The entire structure will have cost, when it is ready early this year, about $5,000,000; it is said. The State seats 3,000.
1929—a Year of Theatre Construction

Y

or attention is directed to the national building forecast for 1929, which is published elsewhere in this issue of Better Theatres.

In this forecast, which is an annual one prepared by The Architectural Forum, the motion picture industry and kindred businesses may find ample cause for rejoicing. This forecast presages continued prosperity in the exhibition field and in those other branches which depend upon the prosperity of the theatre for steady and normal business growth.

The theatre ranks high as a source of revenue to those concerned with construction and equipment. In the forecast of The Architectural Forum a total of $163,559,000 will be spent in 1929 in theatre construction. This figure does not take into account the new projects which naturally develop during the course of the year, and generally bring the total near to the $300,000,000 mark.

* * *

"Better Theatres" Welcomes These New Advertisers

Arctic Nu-Air Corporation, Northwestern Terminal, Minneapolis, Minn.

A system of theatre ventilation, improved and up-to-date, is being announced by this corporation.


The product of this company is a fine lobby display, which they call "Hy-Lite."

Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, O.

This firm says work around the theatre can be done more safely, faster and better with their safety ladders.

W. M. Dutton & Sons Company, 10th and Douglas streets, Omaha, Neb.

This company announces a sound reproducing device, called Q-Phone.

International Register Corporation, 21 South Throop street, Chicago, Ill.

This firm manufactures "Cutawl," a machine for making exterior displays and stage settings.


"A horn for every theatre purpose" is what the head of this firm says about their product.

LePilote Radio Laboratories, Union City, Ind.

A new non-synchronous sound reproducing device is the product of this firm.

Mcauley Manufacturing Company, 554 West Adams street, Chicago, Ill.

The new Peerless automatic reflecting art lamp is being announced by the foregoing.

The Mohawk Carpet Mills, 295 Fifth avenue, New York City.

Floor coverings for all theatre uses are being made by the above.

Moviephone Corporation, 724 South Wabash avenue, Chicago, Ill.

Both synchronous and non-synchronous sound reproducing devices are the product of this manufacturer.

Qualitone Corporation, 5360 Melrose avenue, Hollywood, Cal.

Qualitone is a new sound reproducing device being offered for theatre use by this firm.

Radio Receptor Company, Inc., 106 Seventh avenue, New York City.

Manufacturers of amplifiers for use with all sound reproducing devices.

Scoredisc Service Corporation, 701 Eighth avenue, Room 103, New York City.

This firm has developed a specialized cueing service for sound reproducing devices.

S & S Enterprises, Inc., 46 Church street, Boston, Mass.

Cine-Tone, a sound reproducing device is the product of this firm.

Synchronized Music Company, 608 South Dearborn street, Chicago, Ill.

This firm announces a complete cueing, record and sound device service for theatre owners.

United Cue Service, North Vernon, Ind.

A complete cueing and record service for non-synchronous sound devices is offered by this organization.

Universal Electric Welding Company, 90 Webster avenue, Long Island City, N. Y.

Manufacturers of reeds for all purposes but specializing in wire sound reeds.

Vallen Electrical Company, 225 Bluff street, Akron, Ohi.

Manufacturers of the Noiseless Vallen Carta Control equipment.

There is no substitute for circulation!
A Tokyo Film Palace from the Western World

It is to have 4,000 seats—be luxurious—modern—and, apparently, American

It was not long ago as time goes in the development of peoples and nations, that Pears made his vigorous visit to the shores of Nippon. The Japanese noted the hand of the Occident at their door. They wished to follow the honorable footsteps of their forefathers. But old Commerce pressed its rights to the es and minds of all peoples, and the tiny spire acquiesced in the inevitable. More than that, the Mikado and his counsellors seem to have said, “If we must meet other peoples, let us prepare to meet them with assurance that not all the advantage will be theirs.”

And so we have, after a relatively few years, the world power that is Japan today. Tokyo is a curious blend of the provincial past and the international present in Japan. Ancient customs are continued along streets fed by traffic copy and dominated by steel and concrete buildings. Thus far the monumental motion picture theatre, the huge dIXE "film palace" of the Western world, seems to have been slighted in the modernizing of Japan. But not for long. Tokyo is to have a theatre to be patterned after the famous United States theatres—this notion being from the Japanese promoters of the venture themselves.

The Tokyo theatre, an architect’s perspective of which is reproduced in conjunction with this brief article, is the first venture in the plans of the newly formed Nihon Eiga Kigyo Company, Ltd. This firm intends to erect first-run theatres of large capacities in the principal cities of Japan, as well as to handle the management of film enterprises, promote motion picture projects in the empire and distribute films. The concern is being financed by leading Tokyo bankers, and the capital of 2,500,000 yen has already been subscribed for by the promoters, which number no less than 92, also by others interested.

The site for the Tokyo theatre has already been secured in the center of the business and amusement section of the city. All the present capital will be invested in this initial house. The plans include provision for a special passage between the basement of the theatre and a subway station which is to be established. It is expected that the theatre will be completed early next year.

The first Tokyo theatre will seat 4,000. Two types of screens will be used, one for silent pictures, the other for sound films. The promoters point out that the site is particularly desirable because of the width of adjacent streets, which will permit the parking of “numerous” automobiles.

But perhaps it would be interesting to learn of this theatre “in which the twain shall meet,” from an official of the company.

“The theatre will have all the latest comforts obtainable and the improved equipment of the famous United States theatres. The latest improvements for heating, lighting, refrigeration and ventilation will be adopted and will be supplied by a famous American specialist in this line.

“One of the finest pipe organs of a United States make will also be imported to enjoy the Japanese audiences who never heard before this wonderful music, which surely will be one of the features and a new drawing power.

“The seats will be supplied directly from America. Half a million yen will be spent to obtain the maximum of comfort, but these features will surely increase in big proportion the annual box office receipts.

“For the first time in Japan, the theatre will give a two-and-a-half-hour or three-hour performance three times a day or week days and four times a day on Sundays [sic] and holidays.

“The theatre will show specially the best foreign pictures and sometimes super-productions of home made pictures. The film

(Continued on page 62)
THE new S-M 690 Amplifier embodies the concentrated experience of the Silver-Marshall engineering organization in building to the requirements of numerous manufacturers of synchronized and non-synchronized systems—as well as of hundreds of individual exhibitors. In the typical modern motion picture theatre of 600 to 2000 seats, it supplies a sufficient volume of tone to insure positive enjoyment to every patron in the house—and of a quality whose realism cannot be excelled at any price. Full fading control is provided on the panel, and a three-point switch for record, microphone, and radio input. The list price, without tubes, is only $245; the seven tubes required total $46.50 (list prices).

Or If You Don’t Need Quite So Much Power

Here is tone quality every bit as good as the 690—and at a cost which looks mighty attractive to the showman confronted with the problem of operating profitably a 1000-seat house.

Plenty of power for three or four dynamic speakers; microphone can be connected as easily as record pickup, or radio. The S-M 679 amplifier lists at $125.00 without tubes. The four tubes total $28.75.

A Speaker Built Up to the Quality of S-M Amplifiers

In the new S-M 850 and 851 dynamic speakers no effort has been spared to produce an instrument ideally suited for theatre use, where continuous heavy-duty service with the utmost reliability is an absolute requirement. Every S-M speaker has been built into the unequalled S-M 229 output transformer, with taps so that connections to the speaker can be instantly altered to match whatever tubes are used in the amplifier—and thus preserve unimpaired tone quality with one output tube (as in the S-M 678PD) or with two in push-pull (as in the S-M 690), or with tubes of other types.

A cluster of four to six or more S-M speakers, mounted on a suitable baffle, is the last word in sound equipment for 1000 to 2000 seat theatres.


For Big Houses

The largest theatre, or the largest auditorium or amusement park, can be equipped with S-M sound amplifying equipment sufficiently powerful for every requirement, and at a cost surprisingly low when compared with competitive equipment of comparable quality. Most theatres of seating capacity exceeding 2000 will require “PA” installations of the rack-and-panel type, each of which is individually designed to meet the exact requirements of the house. Descriptive literature and photos of S-M “PA” equipment sent on request.

It costs nothing to get the S-M recommendation on any sound installation. Our thoroughly experienced engineers will gladly discuss with you any sound problem. Representatives in all principal cities. Catalog on request.

SILVER-MARSHALL, Inc.
874 W. Jackson Blvd.
CHICAGO, U. S. A.
A GREAT many have asked me about the relative merits of the disc and the film-on-the-sound methods. I can see no good to be served by publishing my own opinions on such a matter. Most of you who are installing sound at all are putting in installations which will accommodate both the disc and the sound-on-film methods, and that will needless continue to be the practice at least or some while to come.

I might remark that projectionists, taken as a whole, still lack very greatly in the matter of doing perfect reproduction of either method. Also I receive a great many complaints concerning faults in equipment, in films, in records and other things for which the producer of each method is directly responsible. Doubtless these troubles will, in due time, be ironed out. I may say that I have already been able to secure the rectification of a few of them, but things are being gradually but surely improved.

It would seem as though the disc itself cannot be further improved, but certainly several other things in connection with that apparatus are not suitable to betterment. Needles, for example, are by no manner of means what they should be. In almost any lot there is sad lack of uniformity in several respects. The give-all-records-one-half-turn" instruction issued by the producer is "all wet." I have found some records which had to as many as four turns, it a dark screen was to be avoided. It varies from half-a-turn to four turns. In one case I know of, the projectionists were obliged to re-mark every record for Home Towners, and in this case one record required four full turns. Another required three-and-a-half turns. Yet the flat instruction is, if I remember rightly, "Half a turn for each record." I mention these two items because there are others.

As to the sound films—well, they too often reach the projectionist in a not-so-good state. They have their faults. Oil is one of their tangle-and-almost-all-down-blocks. Abuse in rewinding quickly set up trouble by scratcheting the sound band, which is very bad in its effects upon one system and, I think, not so bad on another.

Then, too, any error in development of positive prints makes for projection troubles—and so it goes. However, when we consider the short life of sound, one cannot but feel amazement at the progress already made toward perfection. The production, "Home Towners," was one example of almost absolute perfection in results when the projection itself was well done, and the theatre conditions as to horn settings, etc., were right. Also it was a living proof of the importance of perfect projection. Sound here is concerned.

I saw—and heard—"Home Towners" in the Park Plaza theatre in New York City, where projection was without appreciable fault, and the theatre conditions (which really are an integral part of projection) were as nearly perfect as the present equipment will permit. It was nothing less than amazing in its perfection. I saw the same production in another theatre where projection was what we term "not-so-good," and the horns were not well placed—at least the sound distribution was bad—and the difference was enlightening.

"Home Towners" was in the latter theatre, "just fair." It was nothing to rave over. When it was finished in the Park Plaza there was a burst of applause. When it was finished in the other theatre I heard maybe half a dozen claps, their hands a few times. I have been told "Home Towners" was also put on in a most excellent fashion in the Strand in New York City. It that is true, I compliment the Strand projection staff and manager.

Both projection staffs had exactly the same equipment in the two theatres—the Park Plaza and the one where "Home Towners" was not so good. Both theatres did NOT, however, have the same staff of projectionists. There is a REAL manager at the Park Plaza. He not only wants the projectionists to give high grade service, but also he demands that they do so. They have a projection room of generous dimensions. Both it and its equipment is in "apple pie order." You will not find the interior of the projector mechanism smeared with oil. The batteries are kept scrupulously clean. The records were tested and the "half turn" instructions checked up and corrected before the records were used for a show.

In the other theatre I cannot say the same. Things were not what they should have been in any of the points named—and in many others. In the Park Plaza, the projectionists have taken an interest in the auditorium sound distribution, and I'm telling you it is GOOD. In the other theatre, it was too high in the middle center; poor at the sides; punk under the balcony; and too high in its center.

**

Why am I telling you all this? To point out the fact that when you buy your discs, equipment, and all concerned combine to insist upon the very best possible in projection, they are all going to suffer for failure to do so. The silent picture producer and all concerned, suffered for years through their supine indifference to projection quality. It cost them many, many millions of dollars in lost business. Some of them are just now beginning to open their eyes to the truth of that statement which I have been making from time to time for twenty years. Had they awakened to its importance twenty years ago, conditions today would be vastly better, and millions would have flowed into theatre box offices where it remained in the pockets of those who stayed at home because the badly projected picture was not sufficiently attractive to get them out, except when some particularly attractive production came along.

But the results of projection faults with sound added will be multiplied. "Home Towners" is an example. Perfectly projected, it was a knockout—it was better to me than had the real actors been present. But—it was imperfectly projected, it was unconvincing. It failed to "click." It was just a fairly good show.
Announcing an Unprecedented Musical Cue Service

A Sensational Music Tie-up with Every Picture for use on Non-Synchronous machines for

ONLY $1.00 a WEEK

Here's a Sample—The First Half of our Musical Cue Sheet for Universal's super-special—"The Man Who Laughs."

You can readily see from the above that this is REAL service—devised by musical and dramatic experts from the greatest of all classic This is a complete service—including the number of each record, the exact time it to be played and the expression of each record.

With such a cue sheet the most dramatic and startling sound effects just the same as with the highest-priced synchronized equipment—can be reproduced at a mere fraction of the co;

And it can be done best with the Duotone Reproducing Outfit which is complete in every respect. For full particulars see opposite page.

A trial will convince you. Sell us your picture schedule for any week, but two weeks in advance—with $1.00—all we shall send you complete cue sheets for each picture.

Presented by the Synchronized Music Company

608 South Dearborn Street, Chicago, Illinois
Announcing a Complete Reproducing Service

Everything Required to Reproduce Synchronized Sound Effects, including Dynamic Speakers and 200 Victor Records (400 Selections) for

**ONLY $700.00**

Including One Year's Cueing Service FREE

The complete equipment and service consists of the following:

- Duotone Reproducing Device
- 200 Specially Selected Records
- 2 Dynamic Speakers
- Record Cabinet
- Cueing Cabinet

This marvelous outfit will be delivered complete—ready to start earning money the very day it arrives. Full directions tell you how to turn your theatre into a popular amusement center and a financial success with very reasonable investment.

Use the coupon below to get further information about how easily and inexpensively you can bring your theatre up to the minute at a very little cost. Buyers who prefer to purchase from income will find our terms entirely satisfactory.

God territories open for live, responsible representatives and distributors.

**Synchronized Music Company**

608 South Dearborn Street
Chicago, Illinois

Please send price and complete description of your Duotone Reproducing Device, or price including records, cueing service and all necessary equipment.

[ ] Please prepare sample cue sheets for us. Attached is $1.00 covering your introductory offer. We will play the following—

Presented by the Synchronized Music Company

608 South Dearborn Street, Chicago, Illinois
Manufacturers of these Important Sound Accessories and Their Product

WHAT they said in Hollywood was one thing, what they say in the theatre may be quite another. It depends on what happens along the route of the theatre's sound equipment—and so very much on what happens toward the end of that route, in the speaker!

The rapid growth of sound has produced such a variety of horns and speakers that the prospective purchaser of sound equipment has a pretty wide choice. What he is after, of course, is the type of horn and speaker best suited to his theatre, and inasmuch as there are so many types of these accessories, he may not be completely informed. It is for this reason that "Better Theatres" presents the following descriptions of horns and speakers, as submitted by the manufacturers. The latter are also named, so that those interested may make specific inquiries directly to them.

And in subsequent issues other descriptions and sources of horns and speakers for theatres will be thus presented.

Kersten Radio Equipment Co.,
Kalamazoo, Mich.

Horns and speakers of 50 different types include a Large or Double Dynamic horn, model A2506; Four-Dynamic horn, model 4101; a small horn designed especially for small theatres, called model 301; a special large Jumbo model; and model B2907.

MODEL A2506—Measures five feet square and three feet long. Type for large theatre.

Can be suspended back of the screen in medium-sized theatres.

MODEL 4101—Carries four dynamic units. Measures in inches, 30x60x54.

MODEL 301—Bell has a diameter of 16 inches, and is 6½ inches deep. Made in three sizes, referred to as A, B and C.

JUMBO (senior)—Measures 45 inches square. Bell depth, 42 inches. Air column, 20 feet.

JUMBO (junior)—Measures 31 inches square. Bell depth, 32 inches. Air column, 16 feet.

MODEL B2907—Measures 31½x33½ inches. Bell depth, 29 inches. Air column, 28 inches.

All models are built so that they can be used with the Dynamic or large-sized unit specially designed for large halls and for theatres.


Junior Demonstrator of The Utah Radio Products Company. This is a bell of 24 inches.

Wright-DeCoster, Inc.,
St. Paul, Minn.

Two models of horns are made specifically designed for theatre use. One has only a bottom flare, the other, an exponential flare has a flare on two sides. The former is called by the company more directional than the latter, carrying considerably farther. The other model, the company declares, covers a much greater space and is as good in reproduction for inside work as the horn with the smaller sides. The maker advises the use of the horn with the double flare when a solid screen is used and when it is possible to place the horns in the center of the stage a reasonable distance from the floor, either below or above the screen. When the bent screen is used, it may be necessary to use horns of both types so as to eliminate dead spots.

BOTTOM FLARE MODEL—Length of all, 51 inches. Length of horn, 39 inches. Width of opening at bell, 21 inches. Height of opening at bell, 21 inches. Bottom is cut from speaker to bell.

DOUBLE FLARE MODEL—Dimensions same as for model described above, with the exception that the width at the bell is 26 inches.

In both models the speaker chassis is closed in a sound-proof, weather-proof compartment.

This company also manufactures a floor foot baffle, which is used either in the front of the stage or just behind the screen.

Utah Radio Products Co.,
615 S. Michigan Ave.,
Chicago, Ill.

Models of speakers specially designed for theatre use are the junior and senior Demonstrators.

SENIOR DEMONSTRATOR—Bell, 31 inches. Length 49½ inches. Weight, 15 pounds.

JUNIOR DEMONSTRATOR—Bell, 29 inches. Length, 36 inches. Weight, 12 pounds.

These models are equipped with Utah 1-volt, 60-cycle AC dynamic speaker unit, complete with Westinghouse rectifier and transformer. They also may be had for a 220-volt current. It is pointed out by the company that the combination in these models of special air column and dynamic speaker is designed to operate off of extreme volume, and thus is adapted to give perfect reproduction in large auditoriums.

Model B2907 horn which is also made by Kersten. Bell depth of horn is 29 inches.

Bottom Flare Model of the Wright-DeCoster horn. The length overall on this horn is 51 inches.
EXHIBITORS HERALD-WORLD
February 16, 1929

Brunswick Mood Accompaniment Record Library and Motion Picture Cue Service

A complete Record and Cueing Service for the theatre using a non-synchronous device to furnish musical accompaniment for Motion Pictures.

What The Brunswick Library Offers You

500 Records — 500 Selections.
480 musical accompaniment records — all instrumental (including special Hurries, Mysteriosos, Gallops, Furiosos, National Airs, Comedies and Theme Melodies especially recorded for Motion Picture accompaniment).

Twenty Special Sound Effect Records Without Musical Accompaniment.
Railroad Train Aeroplane Clock Strike
Fire Engine Machine Gun and Cuckoo
Church Bells Heavy Bombardment Galloping
Steamboat Thunder Wreck Horses
Wind Wind Indian Drum Beat
Mob Mob Chinese Bugle Calls
Doorbell Doorbell Barnyard Effect Pistol Shots

A Record for Every Kind of Motion Picture Scene.
Sound Effects you need for Feature Pictures, News Reels, etc. Effective if used alone ... more effective if played simultaneously with an appropriate instrumental record. ALL RECORDS WITH UNUSUAL VOLUME ARE RECORDED WITH A THICKER WALL BE-TWEEN THE GROOVES than is necessary for ordinary musical recordings, thus making BRUNSWICK MOOD ACCOMPANIMENT RECORDS LONGER LIVED FOR MOTION PICTURE USE.

Additional Records.
New Theme Song Melodies and Special Sound effects will be recorded as needed and announced in Supplementary lists from time to time ... to be purchased or not, at the will of the theater owner or operator.

Brunswick Cue Service.
The Brunswick Company will supply a Cue Sheet, cued with the records contained in the Original Library of 500 Records, for all FEATURE PICTURES. At least Two Weeks Advance Notice is required to enable us to have the Cue Sheet in the Hands of the Theater for the Showing Date of the Picture.

Brunswick's Cue Service can be obtained on a subscription basis. Special low rates for 6 or 12-month periods. Write for complete information on this wonderful new co-operation which the great music house of Brunswick offers to motion picture theaters. Use the convenient coupon.

This library can purchased on weekly payments of as low as $12.50 per week.

Liberal Discount for Cash

The Brunswick record library and cue service can also be purchased through any National Theatre Supply Co. Branch.

Box R-45, Record Department,
THE BRUNSWICK-BALKE-COLLENDER CO.,
623 S. Wabash Ave., Chicago.
Please send detailed information regarding Brunswick Mood Accompaniment Library and Cue Service.

Your Name ........................................................................................................

Theater Address ...................................................................................................

City ......................................................................................................................

State ..................................................................................................................
ELECTROGRAPH AND PERFORMANCE!

Two Sound Words That are Synchronous

From the minutest impulse of the Microphone in the Recording Laboratories clear through to the Speakers in your Theatre—

Electrograph-Reproduction-is-Flawless

Volume—
with
Tone Quality—
Precise—
Every musical and sound effect is possible in its arrangement

We furnish a SOUND installation for your Theatre regardless of size or construction, at prices within a logical reason

Hundreds of ELECTROGRAPH SOUND installations are now in U. S. and Canada—because Progressive Showmen realize their outstanding performance in Sound.

WHY DELAY? ACT NOW! WRITE FOR OUR PROPOSITION

Special Sound Effect Records Are Available

GATES RADIO & SUPPLY CO.
ELECTROGRAPH DIVISION
QUINCY ILLINOIS, U. S. A.

Manufacturing Engineers of
Public Address Systems
Theatre Sound Devices
Broadcast Station Amplifiers

Manufacturers of the MOTIO-TONE for larger Theatres
Complete with Power Plant Theatre Dynamic Speaker

$750.00

Versatile Model Producing Unit

$450.00
Solved!
Your Sight-Sound Policy

A cue sheet for every picture you exhibit—a complete library of exactly the right accompaniment records to make your programs more entertaining.

The above is yours—complete—when you subscribe for the United Cue Service—made possible by the cooperative efforts of three great companies interested in the solution of the sight-sound problems of theaters which have not installed sound-synchronizing equipment. This new service solves your cuing problem completely.

It not only gives you a cue library of approximately 150 records—but it shows you how to cue your pictures in the most realistic manner without going outside of that group of records—a special cue sheet for every picture you show during the year.

Many of the records were played by one of America's greatest symphony orchestras from scores especially written to fit moving picture situations. Others available at slight additional cost, give you the incidental sounds you need—crashes, shrieks, trains, airplanes, etc.

The service was inaugurated and is endorsed by Cameo Music Service Corporation, makers of Thematic Music Cue Sheets; The Phototone Company, and the Gennett Record Division of the Starr Piano Company.

A whole year’s cuing—complete with thematic records—only $228.00. Less than year service, if desired.

Mail the coupon for full details.

UNITED CUE SERVICE
NORTH VERNON, IND.

Give me full details of your record cue service. I am interested in getting this service, including cue sheets and records, for________________months.

NAME OF THEATER_____________________________________________________

ADDRESS____________________________________________________________

CITY AND STATE___________________________

SEND REPLY TO MR.______________________________________
I HAVE hesitated some while before attempting to explain the action of that intriguing little queer looking little doodad that is able to pick up your voice and set into action powers which will hurl it thousands upon thousands of miles through thin air, so that it may again be literally picked out of that same thin air and made intelligible.

Finally, however, I came to the conclusion that I might as well follow the Swede and "yump in," even though I might get all nicely drowned in the process. So, here we are, and I hope you can understand it, for I'm not altogether certain that I do myself. Oh boy, but those chaps who doped it all out have my respect in great big chunks!

Figure 1 represents a microphone circuit diagrammatically. Of course, there are a lot more frills to it, which I've not shown, but the main features are there and that's what you and I are concerned about.

A represents a microphone diaphragm, which is a metallic plate of suitable composition — if a metal disc only one-thousandth of an inch thick may be called a "plate." B is an air gap about three-thousandths of an inch wide or thick, and C is a metal plate of any convenient thickness. D is a 100-volt (about) storage battery and E is the amplifier giving the first stage of amplification.

And now, gentlemen, we run right smack into difficulties in the matter of description;

if I am to use non-technical, and therefore understandable terms. If any of you imagine this is an easy job, just sit right down and take it over. You're welcome, I say to you!

First let me say that no current flows in a microphone circuit in the usual, ordinary sense of that term, because it is not a direct circuit. Air gap B is the answer to that. I just the same here is an open circuit in which current does flow. Roll that around in your mental sawdust for a minute!

This is made possible by the peculiarities of the thing we call a condenser, which has the "capacity" to store up electrical energy which means both voltage and amperage. This is a day, when a condenser charges, it accumulates in its plates a voltage equal to that of the circuit to which it is attached. When that voltage is released (the condenser is discharged) that voltage has the ability to create amperage or current, and thus we have a condition in which current may be made to surge back and forth if the condenser is made to charge and discharge.

To explain this matter, let us revert to the examination of the action of our old friend water, which has served us so well on so many occasions in the supplying of understandable analogies for electrical action. In figure 2 we have piston A in a cylinder driven by wheel B and the connecting rod (Continued on page 35).

**RAQAN HORNS**

**Fill More Cubic Feet of Theatre Space Than Any Other Reproducer**

"Simply marvelous" is the testimony of theatre managers who have tested and installed the famous Raquan Horn.

The perfect reproductions of speech and music —72 cycles up without distortion or unnatural tones —are due to Raquan patented, non-vibratory material and advance construction. Can be quickly mounted wherever wanted with slight effort.

**RAQAN DYNAMIC UNITS** for Exponential Horns mark an advanced step in this day of remarkable talking picture achievement. The results obtained by the use of the Raquan Air ColumnUnits are to be a surprise even to the most critical listener.

Our acoustical engineers will gladly show how Raquan Horns swell profits.

---

**RAQAN ELECTRIC CO., INC.**

Specialists in Acoustic Chambers

**FACTORIES**

18 to 24 Washington Place, New York

Slough, Bucks, England, and 105 Sherbourne St., Toronto, Canada

WRITE FOR CATALOG
Makes Non Synchronous Devices Synchronous

Scoredisc Service Corp.

A new music cueing service which simplifies and guarantees perfect cueing of pictures. By means of the Scoredisc cardboard placed over the record each cue is clearly indicated to the operator of the turntables. Operation is foolproof. We will have a Scoredisc for every feature released starting August 1, 1928.

FILL IN THIS COUPON
There’s a KERSTEN Horn for Every Purpose

Kersten makes 50 types of successful Horns and Speakers . . . an excellent one for every possible Theatre use.

KERSTEN HORNS are known all over the world for their perfect acoustic properties, wide variety of uses, tone quality and long life. They are all manufactured under our own exclusive patents.

All Kersten Horns are made of a non-fibrous composition of our own creation. Holes can be bored and nails driven into them without injury—making it possible for users to attach them to any surface.

Another reason for Kersten sound superiority is that all horns are made of one piece which gives a particularly smooth inside surface so that sound waves come through without any obstruction giving perfect reproduction qualities.

Kersten Horns are constructed so that they can be used with the Dynamic or with the Kersten large size unit, which is designed for satisfactory sound reproduction in the largest theatres and halls.

For fifteen years we have specialized in this field. We maintain a completely equipped research and development department.

Write us for complete descriptive circular covering our entire line of more than 50 types, or tell us just what installations you are considering. We then can offer our recommendations for your proper requirements. We make a specialty of building horns to your specifications.

It will be a pleasure to work with you in solving your sound problems—Kersten Horns can solve it to the complete satisfaction of you and your audiences.
$1350 GOOD-ALL-TALKIE $1350

Complete

NATURAL TALKING MOVIES

GOOD-ALL TALKIE, Synchronous Disc

Instrument complete......................................................$1,350.00
Sound on film extra.........................................................$ 950.00

GOOD-ALL TALKIE, Synchronous Disc

Attachment for use with Good-All Orchestrola and all other standard non-synchronous instruments.........................................................$ 650.00
Good-All Orchestrola, the finest of all non-synchronous instruments (see photo).........................................................$ 495.00

Deliveries in 30 days

Special features—The Good-All Talkie complete, includes everything necessary for natural talking movies, with two turntables, one for each projector, each turntable driven by separate motors, extra heavy amplifiers, two powerful dynamic speakers with special types of baffle horns, change-over switch, special pickups, booth horn for operator, fading switches, wiring, blue prints and all modern equipment.

The Good-All Talkie is a complete synchronous and non-synchronous machine giving all the advantage of both. The non-synchronous Orchestrola part contains separate motors, amplifier and many features not found in any other machine.

ORCHESTROLA

The finest of non-synchronous instruments priced from $400.00 to $600.00. Comfortable desk type. Special feature, not found on any other, is the new control which permits playing one record softly and the other very loud, at the same time, or any volume desired on either record, while both play at once. Very valuable in thousands of instances. Ask for folder.

3 Turntable Orchestrola.......................................................$600.00
Microphone and both records may be used simultaneously.

We suggest your ordering a Good-All Talkie attachment and Orchestrola immediately. Orchestrola will be shipped at once and Good-All Talkie attachment in 30 days. Anyone can easily install both instruments. This is the ideal combination, giving you the finest of all non-synchronous instruments, located outside the booth, (where it should be) and the synchronous device in the booth.

Mail Today

Good-All Electric Mfg. Co.
Ogallala, Nebr.

Send additional literature on:
Good-All Talkie
Orchestrola
Talkie Attachment.

Name.................................................................
Address..........................................................
City............................................................State
shown. We also have rubber diaphragm C, which is tightly stretched in a second cylinder. These cylinders are connected as shown, and filled, on both sides of piston A and diaphragm C, with water.

Examining this layout, it is readily understood that if driving wheel B is set into motion so that the piston is driven toward the left, then diaphragm C will be bowed as indicated by dotted lines, but when the crank has passed center the water will of necessity be set into motion in the opposite direction, the diaphragm will be relaxed until straight again, and then bowed in the other direction.

In other words, the water will be driven in opposite directions alternately, and if the length of the stroke of piston could by any means be constantly altered, the amount of water movement would be altered in concomitance therewith. Under this condition we would have a constant surge of water as long as piston A moved, though there would be no actual flow in the ordinary sense in which we use that term.

What's that? The same thing would occur were the rubber diaphragm removed? Certainly! That is very true, but if we could go a step further with water, as we can with electricity, and attach a second piston rod and crank wheel E, to our rubber diaphragm, we then could reverse the action, so that by turning wheel E the diaphragm C, the water, and the piston A would in turn move back and forth resulting in power being obtainable from wheel E. And that is, in effect, exactly what our kindred heart condenser enables us to do.

In the condenser we have an electrical condition very similar to that shown in figure 2. In fact we might almost say it is exactly similar. Air gap B, figure 1, substitutes electrically for rubber diaphragm C. Storage battery D impresses 100 (about) volts pressure upon the circuit. Air gap B serves to insulate diaphragm A from plate C so that no current at all flows between them. If therefore is what is termed an "open circuit," nor will it be closed when in operation. But any alteration in the width of air gap B causes an electrical unbalancing effect, and then there will follow a momentary flow or surge of current around the circuit, into one plate and out of the other.

And now comes the meat in this particular nut. The "capacity" of the condenser means that its plates will actually take up and store that current surge, which will be discharged again. But when the distance between the plates is again changed in the opposite direction. I then follow that if the distance is constantly altered, there will be continuous surges of current back and forth in the circuit, which flow will be in exact proportion to the change in plate separation.

Note: Remember, we are dealing in thousandths and fractions of thousandths of an inch. The two plates are separated by oil and air about three miles three-thousandths of an inch. If you were looking at a microphone diaphragm when it was picking up the most violent sound, you would see absolutely no movement at all. It would look to you as rigid then as it ever does, but the vibrations would be there—thousands of them per second, make you no mistake about that.

Examining what has been said we see that an alternating current will be set up in the microphone circuit if the plate distances can be continuously altered. Remembering that as the sound waves strike this one-thousandth-of-an-inch-thick microphone diaphragm, it is set into vibration, and that the amount of vibration, hence the amount of alteration of distance between plates A and C, figure 1, will be in exact proportion to the violence (volume) of the sound waves and that the rapidity of vibration will be exactly in accordance with their frequency, it seems to me the action is pretty clear.

Pew! There, gentlemen, that is as near as I can come to explaining the action of a microphone, and avoid the use of terms the non-technical man could not understand at all. But if any of you guys can make the matter any more clear, you have my entire, free and enthusiastic invitation to stand forth, grab a microphone, and get as busy as the shade of the Eternal Pink Toed Prophet, you most certainly have.

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**Bristolphone Equipment Sent 20 Theatres in Week**

*(Special to the Herald-World)*

Guaranteed Perfect Equipment for
Talking Pictures
And the Price Is $1,000.00
(Two Machines)
And—We Are Making Delivery and Installation in Seven Days

Here It Is

The Talking Equipment that has revolutionized the industry. Get your order in quick—start reaping the profits with such pictures as—


Just A Few of Last Week's Installations!
Ask Any Of These Exhibitors

Hippodrome Theatre, Sheridan, Ind.
Rex Theatre, Sumter, S. Car.
Park Theatre, Painesville, Ohio
Reliance Theatre, Orangeburg, S. C.
Court Theatre, Newark, N. J.
American Theatre, Mt. Carmel, Ill.
Rialto Theatre, Indianapolis, Ind.
Temple Theatre, Hartsville, S. Car.
Colonial Theatre, Grinnell, Iowa

Colonial Theatre, Gillespie, Ill.
O'Dowd Theatre, Florence, S. Car.
Star Theatre, Duluth, Minn.
Liberty Theatre, Darlington, S. Car.
Majestic Theatre, Algoma, Wis.
Frank's Theatre, Abbeville, La.
Broadway Theatre, Minneapolis
Everybody's Theatre, Dillon, S. Car.
Granada Theatre, Milwaukee, Wis.

Movie-Phone Corp.
724 South Wabash Avenue, Chicago, Ill.
Write — Wire — Phone
Phones
HARRISON
8251
8252
The Heart of Sound Reproduction

If you have or contemplate installing any electrical reproducing device for furnishing music as an accompaniment for motion pictures, you should be vitally interested in what amplifier is used.

The amplifier is the heart of any such equipment

Not only is quality of reproduction, and by “quality” we mean reproduction like the original, important, but freedom from breakdowns with the attendant interruption of programs is paramount.

Most manufacturers of such equipment use SAMSON “PAM” amplifiers, although they cost more, because back of each “PAM” amplifier is a manufacturing organization of 46 years’ experience, of which the last 30 years have been devoted to the design and manufacture of electrical sound transmitting and reproducing equipment. Theatre Managers who now own equipment (and there are hundreds of them) using “PAM” amplifiers will confirm these statements.

As an assurance of uninterrupted performances and quality of reproduction such that your patrons wish to come and listen again, be sure when you make your purchase that the name “PAM” and SAMSON appears on the amplifier.

For special amplifier problems of all kinds our Engineering laboratories are available and will apply to your particular requirements the results of varied amplifier experience.

Our illustrated bulletin MPW-1, descriptive of the different amplifiers we manufacture is yours for the asking

Main Office: Canton, Mass.
Manufacturers Since 1882

Factories at Canton and Watertown, Mass.
Qualitone reproduces the best qualities of sound:

It is a dynamic reproducer of the human voice with more accuracy than any device yet perfected.

Qualitone like all most useful inventions, is readily handled and easily understood by operators and their assistants:

It is self-adjusting, "fool-proof" and requiring NO additional help to operate.

Qualitone cost and terms are within reach of all exhibitors both small and large:

IT BECOMES THE EXHIBITOR'S PROPERTY FROM THE DAY OF ITS INSTALLATION.

Qualitone's fidelity of tone and perfect synchronization will amaze audiences and build business from the first day of its introduction.

Each inquiry should be accompanied with a blue print or pencil sketch of the stage, projection rooms and name of projecting machine.

QUALITONE will fit ANY projection machine

Its qualities guarantee—

against danger of infringement claims;

against costly investment for installation and uncertainty of results;

against doubt or hesitancy about showing "talking pictures";

against involved contracts and restrictions to show only certain pictures;

against expensive adjustments and service charges;

against fluctuating tones, blurred voices and lack of true distinction in sound or voice.

QUALITONE IS VIBRANT AND ALIVE!

Write or Wire at once for Price and Terms

QUALITONE CORPORATION
SAMUEL FREEDMAN, President
5360 Melrose Avenue
Hollywood, Calif.
Every film exhibitor needs this

**Film Speed Indicator**

**With** scientific accuracy, the AC Film Speed Indicator registers the film speed per minute. Using the Speed Calculator, which is furnished free, you can tell instantly the speed needed to run any film in a given time.

Feature films and musical score can be perfectly synchronized, stage and screen performances freed from interferences. Talking films are accurately controlled.

The AC Film Indicator is designed for quick and easy installation on all projecting machines. Price complete, with special support bracket, universal joint mounting bracket, drive shaft, and all attachments, $30. Order through your supply house, being sure to specify by Package Number the model you require, "clockwise" or "counter-clockwise."

Package No. 860,070, clockwise;
Package No. 860,071, counter-clockwise.

AC SPARK PLUG CO., Flint, Michigan

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**Sound Installations**

The tendency among theatres both large and small, throughout the country is to modernize. Evidence of this encouraging situation is found in the many sound equipment installations reported by leading manufacturers.

S and S Enterprises, Inc.

*Cinéton* of New England

Brodie theatre, Baltimore, Md.
Y. M. C. A., Carney’s Point, N. J.
Strand theatre, Willimantic, Conn.
Palace theatre, Broadbrook, Conn.
Majestic theatre, Hartford, Conn.
Bijou theatre, Holyoke, Mass.
Elm theatre, Portland, Me.
Rialto theatre, Harrisburg, Pa.
Newton Hall theatre, Newton Falls County, Pa.
Tuxedo theatre, Phillipsburg, N. J.
Comerford theatre, Scranton, Pa.
Avalon theatre, Baltimore, Md.
Auditorium theatre, Pocatello, Ida.
Strand theatre, Boston, Mass.
Capitol theatre, New Bedford, Mass.
Strand theatre, Taunton, Mass.
Casino theatre, Taunton, Mass.

Western Electric Piano Company

Duotone

Bijou theatre, Monmouth, Ill.—Duotone.
Orpheum theatre, Fairfield, Ia.—Duotone.
Strand theatre, Cooksville, Tenn.—Duotone.
Kenwood theatre, Chicago, Ill.—Duotone.

Gates Radio and Supply Company

*Electrograph*

Rialto theatre, Robinson, Ill.—Sound installation.
Star theatre, Newton, Ill.—Sound installation.
Grand theatre, Lane, S. D.—Sound installation.
Lyric theatre, McIntosh, S. D.—Sound installation.
Dreamland theatre, Alpena, S. D.—Sound installation.
Picture Show, Hemingsford, Neb.—Sound installation.
Santa Rosa theatre, Santa Rosa, N. M.—Sound installation.
Gem theatre, Socorro, N. M.—Sound installation.
Hohnman theatre, Pulaski, N. Y.—Sound installation.
Star theatre, Norwood, N. Y.—Sound installation.
Capitol theatre, Riverhead, Long Island, N. Y.—Sound installation.
Novelty theatre, Forgan, Okla.—Sound installation.
Grand theatre, Robinson, Ill.—Sound installation.
Home theatre, Oblong, Ill.—Sound installation.
Arrow theatre, Broken Bow, Okla.—Sound installation.
Grand theatre, Lane, S. D.—Sound installation.
Kansas theatre, Wichita, Kans.—Sound installation.

The Dramaphone Corporation

*Dramaphone*

Auditorium theatre, Berwyn, Ill.
Mishawaka theatre, Mishawaka, Ind.
Capitol theatre, Taylorville, Ill.

"12" Theatre Circuit, Cincinnati, O.
Powerizer  Power And  Super Power  Amplifiers

reproduce sound with consistent precision and clarity!

Theatre owners know that quality of sound reproduction plays an important part in present-day success—and when quality is lacking they cater to a dwindling audience.

The Powerizer, manufactured by one of the oldest concerns specializing in power amplification, represents not only investments of large sums of money but also years of research by our engineers who have made power amplification of sound their life study.

If you are contemplating the installation of sound or if you are dissatisfied with your present equipment, it will pay you to get in touch with us. Our engineers are at your service and will be glad to advise you.

Send today for our Booklet BT-1026

Powerizer

Licensed by Radio Corporation of America and Associated Companies

manufactured by

Radio Receptor Company, Inc.

106 Seventh Avenue  307 N. Michigan Blvd.
New York, N.Y.      Chicago, Ill.
**WATCH Your Volume**

Is your sound only volume? Do patrons complain of headaches? This is what Joe Well, director of advertising and exploitation for Universal theatres, has asked the managers in his circuit. Apparently he asks these questions for good reason, for he has declared to the managers:

"There have been quite a number of complaints against sound pictures by patrons who claim they get headaches when seeing one. There have been other complaints that the talkies are not perfect—voices all sound the same—too many 'surface noises,' etc."

Well, are these complaints justified? And is there anything to do? They are and there is, believes Well, and he has told the managers this:

"Most of this fault-finding is justified. The trouble, however, in 90 per cent of the cases is not with the pictures themselves, nor is it with the equipment and reproduction. The real trouble can be laid to lack of proper supervision of the sound reproduction by the manager of the theatre."

"While the operator in the booth is responsible for the running of the picture, we want the manager to be responsible for the volume at which the picture is run. We want the manager to make a check at least twice during every performance and, preferably many more times than that, of the way his sound is filling the theatre."

"With an empty house you need less volume. With a packed house you need more. The poor reproduction in most theatres that have attended is due to an inclination to use too much volume. Human ears cannot stand the tremendous volume of sound being sent through the horn. Surface noises are amplified a million-fold. The dirt on the film or on the records almost blasts through the horn."

Headaches result. Complaints pour in.

"The remedy is to cut down on your volume so that the sound coming over will have a natural effect. You will find with less volume in most cases, that all your troubles are do away with. Then music comes over over voices sound natural, and each voice sound differently. Headache and 'noise' complaints disappear."

**DUPLEX-O-PHONE**

The feature of having six turn tables adds to the scope of the instrument. The four center turn tables are worked automatically—no operator being necessary, which feature alone is worth the price of the instrument. The instrument is also equipped with the two single turn tables, for cueing the picture.

On the DUPLEX-O-PHONE, you can play six different records within a second's notice, fading out one and bringing in the next tune instantaneously.

**MASTER CONTROL**

By this device, you can control the volume from the softest to the loudest tone. The DUPELEX-O-PHONE is also arranged to handle from one to four Dynamic Speakers, and each can be controlled individually from the other. This is a very important feature. By this control, the sound can be modulated to suit the show house. The instrument is equipped with a powerful amplifying unit, built to handle four speakers.

**Nelson-Wiggen Piano Co.**

1731-45 Belmont Ave., Chicago

**KINOTONE**

The most complete synchronizer on the market. Two volume controls—two push buttons—master switches—nationally known parts. Kinotone has ample record space, allows full vision ahead, simple to operate. Installation is easy—only eight well marked connections to make. The tone quality of Kinotone is unsurpassed, say those who have heard it. We offer most for your money—our price is only $324.50.

Send us dimensions of your theatre. Our engineers will do the rest. Write or wire for complete details.

**LE PILOTE RADIO LABORATORIES, UNION CITY, IND.**

---

**Photophone's New Sound Studio Ready:**

**Takes in 2 Buildings**

(Special to the Herald-World)

NEW YORK, Feb. 12.—RCA Photophone soon will open a new sound picture studio just completed in line with the expanding problem announced by F. Buehler, executive vice president, and called the most complete studio in existence. The new studio, to be known as the Granner Studios of RCA Photophone, will occupy two buildings from 24th to 25th street, n. Lexinton.

In addition to the main stage, which is 160x170 feet long and 70 feet wide, there will be a stage about half as large for product of shorts. A "Little Theatre" will take place of the usual projection room. In center of the main stage a great swimming tank has been built. With the flooring lift and the water drained off, the huge pit formed will make a stage within a stage, allowing for unusual photographic and sound effects. Surrounded by the two stages in studios will be a series of individual dressing rooms and "mob" dressing rooms; score rooms, cutting rooms, property rooms a dark rooms, as well as executive and department offices.

All recording and projection equipment will be of an entirely mobile character. The pit has been adopted as having all recording apparatus in wheels, sound-proof booths.

A carpet of felt, three inches thick, every inch of the walls and ceiling.

A completely equipped synchronizing laboratory for applying sound effects to any vision picture will be available.

---

**Cinephone's New Device**

**For Small Theatres Will Sell for $6,000 Complete**

(Special to the Herald-World)

NEW YORK, Feb. 12.—Powers Cinephone announce that they have a complete equip men for synchronously reproducing b sound-on-film and on disc with amplifiers speakers suitable for small theatres at a cost of $6,000.

The new small theatre equipments are for immediate installation but orders are be filled in order of receipt and payment.

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**Oganvox Reproducer Is Distributed by Stebbi**

(Special to the Herald-World)

KANSAS CITY, Feb. 12.—The Stebbi Picture Supply Company here has been elected as distributor of the Oganvox, a synchronous reproducer for theatres, in Western Missouri, Kansas and Oklahoma.
Talking Pictures Develop New Technique of Insulation

would be well to pause in the recording of the many and rapid developments in the taking and exhibiting of sound pictures, and give credit to the men and the companies who are meeting the physical problems with construction of the building and the soundproof stages. To them is due much of the advancement made by the exhibitor who knows the problems met and conquered also appreciate the high place of the audience.

Sound insulation is taking on a new technique as a result of the supercritical case of synchronized picture production, as a writer in The American Contractor, St. Louis, reported wherever two units structure meet.

To article follows:

The talking movie opens a new and viable field in building construction in.

General contractors are tackling the hard problems in an endeavor to rapidly develop absolutely soundproof stage walls. In Northern California alone nearly 100 studios were completed simultaneously demanded soundproof structures. Among movie people the competition was keen, and to produce one production meant that no sound leak remain in a structure.

Buildings which had been considered soundproof in the ordinary sense of the word were found to be useless for the new use, and intensive research and experimentation became the order of the day. As structure, some are built of brick, some of steel, and some of concrete or steel with insulated sheathing. All worked in harmony with the principle of two separate sets of walls with air chambers between such walls being lined with layers of sound absorption and sound reflecting materials.

“Out of it all grew a more or less definite technique in the matter of sound insulation. The outer shell had to be covered with sound reflecting materials, while sound absorption materials applied to the inner shell afforded additional protection. Foundations had to be vibrationless, and joists, trusses, and roofs had to be insulated. Columns had to be insulated from foundation. In short, wherever two units of structure met insulation must be used.”

“Scofield-Twaits Company, general contractors of Los Angeles, built a number of soundproof stages for the Metro-Goldwyn-Mayer Co. The size of these stages was 74 by 100 feet each, and the method used here was the covering of the two eight-inch concrete walls, separated by an air chamber, with acoustic plaster and many layers of balsam wool. This unit is comprised of two complete sets of walls with roofs, one within the other. I-beams braced with angle rods, then covered with metal lining, formed the structure.

“The Austin Company of California, general contractors, constructed the stage unit for the Metropolitan studio. This is considered one of the most successful units built and is comprised of two stages 76 feet, 106 feet, a monitor building 63 by 63 feet, and a recording building of the same dimensions.

“Practically the same construction used in walls is carried up over the roof. The Howe trusses supporting this heavily insulated roof are capable of carrying 6,000 pounds, handling the load from each panel point, in addition to the roof load. To avoid vibrations entering the building from the top, the roof is allowed to set on heavy felt saddles resting on the trusses, no bolts or nails being used. The doors are 18 feet high and have six layers of insulation material besides the heavy paneling.

“At the plant of the Universal Pictures, also constructed by the Austin Company, four inches of air space separated the inner wall from the exterior shell and no ties between. It was necessary to apply insulation to both sides of the inner walls. These inner walls were built, cut and pushed into place on skids. They were built simultaneously in sections to fit between twelve inch columns. The end sections also were built out and made to conform to the contour of roof, the purlins resting on the inner wall.

“One of the greatest problems was that of the large doors and door frames. Celotex and half inch with a wood frame was used to cover the door at several of the studios. A block and tackle was used to hang the doors which operate on ball bearing tracks with a chain block. Undergirding pipes were sunk under 18 inches of sand and covered with concrete. No part of construction was allowed to come in contact with the pipes.

“Much of the credit for meteoric rise of the talking pictures goes to the builders.
picture cue sheet, this expert works up his score and then delves into his library of records for the exact music to be played.

The result is that when an exhibitor receives the library of records which we will supply he will have a repertoire which will suffice for his needs. In cases where the picture record called for on the sheet is not in his library, it will be supplied by us without extra charge.

"All that is necessary is that the non-synchronous machine operator check from his Scoredisc before the run of the picture, picking out those records called for by number on his Scoredisc. Having arranged his records in order, the only requirement is that he follow the numerical order called for on the Scoredisc.

The arrangement of these discs includes cutouts into which is inserted the needle. These cutouts are of a size corresponding to the amount of time the particular portion of the record is to be played. At the start of the picture the operator places the Scoredisc over the regular record, places his needle in cutout No. 1, and follows through in his cutouts numbered consecutively from that point. In addition to the cutout and positioned needle, also is a description of the scene to which the selections are to be applied.

The cutouts for these records are supplied as part of the service and can be destroyed after the picture has been played. The question has been asked from several quarters. "Will not the Scoredisc be a card in the case of cardboard, not fray or the cutouts become jaggèd after having been used several times? I have used one for over 200 times and it still gives perfect reproduction each time a demonstration is made."

Production of Scoredisc is now under way and it is estimated that distribution can be started within six weeks to two months.

**Sound Stage of a New Type Reported Devised For Bristolphone Corp.**

(Special to Better Theatres)

NEW YORK, Feb. 12—From the office of Charles R. Rogers, general manager of Bristolphone, comes the information that Fred E. Pelton, one of the industry's leading sound engineers, has recently associated with United Artists and First National, has designed a new type of sound-proof recording stage, embracing a new combination of acoustical principles for engineering an improved acoustical and ventilation. The design is for the new West Coast studios planned by the Consolidated Bristolphone Corporation.

This development, which provides for the installation of the Bristolphone recording apparatus and system, was worked out by Pelton in consultation with the John Manville Company and the Carrier Engineering Company.

The new studio will be laid out and the stages designed in such a way that, by the operating cost of recording is cut in half, it is said, and much greater freedom of activity permitted the recording stages.

The acoustic treatment is planned to be the finest yet devised. The problem of noiseless heating, ventilation and refrigeration has been solved, said by the pressure envelope system, developed by Pelton and the Carrier Engineering Company. This layout and design is not to be found in any present or former recording stage, but can be adapted for all recording, it is pointed out.

**Theatres Install Dramaphone**

Theatres have recently in- phone sound equipment: theatre, Berwyn, Ill., and theatre, Mishawaka, Ind.
The Shock Absorber

The third and concluding article in a series on the underwriting of business hazards

By RAYMOND Q. DALTON

Former director of theatre construction and operation

I

The two previous articles on business "shock absorbers," I endeavored to make out the necessity for the accomplishment of a consequent tragic death of the partnership or corporation, and also its equally serious effect upon the surviving shareholders of a corporate enterprise. But to the deceiving as in the salvaging of a shrunken estate, the elimination of all these hazards with the proper kind of shock absorber can be applied as soon as it is gone, else, why go to the trouble of building up a substantial living estate, only to have it literally kicked out and mutilated beyond recognition the moment his watchful eyes are closed? When you have much less trouble and less effort, a much steadier accumulation properly protected with a "shock absorber assurance" would have more of his dollars intact and at par, and if further protected by a trust provision, would provide definitely, a larger and absolutely assured income for his dependents.

**THE QUESTION OF TAXES ON INCOME AND INHERITANCE TAXES**

The question of taxes on income and inheritance is a very technical and fully specialized one. It is a field which is constantly changing by statutes or by court decisions. For this reason, the average business man has been inclined to avoid the subject as long as possible with other matters to attend properly to the matter of safeguarding his income against liability for excessive taxes. Death taxes are divided into two main classes: 1st, the taxes levied by the state, known as "inheritance taxes," commonly levied by the federal government as "estate taxes." Some states also levy a tax similar to the federal estate tax in addition to their inheritance tax. Other states have no inheritance tax.

Both forms of death taxes are predicated upon the transfer of property. One might mention here that the stock purchase plan, so far explained, apply particularly in small partnerships and close corporations, as the forms of ownership are most common, and, while another form of corporate ownership wherein the stock is widely held will require a much different treatment, it will not be discussed in this series.

Once the shock absorber application, as applied to business enterprises, was fully explained in the previous articles, only sections as pertinent to a sole ownership and the estates of individuals will be discussed specifically.

Regarding the sole ownership of a business, it will generally be found that upon the death of the individual, the item of good will is absolutely irreparably lost, and as the cost of the capital asset to the one-man business, this living asset should be turned into dollars and cents as together with the other administered assets of the deceased, go to make for a substantial income in trust for his dependents who survive. This is done by covering the living value of his good will by a like amount of insurance, together with an additional amount to entirely cover all his outstanding obligations, and with sufficient insurance to meet all taxes levied at his death.

It may be mentioned here that estate and inheritance taxes are not alone responsible for the enormous losses sustained at administration of estates after death, for when an individual dies, his property interests must often be liquidated in order to meet not only the various taxes assessed but also all debts, notes and obligations of all kinds owed by the deceased, together with sufficient and necessary administration expenses.

A survey of estates probated in Cook county, Illinois, last year, a few of which are illustrated here, nicely testify to that fact.

| Name | Gross Estate | Shrinkage | Cent
<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>E. A. B.</td>
<td>$1,651,202.44</td>
<td>$422,895.93</td>
<td>23</td>
</tr>
<tr>
<td>F. R. G.</td>
<td>$1,197,229.66</td>
<td>$169,921.13</td>
<td>14</td>
</tr>
<tr>
<td>L. J. G.</td>
<td>$762,296.39</td>
<td>$287,574.02</td>
<td>6</td>
</tr>
<tr>
<td>M. E.</td>
<td>$491,263.83</td>
<td>$164,401.59</td>
<td>33</td>
</tr>
<tr>
<td>S. F. K.</td>
<td>$484,450.90</td>
<td>$314,493.36</td>
<td>65</td>
</tr>
<tr>
<td>H. E. L.</td>
<td>$1,062,066.64</td>
<td>$265,115.30</td>
<td>25</td>
</tr>
<tr>
<td>J. B. L.</td>
<td>$2,474,317.59</td>
<td>$761,941.29</td>
<td>30</td>
</tr>
<tr>
<td>L. M. E.</td>
<td>$1,824,927.86</td>
<td>$2,437,736.95</td>
<td>30</td>
</tr>
<tr>
<td>M. R. A.</td>
<td>$32,952.93</td>
<td>$14,503.28</td>
<td>38</td>
</tr>
<tr>
<td>M. R. S.</td>
<td>$2,641,353.79</td>
<td>$917,045.79</td>
<td>35</td>
</tr>
<tr>
<td>P. H. S.</td>
<td>$126,894.28</td>
<td>$34,292.23</td>
<td>27</td>
</tr>
<tr>
<td>P. A. S.</td>
<td>$441,227.48</td>
<td>$57,758.21</td>
<td>14</td>
</tr>
<tr>
<td>M. S. G.</td>
<td>$215,926.27</td>
<td>$52,197.49</td>
<td>30</td>
</tr>
</tbody>
</table>

The above list takes in 17 estates both small and large and it will be found that the average shrinkage was nearly 20 per cent.

This shrinkage is due to certain factors, many of which are beyond the control of the individual. Some of these, however, can be minimized by taking the proper steps during life and making provision for the absorption of cost of liquidation and transfer to heirs.

An estate needs protection against this shrinkage in the great many cases the business requires reserves against the depreciation of property and periods of depression. When an individual dies, his property interests must be liquidated. The foregoing charges must be met at once and paid in cash. When cash is available, a portion of the estate itself must be sold for its own carrying charges. The market may be unfavorable or unfavorable, but the sale must be made just the same.

As this is written, "the market for real estate in most sections is poorer than it has been in many years," National Service Publications states. The securities market too is uncertain. Unlisted securities, stock of closed corporation, partnership interests and other forms of property are a recognized market, of course, always an uncertain quantity. Any business man knows that where the seller knows that the buyer makes a large proportion of the income enjoyed during the owner's life.

So let me here, as in the previous articles, make these recommendations:

1st—Enlist the services of an expert in business and life underwriting who will provide the SHOCK ABSORBER of the proper type and proportions;

2nd—Engage a competent attorney to safeguard the legal angle;

3rd—Cooperate with a reliable trust company to complete the program.

Then, when you have accomplished this you have the peace of mind and the personal satisfaction of knowing you have provided against all contingencies, to be met at death, assured that the SHOCK ABSORBER will carry the business over the bumps on life's highway without damage or loss and that what you have so ably gathered together during your years of effort, will continue as full value and go on working for your dependents unhampere d just as you yourself are working for them now.

In ending this series on business and personal assurance, I might say there is much that might have been said on the subject but it is so extensive and involved, that it would require volumes to go into details, in fact, an entire volume could have been written on each of the many kinds of BUSINESS SHOCK ABSORBERS—

Volume 1—the Partnership Shock Absorber.

Volume 2—the Corporation Shock Absorber.

Volume 3—the Valuable Man Shock Absorber.

Volume 4—the Sole Ownership Shock Absorber.

Volume 5—the Individual Estate Shock Absorber.

Not a word as to the cost of the above. The term cost should not be applied over a long term of years, if at all, as the shock absorber contract becomes self-supporting beyond 7 to 13 years, depending upon its kind and class.

Perhaps one or more of the above models may be necessary to fit your particular needs, or, if any additional information is desired, it will be cheerfully given if addressed to EXHIBITORS HERALD-WORLD.
YOUR DEAR PUBLIC
won't break down your doors on any picture
unless it is properly projected!

STRONG
Automatic
Reflector
Arc Lamps
Assure full
screen
illumination

For Sale by Trustworthy Independent Supply Dealers Everywhere

The Strong Electric Co.
2501 Lagrange St.
Toledo, O.

SINGERS THAT SELL!

THE brilliantly lighted Milne Made
Electric Signs are the signs that sell.
They shout your show message to the
crowds that fill your theatre. They attract
attention for they are built by men who
know and understand "showmanship."

The best Theatres in the country are
using MILNE Signs because they are con-
vinced that this "showmanship" is built
right in.

Send us the name of your theatre and let
us submit a colored sketch to you—no ob-
iligation on your part.

MILNE ELECTRIC SIGN COMPANY
614-618 Cherry St.
Milwaukee, Wis.

Long Distance Phone Grand 7666
Chicago Branch: 4352 Broadway
Crestland 4399

ONLY DeForest Device
Phonofilm, Is Warned
(Special to Better Theatres)

NEW YORK, Feb. 12—Reports received
at the executive offices of General Talking
Pictures Corporation, that salesmen other
than those authorized by the company, or
offering devices to exhibitors which are
claimed to be DeForest Phonofilms, o
manufactured under licenses of patents of
Dr. Lee DeForest, has caused the sending
of legal warning to all theatres in the coun-
try that instant prosecution will follow the
use of any such apparatus without the ex-
press written license of General Talking
Pictures.

The warning states that no other com-
pany or individual has any authority to
contract for or deliver DeForest Phonofilm
equipment or to grant licenses for its use
on the use of any of the DeForest patents in
connection with sound-on-film in the United
States. "

Executives of General Talking Picture
Corporation refused to discuss the detail of
the claims, which were reported to be
made by salesmen for other devices in
various territories.

"The publication of an advertisement
some weeks ago, an official said, "in which
it was intimated that Powers Cinephon
was licensed under the DeForest patents
and a later story based upon an announce-
ment that Bristolphone had obtained
sound-on-film device which led "Film Daily"
to publish a "'t was learned' statement that
the device was DeForest Phonofilm, as
but two of the untruthful announcements
which caused the issuance of the warning
to theatres."

BUSINESS STRUCTURE TO
Replace Famous Plaza
(Special to Better Theatres)

NEW YORK, Feb. 12—With the expira-
tion at the end of this month of Mr.
Brecher's lease on the Plaza theatre at
Madison Avenue and 59th Street, another
of New York's landmarks passes and the
closing chapter is written to one of the
most successful ventures in local picture
house industry. The building is to be de-
molished to make way for a business
structure.

Reopening the house in 1917 after it had
had a varied career with grand opera (for
which it was originally built), vaudeville
and "vanguard."

Brecher instituted straight picture policy with good music
and by daintiness, intelligent handling made
a bid for—and got—a tremendous follow-
ning among the residents of the Park, Ma-
dison and Fifth Avenue sections. The Plaza
has a country-wide reputation as the mov-

Research Engineer Named

Dr. Frank A. Boffrey, former director of t
Radio Research Laboratory of Villanova Colle
has joined the staff of Zenith Radio Corpora
research engineers.
RCA Photophone Recording

By F. H. Richardson

This time I have decided to switch a bit and give you an account of how RCA Photophone recording is being done. And upon its films. I believe it will be both interesting and informative. True, it may be of no immediate benefit to the projectionist in his practice work, but just the same it will, I am quite sure, be welcomed.

The method of recording employed by RCA Photophone, Inc., is different from that used by Photophone. The resultant sound tracks of the two processes are different. RCA Photophone uses two films, and films of two different sorts of kinds, in two separate machines, one a standard motion picture camera such as is used for silent pictures, and one a sound recorder. The camera uses the usual negative stock film and, because of its finer grain, positive stock film is used in the sound recorder. It has been found that the final positive, resulting from this combination of negatives, is superior to film that has a negative density equal to it and has less grain noise than the two negatives are used.

The sound recorder is a device in which the motion picture, as has been said, is taken in the usual manner just as though it were a silent picture, insofar as has to do with the camera, except that the camera aperture is 125 of an inch as wide as the aperture of the silent picture camera. It is developed and finished exactly as though it were a sound film, as it had already been imaged; in fact, it is an optical negative, being a blank space 125 of an inch wide between the pictures and the sprocket holes on the right side of the film as it is threaded into the projector.

But that is not all the story. As the picture is being made, a device called a "sound recorder" is running in precise synchronism with the camera, and recording sound on a strip of standard width (35 mm.), this film being, as has already been intimated, positive instead of negative stock.

The sound recorder and camera are both equipped to operate at the same speed (90 feet per minute) because they are driven by synchronous motors, and, as you all know, two synchronous motors built to operate on a sin current frequency will run at exactly the same speed so long as they remain connected to current supply of the same frequency. Whatever possible variation in speed there may be will be caused by variation in frequency, and that, of course, will affect both parts exactly alike.

The two machines, the motion picture camera and the sound recorder, all hinged and ready for the director's "chairs," whereupon the switch will be thrown, which puts both into operation at precise times. Here is shown a part of the sound track as recorded by the RCA Photophone process, illustrating the "variable area" record of sound on film. The width of the illustration is many times the exact width of the sound track. Some of the sharper peaks extend almost across the entire width of the track, indicating a high percentage of modulation. By use of this type of sound track, development of the film is not critical as far density of the record is concerned, though holes are, so to speak, of the right side of the black section of the sound track.

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RCA Photophone, Inc., employs a condenser microphone, described elsewhere in this issue, to transform the sound waves into electrical vibrations or waves. The exceedingly weak current emanating from the "microphone," representing the sound waves in electrical form, is first amplified through two stages, and then is carried forward to the main recorder amplifier.

Located on this amplifier is what is called a "mixing panel," by means of which circuits from several microphones may be combined, and where there may be more than one in use—just as there is. The current from the microphone or microphones first passes through the panel and thence passes directly to the main amplifier, where it receives four additional stages of amplification successively before being passed along to the loudspeakers.

How weak the original current induced by the microphone was you may guess when I tell you that it has now been amplified approximately one million times. Sounds incredible, true, but the technical chaps tell me it really is a fact. The current now is connected directly across the "oscillograph galvanometer" in the recorder.

And now let us take this darned "oscillograph" thing apart and see what makes it go! Anyhow, they've wished a fine bunch of names onto us poor, humble writer chaps. "Oscillograph!" Gosh! And more to come! The oscillograph galvanometer consists of a molybdenum (what did I just tell you?) wire loop, through which the amplified microphone current circulates. A small mirror is cemented to this loop and the loop is suspended in a magnetic field. A lamp very similar to the ordinary automobile headlamp provides illumination for making the photographic record on the film sound track. The light from this lamp passes through a small condensing
The fact of the matter is that Chief Projectionist Massey (right), of the Tivoli at Toronto, is nursing a commendable mustache, while Projectionist Harry T. Dobson leans to polka-dotted capote.

lens and is focused upon the galvanometer mirror, by which it is reflected through a second condensing lens and focused upon a slit formed by the microscopic adjustment of two knife edges, so that an opening .002 inches high by .280 long is formed, on the opposite side of which we then have a light beam of the same dimensions.

This tiny beam is next passed through a small projection lens to the sound track of the film, being in the process optically reduced in dimensions until at the film it is only .0005 x .090 of an inch.

And now we are getting down to what the tairo player calls "cases." This tiny beam is so adjusted that when the current is "off," and the mirror therefore at rest, it covers exactly half the sound track.

However, when the current is switched on and the microphone is in action, the galvanometer molybdenum loop to which the mirror is cemented begins to do a shimmy—to vibrate, and those vibrations are in exact proportion to the electrical energy at or during any instant which same is governed by the vibrations of the microphone diaphragm, hence the loop and mirror vibrations are an exact duplication of the sound waves which created the current which—my gosh, I'm getting dizzy, thinking this out and writing it!

Well, anyhow what happens is that the light beam is made to move back and forth across the sound track of the film, and in so doing traces what amounts to a "graph" of the sound wave upon the film, the graph being the line of demarcation between the dark and light portions of the sound track after it has been developed.

When the sound film has been exposed it is developed until the record is opaque. That is one reason why two films are used in this system. The sound record after development is opaque, while the picture negative is developed separately to its proper density. In other words, the time of exposure must be different for the picture and the sound track.

When both the picture and sound track are finally finished they are placed in contact in the printer together with a regular positive stock film and the positive print is made.

Oh, yes, I nearly forgot. It is, of course, necessary that there be a mark by means of which the two may be threaded in the printer in correct relation to each other, else the sound would not be in synchronism. This mark may be photographically imprinted simultaneously both on sound and picture films in any one of several ways, but the usual one is to have a push button which the director can press at the beginning and at the end of each "shot," by means of which the edge of the film is exposed to a beam of light from a lamp provided for the purpose. Thus, of course, shows up as a black mark after development, and since the exposures are made by one push button, no error is possible, and in threading into the printer the two marks are placed in their proper relation, and that's that.

In R.C.A Phonophone the sound is advanced 14±5 inches ahead of the picture, which is standard.

There, gentlemen, that is how R.C.A Phonophone is recorded. If anything is not clear, you are at liberty to ask questions.

Oh, yes, you will want to know what molybdenum means. All right. Cmere, Mr. Webster. Let's see. Um um um—here it is: "Molybdenum—In chemistry, an element unusually found in molybdenum or in wolfinite, and obtained as a hard silver-white metal having a very-high fusing point."

Immediately above D is a dial and switch. The dial controls the volume of the monaural horn (projection room horn) and the key operates the switch by means of which it is on or out. And that's all there is to that panel.

Next under this panel is the 41-A Amplifier Panel, which is wound down to the four tube marked H. This panel carries meters E and F, which are used to take daily tests of the three tubes located under cover G. These tube tests, by the way, are a very important check and are very necessary to maintain the proper functioning of the whole outfit. To the right of G is a switch, or "key" if you are a 1.R.P. folks, and this is called the "Input Switch." By its use all horns may be cut on or in as a group.

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divides you fully as to when tubes must be spaced.

At the left of meters E and F is a dial called the "Gain Control." This is used only
49 a case of emergency. In rare cases where the signal goes a bloody the volume may be tem-

Drop down a notch we find the 42-A Amplifier Panel, which starts just under tube using G. It carries four tubes, all in a row, and each of these tubes has a meter with which their plate

The two tubes to the left are amplifier tubes. Those to the right are rectifier tubes.

Step into the elevator we say "down" to the lever man, drop one floor and find the

A New Organization

A new organization has come into being.

The following comprise the Board of

D. C.

C. Greene, Minneapolis.

A. Gray, Lancaster theatre, Boston.

E. Keller, Chinese theatre, Los Angeles.

L. Katz, Regent theatre, Harrisburg, Pa.

H. Rubin, supervisor of projection, Public

W. Ricks, Palace theatre, Washington, D. C.

C. Johnson, supervisor of projection, Fox

C. Eichhorn, vice president, Local No. 306,

The chairman of committees are as fol-

Ways and means—Otto Kafka, formerly

Projector room planning—M. J. O'Brien,

Equipment specification—J. Hopkins, as-

Membership—T. Reed, president Wash-


Patented November 16, 1926

A very practical and worthwhile tool to replace in-

CAN BE USED ON ALL PROJECTORS

Write for free illustrated pamphlet.

Projection Improvement Co.

THE STANDARD

NEW INTERMITTENT SPROCKET AND PIN PRESS

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
</tr>
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<tbody>
<tr>
<td>A. Nelson Frazier</td>
<td>New Haven, Conn.</td>
</tr>
</tbody>
</table>

A NEILSON FRAZIER, Movietone projectionist, New Haven, Conn., says: "Am

Nelson Frazier, Movietone projectionist, New Haven, Conn., says: "Am

is not a mere slogan, but a studied attempt to combine in these three words all the plans

The Park Plaza

In driving along University avenue, New

The Park Plaza

In driving along University avenue, New

The Park Plaza

In driving along University avenue, New

THE STANDARD

NEW INTERMITTENT SPROCKET AND PIN PRESS

- Projection Improvement Co.

(Continued on page 51)
Sound Is Here to Stay
With it comes new problems, added requirements, more exacting conditions and therefore the need for more efficient equipment.

Again THE TRANSVERTER Leads
It offers you accurate voltage control through long years of service

SEND FOR FREE COPY OF THE HERTNER HAND BOOK
and you will appreciate better how scientifically the Transverter is designed—how carefully it is built—how universal is the satisfaction which it renders.

“If you show pictures you need the Transverter”

Distributed in the U. S. A.
by The National Theatre Supply Co.

Canadian Distributor
Perkins Electric, Ltd.

Manufactured exclusively by

THE HERTNER ELECTRIC COMPANY

12700 ELMWOOD AVENUE

CLEVELAND, O., U. S. A.
REGARDLESS of the location of your theatre, NATIONAL Service is, to all practical purposes, "just around the corner."

No matter what equipment you need or what emergency arises, your nearest Branch is always ready to serve you promptly, expertly and economically.

30 Service Branches completely stocked, are maintained by us for the convenience and protection of the American Exhibitor

NATIONAL Service is One-Source, One-Quality, One-Guarantee SERVICE!
EUROPE’S LARGEST AND MOST PALATIAL MOTION PICTURE THEATRES SHOW THEIR THE “SIMPLEX WAY” — AND HOW!

Special Exclusive Article to the “American Projectionist”

By PETER H. GRIFFITHS
British Representative to the “American Projectionist”
(Member Society of Motion Picture Engineers and Projection Advisory Council)

The opening of the “NEW EMPIRE” and the “REGAL” Theatres, London’s latest and luxurious “Super Cinemas” marks the advent of a new era in projection installations in Great Britain and the Continent.

The projection rooms of each of these theatres holds a battery of FOUR “SIMPLEX” projectors equipped with high intensity lamps.

The “NEW EMPIRE” Theatre is controlled by Loew’s, Inc., and will be their premier European house, since they have disposed of the “TIVOLI” to the P. C. T. Circuit. The “NEW EMPIRE” is modeled closely on the lines of Loew’s State, New York City, and Metropolitan, Boston, and is lavishly decorated and luxurious in its appointments.

The “REGAL” is privately owned, but in comparison there is little to choose between the two theatres, both are magnificent theatres and have been built and equipped at a huge cost which will set a standard and form an example for other exhibitors who contemplate new super to follow.

The erection of both houses commenced within a few weeks of each other and both have in turn set the pace. During the last three months of completion, work has been carried on in feverish haste in the race to be the first to open to the public. In spite of this rush nothing has been skimped and no expense spared in their efforts to out-do each other, especially with regard to the electrical, stage, and projection equipment.

The choice of “Simplex” projectors was the “EMPIRES” from the commencement and it was this predominating factor which led the “REGAL” management to ultimately choose “Simplex” also, for they realized that if this projection equipment was the choice of the “NEW EMPIRE” then it must be the best for nothing but the best was good enough for the Loew house; and so, the “REGAL” became “Simplexised” in spite of the fact that a few months before it had been stated that all British equipment was to be installed and used in every section of the theatre.

To shorten an otherwise long story and deal with the projection end of it, suffice to state the “NEW EMPIRE” opened first featuring “Tretaway, of the Wells,” “Sandy” McPherson at the console of the gigantic “WURLITZER”, Don Albert and his orchestra and “Movietone” items.

The “REGAL” opened two weeks later with the premier European presentation of “The Singing Fool” a la “Vitaphone” for which it is fully equipped. With regard to the projectors, whereas the “EMPIRE” houses Model “M” Simplex those installed at the “REGAL” are Model “A”.

The “EMPIRE” is equipped for “Movietone” presentations and the “REGAL” fully equipped for both “Movietone” and “Vitaphone” presentations.

The accompanying photograph shows the excellently equipped projection room of the “REGAL”. The battery of “Simplexes” are fitted with latest automatic high intensity lamps; two of the four those in foreground of photo are fitted with “Vitaphone” and “Movietone” apparatus. The photograph of the “REGAL” equipment should be of great interest to American projectionists in that it will give them an opportunity to compare high class British cinema installation work with their own.

The “NEW EMPIRE” and the “REGAL” projection room installations convincingly testify to the superiority of the “Simplex” projector in theatres where the demand is for perfect projection and performance of outstanding merit.

In theatres where nothing but the best is good enough, for silent picture projection or for sound film presentation “Simplex” are the choice of the discriminating exhibitor—in the U. S. A., in Canada and now in Great Britain.

And so two more “super” are added to the long list of London’s “Simplex” super shows, which include the “Piccadilly,” “Astoria,” “Tussard Rialto,” and “Broadway.”
In the "Piccadilly" ~ at Chicago! — one sees still another example of a beautiful and modern Motion Picture Theatre, whose management has spared no thought or expense to provide its patrons with satisfying entertainment amid luxurious settings ... There, again, one sees the Kilgen Organ!

An Organ—King of musical instruments—because they know that patrons like to see the artist play, as well as hear the music ... A Kilgen Organ because they know that no other can rival its life-like sound effects, its matchless music, or its permanence.

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DISTINCTIVE PEERLESS FEATURES

Automatic instantaneous arc striker.
Heat resisting optical glass reflector.
Single cranks control of all carbon adjustments.
Large roomy well ventilated lamphouse.
9" negative and 20" positive carbons accommodated.
Only three moving parts in positive and negative heads.

Ball thrust bearings used throughout.
Instant accessibility of reflector for cleaning.
Both positive and negative carbon holding units can be instantly removed.
Large hardened steel gears throughout.
Arc control entirely mechanical and removable as a complete unit even while lamp is in use.
Positive carbon continuously rotated and fed.

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Chicago, III.
mists that they visit the Park Plaza and inspect its projection room. It is an excellent sample of what a projection room should be. I would also recommend to the officers of Local Union No. 306, New York City Motion Picture Projectionists, IATSE and PMO that they visit this room and see practically ideal projection room conditions. Of course in this I am assured that Manager Lewis LaRocca will welcome such inspection.

One other point: I sat through the presentation of the Movietone news reel, and can testify to the fact that the sound projection was in keeping with the excellence of what had been seen in the projection room. I also noted that we should compliment manager LaRocca, who must be a theatre manager par excellence. It is a truth to say that everything about the Park Plaza was in keeping with what I saw in the projection room.

Air Mail Service

Those who are at great distance from New York and who wish to submit projection problems, sound or silent, to the editor, may do so with assurance of at least a fairly quick response, provided such queries be sent airmail, and a self-addressed envelope, stamped with a FIVE CENT STAMP, be enclosed.

Letters may be sent airmail from any post office in either the United States or Canada. Stamp your letter with five cents for the first ounce and ten cents for each additional ounce, mark it plainly “airmail” and drop it to any post office in Canada or these United States of America. Canadians may use Canadian stamps for sending, of course, but it is wise to inclose return postage in Canadian stamps. I suppose I’ll have to be the first in that.

If you are in a small town, your letter will be forwarded to the nearest airmail pickup office, which, of course, will take some while in the sections, but I think if you are located within more than 100 miles from New York the time will be shorter the regular mail time. Of course if you are on or quite near an airmail route, then the time will be even shorter.

Unquestionably the saving in time from the East Coast of Canada and this country will be measured in days. Time from Texas will be much quicker too.

Address your letter: F. H. Richardson, 319 Riverside Drive, New York City, N. Y. and don’t forget the stamped return envelope if you live in this country and want an airmail answer.

Remarkable Theatre and Installation

Recently my good friend M. D. O’Brien, assistant supervisor of projection for Loew’s, Inc., invited me to go with him out to Jamaica, Long Island, and visit the Valencia Theatre, concerning which I had heard considerable, all of it, as I thought, just plain thing. For how could Jamaica “rate” (as “good” puts it) any such theatre as they did to make me believe there was. Well, it was NOT “raving,” at all. The theatre was all it had been cracked up to be— at then a lot.

After backing traffic through a part of Manhattan, we crossed the Queensboro bridge, got the splendid new Queens boulevard—splendid complete stage equipment and a Board that is, I think, about the proverbial last word in such equipment. Very simple (when you know how) manipulations ten light

SAVE ORGAN REPAIR BILLS

The Prometheus Organ Heater keeps the organ always “in tune” and free from damage due to excessive cold, dampness and sudden temperature changes. The heater requires no attention. It has automatic thermostat control and is easily installed by “plugging in” in an ordinary electric outlet. There are no exposed heating parts. Heater is made of cast iron throughout, aluminum finished, and occupies only 14½” x 4” of floor space. Send coupon for complete description.

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An Important Announcement

We take pleasure in announcing to the theatre owners that we have made arrangements with the Electrical Research Products, Incorporated, the well known manufacturer and distributor of Vitaphone and Movietone Sound Equipment, whereby that organization will handle exclusively for us, the new Da-Lite Da-Tone X Sound Screen.

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EXHIBITORS WILL SAVE THOUSANDS

For the first time, DA-LITE SCREENS are now available to the individual theatre owner direct from the manufacturer. This includes all types of metallic and white surfaces listed in our 1928 catalog. The quality is identically the same, Tear-proof and Seamless, up to 24 x 32.

FIFTY CENTS PER SQUARE FOOT

50 cents per square foot NOW, will buy exactly the same screen you have paid $1.50 for heretofore. What your screen shows makes your theatre what it is. At these prices there is absolutely no reason for dirty, cloudy, inferior screens. This tremendous saving takes the screen out of the luxury class. It no longer pays to recoat a screen. Get a new one that will permit you to cash in on your film rentals by showing them to best advantage.

Measure that old screen and tell us whether you are using. High intensity, Hi-Low, Reflector type, Straight arc, or Mazda, and we will furnish a surface to fit your requirements. Our catalog is yours for the asking.

THE DA-LITE SCREEN CO
922 W. MONROE ST., CHICAGO, ILLINOIS

Note—The Da-Lite Da-Tone X (Sound) Screens are sold exclusively through the Electrical Research Products, Incorporated.

commodating all speed indicator connecting is equipped to take care of the push-button and buzzer system from and to stage, orchestra, etc. This panel was designed by Assistant Supervisor O’Brien. It is one of his pet hobbies. He may justly feel a bit of pride in it.

The rewind room is fitted with the usual flanneled rewind shelves and two Kalamein storage shelves and an American film safe with a capacity of fifteen 2,000-foot reels. There is an additional sectional cabinet holding 10 additional 2,000-foot reels. There is a rewind rewinder, a Griswold splicing machine, duplex film measuring machine and, in fact, everything you would expect to find in a modern rewind room, including a small metal cage can with a foot operated lid to receive film reels. Incidentally, in the main projection room is another one to receive hot chen butter.

The ventilation system is very complete. There is a fresh air intake of ample area, two inlets, located near the ceiling. The air is pumped out by an exhaust fan, in addition to which a separate exhaust fan serves to ventilate all the lamphouses, which are connected to it by flexible metal piping six inches in diameter.

Over the spots a large hood is installed, with also is connected to the lamphouse exhaust fan. Dampers are provided. I was informed to criticize the installation of fresh air vents near the ceiling, but was assured by O’Brien that a near-the-floor position had been tried and found not only to set up drafts which interfered with the arcs, but also gave projectionists that most unpleasant thing, scold. I withdrew my objection.

In addition to the usual type of port drop shutter, on the outside of the front projection room wall are mounted heavy, hinged drop shutters, painted and decorated to form to the auditorium interior. These

may be dropped individually over any port not in use.

The entire planning and installation of this remarkable projection suite was done under, and the maintenance is now under the direction of Loew’s, Inc., projection department, of which Lester Isaac is supervisor and M. D. O’Brien assistant.


I compliment Loew’s, Inc., upon the remarkably beautiful Valencia theatre. I compliment Lester Isaac, supervisor, and M. D. O’Brien, his able assistant, upon the excellence and completeness of the projection installation. I also congratulate Chief Projectionist Jones and his assistants upon the excellent projection I saw at the time of my visit. It is a far cry from the calico walled “booth,” with one spindle-legged projector with a barrel of boiling water serving for resistance, and the film running into a gummy sack or a basket, which constituted the projection “suite” and equipment just a few years ago, and the Valencia installation. I’ll say it is!

I feel I would not be doing justice did I close this article without a word of commendation and praise for the work Supervisor of Projection Lester Isaac has accomplished in the relatively short while he has held his present position. Out of pretty nearly nothing he has built up a department in which both himself and Loew’s, Inc., may justly feel pride. And mark you, that is no idle jumble of meaningless words either.

Isaac has more than proven himself to be the proverbial “right man in the right place.” I am told the Valencia projection installation cost about $18,000, only of which the fact is in itself mute evidence that Supervisor Isaac has “sold” projection to his employer. Even great corporations do not expend any such sum of money upon a single installation unless well convinced that it will pay to do so. Supervisor Isaac is an able, conscientious, hard-working official. May his tribe increase.

S. M. P. E. Projectionist Membership

The editor has an occasional inquiry similar to the one just received from F. L. May, chief projectionist of one of the theatres operated by the Strand Amusement Company, Owensboro, Kentucky, which in part reads as follows: “I have read of the Society of Motion Picture Engineers, what it is, does and stands for; I would really like to belong to it as an associate member, but it seems that
CRISTALITE 12" RAISED OPAL THEATRE CHANGEABLE LETTERS

installed in this elaborate marquee for the great "Paramount" of the Publix Theatres, Inc., in Los Angeles, Calif. Similar installation in its Granada Theatre, San Francisco.

Letters mounted in galvanized iron frames with Statuary Bronze finish, ready for use.

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<td>12&quot; Word Plate IN (6&quot; wide letters), each</td>
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"a" "b" "c" "d" "e" "f" "g" same price as letters.

Prices F. O. B. Glendale, Calif., Substantially packed

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Manufacturers of Raised Opal Glass Letters

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A necessary adjunct to application for membership is that the applicant be recommended by one or more active members. You as the only active member of that body with whom I have had correspondence, or whom I know or have even much more than heard of.

"My interest is of course in the transactions, since it does not seem likely I would ever be able to attend meetings. I understand the transactions are available to non members at a relatively nominal sum, but their purchase the better way, as compare with membership, in the long run."

I take the risk of offending Brother M. by publishing this, to the end that I may not only answer him, but through him answer many others who wish to know the same thing.

My own reaction to the associate membership is that there are such a membership men who may, for some reason or other, not be eligible to active membership (which same is properly closely guarded) may have affiliation with the body, and at the same time perform a duty by giving financial support to the highly beneficial work carried on by it.

I do not seem to have by me at the moment anything which sets forth the requirement for associate membership, but as I remember motion picture projectionists of experience, who are men of good character, are eligible to apply for membership of that grade which incidentally gives them all the right active members have except that of voting.

I personally can see no possible objection to admission of such men, provided they can furnish competent evidence that they are at least reasonably progressive projectionists. I see no possible objection to membership.

I therefore am willing to recommend fo associate membership any motion picture projectionist who can supply satisfactory evidence of three things, namely (a) That he has been employed in motion picture projection for a sufficient time to justify the assumption that he is an experienced projectionist; (b) that he is a progressive man of good character.

How may he do that? Well, I don't quite know myself, but would suppose a detailed statement of his employment—theaters is which he has worked as projectionist and approximate time in each—would satisfy the first requirement, while a list of the books he owns and the sources he has made use of in the study of the technique of projection, plus a satisfactory letter as to progressiveness, ability and character from his present employer, ought to satisfy the last all right.

And now as to the advisability of joining as associate member. It is quite true that the projectionist will gain immediate advantage through such a membership, except since only ambitious, progressive projectionists may hope to be admitted, such membership automatically provides, at least to some measure, a preferable rating, which I believe will gain it value as time goes on. Also he of course will receive the record of the transactions without cost, as they are provided to all members both active and associate.

Then, too, you will have the satisfaction of feeling and knowing that he is doing his part in giving both his financial and moral support to one of the very best, most valuable organizations in the entire industry, and such pride and satisfaction as comes from being affiliated, even though it be only in an associate capacity, with such a splendid body of men and engineers.

Whether that last is of worth to you depends upon how much value you place on such things. Were I again a working projectionist I am sure I would get ten dollars worth of satisfaction each year, merely in being able to hang a certificate of membership in such a body on the wall of my projection room.

Really, however, a member gets more than the worth of his money back in the transactions, or rather he will if he is the type of man worthy of membership in such a body.
There, gentlemen, that is all I can say in a matter, except that I have submitted foregoing to L. C. Porter, president, M. P. and E., and he has approved its publication.

Any projectionist who may desire to apply associate membership may send me for application blank, which I will be glad to forward to him. Also if he will supply satisfactory evidence to his experience, character and progressiveness, I will be glad to recommend him, and to secure other recommendations. Remember, however, that in this letter I owe a duty to the Society as well as you, therefore I cannot make recommendations unless you put me in position to be at least reasonably certain of my grounds.

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Don't waste valuable space in your lobby! Put it effectively to work by installing a HY-LITE Lobby Display.

You will want this lobby display because it is more than "just another display". Nobody can pass it without a second look. Your advance announcement is squarely in the middle of the display and brings patrons back to your theatre again and again. You get five hundred interchangeable letters, sixteen color screens and thirteen hand-lettered artistic running heads for this magnificent display. The central announcement is lighted in four colors, and flashes automatically on and off.

HY-LITE is a handsome display which we are installing free of charge in a limited number of select theatres. It is nine feet long by six feet high, and has about a dozen spaces of varying size for posting your advance shots.

The HY-LITE Lobby Display comes all set up. Just plug the wire into a socket and it is ready to operate. The frame is handsomely gilded, and the background for the advance shots is of grey, beautifully-patterned, washable Sanitas. The most beautiful lobby sign any theatre can get today.

All this is FREE to one representative theatre in each community. Endorsed by actual use in the theatres of Warner Brothers, Fox Film Company, and hundreds of other representative theatres the country over. A real business builder. Get full particulars by sending in the coupon TODAY.

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JOSEPH S. ARVID COMPANY, INC., Department EHW-1, 1440 Broadway, New York, N. Y.

Gentlemen: Please send me without obligation on my part full particulars regarding the HY-LITE Lobby Display. My theatre has seats. My admission-charge is

Name of Theatre

Address

Name of Proprietor

City State
$17 a day, I believe it is—yet he is so totally IGNORANT (it is the only term that fits the condition) of a highly important part of his work that he does not know that any alteration in loop size alters the amount of film measured in inches, between the two apertures, and that any such alteration throws the sound out of synchronism with the action in exact proportion to the amount of fault. Gentlemen, I am really sorry, very sorry to have to write thus, but when a union man deliberately fails or refuses to equip himself with the knowledge, necessary to do work creditable to the union he represents, and so doing, works injury to every one concerned in the making of the productions he is intrusted with to place before audiences, and to the theatre in which he works and to the audiences which gather there, I really think it is a DUTY to set the matter forth where all who run may read. It would be plenty bad enough were the man merely an individual. But when men disgrace a reputable organization (union) by such utterly inexcusable lack of knowledge and such punk work, it is time to call a halt. I believe it is but reasonable to presume that when any union supplies men to project sound it should, and in common fairness must, supply only men who have at least a fair workable understanding of the elements of sound projection. The knowledge has been made available, hence there is no good reason why projectionists cannot equip themselves with it if they wish. If they don't, then surely they have no right to expect to be placed in sound theatres, or to be permitted to handle sound equipment until they do.

How Much Do You Know About Light?

You, friend motion picture projectionist, are handling light and light is even more understandable than is electricity—its com-

THE CHICAGO CINEMA EQUIPMENT COMPANY

DE LUXE Rewind (patented) and Rewind Table are acknowledged by all users to be the Last Word in Booth Equipment

Naturally they are being imitated, but not in all essentials. When you buy such equipment insist on getting genuine

Chicago Cinema DE LUXE Apparatus
(You can tell by the label)
and not something "just as good".

Also manufacturers of the new Sound Picture Record Cabinet for which there is now such a big demand.

All described in our new catalog No. 40 which we will gladly send on request

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1744 North Springfield Ave.

CHICAGO ILLINOIS

February 16, 1929

Trouble with His "Machines"

From a Nebraska projectionist comes this letter: 
"Am another new projectionist has trouble with his machines. Have two of Simplex, model S, using Gardner Type I lamphouses.

One machine gives much less screen illumination than the other. This is very noticeable at change-over. Will you please in your next issue of "Better Projection" print a remedy for this trouble, if any the (Continued on page 60)
The lobby, showing the beam ceiling treatment and portico.

 Designs Inspired by Beauty of the Past and Sound of Today

Of these two new West Coast houses, the Riverside is highly interesting for its Hispano-Californian charm, while the North Park is specially planned for synchronized pictures.

By MAURICE HENLE

In January West Coast Theatres opened two new houses, each of which presents features of special interest in theatre construction and design. The North Park in San Diego is specifically designed and constructed, from the ground up, for the showing of sound, synchronized and talking pictures. The Riverside in Riverside, Cal., is one of the most charming of the picturesque structures inspired by Hispano-Californian culture.

The North Park theatre, specially created for the new voice-and-vision product has extraordinary acoustic properties in its auditorium, and the results have more than repaid the builders for the painstaking care with which this "talkie-built" theatre was erected.

Erected from plans by Quayle Brothers, prominent San Diego architects, the new North Park is housed in a modern two-story theatre and business block in the heart of the rapidly-developing suburban district. B. O. Larsen, general contractor, was in direct charge of the construction, and he and his sub-contractors spent six months in the work of carrying out the complex and unusual specifications. Emil Klicka, head of the San Diego branches of the Bank of America, financed the new structure and leased the theatre to the West Coast organization.

In facade and decorative motif, the North Park closely follows the style of the Spanish Renaissance. The exterior trim of cast cement carries out the decorative scheme in bas-relief, and a note of color is added by the spacious lobby trimmed in veined quarry tile.

An enclosed inner lobby opens into a tastefully decorated foyer-lounge, which in turn gives access directly to the auditorium. Additional lounge and restrooms are provided for men and for women on the mezzanine landing.

In the auditorium nothing meets the eye to indicate that the house was planned along unusual lines. The room is of conventional pattern. There is no balcony, and the walls and ceiling are not "ginger-breaded" with ornate decorations. The two organ grilles, the proscenium arch, the design of the ceiling vents, the modern metal chandeliers, the exit door lintels and the wall sconces carry out the decorative scheme, but on the whole a restful simplicity of decoration has been observed.

Comfortable chairs are provided for 1,186 patrons. In the parquet proper there are three sections with a total of 970 seats, and in the five-row sections at the rear of the house there are 210 loge armchairs.

Ventilation and heating are both provided for by a unit equipment planned on the bypass planum system. Fresh or heated air is introduced into the auditorium through mushroom grille, and foul air is drawn through the four ceiling vents by a fan-and-blower installation. The two furnaces, with by-pass equipment for fresh air, are located beneath the organ grilles.

It is in the provision for acoustic qualities, however, that the skill of the architect and the contractor become apparent. The auditorium has been planned in such dimensions that the acoustics are easily controlled, being 86 feet in width, 96 feet in length and approximately 36 feet in height to the peak of the ceilings. Walls and ceiling of a special pliable acoustic plaster and heavily-carpeted aisles prevent reverberation. The acoustic properties of the room are best appreciated when the organist removes his fingers from the keys. On the instant, the room becomes as still as death; not the slightest reverberation follows the cessation of the sound.

As may be imagined, such acoustics lend themselves to flawless projection of the new talking pictures. Whispers from the horn towers on the stage are heard clearly at the last row in the house, and the absence of echo and reverberation does away entirely with the confusing thunder of fortissimo music or sharp sound effects from the screen.

A full-height stage, 23 feet in depth, allows ample room for prologue presentations. Two screens and the usual tormentor, drops, curtain and asbestos are handled from a 20-by Armstrong-Powers counterweight grid.

An orchestra pit of generous proportions provides plenty of room for a large musical

(Continued on page 74)
Above: The foyer, showing the interesting ceiling treatment and stairs. The Spanish motif is carried out simply, achieving the effect of a hacienda existing in the days of California’s own Spanish past.

Left: The extraordinarily charming exterior of the theatre as seen through tropical trees from across the street. The structure possesses mission-like simplicity and is notably untheatrical in its charming appearance.

THE SPANISH MOTIF, HOME IN AMERICA

West Coast’s New Riverside Theatre Recently Opened in Riverside, Cal.
Above: Auditorium looking toward the stage. The decorative work is rather ornate, but because of the shape of the auditorium and the treatment for acoustics, sound conditions are called excellent.

Right: Detail of the ceiling lighting fixtures in the auditorium. The design is conservatively modernistic and possess within the limitations of their moderate size unusual decorative value as well as utility.

DESIGNED TO LET BEAUTY HELP SOUND

In San Diego West Coast Has Built This House, the North Park
Better Projection

(Continued from page 56)

be. Also please send information regarding the Bluebook of Projection.

In the first place, brother, why not call your motion picture projectors by their right name— projectors—instead of designating them by the general title of "machines"? Your motor generator, if you have one, is a "machine," but you would not call it that in writing. The piano is a machine, but you'd think me crazy if I called it that. The camera is a machine, too, but we don't call it one. Just why everyone wishes that particular title on the projector? I'm sure I don't know, but suppose it, like Topsy, "just grew" during the days when but one projector was used in connection with projection. You are a new man in the business. All right, start right by using correct nomenclature, which is a (deleted) sight more than a lot of old timers do.

And now as to your query. First of all, take my advice and send six dollars and twenty cents to the Chalmers Publishing Company, 516 Fifth avenue, New York City, immediately, and secure a copy of the two-volume 1,100-page Bluebook of Projection. If you are not thoroughly satisfied with your purchase I'll undertake personally to refund your money. Fair enough, what? During the past nineteen years tens of thousands of Bluebooks have been sold. There has yet to be the first dissatisfied buyer, so I guess I'm at least fairly safe in making the offer.

It would be impossible to say what causes your projector trouble. It might be one of many things. It would take an entire issue of the department to explain them all. Check the following: Measure (a) the exact distance from light sources to the surface of the mirror at its center. (b) Exact diameter of spot on projector mechanism cooling plates. (c) Exact free diameter of projection lenses. (d) Exact width of blades of projector rotating shutters.

If these measurements are all the same, then the trouble lies deeper and I would have to have further information. If, however, any of these measurements differ, then you should readjust the projector giving the low screen illumination so that it is the same as the other one in the above respects, remembering that if the arc distance (distance arc center to face of mirror at its center) is different, then you will have to move the lamphouse ahead or back when you change the arc distance. In this I am assuming the mirror curvature and diameter to be the same in both projectors.

If the projection lens diameters are different, then, first having carefully put away all film, remove the ring covering the light beam between the aperture and projection lens, if one there be, and with the projection lens so located that the picture is in sharp focus upon the screen, or would be in sharp focus, rather, were a film being projected, blow smoke into the light between the aperture and projection lens and ascertain whether or not all the light is entering the lens. If it all does enter the smaller diameter lens, all right. If not, then it is up to your manager to get a larger diameter lens for that projector, and right there is at least a portion of your trouble.

Of course there are other ways of ascertaining the light beam diameter where it enters the lens, but that is easiest and simplest. Have all film put away before you do it, though, since where there is smoke there also is fire, and fire and film—not so good!

If it is found that the shutter blades of one projector are wider than those of another—not likely, but possible—remove them both and, using the one having the most narrow blades as pattern, trim the other down to fit it. In this I assume there is no travel ghost present now; white streamers up or down from, for example, white letters on black background titles.

The Bluebook will explain all these various matters to you, though it does not include details of the Gardner reflector arc equipment. However that does not matter, because all reflector arc operators are taught the same general lines, so that once you understand the basic principles involved (Bluebook, pages 816 to 963) you will have no trouble handling any make successfully.

As to "printing in next issue," why, brother, that is not always possible, but I always send a carbon copy of my matter written for publication where information is desired, so that the questioner has his questions answered without undue delay.

Saenger to Erect $200,000 House in Hattiesburg, Miss.

(Special to Better Theatres)

HATTIESBURG, Miss., Feb. 12—The Saenger Amusement Company of New Orleans was granted an extension of an option from the city for some property adjacent to the new nine-story Forrest hotel now under construction here. The option stipulates that ground must be broken on a theatre, planned by the amusement corporation, not later than March 13. Contracts for the erection of the theatre, which is to cost $250,000, have been awarded to a Meridian firm, but the theatre people asked the city for a little more time before starting actual work on the building.

Motion Picture Theatres and Studios Are Creating Unique Displays with the Cutawl

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Over 200 of the leading motion picture theatres in all parts of the country are using the Cutawl daily to produce striking, original, "attention-getting" displays. Exterior work—such as posters, signs and theatre lobby features—interior work—such as scenic backgrounds and stage settings.

Studios are using the Cutawl for cutting unusual scenes that would be practically impossible to produce with any other tool. The new Cutawl is entirely portable and can be operated at any angle. It has a variable cutting stroke up to 3/4 inch and is convertible for sawing by substituting saw-blade for chisel. It is simple and easy to operate and cuts quickly designs that would ordinarily take hours to produce.

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HE OBJECTS TO THE WASHED AIR COOLING SYSTEM

An announcement has just been made of interest to theatre owners by the Supreme Heater and Ventilating Corporation of St. Louis, in which a stand is taken against washed air systems for cooling theatres in summer.

According to Victor Hugoniott, president of the corporation, the washed air system using sprays of water at ordinary temperature defeats the purpose for which the equipment is installed. He declares:

"Supreme Heater and Ventilating Corporation was perhaps the first organization of manufacturers to adopt the washed air principle for the air conditioning of theatre, and we are among the first to discard it as impractical, except in isolated cases in which arterial well water or connection to a central station refrigerating pipe line is accessible.

"Warm air has a great affinity for moisture. When the temperature of the air is high enough, it will absorb its own weight in water. Therefore it is very apparent that in passing summer air ranging from 85 to 110 degrees through a water spray, excess humidity is added. Excessive humidity is not comforting, and if we stop there the intent of the cooling system is defeated. To complete the process requires de-humidifying, which can be done by passing the air through a second spray of cold arterial water or one cooled by refrigerating coils. This de-humidifying of the air is the process used in the mechanical refrigerating systems of cooling our largest theatres.

"The air washer in general use with water at ordinary temperature (icing the water does not help) is a detriment when used with the blower system of cooling, because it deposits additional moisture in the air that already contains large quantities of moisture. The result is anything but comforting to the occupants of the theatre.

"In discussing this subject with others than engineers, I am always reminded that schools, hotels and department stores are equipped with air washers, but it must be understood that in these installations air washers are intended to clean the air of dust and not to act as cooling agents.

"For those who can afford great expense, mechanical refrigeration is the finest summer cooling system available, but in the case of the majority of theatres in which this is prohibitive there is nothing better than the blower type of equipment to move large volumes of air and to accomplish a sufficient number of air changes in the building to maintain a constant circulation.

"After all, the most nearly perfect cooling system is the one that distributes fresh air evenly over the auditorium at high velocity. This is the practical and most comforting because it cools by evaporating the body moisture and removing the high humidity from the sitting space."

Phototone Machine, Fifty Records Stolen from House

(Special to the Herald-World)

KANSAS CITY, Feb. 12—Detectives are looking for thieves who broke into the Prospect theatre the other night and took a Phototone demonstration machine and fifty records belonging to the Phototone Company of Missouri.

A sign that has won considerable comment. It is on the Paramount theatre in Los Angeles, and has changeable opal letters, an exclusive line of the Crystalite Company.
Developing New Lighting Effects

WITH the growing vogue for stage presentations in motion picture theatres, new and novel lighting effects are being developed constantly.

The most successful theatre operators are those who keep in close touch with this steady progress in scientific lighting as produced by Hub Switchboards.

Many of these enterprising operators use the famous Hub lighting studio at our factory as their experimental laboratory. This studio takes the form of a miniature theatre, and it is fully equipped with all the latest devices for reproducing those pleasing light effects which contribute so much to the success of the general ensemble.

You, too, are cordially invited to use this laboratory. Bring your lighting problems to us. Our engineers will gladly give you the full benefits of their wide and varied experiences, and to show you just how you can improve your theatre lighting. Of course, there is no obligation on your part. It will be a pleasure for us.

If it is not convenient for you to come to Chicago just now, write us. We will gladly help you by correspondence.

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Border Lights
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Modernism Celebrates the Triumph of Woman in the Motif of the Boyd

Immensely logical, this association of the New Woman with Art Moderne—as logical as their association with the motion picture. All three have achieved a monument in this interesting Philadelphia theatre conceived in the spirit of our times by the Hoffman-Henon Company for Alexander R. Boyd, who has just sold it to Warner Brothers.

TRIBUTE to modern woman has been paid in many forms, but it has remained for the Boyd theatre in Philadelphia to memorialize her in a structure dedicated to the motion picture.

There is no levity intended in these words, not a syllable of satire meant in presenting the so-called "emancipation of women" as a major theme in the motif of the design of the Boyd. The Boyd, after all, is only as modern as the woman of today. Its design is worked out in simple, efficient lines, in material of metallic substance. It is an expression of the modern urge to make beauty serve the purposes of utility—an expression of modern candor—modern hardness, if you will. Modernism is the whole motif of the Boyd. That its design includes the "triumph" of woman as a theme, makes especially interesting this new temple of the modern art of the motion picture.

The Boyd is one of the most luxurious houses in Philadelphia. It may be said that among that city's new screen theatres, none excels it in the richness of its ornamentation, brilliancy and harmony of color, or lavishness of furnishings. It was built for Alexander R. Boyd, who formerly was vice president of the Stanley Company of America. It is located on Chestnut Street above Nineteenth. The Hoffman-Henon Company were the architects and also the builders.

The modernism of the Boyd follows the French manner. Thus it is less severe than the German and Russian, and even of the American, so far as we have developed a modernistic treatment strictly of our own. The curve is used prodigiously, and in many places there is a tendency to retain the more historical concepts of design and only modify them so as to be more in keeping with the decorative values which have grown out of today's mechanistic point of view.

Those parts of the decorative scheme which express the "triumph" of women are the murals, stained glass ornaments and various furnishings. Over the proscenium arch is a large allegorical mural representing the defense of an Amazon queen against the hordes of Africa and Asia. The same theme is continued in a succession of murals down the sides of the proscenium arch and along the walls of the auditorium.

The ladies, God bless 'em, are also paid exquisite modernistic tribute in a series of six silhouettes, which are placed in niches along the walls of the auditorium. These figures are finished off in neither crimson nor statuesque white, but in black and gold, proving that the moderns, though their prayers may be uttered in the live language of today, are true believers in the cult of beauty. These silhouettes are of metal—silver Monel metal—and representing the women of a number of different nations, bring their theme to a climax in a figure of a modern American girl, than whom, of course, there can be none more modern—indeed, none more modernistic.

The stage and cinematic facilities are of the most up-to-date character, and both elaborate musical productions and sound pictures may be presented. Every detail of the construction had the personal consideration of Boyd, whose long career in exhibiting and his former association with the Stanley circuit have given him an intimate insight into the requirements of a theatre answering adequately the needs and aspirations of the motion picture.

The corridor leading from the entrance to the theatre proper is handsomely furnished, and the ticket seller's booths are of hammered wrought metal with glass fronts. The walls of the lobby and foyer are of marble, with handsome pilasters and marble pedestals for lighting fixtures. The spacious foyer contains richly ornamented glass and metal fountains and is equipped with luxurious furniture. Broad stairways of marble with railings of beautiful wrought iron and bronze, lead to the balcony. On the floor of the foyer is a specially made rug of great beauty, measuring 40 x 26 feet, woven in one piece and harmonizing in coloring and design with the decorative scheme of the interior. The rug was woven in Czech-Slovakia, the order being given at the time the building contract was placed. It required six months to complete it, and as the opening day approached, considerable anxiety was felt lest the rug should not arrive in time for the opening. However, it arrived safely just the day before the theatre was presented to the public.

Stairways lead from the foyer to a lower mezzanine floor in which there is a combination lounge and smoking room. From the latter open rest rooms for men and for women, and also a special room for the women. A promenade in the rear of the balcony looks down upon a handsome marble fountain. The main auditorium, which measures 154 x 125 feet, has been so constructed that a full view of the stage and screen is afforded from every seat in the house. This too is modernistic—making beauty serve a useful end. The seats are specially designed for comfort. An unusual feature, said to be found in no other theatre in the East, is five rows of specially constructed leather arm chairs in the rear, which are slightly elevated above the floor and also more widely spaced than the orchestra seats. These chairs are large, roomy and deeply upholstered, with wide arms and high backs, and are the first of the type installed in any Philadelphia playhouse.

Looking around the auditorium one is impressed by the rich beauty of the decorations, modern French style being used harmoniously throughout. The ushers are fittingly garbed in French uni-

View of the exterior, showing the modernistic treatment, which is carried out even unto the sign. Interesting are the architectural lines of the masonry, which get a striking modernistic effect rather simply.
Above: The outer foyer. Attention is called to the treatment of the lighting fixtures and door design, and also to the balcony hanging, in their contribution to the general modernistic effect.

Left: View of the side wall of the auditorium. Notable are the niches, which contain metal figures representing the women of different nations, culminating in the modern American girl.

THE BOYD, DESIGNED IN THE MODERN SPIRIT

Views of a new Philadelphia screen theatre inspired by this mechano-scientific age
February 16, 1929

EXHIBITORS HERALD-WORLD

Right: The Mezzanine floor. Especially interesting here is the adaptation of Art Moderne to the carpet, furniture and iron work. Metal, the modern substance, serves beauty as well as utility.

Below: The auditorium, showing the stage and the raised console and orchestra lifts. Over the proscenium arch is a mural depicting as a part of the modernistic motif, the "triumph" of woman.
facilities for all manner of spot and flash lighting. The Brinkert is equipped with eight sets of lenses, six iris, an automatic color wheel and an improved lamp house focusing device, making it possible to project any shape of light, any size of spot and a wide variety of flood effects.

Four control panels enable the operator to control all the projection room apparatus from either of the four. Two Fader volume control boxes are located at convenient points. The amplifying panel is set against the rear wall of the room and all house lights are wired to the separate projection room board. Amplification is wired directly from the projection apparatus to horn towers on the stage, each tower equipped with two horns, and current is provided by Westinghouse generators and rheostats housed in a separate room adjoining the projection booth.

The Riverside has been created to carry out to the letter the most up-to-date Spanish-California type of architecture and to typify the atmosphere of the historic Southland.

Located upon an important corner of Riverside's business district, its tower dominates the nearby skyline. Arcades over the side walks along two sides of the building give the delightful perspective which was characteristic of many of California's old missions and the red tile roof makes charming contrast with the light exterior walls. Tile is also used upon the lobby floor—tile of the sort laid in the early days of the Southwes by devout padres. Of gayer pattern is the tile used in the lobby walls, along the stair cases and in other well chosen places. The sidewalk beneath the arcades has been stained with acid, lending the cement a rectangle, in appearance of weathered color. The use of art stone around the lobby display case is another effective touch.

Entering the foyer, one's attention is once held by the harmonious restraint of the decorations. Concrete and staff work, under the brushes of artists, have been made to look like aged old beams and wood. Brought iron in designs patterned after the handiwork turned out at the forges of ancient Spain makes the stair rails and balus trades.

The main lounge is situated below stairs. Soft carpets, the glow of shaded lamps, luxurious furnishings and a huge fireplace these entice the theatregoer with a few moments to spare. Restrooms are located a either end of the lounge, and there are other reiter rooms on the mezzanine lounge reached by wide and graceful staircases from the foyer. On the mezzanine, too, is an alluring little niche, attractively furnished, to be gazed upon by the visitor. More daring in its color scheme of reds, yellows, blues and greens, in perfect taste, is the mezzanine, and a to instill note of color is cleverly avoided both here and in the foyer by the choice of carpet in rich maroon, without design.

Attractive as is the beauty found in lobby foyer and lounge, it is but supplementary to that of the auditorium. Truly Spanish is the design worked out in the concrete and its work of the walls and ceilings, and the Moorish influence is seen in the lines of the proscenium arch, with its decorative feature above the center of the stage hang three grot mission bells similar to those found in ancient missions. It is these bells which provide the dominant note in the decorative plan of the auditorium. Graceful stairways carry the organ lofts. Over their iron balustrades are hung colorful, shield-like drapes. Other draperies and the lighting fixtures are gay in keeping with the atmosphere of Old Spain.

The organ in the new Riverside theatre a Wurlitzer, and its console is placed up an elevator in the center of the orchestra pit making possible many delightful and unusual effects during the presentation of programs. Located at the rear of the balcony is the projection room. Here are to be found
lendid installation of Western Electric and equipment, a Brinkert effect machine, or spotlights, two Simplex machines with high intensity Ashcraft lamps, and other modern devices. Along the front wall of the projection room are five control panels, with dials controlling all motors, dissolvers and apparatus. By means of the thoroughly modern equipment of this projection room, the operators may obtain effects limited only by their imagination and ingenuity.

Large enough for the presentation of the most elaborate road shows is the Riverside Theatre stage. A counterpart system is provided with 40 sets of lines. There are tress and a bridge with spots for illumination by any sort, in addition to the usual footlights and I embeds found on every stage. Modern safety devices, including an automatic sprinkler system, are to be found here. Dressing rooms are located in the L-shaped store and office section of the building, which flanks the main theatre structure. They are to be found on the second floor and are reached by a stairway from the stage. Disturbing noises from the dressing rooms, or indeed from any part of the other portion of the building, thus cannot interfere with the presentation of shows.

Other safeguards against unwanted noises by water sprays, motors, generators, etc., is found in their installation in the basement of the office part of the structure.

Remodeling of the Riverside theatre is accomplished by washed air, distributed through carefully designed system. Heating is by gas furnaces. An unusual feature is a well, which was drilled beneath the building, this furnishing water 12 degrees cooler in that in the city mains, and which is devoted to the huge sprinkler tanks.

The new Riverside theatre demonstrates conclusively that it is possible to make a playhouse ideal both from the practical and the aesthetic standpoints. Already this theatre is a new place of the Orange Belt, that part of Southern California in which it is situated.嬉, truly one of California's most artistic havens.

Stanley to Open Two New Theatres in Feb.; Equity House in Debut

HILADELPHIA, Feb. 12.—The Stanley Company's new Uptown theatre at Broad and Susquehanna avenues will open to the public this month. The seating accommodations are for 2,500 persons. The play will be shown daily, presenting to North Philadelphia first-runs direct from the downtown central houses. The interior decorations are East Indian and Cambodian motif, with iron, glass and polished metal throughout. In the foyer there is a large mural. "The Chase," painted by Paul Donville, a young Philadelphia artist, which has been pronounced by critics the blent piece of art.

Equity Theatres, Inc., opened their new Pickler theatre at Darby, Pa., yesterday. Parker has a seating capacity of 2,500 persons, rangeing in price from 10 cents to $1.00 dollars. The architectural design of decorations are modernistic. Theofferphone will include stage attractions as well as the talking and synchronized pictures. It was announced recently that an agreement has been reached between Warner Brothers and Equity Theatres under which the former will take over the entire Equity Circuit. A finishing touches are rapidly being added the Stanley Company's new Mastbaum theatre at 12th and Market streets. This theatre was erected as a memorial to the Jules E. Mastbaum, former president of one of the founders of the company. The indication of the magnitude and dignity of the Mastbaum may be gained from the fact that it was erected and finished at a cost of $3,000,000 and will accommodate 5,000 persons.

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Lighting fixtures by VOIGT are the popular choice of theatre owners for equipping both New and old theatres. Shipped direct from factory to you on extended payments if desired. If you are interested in modern art design, write for new catalog now ready.
A NEW RKO HOUSE IN A SUBURB OF NEW YORK

Views of the new Keith-Albee theatre in Flushing designed by Thomas W. Lamb
The grand foyer of the Keith-Albee, a strikingly sincere reproduction of a patio in some 12th Century Castilian dwelling.

THE new Keith-Albee theatre on Northern Boulevard in the heart of historic Flushing, N. Y., is the latest, and one of the finest, achievements of modern theatre building as exemplified in the new present-day standard of the Radio-Keith-Orpheum Corporation. No metropolis in the world now can boast of a more scientifically constructed theatre than this which now adorns the main thoroughfare of Flushing, renowned as a residential community since Colonial days and now one of the most populous Long Island suburbs of New York.

The Flushing, which was designed and completed by Thomas W. Lamb of New York, under the personal supervision of E. F. Albee, carries in its exterior the architectural motifs of Spanish Renaissance. Its facade is in grayish-white cast stone, with projecting bay-windows trimmed with ornate bronze. The marquee above the main entrance enters into the composition of the facade as an essential part of the architectural conception as a whole. Contact with the immense interior of the theatre, its atmosphere and spaciousness, begins in the lobby where element and detailed ornament of Iberian origin and tradition is carried out in projecting loggias, crowned arches, decorated colonettes, and a ceiling of figured sculpure in polychrome.

The grand foyer, which is oval in shape, possesses a splendor of appointment and luxuries decoration emphatic of the cohesive plan of structure and decoration. This space is of vast size and is surrounded with a mural and fresco-adornment redolent of the sunny land of Spain. The central incident in the grand foyer is the free-standing fountain and pool, topped by a figure of Cupid and with many dolphins at play in the streams of water, downpouring from the central vents. The pool itself is illuminated from below with beams of varicolored lights. In recesses of the grand stairway are other miniature fountains, in polychrome niches.

The concave and curved ceiling, is provided with atmospheric and cerulean effects, every resource of electric lighting being utilized to provide the illusions of daylight and moonlight and the midday sweep of the sun. Two spacious, winding, marble stairways lead to the mezzanine promenade, from which a broad vista opens into the main foyer. Sculptures, carvings and period furnishings adorn and punctuate these intervals.

The great proscenium arch is generally decorated with features of Spanish art. It towers to the skyline ceiling of the auditorium. The curtain is of embroidered silk and gold.

The auditorium walls abound in historical coats of arms, Iberian escutcheons, flowered balconettes of old Granada, tiled mansards, pergolas and mediaeval lanterns (electric), and very suitable embellishment in keeping with the leading motif of the theatre's construction. The dome above this vast auditorium is "a sky" with moving clouds wind-driven and cumulous. The theatre is equipped with RCA Photophone.
Modernism Celebrates Triumph of Woman

(Continued from page 71)

forms. The proscenium arch is 30 feet wide and 30 feet high. Above it is the beautiful modern mural depicting the defense of the Amazons previously described. The ceiling decorations represent outdoor sports throughout the ages, in rich colors upon a soft gold background.

A distinctive feature of the theatre is the size of the stage. While the theatre is primarily intended for the presentation of motion pictures, its stage is capable of accommodating all sorts of theatrical presentation. Its width and depth may be augmented by an orchestra pit, which may be raised to the stage level and used to form a stage apron. The organ console is also on a lift and may be brought up into full view of the audience. In this way the stage may be extended feet. Four large hanging flood lights illuminate the stage, and in addition there are 20 spot lights in front of the balcony.

** * *

The house is equipped with apparatus for the presentation of sound films. The heat and cooling apparatus is of the most modern type. The air may be heated or cooled within a few minutes, the engineers claim.

Many congratulatory expressions have been offered to Boyd for the arrangement of the auditorium because it affords a free and unobstructed view of the stage from any seat. The convenience of ingress and egress and many other comforts provided for patrons have brought laudatory comment. The house seats 2,500 persons, or 2,300 on the ground floor.

The theatre stands on a site of historic interest. In 1830 the mansion of Jacob Ridgeway was situated here, and later the Aldine house was erected on the same site.

Decorations of the interior are by the Robert Bush Company of New York. The organ is Kimball. Other leading contractors are listed below:

- Electrical effects and wiring—Eliaanbaum & Brother, Philadelphia.
- Brick work—Loader Brothers, Philadelphia.

** * *

Plastering and ornamental work—Continental Plastering Company, Philadelphia.
Wrought iron work—Quaker City Metal Works, Philadelphia.
Booth equipment—National Theatre Supply Company, Philadelphia.
Woodwork—Robert Tarlo & Son, Philadelphia.
Marble—Philadelphia Marble & Slate Company.
Steel construction work—S. A. Lindstrom, Fernwood, Pa.
Uniforms—Browning, King & Company, Philadelphia.
You Must Do
WHAT YOU INTENDED TO DO
Says the Court

For example, can a municipality conduct motion picture shows? Is that what its charter intended it to do? These and other questions are answered according to recent judicial decisions in a new article on The Theatre and the Law.

By LEO T. PARKER

The court held the trustees without authority to lease the auditorium for the show business and issued an injunction against the continuance of the show under the lease. Afterwards, the municipal trustees began giving educational shows in the auditorium, contending the injunction against the theatre operator was not effective against the city which they represented.

The state brought suit against the city requesting the court to issue a second injunction prohibiting the city from exhibiting educational motion pictures in the auditorium.

The lower court held the performance of the shows permissible, but the higher court reversed this verdict, saying:

"Since memorial buildings may not be leased to private parties to carry on private business, may they be used by the city or its trustees to carry on a commercial enterprise such as a picture show or theatrical business? It is conceded that there is no express authority for the city to engage in the moving picture business or any other commercial enterprise in the building. A moving picture show is a well-recognized kind of private business, carried on by private parties in most of the cities, towns, and community centers of the state. It is now almost as well recognized and common as the grocery and clothing businesses. A vast amount of money is invested in them, and a municipality engaged in the business will necessarily meet with sharp competition ... Municipal corporations are creations of the law and can exercise only powers conferred by law and none by implication ... It is argued that the giving of these shows in the auditorium will be of some educational advantage to the community, but it cannot well be said that moving picture and road shows are educational in purpose or effect ... We think it is beyond the reach of municipal powers, in that it is repugnant to our state policy as evidenced by the constitutional, statutory, and common law of the state."

Director Liable for Secret Profit

Generally speaking, a director of a corporation is expected by law to render faithful services, and he must not conceal secret profits earned by sale of real estate or other merchandise to the corporation. For instance, in Witter vs. LaVeque (221 N. W. 131), it was disclosed that the Northern Theatre Company was organized with an authorized capital of 3,000 shares of preferred stock of the par value of $100 per share, and 6,000 shares of common stock without par value.

The theatre corporation entered into a contract to purchase a lot for $5,000 from one of its directors named LaVeque, on which it was intended to erect a theatre. After $2,000 had been paid on the lot, another agreement between the theatre corporation and LeVeque was made, by the terms of which the latter deeded the lot to the corporation and retained a mortgage for the balance $5,000 which was due.

New stockholders and directors had become interested in the theatre corporation and they investigated the transaction between the theatre corporation and LeVeque. These new stockholders then filed suit against LeVeque, contending that he had received an excessive price for the lot. LeVeque argued that he was not liable for any fraudulent deal between himself and the theatre corporation, and the transaction had been ratified and approved by the majority of stockholders and that he had not concealed the details of the transaction relating to the purchase of the lot.

However, it was shown that LeVeque had informed the stockholders that he had paid $25,000 for the lot and that he would sell it to the corporation at his cost price. The court held LeVeque liable for the secret profit he earned on the lot, but refused to invalidate the sale, saying:

"There is nothing in the record to indicate that there was any fraud or concealment.
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There are none better for Lobbies, Foyers, Auditorium or Orchestra Pit

Installations have just been completed in two new atmospheric theatres:
Loew's Valencia, Jamaica, Long Island, and
The Toledo Paramount, Toledo, Ohio

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227 West Austin Avenue
Chicago, Ill.

Better Theatres

in the transaction relating to this purchase. The price paid was undoubtedly more than the property was fairly worth. But LeVeque was under no obligation to sell, and after a lapse of such a period of time and the many times the transaction relating thereto was before the board of directors, the integrity of the majority of whom is not questioned, we are with the trial court that the record does not justify interference therewith. It is apparent that they [stockholders] placed implicit confidence in LeVeque [director] and rely on all that he said relative to the affairs of the corporation. It clearly appears that the stockholders acted under the belief that the property was turned into the corporation for the price LeVeque paid for it.

Damages Allowed to Patron

In the very recent case, Fane v. K (280 S.W. 445), the court held the proprietor of an amusement place liable in dam for injuries sustained by a patron. The medical examination and X-ray pictures disclosed that a permanent injury was a result of the patron being playfully pushed by an attendant.

The lower court entered a verdict for $4,000 in favor of the injured girl, and the high court sustained the judgment, because the defendant had failed to exercise ordinary care to prevent injuries to patrons.

Therefore, it is quite apparent that the owners legally are expected to exercise "ordinary" care to prevent injury from any source to patrons. Sometimes, the exact meaning of the term "ordinary" care is not readily understood. Generally, it means that degree of care that would have been exercised by a reasonably prudent person under the identical circumstances.

The court in a very recent case (109 282), defined the term as follows:

"Ordinary care is greater care than we be exercised by a negligent person."

Another common source of litigation involving "ordinary" care is where an employer is injured while in the service of his employer. An employer is expected to exercise "ordinary" degree of care to protect his employees from injury. Also, a thea proprietor is liable for the acts of his management.

For illustration, in a very recent case (Cap. 262) it was disclosed that a stage hand was accidentally shot by a stage manager who jokingly pointed a pistol at the former. Testimony proved that the stage manager did not know the pistol was loaded. Here the higher court held the injured employee entitled to recover compensation for the injury sustained.

Injuries Not Arising Out of Employment

On the other hand, a theatre owner is liable for injuries sustained by an employee who is not acting within the scope of employment when the accident occurs. For instance, in White City Amusement Corp. vs. Industrial Commission (163 N. E. 337), was disallowed that an employee left his regular employment and undertook, without the authority, to assume more dangerous work. This court promptly held the employee entitled to compensation, and said:

"To entitle a claimant to an award under the Compensation Act, it is not sufficient that the injury occurred in the course of employment. It must also arise out of employment. It has long been the established rule that, when an employee places himself in a dangerous place where his employment does not necessarily carry him, and when he is a danger of his own choosing outside of the reasonable requirements of his employment.
EXHIBITORS Herald-World

As though by invisible floods of light

Sparkling, joyful warming light filling the stage, delighting the audiences — yet seeming to come from nowhere — this is what pays the theater owner and is what Major Chromium Plated Reflectors give.

Certainly no single development in years has carried lighting forward in a great leap as the Major Method of Chromium Plating Reflectors. To be sure of this newest lighting product write for full details and estimates — free of course.

NEW MAJOR CHROMIUM PLATED REFLECTORS

We have a new Catalog ready to mail. Get your name on the list for one. Decidedly worth while.

Major Equipment Company
4603 Fullerton Ave., Chicago

February 16, 1929

EXHIBITORS Herald-World

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We have a new Catalog ready to mail. Get your name on the list for one. Decidedly worth while.

Major Equipment Company
4603 Fullerton Ave., Chicago

In the other hand, in the recent case of Kim & Cherry Shows vs. Dinmore (164 N. 502), a travelling show owner was held liable for damages in a large amount for injuries sustained by patrons as a result of defective bleacher seats falling down.

In this case it was proved that the proprietor was negligent in failing to know that his employes properly repaired the seats, although he had them to do so. This court exacted the law or damage:

On the day of the injury he [proprietor] repaired the seats about 12 o'clock, and he had water standing on the ground near and that the jacks which supported the seats, to
The Proper Control of Light
On Your Screen

Picture films vary as well as current conditions. Your projectionist can adjust his arc current so always give you a clean, bright picture if you equip with PERFECTION. Current saving also is a result of PERFECTION equipment, for he need not use full current till the normal projection is started.

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An Ever Growing List of Satisfied Users:

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Fox Fox Rivoli Alto S87 lyn York York result Picture Theatre—

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Theatre —

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ture Theatre Electrical Specialists

a depth of about five inches. He found some of the blocks under the jacks loose, and re-

placed them himself, and gave directions to two men in the employ of Ringens to watch the water and see that the blocks did not wash out. The collapse of the seats which caused the injury was brought about by the water loosening the blocks supporting the jacks, and thus in turn the jacks moved out of place and permitted the whole seating ar-

rangement to fall. . . . It was the duty of appellant [proprietor] to use reasonable care and to see that the bleacher seats in all of its shows were so constructed and maintained as not to risk doing injury to anyone attend-

ing the aggregation of shows which appel-

lant was exhibiting pursuant to its contract with the Indiana state board of agricultur-

ists. He is required to use care and diligence to keep the place safe for those in attendance and, failing to do so, he may be held liable for injuries occasioned by his negli-

gence. His want of knowledge of defective conditions which by the exercise of reasonable care he might have discovered will not excuse him.

Not Entitled to Payment for Extras

Since many new theatres in various locali-

ties are in the course of construction and re-

pair, it is important to know that contractors are not entitled to payment for extras, unless the terms of the contract are followed. For example, in Mansfield vs. Cape May County (143 Atl. 379), it was disclosed that a con-

tractor and the owner of a lot entered into a contract which provided:

"The work to be performed under this con-

tract will consists in furnishing all tools, im-

plements, machinery, labor and all necessary materials. And it is hereby understood that the contractor in accepting the contract agrees to furnish any and everything necessary for such construction notwithstanding any omissions in the drawings or speci-

fications . . . ."

The specifications provided, "The contractor must at all times comply with the require-

ments of the specifications and shall not on any pretense, save that of a written order from the contracting parties or the engineer, deviate from the intent of the specifications . . . ."

During the construction work, the con-

tractor discovered that certain materials not specified in the specifications were required to satisfactorily complete the job. He con-

sulted the engineer, who verbally ordered him to procure the necessary items. Later the owner refused to pay for these extras and the contractor filed suit to collect the value of the extra materials and labor cost of installing the same.

It is interesting to observe that the court held the contractor not entitled to recover payment for these extras because he had ob-

tained a verbal instead of a written order from the engineer. The court said:

"No rule of the law is more firmly estab-

lished by a long train of decisions than this: That where a party, by his own contract, creates a duty or charge upon himself, he is bound to make it good, if he may, notwithstanding any accident by inevitable neces-

sity, because he might have provided against it by his contract. . . . Where persons contracting with each other regarding what shall be their course of conduct with each other, regarding a certain subject matter, and declare that there shall be no change in the agreement, which shall vest an additional liability in favor of or against each other, without authority to do so in writing, the mere performance of an extra service without such written authority will not give rise to an implied waiver of the provisions of the contract in that respect; so without proof of waiver of its terms, the plaintiff [con-

tractor], in order to recover, was bound to

BETTER THEATRES SECTION OF

February 16, 192

THE H

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HIGH INTENSITY REFLECTOR ARC

for Motion Picture Projection

Another step forward in the develop-

ment of High Intensity projection.

Snow White High Intensity Light, equal in screen illumination to the older High Intensity Lamps, Gives more and better light for current expended.

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prepared by us get the public interested in your shows. Let us send you some samples.

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Motion Picture Patents My Specialty

PATENTS
William N. Moore

Patent Attorney

Loan and Trust Building
Washington, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal atten-

tion. Established 35 years.

Copyright your play $5.00
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SPECIAL—The Junior D. K. Automatic Curtain Control

NOW NOW

$175.00

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TIFFIN, OHIO

Complete Stage Equipment
Catalogue Upon Request
Westinghouse Expands
Advertising in Trade
Papers for This Year
(Special to Better Theatres)

EAST PITTSBURG, PA., Feb. 12—A
greatly expanded program of advertising for
1929 in the technical, trade and business pub-
lications is planned by the Westinghouse
Electric and Manufacturing Company, ac-
cording to a statement issued by J. C. Mc-
Quiston, general advertising manager.

"The increase," states McQuiston, "in the
number of products from year to year which
we manufacture, has made it advisable for us
to change our technical advertising to keep
step. Leading industries are now so thor-
oughly electrified that each one offers a
market for a large variety of our products.
In order to meet this situation, in addition
to our usual advertisements covering a single
product, we plan to make extensive use of
group advertisements in which we will call to
the attention of the executives in an industry
the whole line that Westinghouse is equipped
to offer that industry.

"Furthermore I am convinced that in our
technical advertising not enough attention has
been paid to telling the industries a more com-
plete story of Westinghouse service, and this
year we will present a number of broad in-
stitutional messages in the technical maga-
zines.

"Our advertising policy aims always to ex-
pand the electrical industry by informing the
public continually of the vital part that elec-
tricity plays in modern civilization. We aim
also to be of direct service to the distributors
of electrical products by direct advertising
cooperation with such distributors."

The list of business and technical magazines
selected by the Westinghouse Company is well
over 150 covering practically every American
industry.

Paine Expansion Shells
For Anchoring Opera Chairs to Concrete Floors
Will not come loose when properly set

Furnished with bolts and washers ready
to install. 1/4" size shell most gen-
erally used for repair work as well as
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Ease of Operation—Quietness
For Any Size Curtain

New in Design—Entirely Different

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Keith's
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Uses the

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Because

"Better Projection Pays"

1476 Broadway Raven Screen Corporation New York, N. Y.
New Inventions

The list of patents published in this technical department of "Better Theatres" is furnished by our patent reporter—

WILLIAM N. MOORE
Washington, D. C.

1,706,614. MULTICOLOR CINEMATOGRAPH AND OTHER FILMS. John Edward Thornton, West Hampstead, London, England. Original application filed May 5, 1924. Serial No. 711,251, and in Great Britain May 18, 1923. Divided and this application filed Nov. 3, 1925. Serial No. 66,482. 4 Claims. (Cl. 95—1.)

A multicolor positive cinematograph film comprising a double width transparent support divided into two longitudinally parallel portions, of which two partial images are photo-mechanically printed directly upon one portion in two different colors and upon the other portion in two other different colors, the support being severed longitudinally to form two halves which are superimposed and adhesively secured together to form a four-color single width film transparency.


1. In a device of the character described in combination with image control means including an image bearing member, a source of light adapted to project the image from the image bearing member, a screen adapted to transmit light and to retard heat sufficient to prevent the image bearing member from igniting and movable in a single plane transverse to the light rays into and out of line of the light, a member secured to the screen and extending outwardly therefrom in the plane thereof, a second member pivoted to the first member and pivotally supported by a pivot removed from the first pivot, and means on one of said members engaging the image control means.

1,706,632. OPTICAL SYSTEM. Harold N. Cox, Glen Ridge, N. J., assignor to Cox Multi-Color Photo Company, a Corporation of Delaware. Filed Aug. 7, 1926. Serial No. 157,776. 1 Claim. (Cl. 88—24.)

An illuminating system for the projection of multiple images including in combination with a source of light, a condenser, and a plurality of objective lenses, of a corresponding plurality of positive lenses arranged between the source of light and the objective lenses and cooperating with each of said objective lenses, and a concave lens element associated with the condenser and the plurality of positive lenses.

1,706,397. SOUND-REPRODUCING MACHINE. William E. Birket, Peoria, Ill. Filed Sept. 20, 1924. Serial No. 716,631. 32 Claims. (Cl. 274—18.)

26. A sound-reproducing machine including in its construction, in combination with a series of spaced rotatable record discs, a support capable of moving in a line parallel to the axis of rotation of the discs, means for guiding the support in its movement, a sound box and needle carried by the support, operating mechanism to adjust the support for locating the needle arm oppositely a disc, means operatively connected to the needle arm capable of moving the latter across the disc in either direction and means for lifting the needle arm out of the record groove and for permitting it to enter the same.


1. A cinematograph positive film material comprising a strip of waterproof material of double standard width and half standard thickness, a layer of colored collodion in two parallel differently colored stripes on one side of said strip and a layer of differently colored collodion in two parallel stripes on the other side of said strip and running in the same direction as said first named stripes, said strip adapted to receive four component image impressions and to be severed into two and to have its two portions cemented together to assemble and superimpose the four component images in one picture space.
Pepping Up Your Lobby Displays with
The Proper Color Schedule

"Say it with color," advise the advertising experts. Black is easy to read, but it takes a bit of the rainbow to make 'em want to read. That's especially true of posters, which must catch people on the run and make 'em pull up short.

By AL P. NELSON

MR. THEATRE MANAGER, have you been wondering about getting different color schemes for your theatre lobby that would make the crowds stop and look? Black is ordinarily so dead. Yet it can well be used with colors, such as purple, yellow and red. That's the advice of Lawrence MacDonald, poster artist of the Alhambra theatre in Milwaukee, who has made some new interesting displays, some of which are shown here.

MacDonald has plenty of original ideas on the use of color in lobby displays. Since articles on his methods in a previous issue of "Better Theatres," he has received many letters from theatre managers and poster artists interested in learning more about his ideas on color work. Regarding the use of black, he has the following to say:

"When you have been using solid color schemes in red, yellow, blue, purple, green, etc., it is a good idea to use a black color scheme idea occasionally. You have no idea how attractive black can be if you use a little white in with it. Just a couple of weeks ago when we played "Man, Woman and Wife" at the Alhambra, I made up black posters, shaded the black so that it became real glossy, and then made the picture and the lettering in white. The background of the insert pictures was done in charcoal, and the pictures themselves were hand drawn. This further added to the snap of the entire ensemble."

If a theatre manager and a poster artist cooperate and talk over color schemes for the lobby, there are wonderful opportunities to put a picture over in a bigger way, according to MacDonald. Color means a great deal in the present age.

"If you use red one week, yellow another, blue another, purple another, and green another, then it is an excellent idea to use the black color schemes once in a while," said Mac. "It will give you contrast, and it pulls, too. Before we used the shiny black background, we were a little bit dubious. We knew black was supposed to be a dead color, but we doctored it up by making it glossy. And we are going to use it regularly now, in rotation with the colors."

MacDonald says that a white background with a black picture effect and lettering can also be employed. He is planning to use this in the very near future and is confident that it, too, will meet with approval from the theatre-going public.

"The theatreposter artist must get his ideas from a morgue," he said. "Whenever I run across an attractive picture, I file it away in a big chest, which is my morgue. Then, when I want an idea I can always adapt one from one of those pictures. When a poster artist turns out a lot of pictures each week, he can't sit around searching for ideas and making up only one original drawing per week."

(Continued on page 94)
MILLIONS OF THEATRES

(See Page 15)

FEBRUARY 16, 1929

BETTER THEATRES SECTION

MONTPELIER—Growers Realty Corporation has plans for a new movie theatre and store building to be located at the southwest corner, Boscoval Avenue and Boscoval Place.

North Carolina

FOREST CITY—W. L. Horn plans to erect a theatre in this city.

Ohio

MT. HEATHY—Syndicate forming, care C. Witekind, Melvin Circle, contemplates erecting theatre. Architecture not selected. Estimated cost, $140,000.

MONTPELIER—Mrs. W. E. Turner & Son, care Colonial, contemplates erecting two-story brick movie picture theatre at Frankford Avenue and Leviick street. Arch. not selected. Estimated cost, $100,000.

PHILADELPHIA—J. A. Nolan, 64 East Church Lane, contemplates erecting brick movie picture theatre at Frankford Avenue and Leviick street. Architect withid.

PITTSBURGH—Arep Estate Company, care E. U. Shuman Realty Company, 335 Fifth Avenue, has plans by Mortimer Roach, 435 Lexington Avenue, New York, for replacing burned theatre with five-story brick and office building at 347 Fifth Avenue. Estimated cost, $227,000.

Rheaid Rhino

NEWPORT—Kenmore Realty Corporation, B. Rockman, 15 Deerfield Street, Boston, Mass., has plans by G. N. Jacobs, 9 Bosworth Street, Boston, Mass., for a theatre, store and office building to be located on Broadway. Estimated cost, $300,000.

West Virginia

PARKERSBURG—Joe Park and P. F. Chancellor, 416 Travis Street, contemplates erecting theatre on Juliana Street. Estimated cost, $75,000.

Remodeling

Colorado

LYONS—The Lyons theatre has been remodeled.

Illinois

MOLINE—The L Claire theatre will be remodeled, including a new facade.

Kentucky

OWENSBORO—The Strand Amusement Company, L. C. Godfrey, manager, is planning a new theatre and store building to be located at 3032-44 Armitage Avenue.

Owenboro—David Nizets, 3722 Wilson Avenue, contemplates erecting brick theatre, store and office building on Harlem Avenue, near Pratt Boulevard. Arch. not selected.

MOLINE—G. W. Crampton, 1032 Sixteenth Street, has plans by William H. Schubelke, People's Bank Building, for brick theatre to be located on Fifth Avenue, between 17th and 18th Streets.

PLAINFIELD—Capt. H. L. Gould, has plans by E. F. Behrens, 603 North Michigan Avenue, Chicago, for brick theatre to be located on Lincoln Highway. Estimated cost, $75,000.

Indiana

HAMMOND—Company forming, care H. Mote, 1109 West Street, Hammond, Indiana, has plans by D. Graham, 1126 Hume Mansur Building, Indianapolis, for a theatre, store and vaudeville at the. Location withheld. Estimated cost, $350,000.

Owensboro—The Strand Amusement Company, care L. Godfrey, manager, has plans by Carl J. Epping, 525 South Third Street, Louisville, for a theatre, store and office building, Arch. not selected. Estimated cost, $250,000.

WEST MOORE—Capt. H. M. Williams, Sr., Cotton Street, plans to erect two-story brick theatre, 60 by 100 feet on Cotton Street, with seating capacity of 600. To be operated by Timmy Nowill.

Maryland

LAUREL—J. E. Fettle, Main Street, and associates, are forming a company to erect one-story brick theatre on Washington Boulevard. Estimated cost, $35,000.

BOSTON—De Blos & Madison, trustees, Barbiers Hall, plan to erect theatre and office building at Boylston and La Grange Streets. Arch. not selected. Cost estimate to exceed $100,000.

Michigan


Mississippi

COLUMBUS—Brothers, Bogusla, La., have plans by Lockett & Chachate, Balter Building, New Orleans, La., for fireproof brick and reinforced concrete theatre, 120 by 20 feet.

HATTIESBURG—Saenger Amusement Company, New Orleans, La., plans by E. W. Creel, Inc., Whi- ney Building, New Orleans, La., for brick and reinf. concrete theatre to be located at Front and Forest Streets. Estimated cost, $150,000.

Missouri

FAYETTE—Harley H. Banks, Columbia, and as- sociates, will erect theatre. Estimated cost, $70,000.

New York

BALDWIN—Baldwin Theatre, Inc., has plans by Tillion & Tillson, 415 Lexington Avenue, New York, for brick and reinforced concrete theatre and store building to be located on Sunset Boulevard.

New York—Jojo Realty Company, L. Weissman, president, 2512 Grand Street, has plans by Charles Kremberg, 2534 Marion Avenue, for contem- plated theatre and office building to be located at the southwest corner, Boscoval Avenue and Boscoval Place.

north Carolina

FOREST CITY—W. L. Horn plans to erect theatre.

Wisconsin

MILWAUKEE—The Venus theatre has been un- modeled.

Featuring Sound

Connecticut

DANIELSON—The Orpheum theatre has installed sound equipment.

Florida

JACKSONVILLE—Extensive improvements are being made to the theatre, including re- cording and installing sound equipment. Will feature Vitaphone.

JACKSONVILLE—The Palace theatre has re- opened. Will feature Vitaphone and Movietone.

MIAMI BEACH—The Community theatre will feature Vitaphone and Movietone.

SARASOTA—The Edwards theatre has been wired for Vitaphone and Movietone.

DALTON—The Crescent theatre has installed Pho- tophone equipment.

AVON, N. Y.—The Lucas theatre will feature Vipa- phone and Movietone.

LYCROSS—The Lyric theatre has been wired for sound pictures.

ILLINOIS

CARLINVILLE—The Grand theatre, recently re- vated, redecorated and reopened, will feature Vitaphone.

LAFAYETTE—The Mars theatre is to be wired for sound pictures.

LANSING—The Logan theatre is to be wired for sound pictures.

SHELBYVILLE—The Strand theatre has installed Vitaphone and Movietone.

Iowa

DES MOINES—The Strass theatre will feature Vitaphone and Movietone.

OTTUMWA—The Capitol theatre has installed its sound equipment.

SIoux City—The New Orpheum theatre is to be wired for Phantom.

SIoux City—The Princess theatre will feature Vitaphone and Movietone.

Kansas

BELOIT—The Grand theatre is being wired for sound pictures.

WICHITA—The new Miller theatre is to be wired for Vitaphone and Movietone.

MINNESOTA

DULUTH—The Lyric theatre will feature Vitaphone.

MINNEAPOLIS—Finkenstein & Ruben plans to install Sonora-Bristolophone at its New Arion theatre.

MINNEAPOLIS—The Hennepin-Orpheum is to be equipped with Photophone.

MINNEAPOLIS—The Homewood theatre, recently remodeled, has been equipped for Vitaphone and Movietone.

ST. PAUL—The Oxford theatre has been equipped with Vitaphone and Movietone.

Brooklyn—The Dyker theatre will feature Vitaphone.

FOREST Phonohum.

Colorado—The cinema's century has been refur- nished, wired for sound pictures, and opened under new management. Will feature Vitaphone and Movietone.

TONAWANDA—The Riviera theatre is to feature Sonora-Bristolophone.

山东省

WINSTON SALEM—The Auditorium theatre has been wired for Photophone.

Ohio

AKRON—The Colonial theatre has been wired for sound pictures.

CANTON—The Alhambra theatre, first-run picture house, has been wired for sound pictures.

CITEVTOIT—The Woodlaw theatre will feature Vitaphone and Movietone.

RICHMOND—The Strand theatre has been wired for Vitaphone and Movietone.

TOLEDO—Lucy's Valentine theatre will feature sound pictures.

OKLAHOMA

OKLAHOMA CITY—The Criterion theatre will feature Vitaphone and Movietone.

OREGON

EUGENE—The McDonald theatre has installed Vitaphone and Movietone.

ORANGEBURG—The Carolina theatre, municipally owned, will feature Vitaphone.

JEFFERSON CITY—The Liberty theatre has in- stalled Photophone equipment.
TEXAS
Gainesville—The Majestic theatre, first-run house, has been equipped with Xograph.

PARIS—The Plaza theatre will feature Vitaphone pictures.

San Benito—Brisko phone has been installed in the Rivoli theatre.

Washington—The Jones-Grand theatre has installed De Luxe Phone sound equipment.

ELLENBURG—The Ellenburg theatre, recently reopened, has a new stage and equipment.

EATLE—The Coliseum theatre has installed and equipped.

EATLE—The Columbia theatre has reopened. It is equipped with Movietone and Movitovone.

Wisconsin
MILWAUKEE—C. O. Ams has opened the New Temple theatre. It will feature Movietone, Vitaphone, and Movitovone.

Theatres Opened
California
SALDANS—The Saldan's theatre opened recently with straight picture policy.

FORT SPRINGFIELD—The Fort E. Walton theatre has opened with pictures.

SACRAMENTO—The Capitol theatre has been restored, redecorated and reopened with pictures.

Florida
AKELAND—The Polk theatre, a Publix house, using approximately $500,000, opened recently.

Illinois
HORRISON—The Capitol theatre, costing $75,000, opened under the management of Henry W. Frommon.

ELKIN—The New Elk theatre has opened with pictures.

Iowa
VAUKON—Fire damage to the Cota theatre has been repaired and the house reopened with pictures.

Michigan
OWLIVRLL—The New Holland theatre has been sold, and has stage equipped for vaudeville and presentation acts.

MINNEAPOLIS—The Pantages theatre has reopened as picture and vaudeville house.

Mississippi
JOLLY SPRING—The old theatre has been renamed the Princess and reopened.

New York
ERKIR—The Richmond theatre has reopened with pictures.

ORE—The Capitol theatre has opened with pictures. House has seating capacity of 1,250.

North Carolina
URXINGTON—W. B. Qualis and J. E. King have opened the Grand theatre.

Ohio
SPRINGFIELD—The Regent theatre has reopened with pictures and vaudeville.

Pennsylvania
AYNOKA—Paul Covy has opened the Etna theatre.

Rhode Island
ENSID—The Keystone theatre, town’s new $1,000,000 dollar picture house, recently opened.

South Dakota
STELLINE—The New Hamline theatre has been sold, and theatre under the management of Guy Abbott and C. W. Nicholson.

Texas
ELON—F. L. Wolf and Roy L. Walker have operated a picture house on site of the old Palace theatre.

KROLTON—G. F. Myers has reopened the Car- ton theatre with pictures.

CORRU CHRISTI—Grand theatre has reopened.

ILLINOIS—The Templeton theatre has reopened with pictures.

Wyoming
LYNDER—The New Grand theatre, operated by Blakedge, has opened with pictures and vaudeville. House has seating capacity of 500.

Theatres Changed Hands
Illinois
CINNITAS—T. J. Lewis has sold the La Paloma to L. R. Matthews.

Florida
GOOKSVILLE—Mrs. Jane C. Owen has taken the Victory theatre from M. Hawkins.

Illinois
RING VALLEY—A. O. Lambert, of Monticello, has purchased the theatre and will operate it as a picture house.

Iowa
DONG—The Strand theatre has been purchased by M. Fairchild. It will be wired for sound.

ARVIT—G. L. De Nune, owner of the Majestic theatre, has taken over the Hardware theatre from C. W. E. O. Wolf.

Massachusetts
ALTHAM—Reported that Fox interests has taken over the Clay theatre, will start the New Hampshire theatre and will operate it as a picture house.

Theatre Owners
Michigan
HOUGHTON—John D. Cuddy has purchased the Royal theatre to L. F. Sangster.

Nebraska
FALLS CITY—Jean Mullen has purchased the Rivoli theatre from Glenn Carver.

North Carolina
BASSIEER CITY—Bean & Plummer have sold the Palace theatre to W. T. Green.

WASHINGTON—R. B. Best has sold the Best theatre to Mary C. Quinn.

Ohio
CLEVELAND—Mrs. A. R. E. Fulton has sold the Homestead theatre to E. Green.

PORT FORT RECOVERY—J. H. Kriel, formerly of St. Mary's, has leased the Royal theatre from E. Wagner.

Pennsylvania
DREXEL HILL—Marcus Benn has added the Waverly theatre, located in the Gruninimk section, to his chain through a deal with the Stanley Company of America.

DORSET—John Alderdice has leased the Dorn- mont theatre to Frissara & Sentimana.

HAYLETON—Reported that the Connecticut inter- ests have acquired the Fedley theatre.

PINEGROVE—Eugene Ferrin has purchased the Hippodrome theatre from Lewin Priest.

South Carolina
ANDERSON—R. C. Crawtine has purchased the Central theatre from W. S. Finch.

BELTON—J. W. Meldin has sold the Cameo theatre to H. G. Campbell.

JEFFERSON—R. B. Miller and T. B. Gault have taken over the Jefferson theatre.

South Dakota
ELKPOINT—C. S. Bovee has leased the Florence theatre.

Tennessee
ELIZABETH—D. L. Quinlan has purchased the Royal theatre from Mrs. D. A. Stevenson.

KNOXVILLE—Thomas R. Bowes has sold the Peafowl theatre to L. M. Agathen.

Utah
SUGARHOUSE—Elizabethton Brothers have taken over the Forum theatre from L. F. Brown.

Washington
SEATTLE—Howard R. Macy has leased the Em- press theatre, a picture-vaudeville house.

Management Changes
Alabama
MONTGOMERY—Clark Strickland, who formerly operated picture houses at Jacksonville, Ala., has become manager of the Ritz theatre, a colored house.

Connecticut
HARTFORD—Charles Segelbaum, for the past seven years, manager of Poli’s Palace theatre, has resigned.

HARTFORD—W. S. Perutz, formerly of Tacoma, Wash., succeeds Albert B. Wining as manager of the Fox-Poli Capital theatre.

Georgia
LAGRUNGE—W. T. Harper is now manager of the Fairfax theatre, succeeding J. W. DeManhorn. House is operated by the Cumberland Amusement Company.

WAYCROSS—D. A. Burnett, formerly of Mont- gomery, Ala., has become manager of the Orpheum theatre.

DES MOINES—George M. Watson, of Cedar Rapids, la., succeeds Armand Swann as manager of the Strand theatre.

DES MOINES—Lionel Wasson, of Cedar Rapids, la., has become manager of the Des Moines theatre, succeeding S. Segelbaum.

Kentucky
LOUISVILLE—David Blunk, who has been assistant manager of the Alamo theatre, succeeds Herbert Morgan as manager.

Massachusetts
SPRINGFIELD—Edward Waugh, who has been associated with the Fox-New England theatres, has become manager of the Fox-Palace theatre.

CLARKSDALE—Claude Hazle, of Shreveport, La., has become manager of the Marion theatre, a vaudeville house, succeeding E. R. Meld.

New York
NIAGARA FALLS—George Miller has become manager of the Falls theatre.

WATERTOWN—E. H. Arnold is now manager of the Liberty theatre.

North Carolina
CHARLOTTE—E. C. Kingman has become manager of the new Stevenson theatre, succeeding F. E. Clapham.

GREENSBORO—Frank Wood, formerly of Mobile, Ala., succeeds Terry McDaniel as manager of the National theatre.

WILSON—Terry McDaniel, formerly manager of the National theatre, a Publix-Saenger house at Greensboro, N. C., has been transferred to direct the Willow theatre in Ohio.

East Liverpool—E. Blair has become manager of the State theatre. House is devoted to pictures and vaudeville.

Ohio
BERLIN—Jerry Kessler has succeeded C. E. Skidmore as manager of the Apollo and Rex theatres.

HARRISBURG—Donald Rose succeeds John P. McCarthy as manager of Loew’s Regent theatre.

PITTSBURGH—James Balmer, formerly manager of the Grand theatre for many years, has become manager of Stanley’s Majestic-Enright theatre.

Tennessee
SPRINGFIELD—A. L. Hancock has become manage- of the Princess theatre.

Texas
CORPUS CHRISTI—E. L. Collins has become manager of the new Grande theatre.

DALLAS—James O. Cherry, managing director of the Melba theatre, has been made district man- ager for Publix houses in Texas.

DALLAS—J. H. Landers, formerly associated with the Stanley-Cardall interests of Washington, D. C., succeeds Emil Bernecker as manager of the Palace theatre.

HARLINGEN—E. W. Wilbern has become manager of the Arcadia theatre.

Wisconsin
RACINE—B. G. Wood, has become manager of Universal’s Venetian theatre, succeeding J. J. Gross.
ON A SITE
FAMOUS FOR
PLEASURE

F. F. Proctor has built his Fifty-Eighth Street theatre in New York on a spot long dedicated to amusement

F. F. PROCTOR'S new Fifty-Eighth Street Theatre, the recent opening of which marked the fortieth anniversary of Proctor's career as a metropolitan manager, stands upon the historic site of the famous Pleasure Palace which he completed 32 years ago at Fifty-second and Lexington Avenue, New York, where for many years, with its palm garden, its grand ballroom, its splendid stage and its elaborate dining hall and roof garden, it was the favorite pleasure haunt of social, artistic and sporting celebrities and one of the pet show places of New York.

Mediaeval Spain supplies the motif of the new theatre. Concrete and terra cotta both conceal and ornament the steel framework of the fireproof structure, and in the incidental ornamentations most of the polychrome tendencies of the Iberian genius are carried out most effectively.

Tunneled, arched and pillared lobbies give easeement to both Lexington Avenue and Fifty-second Street—genuinely Spanish corridors and colonnades, leading to the grand foyer, which is in effect a spacious patio. This indoor plaza, which is characteristic of the ornate chambers of the palaces of Castile and Aragon in the middle ages, is innocent of Moorish incongruities and the garish arabesques which are so often mistaken for truly Spanish art.

The auditorium seats 3,000 persons, yet acoustics are excellent. The Fifty-Eighth Street is the first theatre in the metropolitan district to be completely fitted with RCA Photophone as inherent in the actual structure and an essential part of the plant itself.

The electrically operated grand organ, concrete and plate-glass projection booths, motion pictures, the elevator orchestras perform and organ console are also inherent parts of the harmonious structure itself. Various apartments set aside for the use of the public are furnished and ornamented in conformity with the palatial character of the house. The smoking lounges for men and women, retiring and dressing rooms are luxurious. The same completeness and harmony characterize the back-stage appointments for visiting artists and employees.

The policy of the new Fifty-Eighth Street will be continuous performances from 8:30 until 11 p.m., of standard Radio-Kodachrome vaudeville and motion pictures, brilliant and in sound, and international novelties.
PENCER is a small town. Its population is merely 3,000. And it didn’t have a modern motion picture theatre. There was a theatre, yes—one reminiscent of those first days when people went around talking about the art that was “just in its infancy.” That infancy having long since passed, this theatre had also passed—at least the minds of many citizens. There were splendid new theatres and not so very far away as the motor car travels. The two college cities of Bloomington, where Indiana University is situated, and Greencastle, were by 20 miles or so away. Spencer got into the habit of seeking its entertainment out of town.

This is scarcely a condition that looks good to the members of a chamber of commerce. And, of course, it isn’t a good condition for the theatregoers themselves. It is not always convenient or pleasant to drive 20 miles and back for an evening’s entertainment.

Then E. M. Viquesney decided to build a first class theatre for Spencer. Viquesney was a theatre man. He was a sculptor. It is Viquesney who designed the statue, “The Spirit of the American Doughboy,” which stands in Lincoln Park in Chicago and is duplicated in other cities. It is a statue that Viquesney, at a time when there were being lured away from Spencer, expressed the opinion that not only must this be stopped, but that Spencer could attract theatregoers from the cities of Bloomington and Greencastle. In other words, the condition could be reversed, he believed, and he had enough faith to plan a theatre to do this!

His faith has been justified. The Tivoli has been open but a short while, but already it is looked upon as a fine home of motion picture entertainment by the people of Spencer, and as a place to go to by the inhabitants of the surrounding territory. It seats 700. It cost $45,000.

The architect, Horam Callender, Jr., of Greencastle, Ind., selected a Spanish motif for the architecture and interior design. The exterior is done in light buff stucco, with green window and door trims. The marquise is of antique copper, a material used also for the exterior balconies. The stucco is splashed with red and green and its surface is left rough. On either side of the lobby is a shop, while on the second floor above the shops are two kitchenette apartments, separated from the theatre section by heavy fire walls.

The ticket booth, which abuts on the sidewalk, is finished in marble. At the windows are silver curtains and draperies. The lobby is finished in cream stucco with tints of rose and extremely light green and is lighted by composition figures of ornate design, containing varicolored lamps. It is a rule of the management that no lithographs or printed advertising shall be displayed here, and all the panels are hand-painted in colors. The panels are recessed, and over each is a fretwork grille lighted by hidden lamps, which cast a soft glow over the surface. The effect, which has proven very attractive to patrons, was achieved at extreme cost.

Entrance to the foyer is by double swinging doors. The foyer is long and vaulted. Silver cloth curtains drape the doors leading from the lobby. On the floor are deep soft carpets in red and black. The walls of the foyer are done in stippled stucco sprayed with blending colors, which fade out to a soft cream color at the ceiling. Playing on the surfaces of this chamber are amber lights supplied from perforated metal wall brackets. The foyer is furnished with large overstuffed chairs and couches.

The women’s and men’s lobbies are off the foyer. These are finished off in light green enamel. At the inner end of the foyer is a heavily carpeted stairway leading up to the loges. The loges are lighted by floor lamps and ceiling fixtures, and seating is by mahogany chairs.

Two arched passages lead into the atmospheric auditorium, which is designed to represent an enclosed Spanish garden. The entrances are draped with heavy red and gold curtains swung from twisted antique poles. Along the walls of the auditorium, which are of rough stucco, are niches in which pieces of statuary—remember that the owner of the Tivoli is a sculptor—are placed. Also in the niches are decorative baskets from which droop and twin foliage and wisteria, carrying out the garden effect. The niches are hand-painted, and seen through the foliage, the (Continued on page 94)
DESIGNED TO MEET OUT-OF-TOWN COMPETITION

The Tivoli in Spencer, Ind., was E. M. Viquesney's answer to nearby larger cities. It cost $45,000. And it more than serves its purpose. This theatre, which seats 700, was designed by Horam Callender, Jr., of Greencastle, Ind. It is of Spanish design.
HE EL CAMPANIL, BUILT AT A COST OF $150,000

Views of the new theatre in Antioch, Cal., built by Ralph M. Beede and Ferd Stamm. It gets its name from a bell suspended in an exterior niche.
Thordarson Increases Factory Space, Opens a Branch in Cleveland

In order to take care of the constantly increasing demand for its transformers for radio and other electrical purposes, the Thordarson Electric Manufacturing Company of Chicago, has announced the acquisition of an additional building adjoining its present factory, thus increasing its manufacturing space over 100 per cent. The combined factory site now occupies half a city block, facing on Huron, Kingsbury and Larrabee streets. The seven floors of these two buildings represent a total manufacturing space of a quarter of a million square feet.

The Thordarson organization is engaged primarily in supplying radio set manufacturers with power supply and audio transformers. In anticipation of the present expansion, the management department has been actively engaged in constructing many special full automatic coil winding machines and other manufacturing equipment on which the company holds exclusive patents. It is stated that production in the original plant is not being disturbed during the process of establishing the new factory.

Chester H. Thordarson, president, has announced the appointment of Merwyn Head as chief engineer. This appointment is in accordmence with the policy of the management to select men for executive positions from within the organization. Prior to Head's activity in the motion picture and research laboratory of the Thordarson plant, he was retained by the Robertson-Davis Company of Chicago as chief engineer. His engineering department was later transferred to the Engineering School of Northwestern University, where he was awarded membership in the honorary scientific fraternity Eta Kappa Nu and in Phi Beta Kappa, honorary scholastic fraternity.

As a means of establishing more intimate contact with its manufacturing and order customers in the Michigan, Ohio, Western New York and Western Pennsylvania territory, the Thordarson Company has opened a branch office in Cleveland. C. M. Hendricks, who has been serving the greater part of this territory for the Thordarson organization as a sales representative, has been appointed branch manager with offices located at 520 Citizens Building, Cleveland.

New York Office Opened
By S. & S. Enterprises
(Special to Better Theatres)

NEW YORK, Feb. 12.—Harry Segal, president of S. & S. Enterprises, Boston, announces the opening of offices in New York City, at 729 Seventh avenue, Suite 510, for the sale and distribution of Cine Tone, non-synchronous sound machine.

The machine is made entirely of steel and is operated electrically. It is portable and is installed by merely plugging in on a light socket, just as one does with a radio. The S. & S. Executives, who were promoters of the machine, claim, for it a tonal range that is unsurpassed, while its tonal quality is considered equal to the best. David L. Shoolman is treasurer of the company.

Bartola Company Name Becomes Maxcy-Barton

The Bartola Musical Instrument Company, of Chicago, manufacturers of the Barton organ, has changed its name to the Maxcy-Barton Organ Company. The Barton organ will continue to be built and manufactured by the Maxcy-Barton Organ Company, W. G. Maxcy, of Oshkosh, Wis., president of the company; Dan Barton, general manager, and Al Stoll, superintendent of the factory, which is located at Oshkosh, Wis.

What Kind of a Fellow Is John L. McCurdy?

WITH 22 years of theatrical experience behind him, despite the fact he is only 36 years of age, John L. McCurdy is truly one of the youngest veteran managers of metropolitan theatres in America.

McCurdy hails from Fort Wayne, Ind. He went to public school there and then came east to Heightstown, N. J., where he attended Peddie school to prepare himself for college. Attending prep school and college is an expensive process and, although he was only 14 years of age at the time, he started to work in a theatre to earn his expenses. Not only did he succeed in sending himself through school and college, but he accumulated a lot of experience which was immensely useful to him later on.

Upon leaving college, the flair for writing which he had acquired through his theatrical contacts, developed into a definite impetus, and he began work with Collier's Magazine, where he spent two years, first in the editorial and then in the advertising department. Then the whirlwind seized him and he sailed for off Singapore to work with the Singapore F. M. S. Motion Picture Exchange.

Returning to this country in 1914, McCurdy continued in the motion picture line, spending four years in the distributing departments of the World Film Corporation, Fox and Pathé. Then he became house manager of the Circle theatre in Indianapolis and remained there two years.

Evidently it was he that he found the medium he was best adapted for. So successful was he in conducting the theatre that he was made general manager of the F. J. Gregory Theatrical Enterprises of Indianapolis, and one year later, was taken into the home office of Universal, where he spent three years in the theatre management department.

Just about that time, Douglas Fairbanks was looking for an enterprise special representative, and McCurdy was selected for the job. After one year with Fairbanks, he became general manager of the S. J. Gregory Theatrical Enterprises of Chicago and Indiana, and it was from there, one year later, that he entered the employ of Publix.

McCurdy's first position with Publix was as city manager of the Newman and Royal theatres in Kansas City. Shortly after, he was brought East to fill the position of managing director of the Metropolitan theatre in Boston, stepping off to the Olympia theatre in New Haven, for a few weeks on the way.

When Publix began building its Brookl hospital, Sam Katz, president of the organization, picked McCurdy to head the new job. Commenting on his choice, Katz said he selected McCurdy because he was "the last word in showmen to match the last word theatres."
REDECORATING—WITHOUT CLOSING FOR EVEN A DAY

SOMETHING new in the way of ingenious resourcefulness is shown in the successful manner in which the Bijou Keith theatre in Ottawa, Canada, was redecorated and made over in the midst of a busy season without darkening the house and without interrupting or maruing a single performance. The interior of the theatre, not having been painted or decorated for almost eight years, was in the greater need of re-decoration than was the case with most of the great increase of patronage and popularity this season.

Not wishing to close even for a week, a plan was evolved by which the work of the painters and decorators could be completed at night; and carried on in a manner that would not interfere with the next day's matinée or with the convenience and comfort of the audiences. A crew of expert painters was added to the payroll of the theatre. These men started work immediately after the close of the night show, used an extra quantity of “driers” in their paint and worked five hours. In harmonious conformity with the tapestries and fixed decorations of the theatre, the painters symmetrically covered the panels, plasters and other wall spaces so that they would appear unfinished, or out of harmony, even for a day. For the backgrounds, apple green was chosen as the most effective color, but this was relieved by cerulean blue, a combination much approved by interior decorators of large auditoriums. In the Keith Ottawa theatre, dark velours and brocades are likewise used in tapestries and mural effects, and the new painting harmonizes most effectively with the textiles of the upholstery and tapestry.

Upon the opening of the theatre for the matinees, it was found that the paint applied during the previous night was quite dry and unaffected. There were no indications of a temporary or unfinished job. The effect is that of a wholly transformed interior. Green parchment wall shades for the electric brackets were also installed during the night, and the entire undertaking was completed at a cost and with a rapidity which no outside contractor, perhaps, would have guaranteed.

Theatre Bandit Captured;
Manager's Clothes Taken
(Special to the Herald-World)

ST. LOUIS, MO., Feb. 12.—A man giving his name as Tom Pappas was overpowered by a bystander as he was attempting to escape with $50 in cash which he had taken from a motion picture theatre in Danville, Illinois. Pappas is said to have admitted that he is wanted in a $25,000 bond for the robbery of a bank in Kansas City, Missouri.

Two bandits forced Maurice Stuhl, manager of the Wellston theatre, Wellston, Missouri, to disrobe on February 4 when they discovered he was carrying but $35 in cash. He was left shivering in his underwear and overcoat, the robbers escaping in his automobile with them.

Public Auditorium, Cleveland, O.—2 track Equalizer Draw Curtain.

Peter Clark, Inc.
Stage Rigging, Orchestra Lifts

Fox theatre, St. Louis, Mo.—Stage equipment, stage elevators, orchestra and organ console elevators.

New Fox theatre, San Francisco, Cal.—Stage equipment, stage elevators, orchestra and organ console elevators.

Uptown theatre, Philadelphia, Pa.—Stage operating equipment, orchestra elevators.

K O A theatre, New York City—Rigging, RCA horns, picture sheets.

Modern Installations

The tendency among theatres, both large and small, throughout the country is to modernism. Evidence of this encouraging situation is found in the many installations of equipment reported by leading manufacturers.

Geo. Kilgen & Son, Inc.
Organs

St. Ephriam theatre, Mt. Ephriam, N. Y.—manual pipe organ.

Grand theatre, Stamford, Conn.—3 manual pipe organ.

Da-Lite Screen Company


Stage Rigging Hardware

Riverside theatre, Milwaukee, Wis.—1 track Equalizer Draw Curtain.

Palace theatre, Chicago, Ill.—1 track Equalizer Draw Curtain.

Chicago theatre, Chicago, Ill.—1 track Equalizer Draw Curtain.

Orpheum theatre, Memphis, Tenn.—2 track Equalizer Draw Curtain.

Attend the show at this theatre! Just yama into your gondola and paddle over. It is the most intimate theatre in Venice, located on the Grand Canal. Note the enter taining exploitation of Paramount's "Wings. Perhaps this is an example of some Modernism."
Nearby Towns
Lure Patrons
Away, So—
(Continued from page 89)

The garden effect is still further heightened.

Crowning heavy stone pilasters along the "garden" wall are large marble vases filled with foliage and flowers, on which play lights from lamps concealed within the vases. The ceiling is painted a dark blue and is dotted with silver stars. The only ceiling lights are four white bulb lamps on unobstrusive fixtures. These are used only for general house lighting.

Near the stage the design takes on the form of a cove, which rise almost to the ceiling. These are in relief, and behind their tops are concealed blue lights. One "castle" houses the organ pipes, the other contains the heating and ventilating ducts. All openings are heavily gridded, and over the upper openings are swung awnings of silver and green striped cloth supported by lances. Two large bronze gates, on either side of which are antique bronze lanterns shedding a soft amber light, serve to blend the castles and garden walls into one continuous decorative scheme.

The proscenium arch continues the Spanish architectural effect presented by the castles, a massive stone arch and pilasters framing curtains of heavy velour. On each curtain in a golden wreath is the letter "V." The stage opening is 27 feet wide and 18 feet high. The stage has a depth of 18 feet. Equipment includes a variety of scenery, dressing rooms and modern stage lighting.

The heating and ventilating plants are located beneath the stage, enclosed in a fireproof casing. The shops and apartments are heated by steam, the theatre by hot air. It has been demonstrated that in zero weather the theatre can be comfortably heated in less than 30 minutes.

The logs at the rear of the auditorium serve decoratively to break the continuity of the wall. Over their sides are draped Spanish shawls. Between them is the projection room, which is so designed that sound equipment may later be added. The booth equipment includes two Simplex machines and a spotlight.

The seats are designed according to the motif of the interior, upholstering being in red and black leather. The standards likewise are finished in red and black with gold highlights. The auditorium measures 85 feet long, 47 feet wide and approximately 30 feet high.

The structure as a whole is built of concrete and hollow tile.

The policy calls for pictures with vaudeville every Wednesday night. Sunday shows have been run with little opposition reported from the townpeople, who at last have a theatre which enables them to get the entertainment they want without taking a cross-country journey.

C. C. Cassidy is manager of the Tivoli. At the organ, which is a Wicks, William Blanchard presides. Hugo Hauck is projectionist.

Here, then, is an economically constructed theatre in a small town which has changed a bad theatrical atmosphere in the town. Not long ago—but why speak of what was? The Tivoli has justified its owner's faith in his town. For example, during the period of the worst weather conditions that Indiana has known for many years and till the influenza epidemic raging, the Tivoli continued to play to a constantly increasing number of patrons. Spencer is too small a place to furnish all the results noted. Some of the people must have come from beyond Spencer. And that was what Viquesney expected they would do when Spencer was given an attractive, modern theatre.

Putting Pep Into Lobby Displays
(Continued from page 85)

He's got to keep a file and use some of the ideas.

"If a poster artist will work up a regular color schedule he will be able to shoot out some displays that really pull. He won't be using the same colors too often. And if they are rotated in a right order, many years, and if they are rotated in a right order, many years...."

"I used a green background for the picture 'Lonesome,' and this worked out wonderfully well.

"I cannot emphasize too strongly to old poster artists the importance of playing the mystery picture with color. With right use of black to depict shadows, etc. and white to depict ghosts, one can work very suitable posters. And it is this kind of painting, in my opinion, that helps get people into the theatre. Get those kind of post in the lobby, and the pulling power of a picture cannot help but be increased."

"MacDonald keeps in touch with many post artists in other theatres throughout the country. They exchange ideas and in that way I each other, and I am told the trade dyes that experience has shown him that this idea change is extremely valuable.

British Skepticism Over Audien
Shots Producers Using Sound for Shor

LONDON—By Edward—War Bros have been packing the Piccadilly for months past, first with the "Jazz Singer" followed by "The Home Towners" and Fa
dre Frederick in "On Trial." The Regal, newly built, super, has been playing to capacity with unheard of waiting lines. "The Singing Fool," of course, has already set up a new record with "Lonesome." Huge crowds have besieged the theatre at all playing hours.

Critics are divided as to the relative merit of the sound films shown at the Plaza, Pem, and Regal and Universal's Rialto. The former two, it is said, have broken down the earlier prejudices of some of the leading critics, a great section of the industry. Several British producers are using sound for short features and for effect.

In Kings Beach Division of the Highiv London, Herbert Wilcox Productions, Lc
don, brings an action against First Nation Pictures, London, alleged an breach of con
greement regarding the distribution of the film "I Only Way," in which Sir John Martin Harvey stars. Under a settlement date March 20, 1925, Wilcox alleged that First Nation agreed to distribute the film and now block-booked instead of being exploited individually.

Welded Wire Reels Are
Made for Sound U.
(Special to Better Theatres)

NEW YORK, Feb. 12.—A new line of welded wire reels, especially designed for in connection with the new industry, is being manufactured by the Universal Electric Welding Company, 90 Webster avenue, Isl. City. The wire, galvanized, has eliminated cramping, screws and pins. The reels are available in four sizes, as follows:

10-inch reel—2-inch drum for 1,000 feet.
11-inch reel—5-inch drum for 1,000 feet.
14-inch reel—4-inch drum for 2,000 feet.
15-inch reel—5-inch drum for 2,000 feet.
February 16, 1929

EXHIBITORS HERALD-WORLD

A FINE EXAMPLE OF MEDIUM-SIZED THEATRES

West Coast even plans to use it as a model for others in the Circuit

The California theatre in San Bernardino, a West Coast house, is in design, furnishing and equipment an excellent example of the fine medium-sized theatre in thriving cities. It serves as a model for others under construction or being planned.

The California seats 1,850. The balcony is given over to loges. The California is decorated in a modified Spanish motif, with elaborate plaster work in festoons, panels and borders. Open grilles, finished in dull gold, hide the pipes of the organ on either side of the proscenium arch.

Rich furnishings in the foyer, mezzanine floor and ladies' and gentlemen's restrooms, also carry out the Spanish motif.

One of the features of the California is the installation of a Carrier Centrifugal refrigeration and heating system. This is one of the few of its kind on the Pacific Coast and aids in the warm weather of the Southern California summers to keep the temperature at the lowest possible figure consistent with health. It can be controlled from the booth.

The stage is one of the largest of any house outside of metropolitan cities.
THEY SHOW HOW THEY LIKE THIS MODERN THEATRE

THAT all seats were sold out for the first week of operation, with prospects that they would be sold out each evening for at least a month, is the reception given the new Fitchburg theatre of the Maine and New Hampshire Corporation, which was dedicated the evening of February 7. The new theatre replaces the Lyric of the same corporation. The general construction is of steel girders and brick, with white granite outer walls and polished granite marble-effect interior. Frank W. Hollis, formerly of the vaudeville team of Kenney and Hollis, well known in the East, is manager of the new theatre.

The seating capacity is 1,750. When the building was designed, it was found possible to seat 2,000 but more space was given in the interest of comfort. Publix deluxe leather upholstered, spring-bottom seats were installed by Heywood-Wakefield. All corridors and floors are heavily carpeted. Lighting is modernistic, with fixtures similar to those in the New Boston Gardens. Hy-lum lamps of 75 amperes are used in the booth, and it is said they give better results than the 125-amperes lights. The spotlights in the booth are set in gelatin frames, controlled from the rear. Stage lighting towers, modern footlights, deep purple curtains with an admixture of red are among the appointments. The stage has a 40-foot opening and 25-foot depth. Tapestrys are red and gold; and the carpeting, red and blue.

It is the second theatre in New England to have installed the Photophone system of reproduction, the other installation being in Providence. Equipment includes a $15,000 Wurlitzer organ.

The interior is built on the stadium plan without posts or obstructions. The policy will be to reserve the orchestra circle. The marquee contains 400 individual lamps of the gelatin type. The display frames are of the latest type, separated by long mirrors.

A feature of the construction is the double circuit lighting system. One circuit is on the city current, and another on a battery system. There are two heating ducts, one direct for taking the chill off, and another for warming the house. The latter is indirect heating. The operation is automatic, with an air mixer maintaining an even temperature. There are two intake fans and two exhaust fans, giving a change of 25 cubic feet a second. The state regulation is but 15 feet.

Letters from READERS

From Readers of Better Theatres

HOW TO REDECORATE

CONWAY, N. H.—To the Editor: First I would like to say that I find your "Better Theatres" issues very helpful and interesting. I have noted that you have helped other exhibitors in giving valuable information about building and equipping theatres and am writing in the hope that you will suggest some way of fixing up the interior of my small theatre at not too great a cost, still making it attractive to the patrons.

I am enclosing a plan of the theatre. The color scheme at present is as follows: Woodwork and chairs are dark walnut. Walls are papered tan, like sample enclosed. The paper is in good condition. The ceiling is a flat surface with a five-inch gold moulding along the edge and is painted a dark green. These were the colors when I bought the theatre, and I want to make a change. Would an ivory painted ceiling give it height, and would you recommend paneling squares on the present wall paper? Would you place double or single candle light fixtures on the walls and what colors? At present I have six white 12-inch bowls hanging by three chains from the ceiling.

There are seven windows in the building, with ordinary green window shades. What could I put over these windows or what color of shades? It has to be something to keep out the light.

I will be very grateful for any suggestions you make.—J. C. Boudreau, Bijou theatre, Conway, N. H.

REPLY.—Your sketches show that your ceiling is low. By all means remove the dark green from it and repaint it in a light color. It must give a closed-in effect now. Ivory might be used—even a flat white. On the other hand, you have seven windows to contend with. They are unusual in an auditorium and furnish quite a problem. Any light ceiling, of course, will reflect a great deal of light. Yet a light ceiling you must have. Now, you say that your woodwork is walnut. Why not, then, a golden tan ceiling? This, of course, would be a richer and more theatre-like color than ivory or white—and much more easily kept clean. The tan would also harmonize with your paper, which has tan in it. Be sure, however, that the tan is bright, golden—not muddy! Another color might also be effective, blue—a light tint. This would be harmonious as tan with the paper.

The windows will always be an alien p of your auditorium design, but since they are there and until you see fit to remove them, you will have to be considered. Better to ignore them than you can't, to frankly include them in your decorat scheme. But you want to do this in a way which does not interfere with the rest of the room. Dark drapes would carry each window to stand out prominently, would even heavily draped windows if much contrast to the surrounding part. Yainscot is walnut, your paper essentially mixture, of tan and blue, the third color is the foundation of the room itself as well as r. Light blue is a rather sickly color for a theatre auditorium wall where emotions are likely to be experienced and dissipated. It might, therefore, use brown drapes, being that the material has a glossy surface. Oak drapes also ought to be heavy—of an im frame. Traditional decoration should be done in a ch, or the effect would be worse than decorative treatment. It is possible to completely modernize the display of which would fit the window frame concealing them entirely. These should be used for one sheets, but could contain an in which are pronounced and announcing coming attractions. If possible, these could be a hand-lettered. Otherwise, they should be carefully printed words, should be mounted on a gray background. Let the tinge be in dignified black. The cards will not come to less than three inches from frame itself, perhaps just a few words; such as "John Garbo—Colleen Brow in All About L—Thursday, Friday." Place a small light side or overhead and reflected against the card, if such lights do cause a disturbing glow out into the auditorium. The lights to be used are similar to those employed in art galleries or on music stands. They are of brass, long and slender, and the shield almost encloses the lamp. It is possible these could be used in this manner no lights need be used.

It is not particularly desirable to panel your walls. This has been done so much that perhaps you would gain in originality what you would lose in effect, to leave the walls plain. And after all, perhaps the effect to be gained by paneling is not more ordinarty than is achieved by simplicity. In your case pane is especially not to be suggested because your high wainscot. As to the use of single or double walls, that depends on how much you want to pay. Double lights would be a little richer than single ones. Center one in the 9x10 space between each window. These lights have are well adapted to your paneling, decoratively at least.—Exhibition St. DEPARTMENT OF BETTER THEATRES.

AUSTIN GETS NEW PARAMOUNT CONTRACT

NEW YORK—Edward Sedgwick, who has been a successful director for the past two years on M.O.M. shows, has signed a new long-term contract with the organization. Sedgwick's latest signed was on "Spive Marriage."
BETTER THEATRES

Information and Catalog Bureau

“Better Theatres” offers on this page an individual service to its readers. Detailed information and catalog excerpts and any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. 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 of “Better Theatres.” See Advertisers Index.

USE THIS COUPON

Exhibitors Herald-World
407 South Dearborn Street, Chicago

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

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Sound Merchandising of Theatre Equipment

May 11 will mark the sixth anniversary of "Better Theatres."

It is an important date in the motion picture industry. Prior to the late Spring of 1923, manufacturers of theatre equipment had no means of backing up their sales efforts with advertising on a sound and economical basis.

Only a handful of equipment manufacturers used trade paper advertising at the time. Their copy was hopelessly lost in a maze of motion picture advertising.

The "Better Theatres" idea opened up a tremendous new service to them. It made national distribution possible and practical for scores of manufacturers. Trade names and trade marks of worthy product could be popularized nationally with reasonable advertising appropriations.

"Better Theatres" today is an institution. It has never wavered from its original purpose of advocating sound merchandising through consistent and informative advertising. This issue—and every other issue—is the best proof of its intelligently realizing the needs of the field and meeting them.
The **Double Cut Off!**

Gives you more light

THE HORIZONTAL, CYLINDRICAL SHUTTER
OF THE MODEL “H” MOTIOGRAPH
DE LUXE PROJECTOR

Here is how it does it

The old type front disc shutter cuts off in one direction only, diagonally across the picture. The shutter moving in one direction across the longest dimension of the picture is slow in cut-off and inefficient in illumination.

AND

62½% OF THE HEAT IS REMOVED FROM THE FILM!

THE ENTERPRISE OPTICAL MFG. CO.
564 W. RANDOLPH STREET, CHICAGO, ILL.
...and please keep all those M-G-M folk in the best of health...so that they may turn out more pictures that bring happiness like Ramon Novarro in 'The Flying Fleet,' John Gilbert and Greta Garbo in 'A Woman of Affairs,' William Haines in 'Alias Jimmy Valentine,' 'The Belamy Trial' and all those glorious successes which have brought us abundant profits this season. Amen.

It's a pleasure to report, as we go to press, that "THE BROADWAY MELODY," playing twice daily, at 2, as broken every existing record, with tremendous advance sale, at the Astor Theatre, N. Y. and at woman's Chinese Theatre, Los Angeles. There has never been anything like it in all picture history.)
Whether it be in the magnificent "New Loew's State" in Providence, or in Central America's theatre beautiful - "The Cecilia" in Panama City, or in the luxurious "Pantages Theatres" in California - in fact, wherever enterprising showmen demand the best, you will hear enthusiastic endorsement of the Robert Morton Unit Organ as a musical attraction.

No other organ approaches Robert Morton in quality, volume, distinctiveness of tone, orchestral resources or variety of effects. Exclusive process of manufacture, structural improvements, and patented features found in no other organ, make it distinctly different from all others.

Robert Morton Organ Co.
R. P. Matthews, Vice Pres., General Mgr.
New York 1500 Broadway Chicago 434 S. Michigan
Los Angeles 1916 South Vermont San Francisco 368 Golden Gate

Write To-Day! for our new cooperative purchase plan.
February 25, 1929

EXHIBITORS HERALD-WORLD

1. The Doctor's Secret
   A Sure Fire B. O. Talker Knockout
   (Reviewed by Freddie Schader)
   HERE is the class of all other productions on the screen! It proves that the talk-

2. Bancroft Film Tops L. A. Grosses
   "Wolf" Registers $15,500

3. Interference Brings Capacity Business to Albany Mark Strand

4. 18,800 in K. C. for Abie's Irish Rose
   Leader Last Wk.

5. Picture Premieres Cause Gotham Jam
   Four Paramount Releases On Same Time Crowd Times Square to Limit

6. Postal Telegraph - Commercial Cables
   LOS ANGELES CALIF
   DOCTOR'S SECRET DOING PHENOMENAL BUSINESS PARAMOUNT THEATRE RECORDED
   BOOM IN MADISON, CLEVELAND, WASHINGTON, AND RECORD APPEARANCES

7. 5. Palm Beach Post
   6. Wire from Los Angeles
   7. N. Y. Ticket agencies know "Redskin" is hit!

PROOF!

PARAMOUNT'S

MIGHTY PRODUCT is doing the GREATEST BUSINESS in history!
HIT AFTER HIT!

Here, for example are the GREAT PARAMOUNT TALKING and SOUND PICTURES for FEBRUARY!

COMING

The Big Jazz Revue
"CLOSE HARMONY"
All-Talking Sensation!
Jeanne Eagels
"THE LETTER"
$2 Musical Romance
"WOLF SONG"
More! More!

PARAMOUNT Rules the SOUND WAVES!
PARAMOUNT
Presents THE GREATEST
ALL-TALKING THRILLER!

From the S. S. Van Dine novel with 1,000,000 readers:

THE
CANARY MURDER CASE

With WILLIAM POWELL as "Philo Vance", James Hall, Louise Brooks and Jean Arthur. MALCOLM ST. CLAIR Production.
Would you gamble with death for it?

Could you sell your soul for it?

Could you break your heart for it?

A Tremendous Drama of a Modern Gold Rush . . . .

Thrilling with the passions of men for glittering gold . . . for red lips and love! Thrilling with the tempests of Nature . . . the cruelties of desert heat . . . the terror of sand and wind!

Fools and lovers chasing Phantom Gold to the end of the trail to the Rainbow!

REGINALD BARKER SPECIAL PRODUCTION

with

Dorothy Sebastian — Lawrence Gray

and a Splendid Supporting Cast

By L. G. RIGBY

Synchronization and Score by

JOSEPH LEITAU

"The Song of Gold," Theme Song, by

EDGAR LESLIE and JENNY MONACO

Synchronized by RCA Photophone

Tiffany-Stahl Productions Inc.

1540 Broadway

New York
TIFFANY-STAHL MONEY MAKERS


"MARRIAGE BY CONTRACT" featuring PATSY RUTH MILLER and LAWRENCE GRAY. A John M. Stahl Special Production. Theme song, "When the Right One Comes Along." Synchronized musical score.

"THE TOHLDERS" featuring JOBYNA RALSTON and DOUGLAS FAIRBANKS, JR. A Reginald Barker Special Production. Synchronization and sound effects by Hugo Riesenfeld.

"THE CAVALIER" featuring RICHARD TALMADGE and BARBARA BEDFORD. Theme song, "My Cavalier." Synchronization and sound effects by Hugo Riesenfeld.

"NEW ORLEANS" featuring WM. COLLIER, JR., RICARDO CORTEZ and ALMA BENNETT. A Reginald Barker Special Production, with dialogue and synchronization.

"WHISPERING WINDS" featuring PATSY RUTH MILLER, MALCOLM McGREGOR and EVE SOUTHERN. With dialogue, singing and synchronization.

"TWO MEN AND A MAID" featuring WM. COLLIER, JR., and ALMA BENNETT, with EDDIE GRIBBON and GEORGIE STONE. With dialogue and synchronization.

"MIDSTREAM" featuring RICARDO CORTEZ, CLAIRE WINDSOR and LARRY KENT. With dialogue and synchronization.

All Synchronized by RCA Photophone
I

9 soul-stirring numbers by
FRED WARING'S PENNSYLVANIANS!

2 knockout numbers by
MELODY BOYS!

3 melting songs by golden-voiced
MORTON DOWNEY!

1 haunting song by DOROTHY LEE!

1 gorgeous solo by NBC soprano
GANIA ZIELENSKA!

2 lilting numbers by
STRING ORCHESTRA!

2 dazzling dance routines by
BENNETT & WATSON

FOUR NEW SMASH
HIT NUMBERS IN
GOLDEN VOICE
AND GLORIOUS
MELODY!

"I'll Always Be In
Love With You"
"Do Something"
"Mine Alone"
"Jericho"

Tune in every
Tuesday night on
RKO Radio Hour.
Biggest thing on
the air!
RADIO PICTURES

marshals America's melody-loving millions into line for YOUR box-office!

NATIONAL BROADCASTING COMPANY singing and playing SYNCOPATION hits to 30,000,000 Radio fans for YOUR box-office!

VICTOR TALKING MACHINE COMPANY in stupendous tie-up drive with 8,500 dealers and 300,000 car cards... selling SYNCOPATION record hits for your box-office!

Battalions of song pluggers from great national music publisher organizations, Stept and Green, and Harms, selling SYNCOPATION melodies for YOUR box-office!

GOLDEN MELODIES SWEEPING A TIDE OF GOLDEN PROFITS TO YOUR DOORS

All America humming... singing... strumming... whistling its haunting, lingering, swinging melodies!

Fred Waring's PENNSYLVANIANS in SYNCOPATION

Joshua Downey, Osgood Perkins, Barbara Bennett, Bobby Watson and 100 others! Story and Dialogue by Markey. Adapted by Frances Agnew. Directed by Bert Glennon. Production supervised by Robert Kane.

RKO DISTRIBUTING CORPORATION

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
NOW READ

With Human DIALOGUE AND UNIQUE SOUND EFFECTS

TIMES SQUARE

VIVID, APPEALING TALE OF LOVE IN TIN PAN ALLEY WHERE AMERICA'S POPULAR SONGS ARE BORN.

Starring ALICE DAY ARTHUR LUBIN
Adapted from an Original By NORMAN HOUSTON Co-Author of "BROADWAY MELODY"

1 VERSIONS SILENT & SOUND Produced By Gotham Photoplays
SAM SAX Pres. 1650 Broadway BUDD ROGERS Vice-Pres. N. Y. C.
The Biggest of them all
WHERE ON THIS EARTH CAN YOU
match this most amazing collection of box
office values in any one entertainment?

FIRST, EDNA FERBER'S best-selling
novel "Show Boat." (a)

SECOND, FLORENZ ZIEGFELD'S mu-
sical stage production of "Show Boat." (b)

THIRD, JEROME KERN'S EXQUISITE
music. (c)

FOURTH, OSCAR HAMMERSTEIN's
2d's, heart-touching lyrics. (d)

FIFTH, HARRY POLLARD'S DIRE-
tion. (e)

(a) MISS FERBER IS ONE OF THE GREATEST LIVING
AUTHORS. Every book she writes is a best-seller. "Show Boat"
topped them all in sales and the royalties from it still pour in upon
this gifted young woman.

(b) FLORENZ ZIEGFELD IS EASILY THE WORLD'S
greatest producer of brilliant musical shows. Paying as high as
$25 per seat to see one of his productions is nothing startling to
New York. And now, for the first time, the cream of his best is
sent out to the whole world to be enjoyed at popular prices within
the reach of all.

(c) MR. KERN IS THE MOST SUCCESSFUL LIVING
composer of music for musical comedies. He is a multi-millionaire
as the result of royalties from his world-known music hits.

(d) MR. HAMMERSTEIN, A MEMBER OF ONE OF THE
most illustrious stage families in America, adapted Miss Ferber's
book for Mr. Ziegfeld, wrote the lyrics and produced the London
engagement of "Show Boat."

First the novel. Then the play. Now th
Where on this earth,

SHOW
Can You Match This?

Lemmle, President of the Universal Pictures Corp.)

SIXTH, A CAST HEADED BY LAURA
laPlante, Joseph Schildkraut, and Otis
Harlan. (f)

SEVENTH, HELEN MORGAN SING-
ing her famous songs. (g)

EIGHTH, JULES BLEDSOE, SINGING
‘Ol’ Man River.” (h)

NINTH, ZIEGFELD’S PLANTATION
Singers. (i)

NOW LOOK AT THE FOOT NOTES
and see in more detail what box-office value
has been packed into this master production
of all-time.

(e) MR. POLLARD DIRECTED THE “COHENS AND
Kellys,” “Uncle Tom’s Cabin,” “Sporting Youth,” “California
Straight Ahead,” and others which have fattened your bank account.

(f) THESE NAMES SPEAK FOR THEMSELVES. MISS
LaPlante, Mr. Schildkraut and Mr. Harlan have always been
associated with successful pictures.

(g) MISS MORGAN IS THE GREATEST LIVING SINGER
of crooning love songs. She has “it” and she puts it into her work.

(h) MR. BLEDSOE IS THE GREATEST LIVING NEGRO
singer. He is now singing in concerts. I don’t suppose any one
thing contributed more to the success of Mr. Ziegfeld’s show than
Bledsoe’s rendition of “Ol’ Man River.”

(i) THE PLANTATION SINGERS WILL DELIGHT YOU
with their rich, mellow voices, such as are found only within the
negro race. They are a terrific hit on the stage. They will sing
for you in “Show Boat.”

dd you match it?

Boat
SHOW BOAT

CARL LAEMMLE

has the honor to present
UNIVERSAL'S TALKING AND SINGING TRIUMPH

EDNA FERBER'S
SHOW BOAT

with

LAURA LA PLANTE   JOSEPH SCHILDKRAUT
OTIS HARLAN
ALMA RUBENS    EMILY FITZROY    JANE LA VERNE

Combined with the Musical Hits from Florenz

ZIEGFELD'S
INCOMPARABLE STAGE PRODUCTION
by Jerome Kern and Oscar Hammerstein, 2nd

SEE and HEAR the ORIGINAL ZIEGFELD STARS
HELEN MORGAN   JULES BLEDSOE    AUNT JEMIMA

and the "Plantation Singers"
singing the songs that made them famous

A HARRY POLLARD PRODUCTION

Movietone Direction by Harry Pollard and Arch Heath

The grandest show ever put on! As a novel it took the country by storm... as a Ziegfeld Musical Comedy it was a sensation... as Carl Laemmle's Movietone Triumph it's the biggest thing that ever happened in motion pictures.

That's glittering, gorgeous, glamorous Show Boat.

Seats sold for as high as $25.00 each at the Ziegfeld Theatre, New York. Now as a motion picture it marks a new era in entertainment.

This is the first time in show business history that the smallest towns, villages and hamlets can see and hear the highlights of a big $7.70 per seat musical comedy hit on the screen while the Broadway production is still running.

You will HEAR as well as SEE the famous Ziegfeld stars... Helen Morgan singing "Bill" and "Can't Help Loving That Man"... Jules Bledsoe singing "Old Man River"... Aunt Jemima and the celebrated Ziegfeld Plantation Singers "Hey Fellow" and "Come On Folks."

The brilliant Universal cast of screen stars including Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane LaVerne and hundreds of others.

That's SHOW BOAT with the greatest array of stage and screen celebrities ever identified with one picture.
25 Agents to Serve You

**We now have 25 sales representatives in principal cities as follows:**

Edward Connolly, 187 Melrose St., Auburndale, Mass.  
Harold E. Hughes, 311 Grant St., Buffalo, N. Y.  
H. J. Tebby, 203 No. Wells St., Chicago, Ill.  
C. L. Henry, 1602 South Blvd., Charlotte, N. C.  
William McCabe, 3616 Morris Place, Cincinnati, Ohio  
Ray Morris, 2108 Payne Avenue, Cleveland, Ohio  
Chas. Clark, c/o Majestic Hotel, Detroit, Mich.  
F. R. Hansen, 304 South Harwood, Dallas, Texas  
M. J. Dooney, 436 North Illinois Street, Indianapolis, Ind.  
J. Mitchell, 3010 Harrison, Kansas City, Mo.  
David Bedermann, 405 W. 28th St., Los Angeles, Calif.  
E. W. Gavin, 1335 Wisconsin Ave., Milwaukee, Wis.  
J. M. Talley, 1199 Vance St., Memphis, Tenn.  
P. F. Talcott, 1909 Emerson Ave., Minneapolis, Minn.  
Louis R. Tidney, 134 Meadow St., New Haven, Conn.  
Pedro Descombes, 4723 Carondelet St., New Orleans, La.  
Carl R. Malm, 1511 Chicago Street, Omaha.  
Al Bartlett, 515 West 20th Street, Oklahoma City, Okla.  
Jesse Levine, 1237 Vine Street, Philadelphia, Pa.  
West Johnson, 652 Overton Street, Portland, Ore.  
W. C. Wheeler, Federal Hotel, Market St., San Francisco, Calif.  
C. J. Hamil, 1185 South State St., Salt Lake City, Utah.  
Frank T. Kintzing, Washington, D. C.

**FOR CANADA:**

M. S. Stein, 124 Glenview Road, Toronto, Ontario.


Dismiss forever the worries associated with securing the product after sound equipment is installed. Theatres large and small are cashing in on the public demand for sound pictures by installing Pacent Reproducer Systems.

Pacent Reproducer Systems are designed right, built right, sold right, and serviced right. Producers know the merits of Pacent equipment. They know that our reproducer systems reproduce their product as it should be reproduced. Extensive tests made before the first Pacent Reproducer was installed convinced producers of the worth of our equipment.

**Type 2MDA, $2,500**

For Theatres with Seating Capacity up to 2000

**SYNCHRONOUS—DOUBLE CHANNEL**

Complete sound equipment for disc method of reproduction. Full double channel amplification with extra, reserve amplifier for each amplifier used to run a show.

Breakdowns and interruptions in sound programs minimized by this feature.

No batteries used in any part of system.

**Type 4MDA, $3,500**

For Theatres with Seating Capacity 2000 to 4000

**SYNCHRONOUS—DOUBLE CHANNEL**

Specially designed with requirements of larger houses in mind. Has all the many features of Type 2MDA System but is built with knowledge that exceptional reserve power is essential.

Full double channel amplification, with spare amplifier in reserve for each amplifier used to run a show. Breakdowns and interruptions in sound programs minimized by this feature.

No batteries used in any part of system.

**PACENT REPRODUCER CORPORATION**

Telephones: Wisconsin 1029, 1030  
LOUIS GERARD PACENT, President

250 WEST 39th STREET, NEW YORK, N. Y.
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Cecil B. DeMille's
Sensational Melodrama
"The Godless Girl"
by Jeanie Macpherson
THAT SPEAK FOR THEMSELVES

Town Los Angeles
   "    " Ritz
   "    " Mesa
   "    " Rivoli
   "    " Sunbeam
   "    " San Carlos
   "    " Golden Gate
   "    " Red Mill
   "    " Crystal
   "    " Royal
Beverly Hills
   "    " Beverly
Hollywood, Cal.
   "    " Egyptian
Lankershim, Cal.
   "    " El Portal
Pasadena, Calif.
   "    " Colorado
So. Pasadena, Calif. Rialto

Southern California Division
Anaheim Bakersfield Burbank El Centro Glendale So. Glendale E. Glendale Huntington Park Bell Inglewood Long Beach Ocean Park Venice Ontario Pomona Redlands Redondo Hermosa Riverside San Bernardino San Luis Obispo San Diego E. San Diego San Pedro Santa Ana Santa Monica Santa Paula Taft Wilmington San Francisco
   "    " Theatre Adams Ritz Mesa Rivoli Sunbeam San Carlos Golden Gate Red Mill Crystal Royal

Northern California
Town Berkeley Fresno Oakland Richmond Sacramento Salinas San Jose Stockton Watsonville Hollister Hanford Visalia Seattle Portland Astoria Bellingham Bremerton Butte Great Falls Olympia Tacoma Wenatchee Yakima Pendleton Lewiston Town Theatre California State Oakland California Hippodrome California California State California California California Alabama Rowland

Radio-Keith-Orpheum Circuit
New York City Riverside 81st Jefferson Fifth Avenue 58th Street 86th Street Regent 125th Street Hamilton Coliseum Fordham Fran klin Royal Ghester Albee Kenmore Prospect

Town Brooklyn, N. Y.
   "    " Greenpoint
   "    " Bushwick
   "    " Tilyou
   "    " Madison
   "    " Flushing
   "    " Keith's
   "    " Mt. Vernon, N. Y.
   "    " Keith's
   "    " New Rochelle, N. Y.
   "    " Keith's
   "    " White Plains, N. Y.
   "    " Keith's
   "    " NEW YORK CITY
   "    " Hippodrome
   "    " Omaha, Nebr.

Loew Circuit

Libson Circuit
Cincinnati, Ohio Lyric Dayton Colonial Grand Rapids, Michigan Empress Louisville, Kentucky Mary Anderson Indianapolis, Indiana Keith

ALL TALKING SUPER SPECIAL
"STRANGE CARGO"
written and directed by BENJAMIN GLAZER
with 14 DISTINGUISHED STAGE PLAYERS

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
Powers Cinephone SOUND-ON-FILM reproducing attachment shown neatly mounted directly under projector head.

"Built Like a Watch"

POWERS CINEPHONE is built with the precision of a jewelled watch. It is the most modern and most efficient sound reproducer ever devised and developed.

POWERS CINEPHONE is interchangeable in the reproduction of ALL standard synchronized sound pictures using SOUND-ON-FILM or DISC systems.

The Logical Standard

These Producers have Adopted the Sound-On-Film System of Production

TERRITORIAL DISTRIBUTORS

Arrangements are being made with reputable and financially qualified distributors for territorial selling rights, and with individual sales representative

E. J. Smith, Vice Pres.
In Charge of Sales

POWERS CINEPHONE EQUIPMENT CORPORATION
POWERS BUILDING
723 7th AVENUE, NEW YORK CITY, N. Y.
The Highest Quality Synchronized Sound Equipment

For the reproduction of ALL NOTES of all instruments and EVERY INFLECTION of the human voice with perfect fidelity and FULL, CLEAR-TONED volume.

Complete Sound-on-Film Equipment for Small Theatres

For Disc Attachment to play Synchronous and Non-Synchronous Records

Complete Equipment—Sound-on-Film and Disc For Small Theatres
This Great Galaxy of Box-Office Star Talent -- and Many More -- Will be in the
PARAMOUNT-CHRISTIE
100% TALKING PLAYS.

STORY NOVELTY, SUPERIOR RECORDING of
dialogue and music, and real movie ACTION are
the outstanding qualities of the Christie Talking
Plays which have struck a NEW NOTE in short
ALL-TALKING ENTERTAINMENT.

AND The greatest novelty yet in
talking pictures---the FAMOUS
OCTAVUS ROY COHEN
SATURDAY EVENING POST STORIES
with
ALL COLORED CASTS
portraying those popular Darktown
characters in their natural dialogue---
"THE MELANCHOLY DAME"
"MUSIC HATH HARMS"
"THE FRAMING OF THE SHREW"
"THE WIDOW'S BITE"

ROY D'ARCY in
"A Bird in the Hand"

JASON ROBARDS in
"A Bird in the Hand"

MABEL FORREST in
"Dear Vivian" *
"Post Mortems"

Recorded by Western Electric System
at Metropolitan Sound Studios, Inc.,
Hollywood, Calif.
We warned you to prepare for the BEST... And now

Los Angeles Worships
Corinne
Griffith
in The
DIVINE LADY
with

FIRST NATIONAL
VITAPHONE

Musical Score and Sound Effects
by the Vitaphone Music Masters

Member of Motion Picture Producers and Distributors of America Inc. ~ Will H. Hays President
IN THIS ISSUE—

Demand for better films met by industry, Federal Census Bureau finds; Big gain in production costs points to higher standards set; Biennial survey for 1926-7 shows 43.5 per cent greater outlay in picture making than in 1925—Data given by 142 studios and laboratories; All phases of production except on sound pictures are covered by U. S. analysis.

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Audit confirms supremacy of "Herald-World" in circulation; Far ahead in all branches of industry and in all territories; 12,865 is average total net paid.
Warner Brothers to construct two big theatres on Broadway; Skyscraper structure will replace Strand directly across street from Fox site.
Prosperity of industry is evidenced by financial statements of Paramount and Metro-Goldwyn-Mayer for last year.
Shifting of chain theatre staffs is benefit to both company and individual, say managers—M. H. Hoffman leaves Tiffany-Stahl.

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ADVERTISEMENTS


A Spirited Rivalry

THE quickening of rivalry between the proponents of the sound-on-film method of reproduction and the sound-on-disc bespeaks healthy competition in the production of audiences. Undoubtedly, it will play its part in the advancement of pictures made with sound.

It is healthy that the argument between these two schools of sound reproduction should have as its most important point the matter of quality. Other considerations are minor, relatively unimportant, as compared with the one vital question of quality.

Sidney R. Kent, of Paramount, fired one of the opening guns. Upon his return from Hollywood recently, he stated it as his conviction that quality sound reproduction comes best from the film system, rather than the disc, and that the tendency in future productions will be to lean more and more to the film system. Mr. Kent cited the superb reproduction of “Interference,” made by Paramount, as preparation for what may be expected from the sound-on-film method of reproduction.

Lou B. Metzger, general manager of the Universal Pictures Corporation, came out this week with strong support for Mr. Kent’s contention. He not only insists that the sound-on-film method of reproduction is the best, but is so enthusiastic that he insists the industry adopt it exclusively.

Mr. Metzger asserts that the industry cannot support both. “Anyone who thinks that the screen can hang on to both systems simultaneously is kidding himself,” is his cryptic way of putting it. He points out that two methods of sound reproduction forces the industry into an annoyingly uneconomical duplication of production: producers, to take full advantage of the possibilities before them, will have to make three styles of prints, one sound-on-film, one silent, and one with discs.

It is obvious, of course, that such important factors in the industry as Warner Brothers and First National would vigorously dispute any claims of superior quality made by those who advocate the sound-on-film method. They believe firmly in the advantages, including quality, of the disc method of reproduction and are ready to point to the success of so many of their products.

That the sound-on-disc method of sound reproduction has a growing circle of admirers may be gathered from the recent alliance made between the enterprise Columbia organization and the Victor Talking Machine Company to join hands in the production of short pictures. Certainly neither of these two companies is willing to give even an inch of ground before the advancing phalanx of sound-on-disc supporters.

The competition between the two energetic groups, as I said before, is a healthy sign. It seems that both groups will press their claims of superiority in the field of quality reproduction, which will do more than anything else actually to improve the quality of reproduction and therefore advance pictures made with sound.

Quality in reproduction is the most important factor in the making of pictures with sound.

* * *

The Selling Season

ALTHOUGH no announcement has been made of the fact, it is common knowledge among producers that the selling season has been postponed from the first of May until the middle of June.

This emphasizes, more than any other recent happening, the importance sound has assumed in the motion picture industry. It is no secret, of course, that the postponement of the selling season was caused by unavoidable delays in getting out sound product.

Fortunately, producers realize that sound pictures are well out of the novelty stage. The public is no longer satisfied to see a sound picture just because it is a sound picture. It must first be a good picture; as Adolph Zukor so ably stated, in his recent interview in the Herald-World, quality is uppermost in importance in the production of the modern motion pictures.

The delay in the selling season will succeed in bringing better pictures to the exhibitor, and this is always a consummation devoutly to be wished.

* * *

More Unfair Advertising

THE attention of the industry was called last week, on this page, to a particularly pernicious and objectionable type of advertising now seen through the country. It was advertising on behalf of a patent medicine known as Grove’s “Bromo Quinine” and it intimated that theatres were unhealthy places and that their patrons needed protection from ills. It featured the head of a person wearing a gas mask and was entitled “dressed for the theatre.”

Unfortunately, not all the unfair advertising comes from without. This week it becomes necessary to point out that certain theatres advertise a picture as being shown “for the last time” when it is known to all interested that the picture will soon appear again at a neighborhood house. This is manifestly unfair and can have no other effect than to weaken public confidence in pictures.
Demand for Better Films Met, Federal Census Bureau Finds

Big Gain in Production Costs Points to Higher Standard Set

Biennial Census for 1927 Shows 43.5 Per Cent Greater Outlay in Picture Making Than in 1925

By FRANCIS L. BURT

WASHINGTON, Feb. 19.—Some idea of the money which is flowing through the motion picture industry may be gleaned from figures just compiled by the United States Census Bureau as a result of its biennial census of manufactures for 1927, which show that 142 studios and laboratories providing data reported a total cost of production for the year of $134,343,360.

The 1927 total clearly indicates the efforts of the producers to meet the demand for better pictures, since it is 43.5 per cent greater than the production cost total of $93,636,348 reported for 1925.

The figures compiled by the bureau cover silent pictures only, sound films not having become an important factor in the industry in 1927, but it is anticipated that in the next census, covering 1929, some attention will be paid to this new development in the art, if census officials find it possible to segregate costs of sound and silent films.

Covers All Production Angles

The bureau's survey of the motion picture industry covers all processes and activities in connection with production, such as the photography of scenes, the development of exposure films, the printing of projection films, and other studio and laboratory work necessary in connection with the preparation of films for projection, but does not cover distribution of projection in theatres.

The 142 establishments reporting for 1927 were an increase of 10, or 7.6 per cent, over the 132 reporting for 1925. Seventy-eight of them were located in California, 21 in New York, six each in New Jersey and Ohio, five in Illinois, four in Pennsylvania, three each in Massachusetts and Michigan, and the remaining 16 were scattered among 10 states.

Incidentally more people were engaged in the industry in 1927 than in 1925. The number of salaried officers and employees increased from $945 to 7,850,117 per cent; while salary payments increased from $35,950,778 to $56,298,560, or 56.6 per cent. The number of wage earners increased from an average of 5,573 in 1925 to an average of 8,415 in 1927, or 51 per cent, while aggregate wage payments increased from $13,065,756 to $18,637,005, or 42.6 per cent.

Other costs also increased, the total paid for materials, supplies, fuel, and purchased power jumping from $33,258,368 to $34,867,472, or 4.8 per cent, while the amount paid for contract work, included in which was the rental of studios, together with the necessary electric power, stage settings, labor and minor role actors, rose from $3,368,593 to $15,476,348, or 483.3 per cent.

Other Expenses Almost Doubled

In addition, in 1927 there were other expenses, such as story costs, home office overhead, stars' expenses, insurance, etc., totaling $9,063,775, compared with $5,992,843 in 1925.

In preparing its figures for 1927, the Census Bureau has broken down the total production cost so as to show the amount expended for each class of films, which was not done in making previous censuses. Thus, it is shown that in 1927 there were 1,347 theatrical films completed at a cost of $92,593,732, this being the only class for which the number was obtained, while $2,499,600 was spent on news films, $817,466 on advertising films, $337,159 on educational films and $615,262 on other films, a total of $96,663,692, against $64,506,985 in 1925, an increase of 50.9 per cent.

Laboratory Outlay Grows

A total of $13,267,338 was expended on productions not completed during the year, against $7,451,652 in 1925, an increase of 78 per cent, and $24,412,743 was spent for laboratory expense, against $22,147,891, an increase of 10.2 per cent. The 1927 laboratory figures were broken down by the bureau, showing $12,491,088 spent for positive films and $11,921,665 representing laboratory work done for others.

Analysis of the figures for the production cost of theatrical films shows that an average of slightly over $687.40 was spent per film, but this figure, of course, is of little value, since some films were produced very inexpensively while others required the expenditure of huge sums of money.

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Mysterious Fire Razes $250,000 Southern House

TUPELO, MISS., Feb. 19.—Fire of undetermined origin early last week destroyed the new $250,000 State theatre, entailing a property loss of $275,000 to mercantile concerns. The building, which occupied half a block, was a two story structure with the theatre occupying the ground floor.

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Photoplay Launches Fan Competition for Dialogue Film Name

And now the fans are being asked to think up the “right” word to express with the proper accuracy and dignity the new type of screen play, talking pictures. The fans publication, Photoplay Magazine, has joined the Herald-World in the hunt for a better word than “talkie.” In announcing the contest, Photoplay states:

“Your will be interested to know that one of the leading trade film papers, Exhibitors Herald-World, has been trying for some time to locate a suitable word with which to christen the newly devised talking pictures. This paper has canvassed all the shrewd minds of the industry and prefers the word, Audien.”

An award of $500 awaits the person suggesting the name that the Photoplay editors like the best.

M P T O Protests Free Show Ads of Auto Firm, On Theatrical Page; Wins

COLUMBUS, O., Feb. 19.—Placing of teaser ads of free shows to be presented by an automobile company, on the same newspaper page with the theatrical advertising, was the subject of a protest by F. J. Woods, business manager of the Ohio M P T O, and as a result the ads were thereafter run on some other page.

The ads are part of a national campaign conducted by the Studebaker Motor Corporation, and invite the public to see Moviemone showings of vaudeville performers, the teasers not naming the place of exhibition.

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Theatre Tieups with Boys’ Week Urged

Exhibitors are asked to join with the National Boys’ Week Committee in the observance of aotive from April 27 to May 4 as a move for special activities for boys. It is expected that in many theatres programmes of special interest to boys will be presented. More than 3,000 cities and millions of boys will participate in Boys’ Week this year, according to Walter W. Head of Omaha, chairman. Headquarters of the committee is at 211 West Wacker Drive, Chicago.
NEW YORK, Feb. 19.—The Warner Brothers are extending their influence on Broadway. It became known here today that they will construct a huge theatre on the site of the present Strand and that they have plans, furthermore, for another big structure opposite the present Warner theatre and the Capitol. Plans for the structure that will replace the Strand have been definitely announced. This will be a skyscraper office building and theatre to rival the great 52-story building planned by the Fox Theatre Corporation, directly across the street. For this purpose the Stanley Company of America, controlled by the Warners, has acquired a 99-year lease on Broadway extending the full block from Forty-seventh to Forty-eighth Streets.

Just when the Strand will be torn down to make room for the new skyscraper has not been decided. Al Jolson, who has the Strand theatre, something of a landmark in New York, will not be torn down for at least another year.

**Skyscraper Structure Temporary**

Plans for a new Warner theatre further uptown on Broadway, on the site occupied by a low store and office building just near the present Warner theatre, have not yet been made public. However, it was learned from a source close to the Warners that the structure now nearing completion is more or less of a temporary proposition awaiting such a time as the Warners decide to build. When the new skyscraper and the giant building of the Fox Theatre Corporation are built, Broadway will have three huge buildings, motion picture interests within five blocks. The Fox building is to rise at the southwest corner of Broadway and Forty-seventh street. The Paramount Building on Broadway, between Forty-third and Forty-fourth streets, completes the trio.

**Strand First Big Film Theatre**

Announcement that the Warner interests would add a new tower to the Broadway view held double interest to many. In the first place, it meant the addition of another theatre to that Theatre District. The Strand, opened in April, 1914, was the first of the large motion picture houses. A second point of interest was the fact that the Warner Brothers—Harry, Albert and Jack—have in a little more than two years time risen from a precarious start to eminence in the motion picture world. For 25 years they have been in the business as exhibitors, distributors and producers.

Faced with two business crises, the brothers managed to recoup their forces each time. On Oct. 6, 1927, when their Vitaphone singing pictures were declared a failure, the Warners did not lose heart. "The Toast Singer," opened at the Warner theatre, they met their first spectacular success.

**Strength Shown by Merger**

The strength of the new organization is indicated by the merger effected last October, when Warner Bros. pictures, Inc., the Vitaphone Corporation, the Stanley Company, the American and First National Pictures, Inc., were brought under one control. The combined assets were then listed at $100,000,000 and the combined value of the business of the companies was more than $100,000,000.

On the program of the Strand when it opened in 1914 was an announcement relative to the moving picture which was then only rising as a legitimate means of entertainment.

"Within the last few years it has become convincingly demonstrated that motion pictures have come to stay; that they are yet in their infancy and have untold possibilities for further development. The evolution from the storeroom picture house to the small theatre and then to the regular theatre, and finally to palatial buildings like the Strand is but the natural growth of progress."

Moe Mark and Mitchell Mark were the builders of the theatre. It has a frontage of 135 feet on Broadway, beginning at Forty-seventh street, and extends to within 50 feet of the corner of Forty-eighth street. Its depth along Forty-seventh street is 227 feet. The property has become so valuable that the owners felt that it should be improved to keep up with the pace of the street.

**Coast Bank Appoints William R. Fraser of Lloyd Firm, Executive**

NEW YORK CITY, Feb. 19.—Announcement has been made of the appointment of William R. Fraser as vice president of the California National Bank, Beverly Hills. The announcement was made by A. E. Hunt, president of the Beverly Hills institution.

Fraser has been general manager of the Harold Lloyd Corporation since 1922 and has been prominent in financial activities in Los Angeles, serving on the board of directors of the California Trust Company, as well as the California National. In addition he is also director of the American Grain Cross, foremost in national conservation of timber lands, director in the Association of Motion Picture Producers, vice president and director of the Central Casting Corporation, and director of the Hollywood Athletic Club and Masquers Club. Fraser started in the industry after 15 years in the government forest service, where he yearly handled numerous big timber and other deals. Since the financial affairs of Lloyd, as well as of the Lloyd organization which he formed.

**Pierce Gets 2-Year Contract with "U"**

NEW YORK.—Following two years as head of Universal make-up department, Jack Pierce has been placed under a two year contract by Carl Laemmle.
Audit Confirms Supremacy of Herald-World in Circulation

2,150 Pages of Ads;
3,126 of Text in '28

It is interesting to note what the 12,865 paid subscribers to Exhibitors Herald-World received in return for their money during the first year of the merged publication.

Retaining the best features of both the Herald and the World, the fifty-two issues during the year of 1928 contained a total of 5,276 pages—an average of more than 100 pages per issue.

Of these pages, approximately 2,150 were devoted to advertising and 3,126 to text and illustrations.

For convenience in binding, it was necessary to divide the issues of the year into four volumes—\( \frac{2}{3} \) inches thick and one 4 inches thick. The total weight of the four bound volumes, containing the complete file of the Herald-World for the year of 1928, is slightly in excess of 41 pounds.

One of the most remarkable facts disclosed is that the Herald-World circulation today is not only larger than any previous circulation in grand total, but it sets a new mark in all of the various divisions of the country—east, south, central and west—and a new mark for foreign circulation.

A. B. C. Audit Thorugh Audits, as conducted by the Audit Bureau of Circulations, leave little room for error in reaching the totals. Not only is the mailing list thoroughly checked but individual subscribers are traced back through cash books and to the original orders. If any doubt exists as to the validity of subscriptions, questionnaires to the subscribers are mailed by the Audit Bureau.

To further guard against either error or fraud, invoices are carefully checked for the entire period. Printer's invoices verify the total number of copies printed each week.

One of the final steps is checking up with the United States post office, examining the receipts from the government for the money paid for the magazines mailed second class during the year.

Classification of subscribers is established in the same painstaking way, publishers being asked to produce letter heads, business cards or signed questionnaires from subscribers indicating their connection with the industry.

Despite the thoroughness of the audit, membership in the Audit Bureau of Circulations is no burden, as the records which must be kept to comply with the bureau's requirements are only those which any efficient publishing company would want for its own information—basic records in fact which would have to be kept if any intelligent analysis of the subscription list was to be made for any purpose.

Without these records, the publisher would have no accurate check either on the efficiency of his circulation department or upon the reader appeal of the magazine's editorial text.

Cost of membership for trade publications is slight, as the major expense of maintaining a membership is paid by all of the leading national advertisers and advertising agencies and the leading daily newspapers and magazines of general circulation. The dues of the Herald-World are $3.00 per year. For trade publications having circulations of less than 10,000, the cost is $1.00 per week, and for those under 5,000 the cost is $0.50 per week.

Two Points May Surprise

People in the motion picture industry, who have not made a close study of trade paper circulations during the past eight years, will undoubtedly be surprised at the eastern and foreign circulation of the Herald-World as revealed by the audit statement.

An analysis of the December 29, 1928, issue reveals that the Herald-World has a paid circulation in New England of 881; in the Middle Atlantic states (New York, New Jersey and Pennsylvania) of 1,948 even in the South Atlantic states (Delaware to Florida) of 914.

The uninforme have from time to time uncritically credited the so-called "Eastern" trade papers with a predominance over the Herald-World in these three sections. The analysis shows that the Herald-World has approximately 350 more paid subscribers in eastern territory than was shown by any other paper in the field in the last available audits. It is reasonable to presume that its lead today in that territory exceeds 1,000.

The analysis also shows that outside of the borders of the United States, the Herald-World has more than 1,000 paid subscriptions. (Continued on next page)
Veidt Sees Both Sound and Silent Film Growing but Dialogue Fading

German Film Star, on Way Overseas, Says Music Has Everything to Do With Film Drama But Spoken Word Nothing

(NEW YORK, N. Y., Feb. 19.—Conrad Veidt, German film star, believes that in a year there will be a very sharp division between sound and silent pictures and that dialogue pictures, except in very rare instances, will fall by the wayside as not wanted. Veidt, who speaks with a decided accent, said this Saturday in a HERALD-WORLD interview in his suite at the Hotel Warwick an hour before he sailed for Germany on the Deutschland. His statement has an added significance coming after his completion of an exceptional dialogue film, “The Man Who Laughs,” which was made in Hollywood by Universal.

“DIALOGUE,” Veidt said, “has nothing to do with a film drama. Music has everything to do with it. Music helps to set the tempo of the film’s dialogue disrupts it.

“You go to the pictures to see. You hear only incidentally. I do not think that the film is the proper medium for the spoken word. Soon we shall have better silent pictures than the ones T. H. [Thomas H. Ince] has dreamed of. Soon we shall have better sound pictures than we now imagine possible. But, except for musical comedy stuff, we will probably have very little dialogue. It just does not fit in.

“Veidt will attend the German opening of “The Man Who Laughs” at the Universal Theatre in Berlin. It is the big new UFA house and the opening, to come with the Veidt picture, has been postponed till the arrival of the man himself.

“Veidt thinks his best picture is the “Cabinet of Dr. Caligari.” He hopes to get a producer to do Leon Feuchtwanger’s great story, “Power,” in which he will take the role of Jew Suss. Later he expects to star in and direct what he calls an artistic sound picture. So far, he believes, all the work with this medium has been largely mechanical, has been done with too little feeling.

“Veidt has in his pocket offers from British International, several Hollywood companies, four German producers and an Italian. He probably will accept one of them by radio before he reaches Hamburg.

“Veidt is not Hollywood is one of the most beautiful spots in the world and that most of the good pictures are made there. It is so beautiful that it makes him creatively lazy, he said, which is why he stays there only six months at a time. He expects to return there in seven or eight months.

“While in New York he attended the performance of one of his pictures, “The Man Who Cheated Life,” a four-year-old film showing at the Little Carnegie.

“And he was so surprised at the spontaneous applause of an old foreign film that he rushed out to the lobby with tears streaming down his cheeks. Today he apologized for having been so emotional. ‘It surprised me so,’ he said.

A. B. C. Audit Confirms Herald-World Supremacy In Circulation in Industry

(Continued from preceding page)

—68 in Alaska and U. S. possessions, 407 in Canada, and 561 in foreign countries.

The entire audit statement is of special interest to companies of advertising space, and to the student of trade journalism.

It is revealed that exhibitors represented 82.85 per cent. of the paid subscribers who received the December 29 issue—a total of 10,136.

No premiums were employed to obtain circulation. No clubbing offers were made with any other magazine.

Of particular interest is paragraph 26, stating that each copy of each issue was uniform as to contents and quality of paper stock.

It is stated that 2,665 duplications were eliminated prior to the consolidation of the HERALD-WORLD with The January 7, 1928, issue, and that all duplications discovered after the consolidation have been deducted from the net paid and set up under the unpaid total.

All of the information on the circulation of EXHIBITORS HERALD-WORLD, of course, applies to A. B. C. Audit to “The World,” which is published each four weeks as a second section of the regular issue and mailed in the same wrapper with the HERALD-WORLD. It is a part of the regular service to subscribers and all subscribers of EXHIBITORS HERALD-WORLD receive it without additional charge.

“No Warner-MGM Merger On!”—This Time from Mayer

(HOLLYWOOD, Feb. 19.—A statement issued by Louis B. Mayer, vice president in charge of the Metropolitan Pictures, Metro-Goldwyn-Mayer, denies the rumored Warner-MGM merger, reported in certain publications.

“Starting a motion picture rumor is one of the most popular of all indoor sports,” the statement reads. “There are, I believe, one or two motion picture companies with which MGM has not as yet been linked in merger rumors. However, I want hourly to hear that MGM is to affiliate with these remaining companies and then the circle will be complete, and we will have Jews merging with every company in the industry. This same situation applies to other important companies in the motion picture business.”

“Once again, I would like to deny a statement recently issued by Nicholas M. Schenck, president of Loew’s, Inc., and of Metro-Goldwyn-Mayer, and which reads as follows: ‘“There is not a particle of truth in any rumors that any of the interests that bear the name of Loew or that are connected with the great business built up by the late Marcus Loew, are for sale, or that they are a party to any merger.’

“Let me state with all the emphasis in my power that there are no banking interests authorized to speak for the Loew company (which controls M.G.M.). Our interests are our own. We are self-controlled and have no representatives.”

World Wide’s “Moulin Rouge” Is Given Trade Showing in R. C. A. Studio

(NEW YORK, Feb. 19.—The first picture to be released by World Wide Pictures, “Moulin Rouge,” was given a trade showing in the R.C.A. studio last week. The film, shown with a synchronized score made under the direction of Joseph Littau of the Roxy staff at the R.C.A. studio, is one of the rare films and the famous resort of that name. It introduces the Continental star, Olga Chekova, and was directed by E. A. Dupont, who earned wide distinction in the production of “Variety.” The picture was made abroad and has as its dramatic climax an exciting automobile race among Parisian streets.

The picture is distinguished by many interesting scenes of Parisian life.

“Redeeming Sin” Lovely For the Lovely Dolores

(NORTH YORK, Feb. 19.—The new Warner Brothers picture, “The Redeeming Sin,” which came to Broadway last night, was distinguished solely for some magnificent photography of the lovely Dolores Costello. The picture itself was not a complete success, but too uneven to warrant a Broadway showing.

The Warners’ theatre was jammed for the opening, as the Warner Brothers pictures of this company have become Broadway events. However, the picture was developed so curiously that the average theatre patron with an average curiosity will take in the picture and the comments of patrons and critics alike were surprising and surprised.

U Signs Harry Jolson

(NORTH YORK, Feb. 19.—Harry Jolson, brother of Al Jolson, has signed a five year contract with Universal, according to an announcement by Carl Laemmle. Jolson’s first picture will be written especially for him.

2,500 Give Up Seats as Union Ban on Sparks Theatres Stops “Rio Rita” Show

(ORLANDO, Fla., Feb. 19.—The union classification of the Sparks film theatres here as “unfair” to organized labor prevented the performance by a road company of “Rio Rita” at the municipal auditorium. About 2,500 persons had arrived for the show when W. T. A. Webb, manager of the house, announced that “labor difficulties” made the performance impossible.

The situation arose when a “road call” from the New York headquarters was received by the scene shifters and musicians traveling with the company forbidding them to perform their duties with the company in the auditorium. The theatre has always used union help and is not allied with the Sparks properties, but the union declares that the Sparks circuit is nevertheless interested.

Many of the patrons had come from miles around to see the show. George H. Wiantz, owner of the company, said he could not stage the performance with non-union help because he could not use a theatre classed as “unfair.”
Industry’s Prosperity Shown

In Profits of Two Companies

Paramount Estimates Net at $8,700,000 for 1928, Increase of 8 Per Cent—M G M Lists Net Totaling $5,396,717

For Fiscal Year Ended August 31

(Special to the Herald-World)

NEW YORK, Feb. 19.—Healthy business status of the motion picture industry is reflected in emphatic terms in the profits of two of the largest producing and distributing companies as shown in their annual financial statements.

Paramount estimates its net for the year ending December 29, at $8,700,000, an increase of 8 per cent over the total of $8,050,000 for 1927, best previous year.

Metro-Goldwyn-Mayer lists its net profits at $5,396,717 for the fiscal year ending August 31. The M G M total includes its 100 per cent owned subsidiaries.

In the Paramount figure is included its 63 per cent undistributed share of earnings of Balaban & Katz. Since then B&K has increased its holdings in B&K to 87 1/4 per cent.

The net profit of Paramount for the year 1928 is equal to $4,232 a share on the common stock entitled to dividend Dec. 29, 1928. The profits for the fourth quarter are estimated at $2,725,000, a new record for the fourth quarter of any year, the prior record having been the first quarter of 1924, when profits were $2,500,000.

Fourth Quarter $1.32 a Share

The profits for the fourth quarter of $2,725,000 are equal to $1.32 a share on the common stock entitled to dividend Dec. 19, 1928. Comparative figures for the year are $6,800,000. Comparative figures for the year are $6,800,000.

Fourth quarter earnings have increased as follows: 1926, $1,900,000; 1927, $2,400,000; 1928, $2,725,000. Annual earnings show the following growth: 1926, $5,000,000; 1927, $8,050,000; 1928, $8,700,000.

On Dec. 28 and 29, 1928, the company issued an additional 100,708 shares of its common stock in exchange for additional common stock of Balaban & Katz Corporation, of which the company now owns a total of approximately 87 1/4 per cent. This additional 100,708 shares did not receive dividends on Dec. 29 and therefore is not considered in the calculation of the per share earnings. In the calculation of earnings for the year, the company has only included 65 per cent of the earnings of Balaban & Katz Corporation, although it is now the owner of approximately 87 1/4 per cent of the stock of this subsidiary.

M G M Assets $33,305,000

The M G M consolidated balance sheet showed assets totaling $33,305,343, and a surplus of $13,188,643 after payment of $332,028 in dividends declared on preferred stock. This surplus included a total of $8,823,954 surplus from April 1927.

The statement showed $7,767,662 capital stock outstanding including $4,665,662 in 172,876 preferred shares at $27 par, and $5,100,000 in 620,000 common shares.

Net operating income was given as $24,905,499, the total income being $25,354,243.

Hoffman Leaving

Tiffany-Stahl; His Holdings are Sold

(Special to the Herald-World)

NEW YORK, Feb. 19.—M. H. Hoffman, vice-president and general manager of Tiffany-Stahl, today announced that he had sold his holdings in the company and would never have his name in the near future.

The amount of the transaction, which was handled by Grant L. Cook, secretary and treasurer, was not disclosed. When interviewed, Hoffman said: "I am not leaving the company immediately and will remain until it will be convenient for all parties to have me go. I do not intend to retire. I feel too young, too active and have too many friends in the business to do that. It would not be fair to state my plans now while I am still with the company. But I will probably take a vacation, possibly a trip to the Orient. My health is excellent and I am rating to go.

RKO Organization Is in Business To Stay,

Says Hiram S. Brown Denying Merger

[Picture of Hiram S. Brown in Pictorial Section]

LOS ANGELES, Feb. 19.—Hiram S. Brown, chairman of the board of directors of RKO Productions, Inc., making Radio Pictures, and president of Radio Keith Orpheum theatres, on his arrival here issued a general denial of the rumors that Radio Pictures was to be merged with other film or that the RKO circuit theatres are being operated by other chains.

"We are in this business to stay," Brown told reporters who met him at the Santa Fe station. "There are true and false rumors we are to submerge our corporate identities with those of other companies or that the RKO circuit theatres are operated by other chains.

"We have changed the entire production policy of RKO Productions, Inc., which is to make Radio Pictures. With the advantage of the great scope of our facilities, we feel sure that we can make the best there is in talking as well as silent pictures during the coming year.

"Our RCA Photophone apparatus will soon be in active service recording the important attractions we have correlated, such as 'Rio Rita,' 'Hit the Deck,' 'Upper world,' 'Gold Coast,' Sampson Raphaelson's sequel to 'The Jazz Singer,' called 'My Boy,' and others."
The Very Versatile Mr. Lane

ASTONISHMENT as well as laughter may well proceed from Educational's, "Only Me," which turns out to be only Lupino Lane. For in this two-reel comedy, he runs gamut of comic characterization, as these scenes show. Naturally, only a few of his ingenious burlesques are represented here.

Speculators

THOSE fortunate few producers who get smash hits in legitimate theatres on Broadway ought to keep a wary eye on the speculator evil.

There is no question but that the hijacking of speculators has contributed largely to the dog days of the dramatic stage. People don't want to pay outrageous prices to see stage plays or musical comedies; a speculator within a few doors of the Astor, for instance, is asking $15 each for seats down front at the musical comedy, "Follow Through."

Just now speculators are hounding people who want to see "The Broadway Melody." Obviously, this is not trumped-up ballyhoo, as the speculator racket sometimes is, but interference with the public's desire to see this good picture.

Metro would be smart not to take this buzzing of speculators as a compliment, but as the nuisance it is. In the long run it will pay to keep theatregoing easy.

Singing Acts

I THINK producers of sound shorts are on the wrong foot entirely when they present singers in action or orchestras playing.

Some singers are fine to listen to, but there isn't an operatic or a concert gullet in all the world that's worth looking into. Some orchestras are pleasant to listen to, but none is worth watching. Nine out of ten leaders make pretty dull inspection. Ten out of ten saxophone players are awful to look at. And eleven out of ten drummers are not funny.

PETER VISCHER.
Adopt Film Method of Recording Now, Urges Lou Metzger

(Special to the Herald-World)

NEW YORK, Feb. 19.—Immediate adoption of the sound-on-disc method exclusively is urged by Lou B. Metzger, general manager of Universal. In a statement of his views on the matter, he said: "When I departed for New Orleans to join Carl Laemmle, head of the company, he called the division between the film and disc methods costs and advantages of one system against the other."

"It is high time the motion picture industry made use of its mind whether it wants to sing to itself, or to use its voice as a source of sound equipment," he said. "This business of sound-on-disc is the most important problem that has faced the industry in many years. Whoever thinks that the screen can hang on to both systems simultaneously is kidding himself. Right now, there are a lot of manufacturers, producers and exhibitors kiding themselves in this way."

"Even should the disc method become as popular as theatre to cost $100,000 will be required in on-film method, it will only serve to complicating matters. It will mean that producers will have to make not one, but three or four films. The cost will be enormous."

"There are many reasons why the film sound track method is best. Principal among them is the ability of sound film in cutting and editing pictures. Also, there is the simplicity in distribution, with no bulky and fragile discs to ship and handle. Then there is the great advantage to exhibitors of simplicity in synchronization in ease of breaks during projection. Unless the industry buckles right down and solves this problem first, another six months, or so will bring chaos."

$100,000 House to Go Up in Waynesboro, Va.

(Special to the Herald-World)

WAYNESBORO, Va., Feb. 19.—A motion picture theatre to cost $100,000 will be erected here by the Waynesboro Theatre Corporation, according to C. C. Loh, treasurer. It will seat 1,100. C. H. Hinnant of Lynchburg is the architect.

Other officials of the company are Max Patterson, president; D. T. Conner, vice-president; and E. MacDover, secretary.

Hippodrome Not to Close; Sound Films Start Soon

(Special to the Herald-World)

NEW YORK, Feb. 19.—Radio-Keith-Orpheum's playhouse, the Hippodrome, is not to close as some suppose, but will be going better than ever. Recent improvements and installation for sound pictures will be completed.

The first attraction on the new program will be Paramount’s “The Intolerance,” starring Doris Kenyon, Clive Brook and Evelyn Brent.

Shifting Chain Theatre Staffs Benefits Houses, Say Managers

Necessary to Meet Emergencies and Prevents Staleliness, Declares One—Keeps Moss Off Their Backs, Another Holds, Calling System Fair to Both Managers and Owners

If the boys who "get the ax" so frequently are to be believed, the changes in the personnel of producer-owned theatres not only are virtually compulsory, but are for the best interests of the theatres involved.

The managers of two large chain theatres in one large key city thus expressed their attitudes to a correspondent of the Herald-World. They desired their names be withheld.

"In chain theatre operation it frequently becomes necessary to switch a capable manager from one city to another to meet an emergency," said the first manager. "Then, too, when a man is left on a job for an unlimited period he becomes 'stale' and loses the vigor and aggressiveness that a new man coming into the job would display. Keep the man moving about at regular intervals and he realizes he must hit the ball or make room for someone else. That is the way I regard the situation, at least.

"As to the type of pictures I would like to see produced, the theme dealing with modern social problems is the big drawing card today. That is a subject constantly before the public and one in which everybody is interested."

Changes Called Fair to Managers

"Material should be placed where it is most needed, regardless of the frequency of changes," said the second manager. "This will make up his mind that he is not going to grow any moss on his back in any one city. The man who produces with the same results as a manager of a house in the chain in a smaller city, then switch them and better results will be forthcoming. It is only fair to both the managers and the operators of the chain.

"It was one of the best pictures we had seen produced. Anything but war pictures! I've had critics scoff at so many war themes in my theatre lately, and heard similar sentiment expressed by patrons, that I would welcome any type of picture that would produce such results."

What of Organ Program Made Up in New York?

Chain operation and its effects in the program of a theatre are indirectly the subject of a letter last week from a patron to a newspaper in another large key city.

The theatre is a beautiful new structure; the organ is a splendid instrument, and the organist is one of the best in the business; on these points the public is agreed. The organist's programs are sent to him from New York, where he does not determine them for himself. These facts are stated in advance, in view of the following excerpts from the letter, and any names are withheld for obvious reasons:

"There is a very fine organ, but the music is almost wholly such as appeals to morons."

He Keeps Police at Bay With a Court Permit as He Runs Theatre on Sunday

(Lakeewood, N. J., Feb. 19.—A permit signed by three justices of the peace was the weapon of Barney Ferber, manager of the Palace theatre here, when he decided not to close February 10, while conducting a motion picture show with an admission charge. The permit was provided for in the old laws.

The permit was attested by three county justices of the peace, none of whom lives within ten miles of the theatre. It was stated that the evidence against Ferber would be placed before the prosecutor for presentation to the grand jury.

Film Fire Razes Village;

One Dead, Several Hurt;

Big Nitrate Loss to Firm

SANTIAGO, CHILE, Feb. 19.—Fire, due to the ignition of motion picture film, destroyed the small village of Caleta Buena. The fire caused the death of one person and several were injured. The principal damage was to the Agua Santa Company, which suffered heavy loses of nitrate.

Stanley's Uptown Opens;

Mastbaum Nearly Done

PHILADELPHIA, Feb. 19.—The Stanley Company's Uptown theatre was opened to the public on February 16. There was a press showing on February 14, which was attended by a notable group.

Arrangements are rapidly nearing completion for the inaugural of the Stanley Company's new $5,000,000 Mastbaum theatre, 20th and Market streets, which will take place on February 24. The mastbaum is expected to be finished. The last word in theatre construction and decoration, will accommodate 5,000 persons.

24 Years in Business,

H. B. Frank Quits Theatre

MACOMB, Ill., Feb. 19.—H. B. Frank has sold his Royal theatre to J. L. Snyder of Chicago, thus closing a long career in the film business covering 24 years.
**RKO’s Production Program Points to Big Sales Year, Says Schnitzer**

*Radio Pictures Including First-Rank Film Musical Shows, Declares President, 26 Dialogue and Sound, with Silent Negative for Each*  
*(Special to the Herald-World)*

**NEW YORK, Feb. 19.—**The huge producing program which RKO now has under way points to the certainty that Radio Pictures will be right up in front in sales for the coming year, Joseph J. Schnitzer, president of RKO Productions, declared today in reflecting the confidence of other officials of the organization. Showman instinct is the secret, Schnitzer said:

"With the first successful advent of talkers, RKO Productions went in wholeheartedly, and to a man it was declared, "talking up to what we have found by experience to be a great and satisfactory method for the recording of sound and dialogue. RCA Photophone, RuCA has come through like a million dollars and exhibitors who have already had experience with it are for it, and I can tell you that 'Syncopation' is going to be a sensation when released."

**Big Musical Film Shows**

"I note that the entire industry is now turning its attention to musicals since the advent of a recent Broadway film musical hit. Well, let me tell you it didn’t take us that long to get started along the right road. When we heard those first rushes in ‘Syncopation’ of Morton Downey’s golden voice and Fred Waring’s peppy Pennsylvanians we commenced to burn the wires. We went after the biggest shots the stage afforded and we got set for Florence Ziegfeld’s ‘Rip Van Winkle’ and Vincente Minnelli’s ‘Hit the Deck’ and Ben Hecht’s ‘Upperworld’ and Charles MacArthur’s ‘Gold Coast’ and Samuel Raphaelson’s ‘My Boy’ and Vina Delmar’s ‘Dance Hall’. "We’ve given William Le Baron carte blanche to make the biggest film musical show that the public has ever been called upon to witness. They’ll get there first and they’ll clean up for exhibitors.

**Silent Negative of Each**

"This to me is showmanship—anticipating the demands of the public, the trend of an industry. We are not neglecting the silent phase of our program, however. There is an impression extant that RKO Productions are to make only all-dialogue pictures. It is utter nonsense. ‘Rita’ and ‘Hit the Deck’ are to be of road-show magnitude and all-talking, all-singing, all-melody, all-dance shows, with the love stories clearly defined and retained. It is necessary to be able to talk and show pictures, with a silent negative for each of these."

"And we are going to back them up with the biggest tie-ups and exploitation. This is one phase of the industry that must not be neglected. Exploitation, advertising, seat-selling and all must continue to be foremost in the plans of all who are to participate in the unprecedented prosperity facing the motion picture field."

**“Will the Public Wait for Sound to Reach Its Full Power?” Asks Woodhull**

*(Special to the Herald-World)*

**NEW YORK, Feb. 19.—**In an age when the miraculous is the commonplace, when the unheard of becomes the customarily accepted, it is a question whether people will stick to the sound phase of film making once its full development is reached or demand still more astonishing media for their amusement," R. F. Woodhull, president of the M P T O A, told the Herald-World today.

"Is the novelty going to wear off? Are the tremendous prices that exhibitors have to pay for sound equipment going to last? And will

**A Correction**

In the Picture section of the February issue, a caption beneath a picture of Bruce Gallup stated that he had been appointed director of advertising for the recently formed Artists by President Nicholas M. Schenck. Joseph M. Schenck, of course, was meant, Nicholas M. Schenck being president of Metro-Goldwyn-Mayer.

**“Broadway Melody” Opens in Cleveland at Stillman, March 2**

*(Special to the Herald-World)*

**NEW YORK, Feb. 19.—**“Broadway Melody” will open at the Stillman theatre in Cleveland at top prices for an extended run starting March 2. This is the first engagement announced for MGM’s all-talking, all-singing and all-dancing “Broadway Melody” which the company has decided to make a sensation by opening at the Stillman necessitate a revision of admission prices to a roadshow scale, procedure made possible only by the fact that the picture has proved a smashing success.

"Broadway Melody” will play at the Stillman twice daily with three performances on Saturdays and holidays.

**Cameras 38 Feet Underwater Take Safety Test Made by Submarine Crew**

Using artificial light, photographers recorded on films the action of the men conducting safety tests aboard the submarine S-4, seen in 38 feet of water.

The photographers were enclosed in a steel box with glass windows and lowered alongside the submarine where they obtained pictures of the men testing the submarines door seal safely from the undersea craft by use of a "lung" or safety device, resembling a gas mask.

**16 Theatres Closings Laid To Film Rental and Sound**

*(Special to the Herald-World)*

**ALBANY, Feb. 19.—**Motion picture theatres in the small towns of New York state continue to close. In one section in northern New York alone, 16 theatres in as many towns, have closed during the past two months.

A number of reasons are given for the theatre closing. Some owners say that they cannot pay the prices charged for pictures and make money, while others, who are located but a few miles apart, say that the first run houses in the cities that are equipped for sound pictures are drawing heavily this winter with a resultant loss to the small town exhibitors.

**Theatre Manager Finds $250 for Indecent Show**

*(Special to the Herald-World)*

**KANSAS CITY, Feb. 19.—**Joseph P. Deo, manager of the Lyric theatre, small downtown house of Kansas City, was fined $250 in the North Side Municipal court on a charge of presenting an indecent stage program. The program was an all-singing one and it could be found in a dozen or more theatres, but the testimony of several members of the Society for the Suppression of Commercial Vice went against Deo.
Paula Gould, who resigned from RKO Productions' publicity department to take a position in Hollywood. She had been press representative with the former FBO company for seven years.

The first contract—always a time for the cameras. Morris Kutinsky, New Jersey exhibitor, is shown signing for the first product sold at MGM's exchange in the new New York film building. Pictured are (seated) Clarence Brown, MGM director; Samuel Burger, division manager; Kutinsky, (standing) J. Bowen, branch manager; and W. A. Scully, New Jersey exchange manager.

Jacques Haik, French importer of films and producer of "The Soul of France," which Paramount is to distribute here, has been made a Chevalier of the Legion of Honor.

In Hollywood for studio conferences. Hiram S. Brown, chairman of the board of RKO Productions, and president of Radio-Keith-Orpheum, is shown arriving in Los Angeles from New York, to talk over the new Radio Pictures and (incidentally) to deny reports of another RKO merger.

"At home" in New York. Harry Beaumont, director of MGM's first all-audience production, "The Broadway Melody," and Mrs. Beaumont, who went East for the opening of the production at the Astor, where it scored a bit as one of the most adept "musical shows" the screen has presented.
Friendly enemies, the enemy part being for picture purposes only. Billie Dove and Gwen Lee are these chummy gobs, who were "snapped" between scenes for First National's "The Man and the Moment."

Proof—and doubtless he'll need it! Myron S. Marks, head of the Marks Brothers circuit in Chicago, is shown with the sailfish he and William Brown, Chicago hotel operator, landed off Miami shore. Besides sailfish, they caught five bonita, seven dolphin, two mackerel and three kingfish. The rest got away!

A tense moment in Columbia's new sound production, "Trial Marriage," a title which represents a modern phenomenon affording considerable dramatic discussion on the screen of late. The story is given a rich production by Columbia, with both sets and cast of outstanding character. The players shown in this scene from the picture are Jason Robards, Thelma Todd, Norman Perry and Sally Eilers.

Mary Nolan, whose revelation yet elsewhere than above, of charm as well as talent, has brought her stardom in Universal's Ray Taylor production, "Come Across."
What's the difference, if any? And there isn't, so there you are. For they're twins—all except the famous Gus Edwards on the left, who employs five pairs of twins, including these, in his "Twin Revue," which he is producing for M.G.M. with both sound and technicolor and featuring Charles King. noted tenor.

Texas Guinan (believe it or not!) in a scene from a Western of days gone by. Then the cabarets. And now she stars in Warner Brothers' talking picture, "Queen of the Night Clubs." Give her a hand!

Know her—or we mean, him? Yes, that's right—Chester Conklin, all dressed up, as it were, for First National's "The House of Horrors." He's doubtless one of 'em.

A modernistic scene from M.G.M's first all-audien, "The Broadway Melody," which is playing to enthusiastic audiences at the Astor theatre in New York. It is a story of stage folk, and the musical numbers are thus brought into the story very naturally. Charles King and Anita Page are the principals in this scene, while the picture also features Bessie Love. Harry Beaumont directed.
Woodhull Answers Hearst with Plea For Unity Against Censorship

Says Neither Press Nor Screen Requires Federal Censor System—
Hays Office Declares Offensive Film Cannot Succeed

NEW YORK, Feb. 19.—A plea that Press and Screen stand united in opposition to meddling under the form of censorship is the reply of R. F. Woodhull, president of the MPTOA, to William Randolph Hearst’s editorial advocacy of federal censorship of motion pictures.

An expression of the Hays Office protest against censorship as un-American, issued just before the editorial appeared in the Hearst newspapers, also has just been made known.

“The broadest range of freedom should in the public interest be granted to literary and pictorial agencies of expression, limited only by the statutes prohibiting indecency, immorality and slander,” said the statement of the office.

Censorship Would Include All

“To depart from this principle in the case of motion pictures is to enter upon a course which would subvert to censorship of all other forms of thought expression as is the press, the radio and the platform.

“No picture can be successful which is offensive to a large percentage of the American people, because it must have almost universal appeal to attract the necessary number of patrons. No picture should be condemned on the basis of what some individuals may believe are occasional lapses from high standards... Some people in looking at the sun see only the spots on the sun, and would appoint a censor for it. It cannot be in the jurisdiction of our government.”

Woodhull, in his protest against the Hearst editorial, charged that if national censorship of the screen press were instituted, the day would come “when official censors will be in the office of the Hearst Publications and that of other newspapers telling the editors what to do and how to do it.”

“An editor in jail now in Pennsylvania for having offended a political leader there, Woodhull wrote to Hearst.

“What would become of the newspapers if a more complete political thoroughfare was imposed on them as you advocate for an equally important and potent division of the press?”

“The motion picture business can and will stand on its own feet. You have had enough experience with its varied phases and personalities to know that it is sufficiently stable to do this and that its integrity compares favorably with any other medium of expression...”

“The motion picture industry has demonstrated that it is just as capable of self-government as other newspapers. I am keenly appreciative of the great and ever-increasing value of the service of the newspapers and the public also fully appreciates the service rendered, now under way and what may be expected from the screen in relative elements of public activity.

“The motion picture does not need the patronizing suggestions of editors, great or otherwise, with respect to the conduct of its business. They are unwilling to tell you or any other editor tell us just what we ought to do. We will accept your cooperation and accept your advice and we hope to merit your kind consideration. But please do not bootstrap yourself into a position of affected superiority and "big brother” us into the position of looking up at you for advice we do not need.

“Kindly restrain your benevolent enthuiasm in this relation. Rather let us work together on a fifty-fifty basis for the welfare of all in keeping with the powerful influence exerted by the twin instrumentalities—great mediums of expression—we represent.”

“The Hearst Publications need no beneficent National Censorship.

“The motion picture requires no such political interference. "No theatre screen ever suggested a national censorship for newspapers.”

New York Correspondent of the Herald-World

Bromhead Named Head
Of New Directorate of PCT Chain in Britain

Stockholders Seek Information
From Chiefs of Whitehall Films

LONDON, Feb. 19.—The PCT theatre circuit, which has about 120 halls, announces a new directorate, composed of Lt. Col. A. C. Bromhead, R. C. Bromhead, Isidore Ostrer and Mark Ostrer. They take the places of Lord Ashfield, Lt. G. Scott, F. Scarf and A. P. Holt, who have resigned.

A. C. Bromhead is named chairman; and R. C. Bromhead, vice chairman. Will Evans apparently retains his managing directorship.

“Whitehall Films, formed in November, 1927 when a public issue of £100,000 was heavily over subscribed, is prominent in the eyes of the trade just now as a result of notice issued by a firm of solicitors inviting shareholders to get in touch with them with a view to setting up a special shareholders committee. It is said this represents an effort on the part of the directors which has not hitherto been supplied the shareholders. Recently three directors, Sir Nicholas Gration Doyle, Sir Basil Clarke and H. E. Hill, resigned, and J. W. Pickering and Alan Thompson, the latter general manager of the company, were appointed.

Supremacy Films, Ltd., will make a public issue February 25th, of £250,000. The directorate will consist of the Rt. Hon. the Earl of Lytton, chairman; Col. Cullingford Hughes, managing director; Viscount Coke, the Hon. Monagua Parker, Clayton Mutton and A. S. Woodger of the power—ful Woodger Trust, which is backing the issue. C. M. Woolf of W. F. and J. will join the board later.

At the New York Theatres

NEW FILMS

PARAMOUNT—"Strange Cargo," a Pathé all-talking picture with Lee Patrick, June Nash and George Grossmith, directed by August Jirasek.

ROXY—"The Ghost Talks," a Fox all-talking comedy with Helen Twelvetrees, Eddy Eames, Eaton and Carmen Myers, directed by Lew Seiler.

COLONY—"Ned McBride’s Daughter," a Pathé picture, directed by Frances Marion and Nor-

dore Roberts.

FILM GUILD CINEMA—"A Day with Tolstoy," a film record of the Russian author made when he was eighty, with English commentary.

LYRIC THEATRE—"At the South Pole," a film story of polar exploration with Vilhjalmar Stefans-son lecturing.


Dorothy Revier and Nigel de Brulier, directed by Alan Dwan.

CARNegie HALL—"Krauss," official picture of the Soviet rescue ship and the saving of the Noble crew—one performance only.

HELD OVER AND REVIVED


CAIETY—"The River," Fox, opened December 1.


CRITERION—"Redskin," Paramount, opened Janu-

ary 18.


LITTLE CARNEGIE PLAYHOUSE—"The Man Who Cheated Life," C. S. Salishbury’s South Sea Island picture. Members of the Provincial House, in session at Victoria, B. C., have declined to consider the bill.

Bromhead Named Head
Of New Directorate of
PCT Chain in British

Stockholders Seek Information
From Chiefs of Whitehall
Films

(London Correspondent of the Herald-World)

NEW YORK, Feb. 19.—Over 800,000 people in England have already seen Warner Brothers’ "The Singing Fool," with Al Jolson. London theatres are having its premiere and so far it has played to 377,000 patrons.

In Glasgo the picture has broken attendance figures in and so far it has played to 377,000 patrons.

In Glasgow 250,000 picturegoers have wit-...
SOUND PICTURES

90 Per Cent Favor All-Audiences to Silent

W. E. Reaches 250 a Month
Wiring Mark

(Detail to the Herald-World)

NEW YORK, Feb. 19.—Western Electric installations are reported made at the rate of 250 a month, bearing out the promise made by J. E. Otterson, president of Electrical Research Products, Inc., a year ago when installations were being made at a rate of 20 a month, that the company would be equipping theatres to the number of 60 a week by 1929. Total installations of film or disc, or film and disc, in the United States had reached the 1,232 mark on February 2.

Barrimore Directs from Bridge of Monitor Room
And Uses the Switchboard

(Culver City, Feb. 19.—Lionel Barrimore, director of "Madame X," isn't seen on the set at all. He is on the glass windowed bridge of the monitor room, looking down from his soundproof booth on the set. To his ears are clamped earphones, and he regulates the intensity of every voice coming over the microphones at the switchboard panel here.

On the stage, before the camera, sits his assistant, Harry Buquet. Buquet gives the signals for starting and stopping action and camera, looks out for camera angles, and in fact, handles the details of the production seen by he eye, while Barrimore handles all the details heard by the ear.

The director,"said Barrimore, "is of far more use in talking pictures at the switchboard, watching the lines and regulating their proper recording, than he would be on the stage, where he can only signal starts and stops.

Between scenes he rehearses his cast on the stage.

Kolstadphone Installed in Four More Oregon Houses

(Fortune Herald-World)

PORTLAND, ORE., Feb. 19.—Manager J. J. Fleming of the Kolstadphone Corporation reports a number of new installations, which include the following theatres in Oregon.

"Arcade theatre, LaGrande; Edward, Redmond; McLean Wallowa, and Hiland, Myrtle Point."

DALLAS, Feb. 19.—More than 90 per cent of motion picture patrons prefer all-talking productions to silent ones, but between part-talking and silent pictures the patron-interest is equally divided. A majority of theatregoers, despite reports to the contrary, prefer synchronized music scores to theatre orchestra accompaniment.

These interesting conclusions—not final, but based on 60 replies from the first replies to a questionnaire survey now being brought to a close by the Greater Palace, Publix de luxe house, with the co-operation of the Dallas News and the Dallas Journal.

Tremendous Interest Shown

The survey, which is being taken in the form of replies written upon ballots to a series of nine questions covering the field, started in the Tuesday, February 5, issue of the Evening Journal, and has been running daily in both the Morning News and the Evening Journal.

Ballots have been run in the papers every day, together with a story on the resume of the reports received. The final counting and classifying of the ballots now is being made.

The number of people interested in the box is astounding, owing to the fact that no prizes of any kind are offered in connection with the survey.

500 Ballots in Two Days

On the first two days, over 500 of the ballots had been filled out, from the paper, or in the lobby of the theatre, where cards were available. Of the number of people filling out the questionnaire, over 90 per cent of them prefer all-talking pictures to silent ones, while the percentage of those desiring part-talking to silent is about 50-50.

One interesting development is that a majority seem to prefer synchronized scores to theatre orchestra accompaniment.

John Rosenfeld, Jr., critic of the News and Journal, has been playing up the survey big, breaking with the first story in the Journal five columns across the front page, and carrying front page boxes every day.

Pictures Listed Daily

The attractions of the Greater Palace are listed in all stories, as examples of all-talking or part-talking pictures. The results are to be published in the newspapers, together with editorial comment on the reception of talking pictures and their destiny as an entertainment medium of the future.

Here is how the contest was announced in the Journal:

"A survey of the Dallas public to determine its sentiments in regard to synchronized motion pictures will be conducted by The Dallas Journal, The Dallas News and the Greater Palace Theatre. Arrangements for this survey were completed independent of numerous other investigations planned throughout the country.

"Herewith is published a questionnaire designed to make the indication of one's opinion in regard to the new art. Questionnaire blanks will be published daily in The Dallas News and The Dallas Journal and will be distributed in the Palace lobby and elsewhere.

There are three types of synchronization. The first is a silent drama with synchronized music score. The second is a semi-talker, part silent and part dialogue. The third is the all-talker, virtually a spoken drama on the screen. There remains the totally silent drama, for which music must be supplied by the theater's orchestra or organ.

The Journal-News-Palace questionnaire seeks to arrive at the prevailing sentiment in Dallas. Those desiring to take part in it are asked to send their filled-in blanks to the Amusements Editor of The Dallas Journal or the Amusements Editor of The Dallas News. Blank may be obtained by clipplings from the two newspapers or in the Greater Palace lobby.

Varied Pictures Shown

"The Greater Palace Theater" this week offers a semi-talking picture, "The Shopworn Angel." Beginning next Saturday it will present "The Wolf of Wall Street," an all-talke, thereby giving its patrons an opportunity to attend pictures that represent two of the three types of synchronized films.

The questions asked in the survey were as follows:

1. Do you prefer all-talking motion pictures?
2. Do you prefer pictures that are part talky?
3. Do you prefer silent pictures with synchronized musical score?
4. Do you like sound effects, such as shots, knocks, etc.?
5. Do you like stage stars of experience in silent pictures?
6. Do you prefer good looking actors, regardless of talking ability?
7. Do you like talking motion pictures made from stage hits?
8. Do you like the short all-talking comedy skits?
9. Do you prefer synchronized music to the theatre orchestra?"
Laemmle Prefers Silent Film
For Himself, But Public Rules

(Special to the Herald-World)

NEW ORLEANS, Feb. 19.—"Personally," said the veteran leader of Universal, fidgeting like a boy, "I like the silent pictures. I work hard during the day and when I go to see a motion picture I want rest and relaxation, and the silent pictures give it to me. They help me to forget my work and rest my mind and body. There's another angle to the matter also. I have trouble with my hearing, and I have to strain to hear the talkies."

Then Carl Laemmle smiled. He fidgeted about as he spoke, on the couch in his room in the Roosevelt hotel, a restless, nervous little man, who is so much smaller than the pictures of him indicate.

"However," he continued, "as president of Universal Pictures Corporation, we strive to please those that like the talkies, and those that like the silent pictures. The greater number of theatres show the silent pictures. But Universal makes both types of pictures to meet the desires of all the public."

Attends Mardi Gras

Carl Laemmle, Mrs. Laemmle, his brother, Siegfried Laemmle, of Munich, Germany, the latter's wife; Samuel Van Ronkel, producer of Gump Comedies; and Jack Ross, secretary to Laemmle, arrived in New Orleans Friday night, February 8, to see the Mardi Gras Carnival. They left last Wednesday for Hot Springs, Ark.

Laemmle aimed a blow at "sexy" pictures. He said there were too many of them. "Pictures should be such that any member of the family could see them," he added.

The president of Universal declared American producers had nothing to fear from foreign pictures. "They are catering to their own market," he said. "The pictures they are making won't sell American people, for the most part. When they learn to cater to the American public then their pictures will be pleasing. Personally, I'll buy any kind of picture, foreign or American, if it is the type that the American public likes."

Stands Pat on Dr. Marston

Laemmle said Universal will have finished by April two big pictures, "Showboat" and "Broadway.

He declared that Universal will stand pat on the decisions of Dr. W. M. Marston, psychologist at both Columbia and New York universities, signed by Universal, as arbiter of which pictures shall be shown to the public.

If Dr. Marston doesn't like a picture then it won't be shown," said Mr. Laemmle. "We've already bought a lot of stories, but if he doesn't like 'em, they won't be filmed."

Vitaphone Boston Branch

(Special to the Herald-World)

BOSTON, Feb. 19.—Vitaphone is opening a branch exchange in Boston at 7 Isabella street in charge of Carl Crawford, who directs New England sales, with Frank Grady, formerly of Pathé, as booker.

SURE FIRE BALLYHOO!!

For theatres equipped with any type of non-synchronous device or amplified music.

Special Standard magnetic cone reproducer built in baffle box, presents the highest quality of reproduction obtainable for outdoor ballyhoo in front of your theatre.

This powerful speaker unit can be heard for two blocks. Tones are rich, melodious, and distinct. You can reproduce sound effects, theme songs, "brass band ballyhoo," and special advertising records furnished by the leasing film distributors on current pictures.

This ballyhoo speaker will be to your theatre what a parade is to a circus. It will command the attention and arouse the interest of every passerby.

Speaker absolutely guaranteed and easy to install.

Write or wire for immediate delivery

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Omaha, Nebr.

Send No Money—We Ship Express, C.O.D.

Stewart Is Named
Chief Recording Engineer of PFL

(Special to the Herald-World)

NEW YORK, Feb. 19.—George E. Stewart has been appointed chief recording engineer at Paramount's Long Island Studio, succeeding Ralph H. Townshend, resigned. Stewart has been in the sound department since the studio reopened last summer.

Stewart has been a specialist in sound engineering for about ten years. He came to the Paramount studio from the National Broadcasting Company, and before that was with the American Telephone and Telegraph Company. He is a graduate of Union College.
Silence of the Tomb Is Bedlam
Beside Silence in Sound Studio

[By Special Correspondent of the Herald-World]

NEW YORK, Feb. 19.—There is no better way to describe silence than to say “as silent as a sound studio.” The silence of the tombs is bedlam beside that of a sound studio. Silence ceases to be silence when it remains silent, for there is no contrast between noise and silence. In the sound studios you have silence supreme one moment and the next all is noise and bustle.

If you want to know how silent silence can be, go out to the Astoria Long Island studios of Paramount. When you step in the studio everything is noise. The carpenters are busy making new sets and tearing down old ones; electricians and scene changers are changing the incandescent lamps around; visitors are roaming around getting in the way perhaps.

Then all of a sudden a bell somewhere in the building is heard ringing three times. It must be a magic bell, for everyone freezes in his tracks. Silence descends like a great cloud. It hangs heavy in the room. It is a great sound proofing drapes which surrounds every set. You can feel it as definitely as you can feel a log.

After an interval another bell rings once, and the silence is dispersed by a thousand noises, each of which stands out for a moment in separate detail. You hear every carpenter’s hammering, every noise from every part of the building fall upon your ear as distinct units of sound, until gradually the sounds again merge into one sound stream or symphonic sound pattern.

Nerve Racking Contrast

This contrasting of sound and silence is almost nerve racking to a visitor. Is it so little in touch with a real jerk?

That magic bell which rings three times is just the studio method of calling for silence. It means that a picture sequence is actually being shot or is in its final rehearsal. If the laws of our commonwealth could be enforced as is this law of silence we would have a publican pushing a truck of waste when the bell rang out. He stopped dead in his tracks and remained frozen in an uncomfortable position until the bell was rung again.

“Fix That Squeak!”

I saw a sequence of “Gentlemen of the Press” in its final rehearsal. Walter Huston, the star of the picture, entered the front door of a cozy apartment. He was met by Betty Leighton who plays the part of his daughter, and together they walked through the living room into a nursery and then back to the living room again. Halfway through the living room, the floor squeaked. When the sequence was completed the director shouted to a carpenter, “Fix that squeak.”

Ordinarily that little squeak would have gone unnoticed, but here it assumed major proportions. The delicate microphone hanging above would have picked it up and marred the dialogue. The carpenter put many nails in the floor and then walked back and forth testing until the squeak was eliminated.

Recently a courtroom scene was in rehearsal in the studio. Rehearsals are tiresome business; after an hour of it an extra fell asleep in the jury box unnoticed. The bell rang three times; cameras began to grind; actors spoke their lines perfectly; the sequence was almost shot, when nature decreed that the super should snore! Film and precious time wasted—the sequence had to be reshoot.

Dialogue rehearsals are repeated until they are letter perfect. I saw a sequence being rehearsed on another stage for Richard Dix’s first talking picture, “Nothing But the Truth.” Four men were speaking in a drawing room, and Schertzing, the director, made them go over and over their lines until he was satisfied with the inflection of every word. The procedure was exactly that of a stage rehearsal.

This business of sound and dialogue is a tremendous business. So many little things can bring such disastrous results. The other day something went wrong with the microphone leads to the amplifier in the recording rooms. The instruments in the monitor room warned the studio before they used them again where the difficulty was. It took almost a day to find and repair the trouble in the lines.

Pantages B. O. Grows
With First Sound Show

(Special to the Herald-World)

KANSAS CITY, Feb. 19.—The Pantages theatre, first run house of Kansas City, inaugurated its newly installed sound equipment last week in presenting “The Man Who Laughs,” Universal’s version of Victor Hugo’s famous story, with a synchronized accompaniment. It had been the intention of Louis Cherninsky, manager, to hold back the sound premiere for three weeks, when the Pantages will present “In Old Arizona,” the first outdoor all-audien, but Universal refused to release “The Man Who Laughs” as a silent picture. Hence the change in the theatre’s plans. There was a marked increase in the weekly attendance, according to Cherninsky.

Dialogue Is Restored
To Vilma Banky Picture

(Special to the Herald-World)

HOLLYWOOD, Feb. 19.—After eliminating dialogue which already had been recorded for Vilma Banky’s “This Is Heaven,” Samuel Goldwyn has decided to restore it, with the most dramatic scenes in full dialogue, following requests from fans and exhibitors.

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Latest and Greatest of Them All!

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ADSWIN CORP.
The House of Quality
727 7th Ave. New York City

February 23, 1929
Exhibitors Herald-World
Seven Grand Operas Coming to Screen as Pathé 2-Real Audiens

Grand opera is coming to the short feature. This unusual development in the field of short product—and the audience—is signified by the announcement of Pathé that it will produce for next season seven grand operas as two-reel "Film Operas," the work to start at once. Thus the short feature, with the talking picture, pushes out into a new field, and grand opera is made available to everyone.

The seven "Film Operas" will be "Pagliacci," "Cavalleria Rusticana," "La Fauve," "Martha," "Tales of Hoffman," "Carmen" and "Aida."

Among Most Popular Operas
"Pagliacci" was composed by R. Leoncavallo, and was first presented at the Teatro Del Verdi in Milan, May 21, 1892. "Cavalleria Rusticana" is the best known composition of Pietro Mascagni, and its first public performance was at Rome May 17, 1890. "Faust" was the work of the celebrated French composer, Charles Gounod, and its premiere was at the Theatre Lyrique in Paris March 19, 1859. "Martha" was the masterpiece of F. von Flotow, and was presented in a court opera in Vienna, November 25, 1847. "Tales of Hoffman," written by J. Offenbach, saw its premiere at Paris Feb 10, 1881. "Carmen" was the work of another French composer, G. Bizet, and was first presented at the Opera Comique in Paris March 3, 1875. "Aida" was composed by the Italian musician, G. Verdi, and had its premiere in the Opera House at Cairo, Egypt, Dec. 24, 1871.

Made Available to All
These operas are among the most celebrated and popular musical works extant. Their popularity is enduring, and year after year they are presented in the opera houses of the leading cities in Europe, South America and North America. The greatest artists of this and past generations have gained fame through their work in the production of these grand operas. In selecting these operas for production as musical short features, of "Film Operas," it was felt that grand operas would be made possible for the masses through the introduction of sound on film. While the radio and the phonograph have blurred the trail by carrying to almost every home selections from these great operas, hitherto it has been impossible to bring them in toto to music lovers outside the largest cities. In the story, the music, both orchestral and vocal, and the personalities of the singers, enhancing the famous roles, will all be put within the reach of everyone. These "Film Operas" will be produced under the supervision of Josiah Zuro as director general of musical production. Zuro has already begun the preliminary work upon the first. The casts will be chosen from the best available operatic singers.

Western Electric Wires 39 Theatres

In Week of Feb. 9th

Special to the Herald-World

NEW YORK, Feb. 19.—Thirty-nine theatres were equipped with Western Electric sound projector equipment of both film and disc varieties in the week ending with Saturday, February 9. They include 15,000 seats.

Ohio, Toledo, Ohio, 1,356 seats.
Capitol, St. Paul, Minnesota, 2,203.
Ventura, Ventura, California, 1,248.
State, State, Ohio, 815.
Strand, Inver, New Hampshire, 997.
Paramount, Salt Lake City, Utah, 1,465.
Capitol, Salt Lake City, Utah, 1,428.
Appleton, Appleton, Wisconsin, 870.
Grosvenor, Detroit, Michigan, 1,181.
Strand, Tampa, Florida, 388.
Lincoln, Davenport, Kentucky, 1,178.
Rialto, Denver, Denver, Colorado, 850.
Grand, Verdun, 1,300.
Majestic, Tamqua, Pennsylvania, 1,110.
Le Rose, Jeffersonville, Indiana, 1,106.
Palace, Gary, Indiana, 771.
Majestic, Shnokim, Pennsylvania, 1,177.
State, Haverford, Pennsylvania, 71.
Bard's Glendale, Glendale, California, 1,424.
New Theatre, California, 1,452.
Million Dollar, Los Angeles, California, 2,147.
Wilbur, Plattsburgh, New York, 986.
Colorado, Pasadena, California, 1,705.
Linden, Kansas City, Missouri, 965.
Freedman, Forest City, Pennsylvania, 749.
Senator, Chico, California, 1,405.
Empire, Washington, 1,534.
Hancock, Austin, Texas, 1,092.
Adler, St. Louis, Missouri, 3,459.
Golden State, Monterey, California, 1,475.
Camer,btn, Los Angeles, 1,649.
Lincoln, Cherryville, Wyoming, 1,269.
Tolman, Lodi, California, 1,149.
Blackstone, Detroit, Michigan, 288.
Strand, Fitchburg, Michigan, 1,181.

Salzer Heads N. Y.

Office of CineTone

(Special to the Herald-World)

NEW YORK, Feb. 19.—Max H. Salzer, Brooklyn attorney, has been placed in charge of CineTone, the new sound equipment company established by Joseph P. Salser, president of S. & S. Enterprises of Boston, manufacturers of the non-synchronous sound device.

First National
Will Service Bristolphone

(Special to the Herald-World)

NEW YORK, Feb. 19.—Warner Brothers and First National have agreed to service Bristolphone users with their pictures, Budd Rogers, sales manager of Bristolphone, announced yesterday. We called a conference at the opening of "On Trial" at the Palace in Danbury, Conn., and "Lilac Time" and "The Barker" into the Embassy at Port Chester, N. Y.

Theatre owners using Bristolphone had played First National pictures with satisfactory results before the Warner-First National affiliation. It then became a question whether First National pictures would be made available to users of independent sound equipment. This question resolved itself into a determination by the producer that the equipment would have to pass the test of operating quality on a par with the company’s own re-producing systems. That test has been passed.

Films All-Talking
Or All-Silent, Is
Theory of Brabin

(Special to the Herald-World)

CULVER CITY, Feb. 19.—Motion pictures in the future will be either all-talking or all-silent, with no halfway station, says Charles Brabin, now directing "The Bridge of San Luis Rey" for M G M.

“No longer, even at this early day,” he said, “are we putting in sound just for the sake of sound. And the moment we began to back upon talking picture production as an art.

“THERE will not be a word spoken in the tropes beyond this, that moment did we embark upon the San Luis Rey’ that is not necessary to make the audience always conscious that these people are living characters. Too much talk might destroy the illusion, by calling attention to the machinery of it. This is a delicate point that, of course, will require experiment. In other words, we are going to try to get the maximum effectiveness of both eye and ear in conveying to the audience-consciousness that which the author has written.

“Another picture will be handled in another manner; every picture with sound has its particular psychological problems. And it is only by watching for these that we can advance. For we are dealing neither with the art of the screen nor the art of the stage, but a new one that we know, as yet, almost nothing of.”

Supertone Device, Non-synchronous, Is
Made in Three Units

(Special to the Herald-World)

NEW YORK, Feb. 19.—Supertone, the non-synchronous equipment of the Adswin Corporation has been perfected to consist of three units, detherable, amperage inattentive to transformer. The units include two General Electric motors, two Blue Spot German pickups, two separate volume controls, one separate speed controls, one plate light, one needle receptacle, one portable case, one Silver Marshall four-tube amplifier, one Magnovox Dynamic speaker, one Racoon horn. The complete equipment costs $275, F. O. B. New York. A microphone attachment is $25 extra.
MGM Program in Full Swing; Seven Units Busy, Five All Set

Cecil B. DeMille Making His First Audien Special, "Dynamite"
—Eddie Dowling Launches Sono-Art Picture—New Process in Natural Color Used in Universal's "Broadway"

HOLLYWOOD, Feb. 19.—With seven companies shooting on feature pictures and five other units rehearsing or preparing to get into actual production, Metro-Goldwyn-Mayer's new program of activity is in full swing this week.

Edward Sedgwick is at work on William Haines' new starring vehicle, a picturization of an original navy story, as yet untitled. "Our Modern Maidens" is under way as Joan Crawford's first starring picture with Anita Page, Rod La Roque, Douglas Fairbanks, Jr., and Josephine Dunn heading the huge supporting cast.

Cecil DeMille is making his first audience special, "Dynamite," with Conrad Nagel, Charles Bickford, Kay Johnson and Julia Faye in the leading roles. Charles Brabin is winding up the picturization of "The Bridge of San Luis Rey.

King Vidor's all-colored picture, "Hallelujah," is nearing the finishing sequences on the sound stage and Lionel Barrymore is busy at work on the directorial end of "Madame X.

Wood Starting Football Story

Sam Wood is about to begin a talkization of an original football story, and Gus Edwards is rehearsing a feature-length musical extravaganza in which Charles King of "Broadway Melody" fame, Cliff (Ukelele Ike) Edwards and Joyce Murray are featured.

Norma Shearer is preparing to begin on "The Last of Mrs. Cheyney" as her next talking picture, and John Gilbert is to make his dialogue debut under Fred Niblo's direction in "Redemption.

While the studio production force is running at full speed, W. S. Van Dyke is getting ready to leave for Africa, where he will film "Trader Horn," taking with him a huge store of supplies and equipment to last more than six months.

Hill Directs Chaney Again

"The Bulldog Sound's" is to be the next starring vehicle for Lon Chaney. This was disclosed yesterday at the studio, following an announcement of the filming in person of the most mysterious fighting unit in the world. George Hill, who directed Chaney in "Tell It to The Marines," is to direct the production.

Hill last year was sent to Africa by the studios on a secret mission. Now it is disclosed that this mission was with the Legion and film, in detail, its activities at the front. The director was accompanied by Commandant Petheshoff, who is now on a leave of absence from Africa and is in California aiding in plans for filming the story.

Chaney will play a veteran sergeant in the Foreign Legion in the new picture, a vivid chronicle of intimate life in service in North Africa. It is the first time that actual Legion activities have ever been recorded on the screen.

With the film made in Africa as a background, detailed scenes will be made in America with a notable ease, as soon as Chaney finishes his present vehicle, "Where East Is East.

Eddie Dowling Starts Film

With Eddie Dowling, the well-known Broadway musical comedy star, starring and with the supporting cast all set, Sono-Art's unique all-talking and musical picture, "Broadway Bound," has started filming and recording at the Metropolitan Sound Studios with Fred Newmeyer, former Harold Lloyd director, staging the production.

Since Dowling has been one of the outstanding musical comedy stars and producers for the last ten years, full advantage is being taken of his singing and stage experience in "Broadway Bound," and the musical numbers which Dowling will sing in the production are all new numbers which will be published prior to release of the picture.

Although Dowling's singing and some of the episodes of the picture have stage atmosphere and a theatrical flavor, the story of "Broadway Bound" has been written with typical motion picture technique. This is shown in the fact that the scenes are laid in a wide variety of locations and sets, 33 in all, some of which include a vaudeville theatre and dressing rooms, street scenes and opera house of a southern town, with minstrel parades and show, hotel interiors and streets in New York, various interiors of an old fashioned Southern hotel, and a large sequence in the audience and on the stage of another theatre where the story concludes.

This screen arrangement policy has been adopted for "Broadway Bound" in order to give the typical movement and action of a real motion picture, in addition to the dialogue throughout and the musical numbers which are closely knit into the plot of the story.

Gibson Buys "Points West"

Hoot Gibson, Universal's Western star, has purchased the screen rights to B. M. Bower's novel, "Points West," and this will be his next starring vehicle.

Production began February 10 under direction of Edward Killy and the picture will be taken either in Wyoming or Nevada.

Mrs. Bower is the author of several other Gibson vehicles, including "Chip of the Fly-

(Continued on next page)
Miller to Remain in Charge Under New Regime of Carthay Circle

"Iron Mask" to Open in Fox West Coast House—Cohn Succeeds Loughborough as Assistant Hi Hatter—Billie Signs

By DOUGLAS HODGES

HOLLYWOOD, Feb. 19.—Fred Miller will remain in charge of the Carthay Circle Theatre following change in the house's management, it was announced today. West Coast Theatres will take entire control of the theatre within a few days when "The Man with the Iron Mask" is opened there. The picture stars Douglas Fairbanks.

The Carthay was opened in May, 1927, with "The Volga Boatman" as the premier attraction. It was promoted by the J. Harvey McCarthy Holding Company. One of the most beautiful theatres in this part of the West and to some it represents the most attractive place of enjoyment in the country, Fred Miller has had the management of it from the opening until the present time. * * *

The Hi-Hatters elected Sam W. B. Cohn Assistant Chief Hi-hatter at a meeting this week; the vacancy being made by the departure of James Loughborough.

Roy Miller was named secretary of the organization when Perk Swope tendered a resignation due to pressing business affairs.

Upon his return to this country he will take up his old post in the business office of one of the Culver City lot.

Estelle Taylor left February 16 for Miami to join her husband. She will stay until after the Sharkey Stribling fight, returning to Hollywood to enact a role that Harry Cohn has assigned her.

The town is filled with successes and failures. Lots of Iowans. One of them works next door to my office. Three or four years ago he was the possessor of three million dollars. Through poor investments and a panic he lost it all and is now struggling to get another start. He is receiving $25 a week to answer the telephone for an insurance agent.

Billie Dove, who is probably the most beautiful big time star on the screen—at least to my notion—has signed a new contract with First National Vitaphone. It abrogates the old one and provides that she shall receive several more dollars per hour than formerly, and also that her pictures will be all in color. Her voice test proved extremely satisfactory.

Seven MGM Companies Busy; Five More Ready

(Continued from preceding page)

"I Willing U," the photoplay which Gibson made in Canada several years ago and which is still considered one of the most popular pictures.

"The Winged Horseman," Gibson's most recent picture, is now in the cutting room. Arthur Rosson, the director, and Ruth Elder played the lead.

New Process in Color

Besides being photographed simultaneously in black and white, "I Willing U" will contain many scenes sequences done by a new process in natural color.

The method of the studio, nothing much yet is being said about this innovation of both sound and color in the roadshow film.

But it is known that Dr. Paul Fejos, the director, Carl Laemmle, Jr., the producer, and Hal Mohr, the cameraman, recently very quietly shut themselves up in one of the projection rooms at the big lot to look at a test of the spectacular Paradise Night Club set done in both color and sound.

Only Glenn Tryon, the star, Merma Kennedy and Evelyn Brent, the leading women, Robert Ellis, the heavy, Billy Rellert, Fejos assistant, and a few studio executives were invited to the showing, which was run within locked doors.

T-S Signs Virginia Bradford

Virginia Bradford has been signed by Tiffany-Stahl for the lead in "The Midway," a romance of the sawdust ring, starring Joe E. Brown, once a circus dealer, vaudeville performer and now a star, whose phenomenal success in pictures shatters all records. Albert Ray is directing the production, which is scheduled for March release.

Other important players signed for big roles are Wallace McDonald and William Davidson. The picture will have sound and dialogue throughout.

A German stage play has been chosen as the next vehicle for Billie Dove. It is titled "Cajun." It is said to provide one of the most dramatic roles she has yet undertaken. This play was a success on the stage in Germany and was translated to pictures, and was written by Rosenhayn and Schirokrauer.

"Cajun" will be directed by John Francis Dillon, and a fine supporting cast will be chosen in support of the star. Miss Dove is now enjoying a vacation following the completion of "The Man and the Moment."
Academy Announces Winners Of 15 Merit Awards in Films

Practically All Receiving Honors Were Affiliated with Pictures That Drew Heaviest Grosses in Box Office Returns of Past Year—Thousand Candidates Named

(Special to the Herald-World)

HOLLYWOOD, Feb. 19.—The central board of jurors of the Academy of Motion Picture Arts and Sciences today announced winners of fifteen merit awards for outstanding accomplishments in acting, writing, producing and other feats. In its findings it will be noted that practically all the winners were affiliated with pictures that grossed most heavily in the past year's box office returns.

In order to determine the winning people and companies, questionnaires were sent to each of 370 members of the Academy. They were returned to a board of 25 judges. Approximately 1,000 candidates were named. The board eliminated 800 of these and submitted the remainder to a central board of judges consisting of Alec B. Francis, Sid Grauman, A. George Volck, Frank Lloyd and Tom Geraghty.


Borrazo Wins First Award


William Russell Dies Of Pneumonia; Was In Pictures 20 Years

(Special to the Herald-World)

HOLLYWOOD, Feb. 19.—William Russell died early Monday morning of pneumonia in Hollywood hospital. He was taken ill four days ago and Elmer Ferguson, his wife, who was filling a vaudeville engagement in San Francisco, was notified of his condition Sunday. She came home at once but reached him after he had died. He was 44 years old and had been in pictures since 1909.

Russell entered the motion picture field after a long career on the stage, in which he had been leading man with Ethel Barrymore and Blanche Bates and had appeared with Chauncey Olcott. He started on the stage at the age of 5 years.

Among the many pictures in which he appeared are: Sands of Sacrifice, The Midnight Trail, Hearts or Diamonds, Sporting Chance, Brass Knuckles, The Law, Racket, The Undercover Patrol, State Street Sadie, Midnight Taxi.

Texas House OK's Bill for Repeal of Blue Sunday Law

(Special to the Herald-World)

AUSTIN, TEXAS, Feb. 19.—A bill repealing the Sunday closing law has passed the Texas house of representatives by a vote of 75 to 42.

The vote is a testimonial to the long fight waged by exhibitors in Texas, including H. A. Cole, president of the Texas Theatre Owners' Association.
Short Product Wins Even Rank
With Long in Theatre Billing

When a theatre devotes an entire 24-sheet to a short feature, there is evidence enough that this kind of product is being recognized in the proportion it deserves in billings and exploitation. The fact also shows that theatre men are becoming more and more aware of the exploitation possibilities of short productions. To the manager who has overlooked the attraction-drawing potentialities of short features, there is a lesson in what is taking place in connection with the new educational comedies.

All of a 24-sheet was devoted to advertising "The Old Barn," when this Mack Sennett Talking Comedy played the Hillstreet theatre of the Radio-Keith-Orpheum Circuit in Los Angeles. (See cut below.) This first-run house also devoted as much space in newspaper ads to it as to the feature picture.

"The Bride's Relations," another Mack Sennett Comedy, was advertised in the marquee of the Royal theatre, Kansas City, first-run downtown house, as strongly as the feature picture.

Played Up with Long Feature

"The Lion's Roar" was advertised by Loew's State in Los Angeles, both in the 24-sheet displays and in the newspapers. The newspaper ads played up this Mack Sennett all-talking comedy bigger than any other added attraction, and as previously related in these columns, when the picture was played at three Balaban & Katz Chicago houses, the Uptown, Tivoli and Paradise, it was given a prominent place in the advertising; while it was given more space than the feature at the Uptown in Wichita, Kan.

The Grand theatre, Topeka, Kan., used more inches advertising "The Lion's Roar" than it did the feature, although the longer feature was a talking picture.

When the same comedy played the Regent, Muskegon, Mich., half as much advertising was used on it as on the feature, and more than the other added attractions combined.

The Earle in Washington, D. C., gave an equal break with the longer picture in advertising matter. The State in Detroit advertised it as an extra added attraction.

A third of the advertising done by the Strand, Cincinnati, was on this Mack Sennett Talking Comedy.

When "The Eligible Mr. Bangs" played at the Newman, Kansas City, Mo., it was given greater space in the newspaper advertising than any other added attraction on the program.

Harmonica Contests Go Over

One form of publicizing Educational short product that seems never to lose its effectiveness is the Juvenile Comedies-Harmonica Playing contest. When this was held in three theatres at Waco, Texas, it proved so popular that L. L. Hinton of the Crystal theatre in that city began planning to stage a number of intercity contests with five neighboring communities.

The Lyric, Crystal and Gayety theatres in Waco, under the management of J. A. Lemke, conducted harmonica playing contests, through the cooperation of Educational and M. Hohner, Inc. Four displays and two talks at the public schools on the organization of harmonica bands were included among the special angles of the campaign.

Hinton then arranged for contests in Mart, Temple, West, Hillsboro and McGregor, Texas. It is planned to have the winners in the contests in these communities go to Waco and compete against the best harmonica players there.

The contestants are to have their transportation paid to Waco and will compete for a special medal and $20 in gold in addition to other awards.

Releases

WEEK OF FEBRUARY 24

CHRISTIE—"Off the Deck," Dooley series, two.

M G M—"The Adventures of Tintin"—two.

PATHÉ—"Grandma's House," Fable, 30; "Button My Bath," Tired Business series, two; Pathe Reviews, No. 9, one; Topics of the Day, No. 9.

UNIVERSAL—"At the Front," Arthur Lake, one; "Trapped," Diamond Master series, No. 4, two; "Television George," Stern Brothers, two; "Two Gun Morgan," two.

WEEK ENDING MARCH 3

CHRISTIE—"Are Scotchmen Tight?" Sandy MacDuff, two.

M G M—"An Ancient Art," oddities, one—"Untitled," all star, two.

PATHÉ—"Ladies Must Eat," Handy Andy series, No. 804, two.

UNIVERSAL—"Hold 'Em, Ozzie," Oswald, one; "Kneebone Buster," Stern, two; "Ridgeway of the Montanas," Hokie, two.

WEEK OF MARCH 10

EDUCATIONAL—"Women and Girls," Mack Sennett Comedy, two; "Her Big Ben," Gene Stone, one.


PATHÉ—"Sensy," comedy, release No. 6.

UNIVERSAL—"Just Monkeys," snappy comedy, one; "She's a Pig!" Stern, Mike and Ike, two; "Kidnapped," Curwood western, two.

WEEK OF MARCH 17

EDUCATIONAL—"Summer Saps," Lupino Lane, two.


PATHÉ—"Foolish Husbands," Sennett, No. 9125.

UNIVERSAL—"Suicide Sheiks," Oswald Rabbit, one; "New Youth's Holiday," Sacco, two; "Beyond the Smoke," Western, Cobb, two.

Newspictures

PARAMOUNT NEWS NO. 58—President-elect Hoover receives member's medal on 19th anniversary of Roy Scout organization; Max Schmeling, the Jack Dempsey of Germany is welcomed by Amedee van Pelt-Witte; S-4 test made in new "Lung Mask."

KINORAMA NO. 4574—"Bobby" stay aloft for 17 hours and 5 minutes in his dog classic in New York has over 200 entries—S-4 test proves a big success, new "lung mask" is successful.

FOX NEWS NO. 41—11 pairs of twins study in same classes; Miss Hilda Sharp, 45, at United States competes in races in Saranac, New York—Goldout winter in 200 years grips Europe.

PATHÉ NEWS NO. 16—Youngest Stirling helps his dad in a workout at Coral Gables, Florida—Navy proves successful test of life saving device; "S-4, 60 miles off shore—Horses and men wear masks in war game at El Paso, Texas.

M G M NEWS NO. 54—Edison celebrates 82d birth- day in Florida, Hoover pays him a visit—Lindbergh is engaged to wed Anne Morrow—Nation's Capitol gets ready for Inauguration of Hoover.

Hodes Heads Promotion
Of Columbia Short Sales

Hal Hodes has been named head of the sales promotion department on short product of Columbia by President Joe Brandt. He will promote the talking short subjects which Columbia is making in collaboration with the Victor company at Camden, N. J.

Roxy Ushes Movietone

A complete pictorial record of the drills, inspections and preparations for duty of the uniform staff of the Roxy—Penthouse in New York has been made by Fox Movietone News.
Presentation Acts

Are You Preparing

Stage Shows

Chicago Paradise

Week Ending February 15

The Paradise symphony orchestra played Victor Herbert melodies as an overture with Victor Young directing. A trumpet solo of "Gypsy Sweetheart" won quite a hand and the outstanding arrangement of "Sweet Mysteries of Life" was worthy of mention. Temperatures were bracing and directed and received quite an enthusiastic hand at the finish.

The stage show was called "Grab-Bas" and celebrated the return of Mark Fisher. Both the Merry Music Masters and the Uptown stage band were united into one for this show.

The show opens in front of a drop curtain with a huge clock head and hands holding a grab bag with a large hole in the center, so as one of the ballet girls induces the rest of the dancers to come out from this hole.

In the rear of this drop hot music strains come forth as Mark Fisher enters at the finish of the dance routine and after receiving quite a reception, introduces Pauline Gaskins. She sang "It's Just Because It's You" and then went into a high bid musical comedy dance routine. Pauline is a local girl who graduated from safe shows and is a little dancer. Her voice, though not bad for a dancer, would leave her in better grace if she would eliminate the song and stick to her dancing.

She was followed by Ward and Van, two men in extreme loose fitting outfits, more of a a polo type, who tried to emit comedy from the harp and the violin. For while their antics were funny but then it got painful.

The harpist managed to play one good number which proved that he could play the harp but his partner still continued to be funny. This was a typical vaudeville team that had no place in this show. However the audience seemed to enjoy them so it proves the old adage, that if the public wants holium give it to them.

The next specialty on the bill was Jack "Peacock." Kelly, popular member of Mark Fisher's band. who took over the bass for a while and directed the boys through a series of war tunes and then offered for the first time at this theatre, his famous "pea-cock" strut, which made him popular during the war when he was drum major for the Great Lakes Naval Band. There is no question in anybody's mind that Jack is very popular and probably the only one at this time who could substitute for Mark in a pinch.

Pauline Gaskins came out again after this number singing "Bing, Bing, Ding" as she led the band through a novel routine adapted from the show "Blackbirds." A young man called Frank Masters followed this with an eccentric tap dancing number that won him a good hand. In fact he was the only specialty artist on this bill that was worthy of a good hand.

Mark Fisher next stepped up to the footlights to sing "Down Where the Shy Little Violets Grow" and repeated a second chorus as the ballet pranced up and down in typical musical comedy style while he sang to one of the girls. The finish of this number was novel as the girl formed a vehicle with their special positions and used their parasols as the moving wheels. For an encore Mark sang a brand new number called "When the Curtain Comes Down" with a recreation. There is no use talking, when Mark sings this type of ballad and uses his lithographic ability in a recitation. It just gets you for the time being and that is the reason for his tremendous following wherever he appears.

The finale appeared immediately after this number (Continued on page 43)

Sincere Efforts, Requirements to Greater Task

Those with Vision Get Ahead—Others Are Forgotten

By A. RAYMOND GALLO

It is high time that the organism should dispense all ridiculous fears from his mind and settle down to brass tactics. By that we mean the time will soon be at hand when the organism will again be called upon to assume the responsibility of supplying music to a picture. If you are not prepared to take on this added assignment then you have none other to blame than yourself. Instead of going along with a half-hearted desire of doing things you should get a hold of yourself and make up your mind to either make something of yourself in this field or get out of it.

Motion pictures with musical accompaniment synchronized is slowly but surely passing out of the picture and it will only be a matter of a reasonable space of time when theatres will again be compelled to return to the orchestras and organists for assistance in supplying the necessary human element that is now missing from the screen entertainment. Just because you may be able to play community solos or put on some sort of a novelty does not necessarily mean that you are equipped to also play appropriate music for pictures. That requires practice under capable instructors.

Many theatre organists have completed a course in harmony and theatre music before they attempted to play an organ in front of a public, but there are numerous other organists who merely picked up the art on a spare time basis and in spite of the fact that some of them have been sincere in learning all there is to know about the organ a great many of them still think they can go on without learning more about it.

Organ playing, like any other profession, is an art and requires study as well as talent. Naturally it requires first of all, talent, and then considerable study, in order to perfect it.

Only Few Have Foresight

There are approximately 5,000 organists in the country and I daresay not over 100 of them have made a name for themselves nationally, and less than 25 per cent have spent a few dollars of their earnings for special music and other material necessary to improve their work. This sounds impossible but
The song I love I'll never ask for more
My inspiration is you
When the world is at rest
Sweet Suzanne
True Heaven
(Theme of "True Heaven")
Sally of My Dreams
(Theme of "Mother Knows Best")
Mona Nia
(Theme of "In Old Arizona")
Marion
(Theme of "A Devils")
Judy
(Theme of "Romance of the Underworld")

SPECIALS

"ROMANCE AND MELODY" Introducing
THE SONG I LOVE
(A Presentation That Is a Classic)
"OPEN SECRETS" Introducing
THAT'S HOW I FEEL ABOUT YOU
(Perfect for Community)
"A PARADE OF GREAT PICTURE THEME SONGS"
(Containing)
SONNY BOY
(Theme of "The Singing Fool")

SOME DAY SOMEWHERE
(Theme of "The Red Dance")
ANGELA MIA
(Theme of "Street Angel")

NOTE: The Song Medley Can Be Presented with Marvelous Accents in Conjunction with the Al Jolson Pranceswick Record. Ask for Particulars.

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Presentation
LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon their interests. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: I take this pleasure to write you about a clever organist enjoyed at the Bijou Theatre, Chicago. I am sure you will think highly of him. Mr. Carl Beaudreau is the new organist that has come to the Bijou theatre, Marinette, Wis. I met him here at the Bijou and his name is nothing together, while the weary hours pass by these wintry nights.

Mr. Beaudreau came from the Retlaw theatre, Fond Du Lac, and was transferred up here. They have no "sound" pictures, but during the picture of "Wings" my organist friend had connected up several devices with press buttons to the organ and played that picture with the most perfect effects of atmosphere, machine guns, sirens, battle scenes, etc. Together with his playing at the organ the picture was put over as well as with Vitaphone. The theatre played to a turn away business every night. I also heard him play "Mother Marthe" and heard people remark about the music fitting in to every change of scene. He gets a good laugh on aing comedy numbers by being the first off of a screen and catches every little detail. Mr. Beaudreau is the only organist I have heard here as feature solo organist, and we all wish him lots of power and success. I hope you will publish this article as I am leaving town and don't want to let him know of it. He will do a little wondering. Very truly yours,—Doc Mitchell, Hotel Northern, Marinette, Wis.

"We're on the Stage Now" Boast Former Film Favorites

This must be the season for the moving picture stars. At least one would imagine that since the talkies took hold in Hollywood, a number of its former stars have tried to get even with the mechanicals and are now doing a turn either in combination theatres or in musical or dramatic shows.

The latest recruit from the land of celluloid in Leatrice Joy, former wife of John Gilbert and at one time a box office sensation. Miss Joy is the headliner at the Chicago Pantages. Last week William Desmond was in town and two weeks before that, three other screen stars were on the boards. These were Blanche Sweet, Constance Talmadge, and Robert Warnekro. Pauline Frederick is still in town in the play called "The Scarlet Woman."

Witmark Aids Producers

M. Witmark & Sons, music publishers, have inaugurated a series of rehearsal readings for the purpose of securing perfect music for photography or synchronization. These rehearsals constitute the first performance of any composer's new works.
Pittsburgh Penn

Week Ending February 9

The Publix unit entitled "Cheerio," deriving its name from a song of the same name, the lyrics of which were written by Mayor Walker of New York, is a colorful and entertaining offering here this week.

At the opening a huge head with moving eyes is shown. Arma Jackson sings "Cheerio" to the head. Below the platform a pitch the head rests the Gamby-Hale girls appear in beautifully colored costumes. The girls do several colorful dance ensembles. Especially clever is the one wherein each girl wears on white stocking and one black stocking. Wally Jackson does an extremely funny and clever eccentric dance. He does a short skit in Dutch dialect, and also directs the stage hand in a burlesque manner. This fellow is really very funny, and should be given more to do.

Helen McFarland plays the xylophone with four hammer, and while playing also does a tap dance. Her offering is peppy and she goes over big.

Graeme and Marie Eline in a short comedy dialogue went over nicely, as does Dorothy Neville, soprano, with a classical offering.

The offering closes with a flashy finale, wherein glass pillars at back of set revolve with changing colored lights reflecting therein.

Elias Breskin, orchestra director, offered "The Evolution of Dixie," wherein the great old number was played as it should be played, then as a waltz, as a fast offering and finally as it would be played in grand opera. This goes over great.

Chicago Stratford

Week Ending February 16

What the Stratford theatre should have presented many months ago was introduced this week and it proved a success. The surprise was "Cookie," who is a young band leader with a pleasing personality. Cookie sang a little, danced, and ran away with the cake. Bob Hope and "M. G. C. goes for the White House" between the two they ought to keep the Stratford packed.

Glen and Richards opened the show. The pair offered some very fine dancing and the male part of the two received honors for hot steps. They got over.

Carl Dobinson and Company were the winners of the night's honors. The trio was the all time in

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565 FIFTH AVE., NEW YORK

ARTHUR NEALY

"The Romantic Singer"

Discovered by BROOKE JOHNS and Still Under
His Wings After Two Years With PUBLIX

STAGE SHOWS

(Continued from page 41)

week with Mark singing a special song called "A Hollid-
day" written especially for the holiday week and served
the purpose of introducing each member of the cast to the audience as a national holiday, attired in cos-
tumes entirely appropriate for the occasion. The costumes of July 4, designed by George W. Harrison, were in prettiest white outfit, seated in white broadcloth throne that descended from the sky. The entire cast assembled around the band, forming a beautiful tableau.

Atlanta Howard

Week Ending February 9

After several months of an all-round policy, the Howard theatre this week returns to stageband shows. "Lo Everybody," produced especially for the occasion by Emmett Rogers, inaugurates the new regime, and how! The Howard takes on new life; its capacity is taxed, the newspaper reviewers are generous in their praise, and what is much more important, the public is responding nobly at the box-office.

"Lo Everybody" gives a great send-off to Lou Lowry, the Howard's exceedingly personable stageband leader, who more than lives up to advance notices. Then it brings to the fore Lowry's Merry Musical Men, a well-chosen group of stageband favorites who swing into the spirit of the occasion and delight their audiences enormously.

The show is just settling under way when Harry Lowery breezes in, and it finishes a few seconds after that wise-cracking comedian brings the house down for about the twentieth time. In the language of the native, Harry is a FIND. He scores as master of ceremonies, he wields an effective baton; he is an accomplished banjo player, and equally effective on the guitar, and he has a pleasing singing voice. Aside from that, he is "cool hand Luke," has an engaging manner on the stage, and otherwise takes the "Aye, Aye" vote of Howard patrons.

New Orleans Saenger

Week Ending February 15

It is interesting to note that the Saenger is continuing off the honors in the current bill—Ben Black and his stage band, "Bittersweet Blues," the Publix unit, or the "Savoy Band," in combination, this week with an entertainment worthy of notice, assisted by the following acts.

"Bittersweet Blues," the title, has nothing to do with the presentation as there remains no bitter taste after the event. These were some of the best features of the show. The three Firemen in regulation costume dance and sing together. Their hats and coats are thrown aside, and the three, make up as old men, with white hair and beards, do band turns and jigs in a manner that brings bursts of applause.

The Twelve Fox Comediennes stage a very

smashing finale. Three girls in evening circle are lowered from above while below the rest of their costumes are witnessed, with large opalescent heddresses and arm bands outstretched, with droppers falling in straight lines, fill the stage from side to side.

The whole was interesting and colorful but there was nothing of exceptional or outstanding merit.
EXHIBITORS HERALD-WORLD
February 23, 1929

Diagram of contact board wiring by Francis S. Farney, showing the hookup for his portable console, which was described in the February 16 issue of "Better Theatres." In that article occurred a typographical error, causing the directions for tracing to read, "the lower octave for pedals must be cross-wired, starting with the first key." This should have read, "starting with the first C." some time. They danced and sang, cut up and in all were clever.

The band number "Everybody Loves You" was played by the orchestra and Cookie sang with them. The novelty number they played clicked and one should be offered every week like this. Cookie calls his band boys, Gingersnaps.

Harry Dowling, a fellow with the voices of a female nearly stole the honors from the show by his clever jokes and songs. Dowling did to offer another song. Moore and Moll, a couple, had a good line of jokes that kept the audience laughing. They hit with the crowd.

Bob Hepe received a nice band when it came time for his turn to sing. Bob is billed better now than before and with the new band combination should get popular.

The orchestra then played and the entire cast came out on the stage with Cookie. It was a nice opening show for Cookie and his Gingersnaps.

San Francisco Warfield
Week Ending February 14

This week’s stagework opens with the orchestra in the pit and Jan Buhni leading Horace Heidt’s musicians through a fantasy of airs from Gounod’s “Faust.” This is followed by a violin solo by this artist, with organ accompaniment, the offering being a special arrangement of “The Rosary” made by Fritz Kreider.

The musical treat is followed by "Flip Flops," a Panchon and Marco idea, the act being divided into three parts, each given over to sleeping. The first part is the bunk, the real army variety, the curtain going up on a scene showing a tier of bunks, each occupied by a Sunkist beauty, with a girl singing a nice little song about army life. The girls then come out and do a cape drill and pleasing evolutions.

A xylophonist offers a medley of popular airs, dancing as he plays, and Horace Heidt next introduces three of his boys, Charles Bradshaw, Warren Lewis and Jerry Bowen, the "Three Rhythm Rascals," who play on the mellophones, then on the trumpet and who finally sing.

Then there is a little song about a French hoddlor and the Sunkist Beauties are disclosed in one of those intimate rooms taking their morning exercises. Betty goes through a variety of poses and is joined by Ramon, the two offering a difficult adagio.

Ted Ledford, in the role of a dandy comes on singing "Ragtime of Paris," following with "Under the Spell of the Blues." He has a splendid voice and a good personality. Then on comes Richard "Limerlips" Edwards whose nether extremities do about all that legs are supposed to do.

The final scene in the stage act represents an old-fashioned room in which there is an immense four-poster bed. The Sunkist Beauties, in pajamas evidently fashioned from crazy quilts, frolic on the great bed, the springs of which bounce them high in the air. They leap high in the air, coming down in all sorts of odd positions, only to bounce up again.

This turn flip scared out of the audience and the act takes its name, and all seem to have a lot of fun.

The audience is divided up into parts on the stage and the most proficient flip floppers doing their most rapid-fire stuff.

Detroit Fisher
Week Ending February 1

It seems that Public added a new showroom to their chain—somewhere down Rochester way—and a brand new stage show had to be gotten up to care for the addition.

So Bertie Petroff, his staff and the cast selected for the show came to Detroit where it was whipped into shape and given its premiere. The show is titled "Monte Carlo" and it’s a darn good one. You can bet on that.

Fred Behrens, new to these parts but billed as a composer and violinist of note, was master of ceremonies. The opening number was a dance routine by six men and six girls in dress suits and the girls in white gowns. During this number the show song "Monte Carlo," designed to show that you can’t gamble and win, or something like that. Shades of the late "Tex" Rickard!

Then the drop in back of the orchestra went up and there was a roulette wheel and crounder. The men and girls trudged up to the wheel and showered down three bets, the crounder again售, as he scooped in the wade of stage bills, a little ditty entitled "Gamble With Me."

Next was a novelty billed as "Miss Ampico." A player piano was rolled out on the stage—apparently it was played by Miss Ampico herself into music without anyone being at the keyboard. Behrens engaged "Miss Ampico" in conversation, the piano responding with tunes, and ended by playing the violin accompaniment to "Miss Ampico’s" encore. A dance routine followed, little trick, but quite light and draggy to be effective. The running time could be cut down without impairing the flow of the act.

"Monte Carlo" was rolled off the stage and the stage hands brought in two large, fancy boxes. They flew open and out jumped two Gollywogs in the persons of Lewis and Kiddie. In blackface, and with the tremendous bushy wigs which are associated with Gollywogs, this pair did a bizarre dance which much intrigued the patrons.

Joseph Griffiths, a sweet voiced tenor, obliged with "Song of Songs," and then Mario and honda, the former an exceptionally limberlegged hoover, presented one of the most stately and dashing acts ever seen on stage. The team was back a few minutes later with another dance number, while Griffiths, in the back ground, sang a song designed to show what happens to the poor losers in a gambling den.

The dancing troops was on next. This time the girls were clad in white escante, on which were fastened metal ornaments of red, white and blue, each of which was adorned, after the picture, with playing cards. To top off their outfits, the girls wore gigantic feather shakos of a brilliant orange. At the conclusion of their dance they threw playing cards out to the patrons in the front row.

Then there was Harry Bow, the jester, with his song about "Humor Pots," and a dramatic recita-
tion, with gestures, about the adventures of "Rod" in the "Polo"arf." After sandwiching in some admirable fooling, all of it new, he finished with "Poor Little Glad Rag Doll."

For closing, the girls paraded on in elaborate and varied costumes, reminiscent of the fashion parade in the "Polo." Each of them carrying a metal staff topped with a gold dollar sign.

Then the back drop went up again and there was a gigantic roulette wheel spinning around, with six girls, three in red one-piece bathing suits and three in black, posed as if mining. As we said before, you can bet on it being a good show.

Omaha Riviera
Week Ending February 14

With Jay Mills on the slick list, Dee Jones is stagemanager at the Riviera, directing "Mission Belle." The presentation is book on a solid base. On the bill are Brown and Bailey, dancing boys; Cy Wills, crystal gazer; Inez and Dewey, demonstrating show; Prentice, "Do," doing charming bagging; Alice Roy, singer, and Billy Meyers, jolly singing entertainers. And the dancers—Altahn and girls.

"The Man Who Put Community Singing on the Map"
EXHIBITORS HERALD-WORLD

February 23, 1929

Chicago Oriental
Week Ending February 15

Will Harris produced the stage show here which was furnished with its music from the pit for most of the time with Art Larkfield directing.

The show got its start in a scene representing a front of a delicatessen shop with an old man telling Brooke Johns that he is going back to Hol-land and that he can’t afford to admit a chance to rest while an illusion effect took place in less than 15 seconds. Brooke Johns, from sitting to a young lady a special number called “It Happened in Holland.” This chap has a very pleasant and severe voice and is quite popular around town. In fact he saved the scene from getting too tiresome.

The next scene showed the Kurnick ballet doing a Dutch dance with wooden shoes and all to the tune of “Blue Danube.” Up to this time Brooke Johns merely appeared on the scene for a second or two probably to let the audience know that he hadn’t come home and introduced Harm and Nee as the next specialty. These boys, who have appeared here before, possess pleasant harmony voices and have always had a sure fire routine. However, lately they have assumed an air of over confidence which may have detriment to them if they do not curb it before it is too late. They sang “Down Where the Sky Little Violets Grow” and were given a chance to show their ability to the audience. Then appeared the last number and merely proved that he belonged to the show. Your reporter has been一周以来 several times whenever the last number was performed.

Brooke Johns and a chap who was some eccentric dance master from a show company offered to take the place the routine and ended up by playing a few strains on his banjo while the other did his stuff. The result was a complete success in every way. The biggest applause of the audience. When the band boys, who in the meantime, returned the stage during the finality of Johns and the comic, whose name we are sorry we could not get.

The show had a neat entertaining single attraction that ever played this theatre is Grace Doro, a young lady who played piano and told stories in rhyme. Her performance was a model of the sort of entertainment that she knew a thing or two about the ivories. Her routine was a tour de force. The finality of film pianola playing “There’s a Rainbow Round My Shoulder” in various styles, was unique.

The last and most entertaining runway at this house now which enables the principal members of the cast to run out and greet the spectator every so often. This is a novel idea in burlesque theatres, but does not seem to work in a deluxe house.

The talent in this show was very good but poorly arranged, and the finale fell despair than the proverbial doorknob. The Oriental is not what it used to be any more.

Minneapolis Minnesota
Week Ending February 15

"Blue Revue" is an uncommon fine production. Not a dead number in the entire presentation. Frank Stever opens with "Blue Melodies," a medley of blues songs that have been popular during recent years. He is assisted by the Gamby-Hale girls, who in several-ticked, high-hat costumes, entirely of blue, get off a "blue" number. Towards the end of the act, the lights are changed to a deep green, giving a shadowy, bluish atmosphere that is very effective.

"Deep Blue" is the first offering of the Minneapolis Sirens, led by Al Mitchell. "Whirlwind Blues," as interpreted by the nimble footed Small Brothers, is on next. This act gets several encores and des-erves it.

"A Study in Blue" follows. This is getting down to more serious things. Wolfe and Cole open assisted by the Gamby-Hale chorus in filmy blue tulle. Later Wolfe and Cole do an individual act with some very original acoustic dancing.

"Spirit of the Blues," with Irene Taylor, takes the audience by storm. After singing a number of solo's the Minneapolis Sirens collaborate with Al Mitchell in telling Miss Taylor how much they like her act.

However, they use only their musical instruments to talk.

"Everybody Loves You" is what the Sirens claim in the next number. The "Blue Danube," the most famous of all blues, cannot be neglected in such a blue production. The Gamby-Hale chorus, dressed in long loulount blue dresses and frilled trimmed hats, offer a toe dance that is beauti-ful.

Bob LaSalle, "The Cure for the Blues," is on next. Between a mixture of songs, some of which go back to the days of song, and the rest of which are newly written, this act follows the same line as the first. It is pleasant.

Arthur Knorr's first stage production, "The Miami Nights," has received so many favorable reports, that it is to be held over for another week. This show is in a beautiful winter scene in which Dave Schoeller and the Chester Hale Girls, in hope for coming in the introductory song. This scene fades and changes to an ideal summer scene, in which Dave leads the orchestra in a special ar-angement called "Miami" while the ballast does a novel "Bathing" routine.

Dave and the boys then played "I Can't Give You Anything But Love, Baby." First in its original form at a great deal of applause. Singer and pianola and as a merrily-rount wound up the act. It is a fine arrange-ment and was received well.

Schoeller then played two special numbers for that

the charming little personality singer, Evelyn Wilson. She received a fine hand too.

The Chester Hale Girls (40) dressed as bellhops, followed this with a pleasing routine. The Ramawon Four then offered comedy songs and dances. Their tumbler earnings them an encore.

Evelyn Wilson in a full dress suit, stopped the show with her good characterization of a drunk, singing. Evelyn is very popular at this house. This is her third return engagement.

Stone and Vernon, adagio quartet (girl and three men) received a very fine reception for their unique and daring dance interpretations. In the finale, Gertrude Shefield led two beautiful Russian wolf-bound at the entire cast formed a pretty picture around her.

St. Louis Missouri
Week Ending February 8

Eddie Furbelows in "The Big Follies" and featuring Senator Murphy and the Edgecombe Four of St. Louis was on the stage. Others headlined in this feature were Grace Johnson, singer of blue airs, and the McCune Sisters.

"Vieenese Nights" was the grand orchestral pro-
duction conducted by Charles Previtz. He was ad-
slated by the ballet and choir. Albert Roth was the solo-virtuoso while Robert and Marjorie Altin danced. Milton Stroser presented one of his fine soloists at the organ.

Salt Lake City Pantages
Week Ending February 8

One of the most unusual acts ever to be shown in vaudeville, headlines the present bill here. "The Three World Wonders," comprise Europe's latest attraction. The trio consists of three men with abnormali-
ties.

First in the order of their introduction are the pin-head twins; second comes "Gorilla" the ape-man who is claimed by the explorer to be the nearest approach to the man-ape ever found, and the final of the trio is "It," half woman and half man, possessing a dual physique and maintaining that he or she has two personalities. The remainder of the vaudeville bill is made up of a series of fine and entertaining acts. Plesser and Klaiss bring one of the best fun making teams seen here in a long time. Florence Micarema and Company offer a classical revue. Billy Small, be-tween chewing gum and feeding his fiddle, makes up a full fifteen minutes of entertainment.

The major attraction of the show is the opening act billed as Maxine and Bobby. Bebby prove to be no other than a beautiful little fox terrier pop which has no possibility to have as much fun from the entertaining as does his master, and is really remarkable.

The screen offering in this connection is "Beau Broadway," and the house has been packed to over-flowing throughout the week.

New York City

Arthur Knorr's first stage production, "Miami Nights," has received so many favorable reports, that it is to be held over for another week. This show is in a beautiful winter scene in which Dave Schoeller and the Chester Hale Girls, in hope for coming in the introductory song. This scene fades and changes to an ideal summer scene, in which Dave leads the orchestra in a special ar-

Brooklyn Paramount
Week Ending February 15

dave goddard's first production, "outside of 1923," had three beautiful scenes with fine dancing and three featured headliners. He deserves credit for the fine way he was starred and served. Paul Ash opened the show with an introduction of "A Ladies Fan" which was a scene of an enormous fan, surrounded by the Goddard Danse, and a couple who sang the song, pleasingly. The girls then did a final "Fool" story.

Cunningham and Clemenot followed with a well

arrangement of 'Me and the Man in the Moon,' Paul Small sang the chorus. The Goddard danse then dented a mellow routine.

Johnny Perkins, that round comedian, then fol-

owed with gags, that were a bit suggestive and was left at the door. "I Carried Her" was done. Johnny always goes over well, this time being no exception, first a shame that he relies on smutty rass and songs, when there are many good, clean ones to be had.

The curtain little set then changed into a Roman set as the Goddard dancers in Roman costumes do a clever and well routed dance. Cunningham and Clemenot opened, to go goodly applause, as the entire ensemble enter and form a beautiful picture.
ORGAN SOLOS

Preston Sellers (Chicago, Oriental) presented “Yo-
cal Valentine” as a week contributing feature. The solo had many humorous slides and clever lyrics that offered a comical revue from the Stone Age to the present day. This was in the form of community singing and the following songs were sung with much zest: “Coralina Moon,” “I Faw Down,” and “The Art of All My Dreams.” “Let Me Call You Sweetheart,” “Sweet-
hearts That Never Sleep,” and “Sally Of My Dreams” were extremely funny, and several hearty laughs. Preston is still the good player that he always was and is growing more popular each week at the Broadway theatre.

Henry E. Murtagh (Brooklyn Paramount) played a com-
pany solo program which he called “Around the World in Ten Minutes.” Murtagh had everyone singing songs of Ireland, Switzerland, Turkey, Arabia, California and for the final number he played “Streets of New York” with special lyrics.

L. Carlis Meier (Chicago, Terminal) played a com-
pany solo that embodied the following songs: “You’re the Cream of My Coffee,” “My Inspiration Is You,” “Down Where the Sun Goes Down,” “Sally Of My Dreams” and “High Up on the Hilltop.” Many clever gag slides were interspersed between each number. With the last song listed, Meier is now in his second year at this theatre and it is evident of the fact that he has to change his solos several times a week on account of the house policy, he still manages to get a novel idea in his selection, and lures a lot of the regular players that he was when he first came here.

Annie Mae Norton (Atlanta, Ga., Howard) turned out a pleasing solo featuring “Happy Days and Lonely Nights.” This proved to be a fine novelty with slides and won a fine hand.

Dick Liebert (Pittsburgh, Pa.) had some slides urging the audience to cooperate in community sing-
ing. He also played a fine program. It is the only solo that proves in the musical business, one never knows where the next hit may come from.

Musical business is being threatened with a se-
crity of arrangers. Arthur Lange, considered one of the greatest of this line, has left the coast to be musical supervisor at the Metro-
Goldwyn-Mayer lot. This leaves a but few remaining experts in the Frank Skin, W. Polla, Bob Haring, Henri Kliekman, and one or two others. Needless to say, the other companies have been watching the music publishers. Fifty more good arrangers could be used to good advantage, and what the ultimate outcome will be is hard to predict. It may come to pass that a song writer will be com-
pelled to make his own dance arrangements.

The hotseat games in New York are seriously en-
dangering the business of the legitimate and picture theater. Many of my forces have been pressed into the games are jammed three nights a week, and are taking away from the other entertainment about 25,000 people. There is a time when some of the theatres on Broadway used to give a Sunday night vaudeville and everybody went. Now the hotseat games, they were forced to discontinue this policy. Personally I am for the hotseat games. I get to know my players, to see them from another point; I don’t know the player from the other, nor am I acquainted with the regular people, almost all the players. To see those minutes around the ice half the time on their side, half the time with their feet in another boy’s eye, and many of them with my heart in my mouth, I get a big kick out of it.

I have an idea that many of you organists who read this column have had very interesting lives and that the story of your life history would make very interesting reading to many of your brother organists throughout the country, and also readers in general. I would like very much to will this column in publishing the story of your life. How about sitting down, and sending me a short resume of your past history, and the sort of organ work you do, how you happened to take up the organ profession, what the sort of organ work you do; how you happened to take up the organ profession, what the sort of organ work you do, etc.

I hope this is clear to you, and that you will ship your autobiographies to me as fast as you possibly can. I can assure you that they will be used, and not only that, but that they will be printed in the order received, and will be printed as soon as possible. Should we have a lot of material, the issues of the organ work you do, how you happened to take up the organ profession, what the sort of organ work you do, etc.

THEME SONGS

Warner Brothers are producing “The Time, the
Place and the Girl,” a Vitaphone special with Howard Brechtning director. This is an adaptation from the original songs of the original songs of the...
FRANKLY, and I never speak otherwise, I expected "Lucky Boy" to be the choice lemon of the year's screenings. It seemed inevitable.

You see, I had heard the story about Mr. Jessel's refusal to appear in "The Jazz Singer" and I had an idea that the young man was temperamental, at least. And it seemed natural to assume that "Lucky Boy" would be an eleventh-hour attempt to stage a come-back, a frantic effort to achieve what Mr. Jolson has achieved in the above named recital and its greater successor, "The Singing Fool." Hear, then, my unblinking. "Lucky Boy" is none of these dreadful things I expected it to be, nor is Jessel. The picture is good theatrical entertainment and Jessel sings it, talks it and gestures it to eminently gratifying success. (Such, as I have remarked before this, are the pitfalls of advance expectations. One should never indulge them.)

The story concerns a young man who may or may not be Mr. Jessel himself. Unaccounted for as I am with his upbringing and so forth, I cannot say. But the young man in the story is the sort of young man Mr. Jessel is in fact, so of course the acting is very natural and effective and all of that. (Great system, this, of casting stars in characters made to measure for them; I vote for more of it.)

The young man sings. He begins at the bottom of show business and works up. He has a mother. To and of her he sings "My Mother's Eyes" and I expect to hear it as much as I heard "Sonny Boy" or, considering the inimitable popularity of mother-songs, more. He sings it in cabaret, in vaudeville, and then again he just sings it. He even got me singing it—and I consider it no confession that this baritone of mine is practically constant proof against an eventuality of that kind. I conclude that the number must be good.

"BLACK ORCHIDS"

NOW we begin to get down to the bare facts about Greta Garbo. I don't mean that as double entendre, although it is quite accurate as such; I mean that in "Black Orchids" she is busy with just exactly the business of trailing sex appeal all over the lot and isn't that what she's all about? Anyway, the picture reveals Miss Garbo at the peak of her Garboism without cluttering impediments of one kind or another. And it reveals, of course, the fact that just this and this alone isn't an altogether sound reason for manufacturing a motion picture.

I saw the picture at a Chicago theatre where none of the audience is less than sixteen years of age and very little of it is over twenty-one. This audience is composed of the young people who go places, do things and—such is their grip on the so-called arts of modern existence—survive to tell the story. Not, of course, that they ever do tell it. Their sophistication is greater than this. They simply live it, look it and—apparently—like it. Wise, shrewd, competent young people who will be wiser, shrewder and more competent old people—those who live—for it. As I say, I saw "Black Orchids" with these keen youngsters and they laughed at it. I gathered that Greta and her boy friends lacked technique. My, my, my!

The story is about a fellow whose wife goes with him to Java to look at some tea plantations or something as the guest of a prince who has American ideas and built-in bath tubs for guests. For most of the picture he slinks along in the wake of the wife and toward the end of it he comes alongside. So does the husband, although neither the prince nor the wife know it until the gentlemen go lion-hunting, the husband first having unloaded the prince's gun. A sweet situation, this, for old fellows like me and you folks who run motion picture theatres, but a giggle for the youngsters in this audience. I suspect that these young fellows, in a similar situation, would blandly pour another drink and call another phone number. The giggle became a laugh when, a little later, the prince recovered his health and the husband his wife.

If this has become a thesis on the modern young person, as it quite plainly has, very good. Isn't it for these young people, who outnumber the old people so overwhelmingly, that pictures are made? Certainly it should be, if there is anything at all in this theory of making pictures to make money. And doesn't it follow, then, that the ladies and gentlemen who make the pictures and who believe they are up-to-date and modern and sophisticated and aware and all that sort of thing really ought to stay up late some night and find out what these young people do for amusement? I think it is. Consider this situation:

Here is Greta Garbo, famous for a certain type of clinging suggestion, and here are girls from Woolworth's and boys from United Cigar stores who amusingly dismiss her as old stuff. Here is Lewis Stone, than whom no dominant male was ever more dominant in the opinion of last year and year before, and here are two young men and two young girls in the row before me who talk the matter over in calmly expert consideration of the elements involved. Thus:

"Ain't that a laugh?" One of the girls refers to the prince's built-in veranda shower, demonstrated to the neglected wife.

"Crane bought it," one of the boys explains.

"Well, if this is Garbo what's the shootin' for?" The third young woman is inquiring.

"T'll tell you," the eldest of the four volunteers. He isn't more than twenty-two. "The reason the thing is funny is the basic error. The plot contends that this guy Stone is too old. After a laugh like that the whole thing's dumb."

Yes, I think something ought to be done about bringing the picture people and the pictures down to date. Hollywood is old-fashioned. A thrill on Hollywood boulevard is a yawn on any other Main street in the country. What we need is more Sue Carols and a few boy friends to go with them. And, of course, a few directors and writers of the same age.

STRAIGHT DRAMA

THE straight dramas from Paramount—I think especially of "Interference" and "The Doctor's Secret"—are doing things to picturegoers. These are practically direct recordings of stage plays. Neither of them would get by a censor board like the Chicago outfit in silent form. Both of them came through nicely in dialogue. Send up thanksgiving for that if you do nothing else today.

What picturegoers think of these dramas is still a bit uncertain. It is a little like giving a man who has ordered fish a good red juicy steak. My own opinion, which isn't worth more than any other, is that the man will eat it because it is set in front of him and will proceed to like it so well that he will care no more for funny provender. An afterthought is that those other gentlemen and ladies who have been going to the stage theatre these many years to buy their steak at the source will find the more economical purchase of it in the better motion picture theatres much to their liking. And that, my hearties, means new and better shoes for Junior.

By T. O. Service
Quick Reference Picture Chart

1927

First National

- 6300 All Aboard (G), Hines-Murphy
- 6334 American Beauty (G), Doris-Harvey
- 6357 Breakfast at Sunrise (CD), C. Talmadge
- 6359 Camille (O), N. Talmadge-Roland
- 6360 The Cradle (G), H. Doolittle
- 6392 Deep Sea (G), H. Bartenstein
- 6394 Gentile (C), M. Murray-Kelley
- 6395 Good Samaritan (G), M. Fair
- 6411 Herr Wildcat (G), M. Keel
- 6483 King of the Bravest (G), M. B. Kline
- 6487 Life of Riley (C), M. Rider
- 6488 Louisiana (G), R. Nelson
- 6520 Little Mort (G), D. Boone
- 6544 Max Cyrus (G), M. Michael
- 6550 Naughty But Nice (G), M. Rod
- 6560 No Place to Go (G), R. Odlum
- 6564 Patriot Leather Kid (D), H. O'Day
- 6565 Poor Nut (C), M. Murnau
- 6566 Prince of Head Waiters (D), R. Tashman
- 6582 Red Riders (G), R. V. Brown
- 6612 Rest of the Golden West (G), A. R. Collier
- 6616 Sea Tiger (G), D. S. Auster
- 6641 Strike (D), Griffith-Vogel
- 6649 Tender Heart (G), D. Lyon
- 6714 Three Hours (G), Griffith-Drew
- 6650 Tenderfoot (G), D. Todd
- 6656 Dancing Vienna (G), D. A. Unger
- 6660 Divine Lady, The (D), G. Vornado
- 6664 Do Your Duty (D), Charlie Murray
- 6667 Flying Dragon (G), W. B. Martin
- 6674 French Dressing (G), W. Warner
- 6703 Gladys Krain (D), E. J. Kelly
- 6680 Glorious Trail (G), K. N. Mason
- 6686 Haunted House (G), C. Kim
- 6689 Heart of a Prince (G), C. Collier
- 6695 Heart Trouble (G), H. Langdon
- 6699 Here Comes the Sun (G), C. Collier
- 6696 Here's to You (G), C. Collier
- 6698 He's Going to Get Married (G), C. Collier
- 6700 Little Time (G), M. Cooper
- 6702 Little White (G), R. Mitchell
- 6706 Liza (G), C. K. Kent
- 6709 Mabel (D), M. Keel
- 6712 Mystery of the Hudson (G), H. Doolittle
- 6717 Rainbird (G), R. Rideout
- 6718 Redhead (G), B. B. Halsey
- 6719 Strait of LISBON (G), M. Keel
- 6720 White Guardsman (G), C. Collier
- 6721 Whitehall (M), C. Collier
- 6722 Whirl of Chance (G), R. Richard
- 6724 Who's That Woman (D), T. Morrow
- 6726 Wright Idea, The (D), W. Doolittle
- 6727 Yellow Lily, The (D), R. Dore
- 6728 Arizona Wildcat, The (W), T. X. Long
- 6729 Cabin Lighting (W), R. Jones
- 6731 Come to My House (CD), G. Borden
- 6733 Confess to the Court (D), O'Brien-Vail
- 6734 Good as Gold (W), W. J. Brown
- 6735 High School Hero (G), P. Sturges
- 6736 Jay Gir! The (CD), G. Borden
- 6738 Paid to Love (D), O'Brien-Vail
- 6739 The Seventh Veil (G), F. O'Brien
- 6740 Silk Lass (CD), M. Doherty
- 6741 Stalwart (G), B. O'Brien
- 6742 Three Kings (G), H. Keaton
- 6743 Virginia (G), R. Dore
- 6744 Wizard, The (WYD), L. D. Ramsay

1928

Adoration, The (D), M. Darrow
- 7137 Barker, The (D), S. Marshall
- 7140 Big Noise, The (CD), C. White
- 7141 Burning Bush (D), S. B. Hill
- 7144 Butler and Eve (G), K. Mahul
- 7160 Child's Play (G), W. B. Martin
- 7167 Chaser, The (C), L. H. Adamson
- 7174 Cimarron Charlie (G), E. L. Pollard
- 7189 Clouded Sun (G), K. L. Keaton
- 7193 Crash, The, S. Todd
- 7196 Dancing Vienna (G), D. Austin
- 7198 Divine Lady, The (D), G. Vornado
- 7200 Do Your Duty (D), C. Murray
- 7207 French Dressing, The (G), W. Warner
- 7226 Good as Gold (W), W. J. Brown
- 7229 Go My Way (G), C. Collier
- 7230 Horace's Nest (G), K. Borden
- 7232 Heart Trouble (G), H. Langdon
- 7235 Here Comes the Sun (G), C. Collier
- 7236 Here's to You (G), C. Collier
- 7237 He's Going to Get Married (G), C. Collier
- 7238 He's Going to Get Married (G), C. Collier
- 7239 Mystery of the Hudson (G), H. Doolittle
- 7240 Rainbird (G), R. Rideout
- 7241 Redhead (G), B. B. Halsey
- 7242 Redhead (G), B. B. Halsey
- 7243 White Guardsman (G), C. Collier
- 7244 Whitehall (M), C. Collier
- 7245 Whirl of Chance (G), R. Richard
- 7246 Who's That Woman (D), T. Morrow
- 7247 Wright Idea, The (D), W. Doolittle
- 7248 Yellow Lily, The (D), R. Dore
- 7249 Arizona Wildcat, The (W), T. X. Long
- 7250 Cabin Lighting (W), R. Jones
- 7251 Confess to the Court (D), O'Brien-Vail
- 7252 Good as Gold (W), W. J. Brown
- 7253 High School Hero (G), P. Sturges
- 7254 Jay Gir! The (CD), G. Borden
- 7256 Paid to Love (D), O'Brien-Vail
- 7257 The Seventh Veil (G), F. O'Brien
- 7258 Silk Lass (CD), M. Doherty
- 7259 Stalwart (G), B. O'Brien
- 7260 Three Kings (G), H. Keaton
- 7261 Virginia (G), R. Dore
- 7262 Wizard, The (WYD), L. D. Ramsay

1929

EXHIBITORS' HERALD-WORLD

February 23, 1929

Key to abbreviations used in denoting type of sound
AT—All Talking
M—Musical Score
F—Sound Effects

If the picture contains both Talking Sequences and Musical Score, or other combinations, it is so denoted by a combination abbreviations such as T/M, M/E, etc.

Key to abbreviations used in denoting the type of picture
C—Comedy
F—Farcical
M—Melodrama
R—Romantic
W—Western
M—Mystery

Comedy-drama, Romantic comedy, etc., are denoted by a combination of abbreviations.

Dates printed in the column, "Comment," are those on which "Service Talks" were published on pictures. Dates in the column, "New Pictures," are those on which casts and synopses were published in the "New Pictures" department.

Sound Length Title and Players Released New Pictures

1927

Chesapeake

- 6400 Adorable Goth, The, Lila Lee-McIntosh
- 6404 Below the Deadline
- 6405 Campus Knights
- 6407 Scarlet Serenade
- 6410 House of Shame, The
- 6415 Running Fortes, The
- 6420 South of Panama

1928

- 6440 Adorable Goth, The, Lila Lee-McIntosh
- 6444 Below the Deadline
- 6445 Campus Knights
- 6447 Scarlet Serenade
- 6450 House of Shame, The
- 6455 Running Fortes, The
- 6460 South of Panama

1927

Columbia

- 6543 The Man Who Loved (G), L. Zelmy Lyeson
- 6548 Blood Ship, The (G), J. L. Bowers
- 6553 Rose Kiss (D), H. B. Dudin
- 6560 Warning, The (D), B. B. Halsey

1929

1928

- 6567 A Bit of Heaven (G), W. A. Wren
- 6574 Broken Bridge, Helene Costello
- 6580 Daughter of the Gods, New
- 6589 Egyptian (G), W. Melville
- 6590 Manufactures (G), W. G. B. Wren
- 6591 Miss Mino's Land, T. M. Harford
- 6599 Life's Greatest Adventure
- 6600 Passion Song, The, N. O. Brown
- 6601 Manhattan Knights, Barbara Bedford
- 6602 In the Dust of the Wagon-Train
- 6604 Sidney (C), M. Fair
- 6605 Women Who Dare (D), C. W. Cooper

1929

- 6500 Fagin, Raymond Wells
- 6504 Free Life (MD), J. M. L. Clonf
- 6509 Frank Abney, Raymond Wells
- 6509 South Afri, Raymond Wells

First Division

EXCEPTIONS
**EXHIBITORS HERALD-WORLD**
February 23, 1929

## RKO (FBO)

- **1928**
  - **Alex the Great (M)**, Sleets Gallagher... Feb. 13
  - **Avenge Police, The, Tom Tyler**... Feb. 5
  - **Bloody London's Lights (M)**, Leo Reisman... Feb. 11
  - **Blood, Big Blockade**... Feb. 11
  - **Bread of the Swellies (W)**, Bob Steele... Feb. 3
  - **Captain George Bennet (D)**, Beery-Hatton... Feb. 12
  - **Charge of the Gauchos (MD)**, Frankie X... Sept. 15
  - **Chicaco After Midnight (M)**, Jack Dempsey... Feb. 15
  - **Circus Kid, The (W)**, Tom Darrin... Brown... Mar. 4
  - **Coney Island (W)**, Louis Wilson... Jan. 13
  - **Coyote's Wife (W)**, John Ford... Sept. 29
  - **Dancer Street, Buster-Sleeper**... Aug. 26
  - **Dead Man's Curve (W)**, Tex Ritter, Jr... Jan. 17
  - **Deadfall's Trademark (W)**, Belle Bennett... Mar. 8
  - **Dog Justice (W)**, Benny... June 10
  - **Dog Law, Hangman**... Feb. 11
  - **Fangs of the Wild (W)**, Ruggles... Feb. 6
  - **Fightin' Joe (D)**, Tom Tyler, Jr... Aug. 17
  - **Freebies (D)**, Danton-Fox, Jr... Feb. 21
  - **Gang War (MD)**, Pickford... Feb. 3
  - **Headin' for Danger (MD)**, Bob Steele... Dec. 16
  - **Hi Summer in Dorr (M)**, Tom Tyler... Dec. 16
  - **Hey Rube (W)**, Prentiss-Ogden... Dec. 23
  - **His Last Word (W)**, Tom Darrin... Feb. 8
  - **Hit of the Show, The (C)**, Joe Brown... Sept. 4
  - **King Cowboy (W)**, Tom Mix... Mar. 19
  - **Laws Of Fear (D)**, Beery... Feb. 14
  - **Legionnaires in Paris (W)**, Moxie-Guard... Jan. 10
  - **Lightning Speed, Bob Steele**... Oct. 21
  - **Little Barkaroo, The (W)**, Buzz Barton... Oct. 17
  - **Little Yellow House (C)**, Griffith-Caldwell... May 9
  - **Man in the Rough (W)**, Bob Steele... Mar. 27
  - **Mephis of the High Plains (M)**, Tex Ritter... Feb. 8
  - **Perfect Crime, The, Clive Brook-Screen Roch... Aug. 19
  - **Phantom of the Range (M)**, Tom Tyler... Feb. 10
  - **Pinto Kid, The (W)**, Buzz Barton... Oct. 17
  - **Red Riders of Canada (W)**, Miller... May 19
  - **Riding Renegades (W)**, Bob Steele... Feb. 18
  - **Rough Riddin' Red (W)**, Buzz Barton... Nov. 12
  - **Sally of the Swellies (W)**, Darrin... June 29
  - **Sally's Shoulders (MD)**, Leo Wilson... Oct. 7
  - **Singapore Morning (W)**, Tom Tyler... Oct. 30
  - **Sinners in Love (MD)**, Olive Ours... Nov. 5
  - **Shiner's Big Idea (M)**, Tom Darrin... Mar. 6
  - **Son of the Golden West, Tom Mix... Oct. 21
  - **Studs and Blackbeard (C)**, Gallop-Special... Feb. 12
  - **Stolen Love (D)**, Day-Lear... Feb. 9
  - **Tattoo 13 (W)**, Cochran-Sleeper... Nov. 12
  - **Terror Mountain, Tom Tyler**... Aug. 17
  - **Trained (M)**, Nitro... Nov. 27
  - **Trope Maddness (D)**, Leatrice Joy... Dec. 9
  - **Tyrant of Red Gulch (W)**, Tyler-Darre... Nov. 25
  - **Walloifers (D)**, Trim-Booth... Feb. 15
  - **When the Law Rides (W)**, Tom Tyler... June 24
  - **Wild Riders of the West (D)**, Busch... Jan. 21
  - **Young Whirlwind, The (W)**, Buzz Barton... Sept. 16

## Pathes

- **1929**
  - **Alice Through a Looking Glass**... Feb. 12
  - **Anna Van Gogh, The, Joe Linn... Feb. 12
  - **Annapolis and the Blue Beret (M)**, Fadjan... Feb. 19
  - **Ape of the House, The, Bob Steele... Feb. 15
  - **Baby of the Bunker Hill, Bubbles**... July 18
  - **Blondie Brusher (W)**, Buffalo Bill Jr... Jan. 8
  - **Blondie for a Night, Prentiss**... Feb. 7
  - **Black Ace, The (W)**, Dick Salmon... Feb. 20
  - **Blue Danube, Leatrice Joy**... Mar. 12
  - **Border Patrol (W)**, Harry Caver... Feb. 18
  - **Brothers' Smoker, The, Dick Salmon... Feb. 13
  - **Bullet Mark, The, Jack Donmar... Mar. 24
  - **Burning of the Avenger (W)**, Balch... Feb. 17
  - **Captain Swapper, Bob Roque... Oct. 14
  - **Celebrity, Arkwright... Oct. 21
  - **Chicago (M)**, Flonair Harter... Mar. 10
  - **Cop, The (W)**, William B. Lewis... Feb. 15
  - **Cowboy Cactus (W)**, Bubbe Roosevelt... Feb. 23
  - **Cray's Wire (O)**, Irene Heath... Feb. 18
  - **Crashing Through (M)**, O'Brien... Feb. 20
  - **Desperate Courage (W)**, Walter... Jan. 16
  - **Fages of Fun (W)**, John Darrow... June 24
  - **Forlorn Love, The, Lill Davidson... Oct. 28
  - **George Washington (W)**, Joe Darrin... Feb. 21
  - **God's Eye, The (W)**, Darrin... Mar. 10
  - **Half of the Time, The (W)**, Beery... Feb. 15
  - **Helen of Troy (W)**, Darrin... Mar. 10
  - **Here's Johnny, Jack Busch... Feb. 20
  - **Highwayman, The, Jack Donmar... Feb. 14
  - **His Last Word (W)**, Tom Darrin... Feb. 8
  - **Hit of the Show, The (C)**, Joe Brown... Sept. 4
  - **King Cowboy (W)**, Tom Mix... Mar. 19
  - **Laws Of Fear (D)**, Beery... Feb. 14
  - **Lone Rogues of the West, The (W)**, Busch... May 12
  - **Lone Star of the West, The (W)**, Busch... July 10
  - **Man in the Rough (W)**, Bob Steele... Mar. 27
  - **Mephis of the High Plains (M)**, Tex Ritter... Feb. 8
  - **Perfect Crime, The, Clive Brook-Screen Roch... Aug. 19
  - **Phantom of the Range (M)**, Tom Tyler... Feb. 10
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## Rayar

- **1927**
  - **Cruelities of the Helion, The, All star... Mar. 4
  - **Dame Blues in (M)**, Haggert... Feb. 11
  - **Law and the Man, The (D)**, Sancho-Brockwell... Dec. 23
  - **Light in the Window, The (D)**, Sennett... Sept. 22
  - **Red Cloud (M)**, Haggert... Nov. 12
  - **Red Devils of the West, The (W)**, Maynard Dean... Dec.
Blind Patron Tells How Sound Solved All Episodes of Picture

(Special to the Herald-World)

DES MOINES, Feb. 19.—When Lionel Wasson, manager of the Des Moines theatre, extended the courtesy of his house to the blind of the city at a special showing of "The Wolf of Wall Street," he little realized that he was putting over an unusual trick with the news reel on his bill or that a review, written by one of his sightless guests, would broadcast so much favorable publicity for the auditors in general, and for his feature picture in particular.

Gordon Lathrop, one of the blind who acceptable invitation, is a cultured gentleman. For a time he had charge of the radio department on a local newspaper. He was often seen at the theatre when roadshows or stock companies were in town. His mind seemed to get much joy out of the stage.

Here is what he said after his first experience with the auditors, and important to the road show world are the reactions recorded:

"To the blind, the talking movie opens wide a new and precious channel through which road shows may be made again with the outside world.

Compensation for Blind

"I say 'be made again,' having in mind the sort of blind person I am, with a background of visual impressions formed in the years before eyesight failed and whose memory, holding these impressions, needs only to be stimulated a little bit to enable him to reform many pictures in his mind.

"The talking movie to such a one comes as compensation for what he will miss when television arrives.

"On my maiden voyage to a talkie I picked 'The Wolf of Wall Street' and met an old friend. My companion told me about the new reel which preceded the feature picture. I heard the roar of the transcontinental plane of the aviator, Hawks, who broke all records. I heard the young man's voice, and also the noise of the crowd which cheered him as he alighted from his plane.

"Something in the voice brought back memories of almost ten years ago. I was instructor of international telegraph code in the Marconi institute, teaching aspiring army aviators, signal corps and navy electricians.

Recognizes Hawks as Student

"One of my favorite pupils was tall, loose jointed youngster who answered to the name of Hawks. He had a wide smile, an irrepressible gaiety and an unswerving confidence in himself.

"He knew he had the feel of the air and was going to be a good aviator if he could only learn the fool's things such as the code, the charts and the mathematics required of him before Uncle Sam would take him as an air lieutenant.

"I described the lad as I remembered him. My companion said the description fitted.

"So there we were, Hawks and I, neither knowing what had become of the other since armistice broke up the school, face to face, yet he not seeing me and I not able even to see his pictured likeness. But I heard his voice and got the first thrill of my first trip to the talkies.

"Had it not been for the special interest attached in my mind to the voice of young Hawks, I should have recognized the voice of George Bancroft in 'The Wolf of Wall Street' as the high point of interest for me. His voice so clearly reveals the character of the part he portrayed that I had an easy and quick visualization of the plunger, Jim Bradford.

"The supporting cast, notably the Russian empress, was delightful in its way. Baclanova, the delightful Nancy Carroll and the finished performer, Paul Lukas, carried the drama to swift and certain climax and left no unsolved dramatic episodes in my mind.

All Episodes Solved

"It is a triangle play with Wall street as a background; an interesting drama and a clever character study of the gambling type. A man who somehow wants to be rich and so often fails to be also a she-man.

"The plot will please the majority of the audience. The work of the actors should please all and no doubt the scenes are stimulating, even exciting. It is said the Russian actress, Baclanova, is exciting enough merely to see. She sang interestingly, though not in a voice particularly well adapted to the recording apparatus. Bancroft's voice was better and Nancy Carroll's extremely effective in her spoken lines.

"The roar of the elevated and other sounds accompanying the piece were adequate to set the scene clearly. In my opinion I have heard the roar of the stock exchange and have seen the bulls and bears in action. I have worked in brokers' offices and I did not approve of the telegraph unreadable Morse. To the layman, however, it probably sounded bona fide.

Strange, Cracking Sound

"But who am I to quibble about sounds when so much else is given to me by the talking movie. As a matter of fact, I am not so well up in important noises as I might be.

"I had to ask my companion what caused the peculiar racket in the scene in Jim Bradford's house when the villain and the faithless wife were preparing to be wicked.

"It was a strange cracking sound such as is caused by some types of outside interference or occasionally by static. The noise, I was informed, was caused by the impact of cracked ice against the metal sides of a cocktail shaker.

"Many delectable vistas of auditory experiences should be opened to the blind by the perfection of the all talking movie.

"The drama, vaudeville, comic and grand opera, comedy skits and news events may become a part of the blind person's experiences much more clearly and understandably now than a few years ago.

"This means much to the sightless. I expect to be a talkie fan from this day on."
"In This Corner" Two Box Office "Battles"

"Battling" Balaban & Katz

"MARKS BROS. ENTERTAINMENT"

means exactly what it implies—"Superior Amusement." The name of Marks Bros. will always be identified with the incomparable amusement they present.

Marks Bros. is a smoothly working unit that is not affiliated with, nor influenced by, any other concern. Their leadership in entertainment is due to two simple facts: first, they are not forced to accept any pictures or stage productions that are not up to their high standards, and second, because the creation of artistic stage shows cannot be done on a factory basis. Shows that are stamped, labeled and shipped across the country, cannot stand comparison with entertainment that is originated with care and thought out by Chicagoans, for Chicagoans. Marks Bros. entertainment sets a standard for the whole world.

There is nothing complicated about the organization that makes Balaban & Katz for new ideas in entertainment.

The fight for patronage has become spirited in three centers—Chicago, Seattle and Portland, Ore. The Balaban & Katz ad (above left) was followed the next day by the Marks Bros. advertisement reproduced above at the right. Below at the left is the Publix ad at Seattle, while at the bottom right is the one of West Coast Theatres of Seattle. The Seattle and Portland situation is detailed elsewhere on this page.

"Battling" Balaban & Katz

ORGANIZATION

"BALABAN & KATZ" MEANS ORGANIZATION

It means that 39 executives—a combination of brains and talent—concentrate their skill upon every item of entertainment that is created for our programs. Recognized experts in screen entertainment select the film productions from the output of leading studios. Experts in music, in stagecraft, in scenery, in costuming, in the training of ballets, in color-lighting combine to make our stage entertainment supreme. With production studios both in New York and Chicago, the Balaban & Katz production department brings you unrivaled entertainment. The next day number this is but one department in this vast organization.

THAT'S WHY THE WHOLE THEATRICAL WORLD LOOKS TO BALABAN & KATZ FOR NEW IDEAS IN ENTERTAINMENT

Balaban & Katz Wonder Theaters, affiliated with Publix.

"Mauling" Marks

"Marks Bros.

Seattle Ad Fight

Keeps West Coast

And Publix Humping

(Special to the Herald-World)

SEATTLE, WASH., Feb. 19.—The big advertising and exploitation battle between West Coast Theatres and Publix continues both here and in Portland.

The West Coast started its campaign with a big spread in the dailies at the top of which was a box with a 12-point border announcing the five big shows for the opening of Will King and the Fanchon & Marco revue. This catch was used: There Is No Substitute for West Coast Theatre Entertainment.

The next day Publix came out with a big spread and the same type of box reading, "Four Big Shows. So big that if we added one more you wouldn't be getting quality." Then this catch line was used: "Don't Be Misled; Where There Is No Substitute There Is No Improvement."

Then the West Coast publicity man took more ground on his advance, with a full page devoted by various firms and railroads giving a welcome to the Fanchon & Marco entertainment and Will King. Publix then saluted forth with the announcement that Billy Dooley, screen comedian, would be the stage feature with the remaining of Publix Revues.

"Fighting" Fox

"Welcome Back Home"

Fanchon-Marcos' Greatest Ideas

Will King

Chic Ag"
CLASSIFIED Advertising

TEN CENTS PER WORD, PAYABLE IN ADVANCE. MINIMUM CHARGE $1.00. COPY AND CHECKS SHOULD BE ADDRESSED CLASSIFIED AD DEPT. EXHIBITORS HERALD-WORLD, 407 S. DEARBORN ST., CHICAGO, ILL.

The Recognized National Classified Advertising Medium

Managers' Schools

THEATRE EMPLOYEES—Learn modern theatre management, advertising, service. Approved and specialized training for theatre employees while at the theatre. Catalogue. H. Address Moving Picture Theatre Managers Institute, Elmhurst, N. Y.

Position Wanted

NEWSPAPER WOMAN SEeks PUBLICITY POSITION—UNderstands THROUGHOUT ADVERTISING CAMPAIGNS AND SYNDICATING. Address Box 2, EXHIBITORS HERALD-WORLD, 565 Fifth Avenue, New York.

EXPERIENCED POWER SIMPLEX OPERATOR wants steady position. Go anywhere. Address Anthony Bie, 3580 28th St., Detroit, Mich.

EXPERIENCED OPERATOR on Power's Simplex. Will go anywhere and married. Address M. C. Kirkpatrick, 1737 Rosedale Avenue, Youngstown, Ohio.

EXPERIENCED PROJECTIONIST desires steady employment. Good references, steady and reliable. Will go anywhere. Will start for reasonable salary in order to prove worth. Address Box HST, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.


FEMALE ORGANIST at liberty because of Vitaphone. Large library, can picture accurately, solo works. Familiar all makes of organs, understands advertising. Go anywhere. Salary reasonable. Address Box 904, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.


POSITION WANTED AS THEATRE MANAGER—20 years' experience in the movie field, advertising, exploitation, administration and service. Married. Am also an organist. Very good references. Address Box 346, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

ORGANIST—Experiences thoroughly trained in showmanship available at all times for first-class positions. Men and women. No service charge. Write full information concerning salary, hours, etc. Address Vermonia Knapp, School of Theatre Organ Playing, 210 N. 7th St, Allentown, Pa.

FEMALE ORGANIST is looking for a position, will be free February 1st. Am well recommended: reason for leaving due to Vitaphone. Can play on all makes. Single, will go anywhere, can use pictures correctly and accurately. Will start for reasonable salary in order to prove worth. Address Box 281, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, III.

Equipment for Sale

FOR SALE—Two Baird projectors complete with double $5 opaque generator and color lens, one 12x16 Raven screen and one Fulco unit. Sacrifice, terms acceptable. Address Equipment Clearance Corporation, 39 Broadway, New York.

INVENTORY SALE of $10,000 used theatre equipment. Our warehouse is crowed with this merchandise and must be disposed of quickly at reasonable prices. Merchandise consists of about 7,000 feet and fully veneered theatre chairs, different styles and degrees, all in excellent condition, price ranging from $1.25 and up. Also about 6,000 upholstered chairs. Some of the latter chairs are of the highest grade. Rive. The theatre seats the market today and many other styles of upholstered chairs, prices from $1.75 and up. Large stock of parts for all makes of chairs. Rebuilt Simplici, Powers and Big Screen machines, generators, compressors, spotlights, etc., as well as musical instruments. In fact, everything for the theatre. Write for particulars. We assure you great savings and will send you literature on our merchandise. Address Illinois Theatre Equipment Co., 1214 East Ninth St., Chicago, Ill.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalogue. Address Movie Supply Co., 844 Wash. Ave., Chicago.

POWERS and SIMPLEX PARTS, 20% and 35% discount. Two Powers 6 B with Peerless lamps. Will sell separately. Address Carol Fenney, 62 S. Paul St., Rochester, N. Y.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers A-B and D-B and Simplex. Read: Brand, Prices. Write Joseph Sprasier, 1214 E. Ninth St., Chicago, Ill.

POWERS and SIMPLEX PARTS at 20 per cent and 30 per cent, and 30 per cent rebates. Reflector arc lamps, etc. Address Carol Fenney, 62 S. Paul St., Rochester, N. Y.

Chairs for Sale

BIG BARGAIN in used Opera chairs, 600 upholstered, 800 veneer. Address Movie Supply Co., 844 Wash. Ave., Chicago, Ill.

Stationery

"NEARGRAVURE" ("Neargravuremboos") process with 250 envelopes, 500 85x75mm letterheads $3.33, or 85x111 $4.44, postpaid. Solildays, ex EXH-124, Knoxville, Indiana.

For Sale

FOR SALE in Connecticut town of 16,000 population, theatre block, requires around $50,000 cash. Details: Address Box 785, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

FOR SALE—The King of all State-right road-show attractions, "The Younger Brothers," in 5 reels, and "Younger Historical Events," in one reel. Only one in every 10 years a movie like this is offered for sale. The safest and surest buy of them all. Free with each sale, new laboratory prints; 3 wax figures, standing life size and true to life, dressed complete in cowboy style big hats, boots, etc.; banners, photo display boards, one sheets, slides, carrying cases for films and wax figures; everything new. If you haven't several thousand dollars, don't answer. Address E. L. Humphrey, Miami, Ohio.

FOR SALE—Two Simplex machines with double bearing movement. Also Gardner Screen. All in A-1 condition. Address Charles A. Marshall, Rogers, Ark.

OPERA CHAIRS, seats and backs for all makes, five each, at prices that save you half. New and used Opera chairs. Address J. P. Redington & Co., Scranton, Pa.

REFERENCE BOOKS—Motion Picture Trade Directory: 111. Anatomy of Motion Picture Art: $2.30. Films of the Year: $2.50. Close Up, annual subscription $3.50. These books may be ordered through us. Send check or money order with your request. Address Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Theatres for Sale

FOR SALE—Theatre, well equipped. Three hundred seats. Town of 1,000, north central Illinois. Selling to dissolve or partnership. Address Box 356, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

FOR SALE—Lyric Theatre, Salem, Mo. Good buy. Making money.

THEATRE seating 1,400 in city of fifty-five thousand. Stage 30x60. Fully equipped for road shows, dramatic stock, vaudeville and pictures. Pipe organ. Lease expires some six months after lease. Will make attractive proposition for quick sale. Address Box 336, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

FOR SALE—Good theatre, college town: only theatre; new building. Downtown, easy terms on balance. Melick Bros., Eureka, Ill.

BRAND NEW THEATRE for sale at a bargain. Just opened, business good. Address particulars write 2290 Block Ave., Q. Ft. Madison, Iowa.

(Continued on next page)
LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Good Film Moves Soul

INDIANAPOLIS, IND.—To the Editor: Entertainment for the soul is what talking pictures are. A good one stirs every emotion to the utmost, literally speaking, moves one's very soul to respond. It's like a new theology, a new form of worship. From the Address Star Music Co., 4837 Cottage Grove Ave., Chicago, Ill.

"Big Pictures"

DOThan, Ala.—To the Editor: I'd like to say a few words on the question, "What's the matter with the movies?"

According to my way of thinking, and from the study I have given the situation for the past three years, and the money I have lost on the so-called big pictures, the first thing I will say is this, the "business" will have to come down to earth. It thinks it is away up; I can't find words to say just how high up. The producer thinks it is pleasant to the public by being so much for rotten pictures, trying to make the public think they are getting something and when you see it, it's altogether something else. It is up to us to spend a cent to see.

When I see a picture advertised thus: "Coming, a Million Dollar Production by So & So," right then and there I put that date down, so I won't see that picture, because it won't be anything like it is advertised to be. The public will be disappointed and the exhibitor will be sick, from the box office standpoint. Prices for all pictures are on the extreme. Stars expect too much money for what they do, producers want all you have or ever expect to have for any picture they make. They've got it all figured out. They know what an exhibitor will take in and he takes good pains to see that the contract calls for the amount the exhibitor expects to take in on a picture and a split of 50-50 of a dime if the exhibitor should be lucky enough to take a dime in more than he has charged for the picture.

The situation is alarming. I say there should be something done and quick to force the producer to make the pictures he wants to see, and make them good, clean and attractive, and not so long, and sell them to the exhibitors at a live and let live price. There is no one that really cares who made it, or who the star is—worth more than 33 cents to see. I'd never look at another picture before I'd pay 50 cents to see one. There are done worth 50 cents and after all's said and done pictures are all alike nowadays. When you've seen, say, fifty pictures you will have seen most everything that can be done on the screen. Some pictures I don't fall for them, and I can't blame my people for not falling. If I wasn't in the show business you couldn't pay me to sit through such a picture as "The Case of Lena Simich," "The Patriot," "Our Dancing Daughters," "King of Kings," etc. Not that these pictures are not all right, but just because they don't appeal to me.

"When I go to the movies I want to see something that will make me glad I am living, make me feel the forcefulness of the soul, that troubles or worries I might have, and I'd like to be able to take three or four of my friends in and not feel that I had spent a week's salary for the privilege. If people are the people who keep the picture shows open, and the salaries they make don't allow them to spend much on amusement such as the movies. Therefore, it seems to me that since this is the class that the movies appeal to, the producers should be appreciative enough to try and make pictures they'd like to see, and sell them so they could see the most of them at 25 cents.

A man with three or four children can take the whole family to the movies if he can get in for 10 cents and 25 cents, and all will be happy. If the family can go for 25 cents and 50 cents for the family he can't go, that's all there is to it. They'll just have to stay at home and maybe the old man will go for 20 cents this week's show for 10 cents and 25 cents the whole family would go. Now let's see, four children at 10 cents each is 40 cents and two for the mother and father at 25 cents is 50 cents. This totals 90 cents. They have all had a good time for 90 cents and they feel good over it. On the other hand, the old man went to the show for 50 cents, the exhibitor lost 40 cents and the balance of the family is mad, because Pa wouldn't take them. But how could he? Please tell me, how could he? If the exhibitors would all get together and refuse to buy the pictures at high rentals the producer would soon learn his lesson and come to see we need small exhibitors. The small exhibitors are the ones to get together and force the film rents down. That's where they get their money from. It's not the big fellows that pay the profits, but the poor little fellows. They pay the profits, you bet they do, because they have the exact amount figured out. I think the small exhibitor will take in, and see to it that this is drawn up in the contract. Therefore, the small exhibitors are all running their chances for the benefit of the producers, they can't care a scrap what becomes of the small exhibitors just so he gets his profits. I don't blame the public for turning their backs on the movies. I have a theatre and I haven't seen a picture in four weeks. I'm sick and tired of them. They all look alike to me, and to think that we have to pay such high prices for such entertainment. I'd like to see some other exhibitors who love the movie business as I do. The small exhibitor is the fellow who pays and pays.—HATTIE MIZZEL, Alcazar theatre, Dothan, Ala.

On Non-Theatricals

MONTEZUMA, IND.—To the Editor: Have a nice visit from our friend J. C. J. a few weeks ago and surely confirm his statement with regard to there is to be 5,000 less theatres in operation by 1931 and it looks as if it won't be. Although there are already two closed in our vicinity now and it looks as if I will be No. 3 in a short time. Don't be disappointed about talking pictures. With basketball, school plays, church plays and what not, how are we going to hold on much longer? We pay taxes and contribute to the supporting our churches if we are glad to do), but do not get consideration and support from them. We enjoy our theatres to them free of charge on nights when we are closed, but it seems there is but a jinx on the movie business. What can be done? Of course, better pictures would help a lot, but how are we going to get them in time to keep us open even for one more year? Mr. Hays sure sewed up the exhibitor. I was pooh-poohed when I bought M G M product as buying telephone numbers, but they are proving to be the best on the market as a whole and not at an insanity price. Give us a break please, some relief and make it snappy.—R. D. Young, Rex theatre, Montezuma, Ind.

From Scotland

ABERDEEN, SCOTLAND—To the Editor: To save further worry on the part of the great American motion picture industry over the right word to use instead of that awful word "Talkie," I am writing you to settle the point once and for all.

Going to your Latin roots, boy, the solution is mighty easy. Dialogue picture (s)—DICTON (s)—Talking film actor (s)—DICTOR (s); Talking film drama—Dictor Drama; Talking film comedy—Dictor Comedy; Talking film actress (es)—Dictress (es).

Your word "audience" is tri- syllabic. Mine has two and needs a word is capable of regional and international mispronunciation. In fact, even an educated person might be pardoned for wondering if you mean "aw- deine" or "audine," or "audine," or an uneducated party might call it "oh-dine!"

So I've settled the thing for you. And don't let me see you publish any more—W. W. FINLAY, Electric theatre, Aberdeen, Scotland.

Study Chicago Theatres

Chicago theatres and hotels are to be used as models for a community hotel and theatre to be erected in Elyria, Ohio, according to A. Hewitt of Elyria is in Chicago to inspect local structures.
WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

COLUMBIA

NOTHING TO WEAR: Jacqueline Logan—Very light and pleasing picture. Had several good comments on it. Six reels.—P. G. Vaugn, Sun theatre, Kansas City, Mo.—General patronage.

COURT MARTIAL: Special cast—l began to think that Betty Compton was a by-gone, but her work in this one brings her right back in the front row. A very good picture, a little above the average.—William L. Chilton, Colonial theatre, Salt Lake City, Utah—General patronage.

THE LION WOLF’S DAUGHTER: Bert Lytell—80%—Sturdy “Lion Wolf” that went over nicely. Will be best received in houses that have played the preceding “Lone Wolf” pictures. A crook picture of the higher type and may be used on Sunday. None of the sordidness that is expected in most crook pictures. Seven reels.—M. D. Frasler, Empress theatre, Arma, Kan.—General patronage.

RESTLESS YOUTH: Special cast—This is one of the finest program pictures that any exhibitor could wish to show. The court room scenes are very well done, and when the verdict was announced in favor of the heroine, everyone gasped with relief. In fact, the whole picture holds interest from start to finish. One patron said that it should have been made into a “talkie.” Marceline Day is very charming in this picture and Ralph Forbes is a real box-office type hero. The entire cast does very well. Played 100 plus. Play it and boost it.—William F. Chilton, Colonial theatre, Salt Lake St., Salt Lake, Utah—General patronage.

STREET OF ILLUSION: Special cast—45%—January 18-20. Weak start and drugg. About the time the audience made up its mind that it was disgusting, the story takes on suggestive action. Partly tragiacal ending. Six reels.—M. D. Frasler, Empere theatre, Arma, Kan.—General patronage.

STREET OF ILLUSION: Special cast—Another real good picture for Columbia. I hope everyone that is on the way proves as good as this. Of course, it won’t appeal to those who crave Western type, but for the better class audience it’s the ideal program.—William L. Chilton, Colonial theatre, Salt Lake City, Utah—General patronage.


First National

NAUGHTY BABY: Alice White—66%—February 1-2. The best one I have had with Alice White. I pleased much better for me than “Show Girl” did. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

SYNTHETIC SINE: Colleen Moore—46%—February 5-6. Another good one. It is different from other pictures. It starts out rather tame, but soon makes it all up. She tries to be bad, all right. Seven reels.—W. T. Biggs, Adair theatre, Adair, Ia.—General patronage.

THE HAUNTED HOUSE: Chester Conklin—January 11. This was well liked and drew a good crowd. The kiddies were so thrilled they held their tummies but all the king’s horses could not have pulled them away. Everyone left with a smile on his face. But honestly, we did not think much of it. It pleased, so why worry? Six reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.


SCARLET SEAS: Richard Barthelmess—Fair pro- gram picture. Barthelmess not worth the money I pay for him. Might be better in other places, but not here. Seven reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patrons.

HEART TROUBLE: Harry Langdon—49%—February 7. One of the worst I have ever seen. Quite a few people walked out on this one. People knew too much about pictures to be entertained with this kind of stuff.—Wendell Werner, Opera House, Tell City, Ind.—Small town patrons.

SHOW GIRL: Alice White—Give this girl good pictures and she will rival Clara Bow. Nice to look at if director will keep her from overacting. Acting is killing pictures anyway. Jannings, considered great, is poison to my box office. He could have stayed out of this picture. The ocean, so far as I am concerned. I predict that if Alice will be herself, she will be great.—R. S. Winger, Miami theatre, Union City, La.—General patronage.

SHOW GIRL: Alice White—86%—January 27. This star is starting popular here. A little spacy for

A DELUGE OF VOTES

Ballots came in by the heaviest this week. Even from every section of the nation and from Mexico. And the effect was to put Richard Dix in the lead of the male players. Barthelmess in third place and to lunch others in the trail of him and Lon Chaney, who gave way to Dix. As for the feminine players, Clara Bow only increased her commanding lead, but Colleen Moore, after slipping back into third place last week, again headed Joan Crawford to retake second position.

This race for the penultimate honors reveals an interesting aspect of the vote. Both Miss Crawford and Miss Bow are “new” and never prominent for lo, these many years. But the "veteran" is proving a hardy competitor for the "youngster.”

As announced last week, the contest closes March 1. No ballots will be counted after that date, the final results to be published in the issue of March 9. So get your votes in, folks!

The standings thus far are as follows:

FEMALE

Clara Bow 171
Colleen Moore 103
Billie Dove 81
Lon Chaney 79
Dorothy Davenport 68
Dolores Del Rio 6
Bebe Daniels 5

MALE

Richard Dix 143
Lon Chaney 134
Richard Barthelmess 96
William Haines 74
Charles Roget 72
John Barrymore 71
Hoot Gibson 68
Conrad Nagel 62
Humphrey Bogart 58
William Powell 57
Ronald Colman 56
Tom Tyler 55
Harry Worth 54
Lon Chaney 54
Richard Arlen 50
Olivia De Havilland 49
Charles Murray 48
Jack Holt 48
Lloyd Hughes 47
Tom Mix 47
William S. Hart 42
Walter Hagen 42
Glenn Tryon 42
Tom Melham 41
John Barrymore 40
Frankie Darro 39
Charles Farrell 37
Norman Kerry 37
Buster Keaton 37
Perry Marsono 37
Warren Baxter 36
Charles Delaney 36
Vic Mclauglin 36
All Jackson 36
Nils Asther 36
Karl Malden 36
Ken Maynard 34
Mary Livingstone 34
Monte Blue 34
Georgia Lewis 34
Milton Sills 33
Malcolm McGregor 33
Joe E. Brown 33
Buddy Ebsen 33
Dustin Farnum 33
George Bancroft 33
EXHIBITORS HERALD-WORLD  
February 23, 1929

Sunday, but a very clever picture. It pleased—Wendell Werner, Opera House, Tell City, Ind.—Small town patronage.

CODE OF THE SCARLET: Ken Maynard—Ken Maynard’s are all good and this is no exception. A North woods mounted police story. Ken looks a million dollars in his mountie uniform.—Dismore & Son, Majestic theatre, Weiner, Ariz.—Small town patronage.

LADIES NIGHT IN A TURKISH BATH: Mackall-Mulhall—Extra good. Brought more business to any area we have played in a long time. No cause for offense any place, as the title indicates.—Dismore & Son, Majestic theatre, Weiner, Ariz.—Small town patronage.

THE HAWK’S NEST: Milton Sills—Liked better here than any Sills picture we ever played. Good material. They won't wait. Next stop or we will find our patronage gone some day. Eight reels.—M. W. Hughes, Colonial theatre, Arcadia, Ind.—General patronage.


THE TEXAS STEER: Special cast—January 31. February 1. One of First National’s most brilliant and unprecedented pictures in in two days just half what the picture cost me. Just a fair program picture. Eight reels.—Mrs. C. Knox, Star theatre, Villes, Mont.—General patronage.

THE TENDER HOUR: Billie Dove—90%. February 2. Personally, I did not care much for this, though I believed it would be good; but as the picture is so well made, it is worth seeing. I think it is just a little better than I expected. The acting is very good.—H. S. Boyd, Community theatre, Watertown, Conn.—General patronage.

THE CRYSTAL CUP: Mulhall-Mackall—Punk, rotten, terrible; weather ditto. Seven reels.—George H. Irick, Gem theatre, Lyndon, Kan.—General patronage.

AMERICAN BEAUTY: Billie Dove—Pleased our patrons, even a few Barnes Bros., Central theatre, Tombstone, Ariz.—General patronage.

HEART TO HEART: Mary Astor—49%. January 26. First week’s play; after that title for the picture will have to change. Heart to Heart must be in love. It’s a dandy comedy but the tilted boxoffice cold. They gave one look at the similar playing of one or the half million dollars it cost.—Seven reels.—M. W. Hughes, Colonial theatre, Weiner, Ariz.—Small town patronage.

THE PATENT LEATHER KID: Richard Barthelmess—94%. January 11. A very good picture, poor attendance. The picture is a real winner.—Seven reels.—Glomus Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

THE PHANTOM CITY: Ken Maynard—94%. January 26. Played to capacity house. Personally do not think this is as good as many of his other pictures, but he is our best drawing card bar none. Six reels.—M. W. Hughes, Charkehrson Hall, Lincoln, N. H.—Small town patronage.

THE HAWK’S NEST: Milton Sills—Fairly good material. Well pleased.—Bought it right—enough said.—C. W. Becker, Electric theatre, Burwell, Neb.—General patronage.

KAY: Colleen Moore—70%. January 23. A good picture, but that title for "Kaye" was not enough.—C. W. Becker, Electric theatre, Burwell, Neb.—General patronage.


Up North—but not just now. This is how it will look around Detroit Lakes, Minn. next July—yes, sir, no foolin’! And Detroit Lakes, you know, is where the second annual convention of the Herald-World family is to be held, at the invitation of Andy Anderson of the State theatre there. This is a reminder. For further information see what J. C. Jenkins has to say over in his Columyn.

Business terrible. This star does not draw for me. Eight reels.—S. B. Keinney, Central theatre, St. Louis, Mo.—General patronage.


OUTCAST: Corinne Griffith.—Don’t believe I can give an impartial report on this one for the reason that I can’t see Corinne Griffith as a star. She’s a knock-out like Gloria Swanson, the Talman sisters, and a lot of others. That’s only my own opinion, understand. As to the picture itself, it’s okay. It did not draw. Seven reels.—F. C. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.


THE NIGHT WATCH: Billie Dove—25%. February 3-4. Good picture, but it did not draw a crowd. Do not get them in here when it is cold, only on a 10 cent show. Seven reels.—R. D. Young, Rex theatre, Madison, Ind.—General patronage.


FOX

CAPTAIN LASH: Victor McLaglen—95%. February 3. This is a good program picture but no special. Play it if you can buy it right. We paid the price of a special but had a bunch not to advance admission for which we were thankful, although the final figures were in red. Six reels.—E. B. Conant, Charkehrson Hall, Lincoln, N. H.—Small town patronage.


MOTHER MACHEE: Special cast—January 31-February 1-2. The exhibitor who fails to run this one is cheating his patrons. It is one of the sweet

est pictures produced for some months. Everywhere in the cast good. Seven reels.—F. C. Stanley, Perkins theatre, Holton, Kan.—Small town patronage.

RILEY THE COP: Special cast—Fairly good attraction, not much drawing power.—Paul E. Anderson, Liberty theatre, Kalispell, Mont.—General patronage.


LOVES OF CARMEN: Dolores Del Rio—39%. This picture sold for a special because those stars are in it.—C. C. Kaufman, Gem theatre, Colusa, Cal.—General patronage.

LOVE HUNGRY: Frank G. Weir—Very. Why waste celluloid on such stuff. We would not call it a picture.—C. C. Kaufman, Gem theatre, Colusa, Cal.—General patronage.

HOMESICK: Special cast—Not so good.—Hunsted & Becker, Princess theatre, Guttenberg, Ia.—General patronage.

MASTERED IN PARIS: Special cast—Very good, a laugh for everyone.—Paul E. Anderson, Liberty theatre, Kalispell, Mont.—General patronage.

BLINDFOLD: Special cast—Just another fair undistinguished picture. Would do, I suppose, but I would not think it as fair a program picture. Paid too much for it.—H. E. B. Wilson, Palace theatre, Colusa, Cal.—General patronage.

PREP AND PEP: Special cast—February 1-2. Just another fair program picture. Would do, I suppose, but I would not think it as fair a program picture. Paid too much for it.—H. E. B. Wilson, Palace theatre, Colusa, Cal.—General patronage.

FOUR SONS: Special cast—December 4-5. Very, very good. Consider this one of the best pictures I have seen in the past six months. I believe I should, but no fault of the picture, and everybody spoke very favorably of it. It’s a credit to any house showing it.—R. S. Wenger, Miami theatre, Union City, Ind.—General patronage.

THE STREET ANGEL, FAZIL, THE AIR CIRCUS, MOTHER KNOWS BEST, FOUR SONS, SPECIAL CAST, all good pictures and all average pictures. But the gross was small, less than half of that anticipated. Several of the pictures rented on such pictures. However, I played them all, and Fox and I both lost money.—R. S. Wenger, Miami theatre, Union City, Ind.—General patronage.
Mr. Rand complains.

EXHIBITORS
First March 1929 EXHIBITORS HERALD-WORLD

A great idea!

A woman player in a contest in which a vote would be allowed for one player in each of the following categories: Misses, Lovers, Comedians, Actors, etc.—this is the proposal of W. F. Roth, Jr., the Palace theatre in Galena, Ill. And it sounds like a great idea. Says Brother Roth, in a letter accompanying his ballot:

"Enclosed find my vote in 'My Favorite Players' contest, but personally don't think that this does justice to any actor or actress."

For instance, I would vote for my favorite cowboy, and that would knock me out of voting for my favorite comedian, because he is the same actor.

"I believe that if you could vote for each in his own class distinction, it would be more accurate and fairer. What do you say?"

We say, "Thanks for the suggestion," and shall place this idea where it won't be lost, for reference when the next contest is being planned.

Metro-Goldwyn-Mayer.

A woman of affairs: Garbo-Gilbert—$90, January 15—89%. An exceptionally well done picture, following closely Michael Arlen's 'The Green Hat.' Miss Garbo takes the picture and plays it. John Gilbert, Johnny Mack Brown, Doug Fairbanks, Jr., Lewis Stone, Hobart Bosworth and Dorothy Sebastian all good and in the right parts. Ten reels.

—W. A. Shaw, Lake theatre, Clayton, Ga.—General patronage.

A woman of affairs: Gilbert-Garbo—$40, February 6-7. Man, what a picture! Patrons commented very highly. Best picture we have shown in months. By all means raise your admission. Ten reels.

—Orville G. Collins, Palace theatre, Becter, Ark.—Small town patronage.


While the City Sleeps: Lon Chaney—Wh- comment on a Chaney picture. He rings the bell for the biggest money of all time. These Chaney pictures are made for patronage. No one objected to me showing it at all—H. B. Wilson, Palace theatre, Golden City, Mo.—General patronage.

West of Zanzibar: Lon Chaney—January 31. This picture is right for me. Pete Harrison is against it, and while it didn't appeal to me as the silent fan I am, I think it has won them. No one objected to me showing it at all—H. E. Wilson, Palace theatre, Golden City, Mo.—General patronage.

Win That Girl: January 25-26. Nobody told me it was good when they came out and I did not like it. But when I showed it, I was surprised—P. C. Stanley, Perkins theatre, Holton, Kan.—Small town patronage.

Romance of the Underworld: Mary Astor—$45. Good entertainment, but not appreciated by our study Saturday nighters. We have made a better Sunday show. I still contend that Fox has good pictures and stories but their stars don't mean a thing where the quarters really count—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

Gateway to the Moon: Doloris Del Rio—$30, Wide screen, Crystal theatre, Tombstone, Ariz.—General patronage.

Why Sailors Go Wrong: Special cast—February 2. RKO's first show Saturday and I believe I brought little better than average business. They all liked it. Six reels—George H. Koch, Gem theatre, Lundy, Ariz.—General patronage.

Street Angel: Special cast—$99, January 19. We most always play the big ones, then sit back and watch the little ones, for which we are duly thankful. Take away the large orchestra and all the fiddles that they have in the cities, replace it with a small orchestra and you have a good picture and your big pictures flop. The producers do not make the big pictures ever and that is why they lose money—Nine reels—C. B. Henry, Charkarben Hall, Lincoln, N. B.—Small town patronage.


Daredevil's Reward: Tom Mix—The usual mix. The Western were killed by two directors, who seemed never to get the spirit of the cow country on to the screen. We fully agree with Will Hayes who says that Europeans make better Westerns than we do. Western silent pictures, make them epic. And Will Hayes is right. Many times we have shown Westerns which made better business than some of the pictures we could get by the censors, stuff that ridiculed, burlesqued or insulted the intelligence of the Western people, especially those that were about crime and the open range. And next the squawkins must be endured, at least for awhile. Five reels—George W. Clark, Crystal theatre, Tombstone, Ariz.—General patronage.

White Shadows in the South Seas: Special cast—$75, January 14-15. Although this picture is made for sound, it went over well here. A lot of wonderful scenery in it, and good work by the stars—Wendell Warner, Opera House, Tell City, Ind.—Small town patronage.


While the City Sleeps: Lon Chaney—February 2. Best Chaney picture since 'Tell It to the Marines.' Cohesive story—L. M. Reynolds, Opera House, Elwood, Neb.—General patronage.


Our Dancing Daughters: Joan Crawford—January 15-19. No use for me to tell you that this one is okay, as you've heard before. It's a little 'dinner special.' It comes out all right, and it really has a good lesson in it. Your patronage, P. H. J. Reynolds, Opera House, Elwood, Neb.—General patronage.

Our Dancing Daughters: Joan Crawford—February 9-15. One of the most entertaining pictures seen here in the last year. Did big business for two days. Anita Page and Dorothy Sebastian are the real big stars of this type and we'll all be sittin' pretty. Snappy musical score adds materially to entertainment value. Nine reels—A. B. Kreiser, Majestic theatre, Myerstown, Pa.—General patronage.


The Cameramen: Buster Keaton—Our first Keaton picture and was well received. The Chinatown stuff was pretty farce comedy that was new and appreciated—Dinsmore & Son, Majestic theatre, Welner, Ark.—General patronage.

The Cameramen: Buster Keaton—49%. Feel that—An excellent comedy that was very well received and was liked by all who saw it. Good clean laugh for the family and a good film for the Children's Theatre, Hollywood, Kan.—Small town patronage.

The Cameramen: Buster Keaton—A swell little picture. Good for any house, general appeal. If they make them all as good as this, the business will be fine—Thanks, M. G. M.—C. W. Becker, Electric theatre, Burwell, Neb.—General patronage.

The Cameramen: Buster Keaton—December 21-22. I think I have played every Buster Keaton picture that he has made, and I class this one as one of the best. I consider Keaton in a class by himself and my patrons like him very much. Business has been as good. Don't be afraid of this one—step on it—J. M. Reynolds, Opera House, Elwood, Neb.—General patronage.

The Trail of '98: Special cast—February 2-3. This is one of the best pictures for a small town that I have ever played. It will stand behind anything you say about it. Ten reels—Leslie Hable, Joel Jay theatre, King City, Cal.—Small town patronage.

White Shadows in the South Seas: Special cast—$75, January 14-15. Although this picture is made for sound, it went over well here. A lot of wonderful scenery in it, and good work by the stars—Wendell Warner, Green Lantern theatre, Clayton, Del.—General patronage.

Excess baggage: William Haines—January 15. Excellent. Halton not at his best. Zwephe Dunn was fine. Picture above the average and most interesting from every angle—Good entertainment. George Lodge, Green Lantern theatre, Clayton, Del.—General patronage.

Brotherly love: Dane-Arthur—Another good one from Famous players team. A satire on the com-forts of some of the modern peplinettis, but ex-hibits such a spirit that one can't but admire it.
**EXHIBITORS HERALD WORLD**

Feb. 25, 1929

**J. C. Jenkins—His Colymy**

NELIGH, NEB. February 8, 1929.

DEAR HERALD-WORLD:

We confess it is nearly within the range of the truth to state that the crying need of a large majority of the theatres today is for Western pictures. Those of you who are familiar with the early history of motion pictures will agree that Westerns were the type of entertainment, more than any other type, that made motion pictures popular with the public.

At the present time, there have been hundreds and mainstay of thousands of theatres, without which thousands of them would have been forced to close. This type of entertainment has been the popular type with the rural communities, and it has been to these rural areas of the country that these theatres had to look for their support, in hundreds of instances, the Saturday night attendance at Western pictures has equaled, if not exceeded, the balance for the entire week.

Of late, producers seem to have lost sight of this important feature in arranging picture exchanges. Broadway's idea of entertainment does not seem to fit in well with that of Main Street.

The industry received a tremendous blow in the passing of Fred Thomson. Tom Mix is on a vacation. Buck Jones is off the reservation. He is reported to be contemplating turning his back on the Western range, while Ken Maynard is still trying to keep the industry intact by making popular entertainment for a lot of folk from New York and Hollywood.

Personally we wouldn't give a nickel for Western pictures, but the good Lord put more brains than we have in something like 75 million people who don't agree with us in our ideas of entertainment. Consequently, we are making a plea for Western pictures.

It isn't the size of the Western, but when a picture without a "triangle" basis was not considered by the New York "art critics" as worthwhile entertainment. We have seen more pictures of men making love to other men's wives than there is hairs on an airclad, and this class of entertainment was forced on the exhibitors until they revolted and refused these pictures for their screens. Then Tom Mix woke up and, until now, although it will take another eye-opener to get her fully awake, but that will come when they cut out Westerns and hundreds of theatres close.

Wal. Bradley of the Moon theatre at this place, says that Tom Mix or Buck Jones or any other good Western star, will draw more clear money at his box office on Saturday night than "BEN HUR" or "THE KING OF KINGS," and we predict that 999 out of every 1,000 small town theatremen will say the same thing. Our advice would be for somebody to go to making Western pictures—but then nobody has asked us for our advice.

We have no financial interest in any theatre, and it's none of our business what kind of pictures the producers make. We fully realize that, but what knowledge we have gained, if perchance we have gained any, has been gained in the "school of experience" and our diagnosis for the present school leads us to believe that we can recite "Mary's Little Lamb" as that mamama and papa and Uncle Jake and Aunt Lucy will be proud of. Sometimes argument is ineffective. We tried to convince a chap once by argument that we weren't the guy who swiped his watermelons, but we couldn't get away with it, so we took a hallstatt.

There isn't any moral to this, except that if the producers will give ten thousand exhibitors their car and tie the can on a lot of those wise boys down in N. Y., and start making Western pictures and other popular entertainment, it will lift a load off thousands of the thigs, and millions of people will forget that they have a war.

Those of you who have been long in the business will recall that many of the best pictures in the past have been accidents—pictures that critics said were lemons, and you can readily recall when the public said, "That's the movie that the critics told us was a dud and they can't telephone to us to get some more accidents." If we were to see another picture like "THE OLD NEST," we'd just "faw down an' go boom."

* * *

If it wasn't for the eternal vigilance of that boy, Eagle Eye Joe, we'd try and slip in 30 or 40 votes for Nancy Carroll in that "MY FAVORITE PLAYERS" contest now running in the HERALD-WORLD, but Joe keeps his eye glued to the ballot box like a hound pusses a track. The reason is that Joe wants to see his mother and her immediate families can vote, and that's equivalent to saying that the balance of the world can go lie down and lick their sore leg.

If Joe is as faithful to his "cherry pie girl" as he is to this contest, she need have no fears he will vote for her to the Alice at 467 Penn. Dearach Brown at 467 Penn, to the "directors meeting" (or something like that) of nights, even though he drops in at the Morrison cafe for a while to make whoopee with the girls.

We don't want to try and influence any of your exhibitors (Joe wouldn't stand for that) but we might be pardoned for suggesting that if you should send in a flock of votes for Nancy, it would be conclusive evidence of your good judgment, and you would be marching right up at the front in "THE BIG PARADE," which is soon to start in this contest. But if you get cooked for Nancy, VOTE FOR SOMEBODY—don't give the Democrats did at the last election.

We are just in receipt of a letter from Andy Anderson of the State theatre at Detroit Lakes, Minn., with reference to that gathering of the "Great Unwashed" to be held there sometime the coming summer.

Andy asks us to help him outline a program and suggest a time for the meeting, but he

(Continued on next page)

**HONEYMOON:** Flash—95%. February 4. I cannot say much for this one, and my patrons said so too. It was a much better picture this time than last. I am rather surprised. — W. T. Briggs, Adair theatre, Adair, Ia.—General patronage.


**TELLING THE WORLD:** William Halas—99%. Very good and took well with my patrons. — C. C. Kaufman, Gem theatre, Colusa, Cal.—General patronage.

**BEAU BROADWAY** Code—Fringer—Good. Title no good for small town, but we printed special billhead for this. What it was worth to the downtown crowd, Business very dull. —Dinsmore & Son, Majestic theatre, Weiner, Ark.—Small town patronage.

**SEND TO SINGAPORE:** Ramon Novarro—A very good version of an old plot. Eight reels. — A. J. Sans, Star theatre, Willow Springs, Mo.—Small town patronage.

**ACROSS TO SINGAPORE:** Ramon Novarro—59%. Purely a waste of good talent to throw Novarro away in a little picture. — R. C. bachelor, Salvation Army, Mission, Mo.—General patronage.

**THE FLYING SOT:** Ramon Novarro—60%. February 4-5. This one is called the "ace of aipic." It gave 10 percent satisfaction. Will add a nice little one. Six inches of snow held my crowd down, but those who did come were delighted. Lots of flying, scores of planes, a clean love-story and excellent advertising for the government flying services. Novarro is good, Ralph Graves is excellent support, and Anita Page is beautiful. Unusually good photography. This is in every way a "big picture." — C. E. Jordan, 8th Street theatre, Auburn, Ark.—Small town patronage.

**LADY OF CHANCE:** Norma Shearer—49%. January 21. About the poorest Shearer we have used in some time. Eight reels. — W. L. Matheney, Alexander theatre, Alexander, Ark.—Small town patronage.

**THE CARDBOARD LOVER:** Marion Davies — It would hardly be possible to pick a title with less box office than this. A drawing card itself is a fair comedy-drama. Supposing you had a wife and things like that, how did you like this? You could choose from all within a 15 minute drive. Would you pick this one? Blah! Eight reels. — F. G. Vaughan, Sun theatre, Kansas City, Mo.—Small town patronage.

**SHOW PEOPLE:** Special cast—Myself and patrons very much disappointed. Sold as a special, and with these misses for your Valdez is directed, I was expected a real picture. To the contrary, it's a weak sister. Nothing to H. Eight reels. — P. G. Vaughan, Sun theatre, Kansas City, Mo.—Small town patronage.

**SHADOWS OF THE NIGHT:** Flash—A good real picture. Made some money. Favorable comments. Made the point. — S. S. Becker, Electro theatre, Burwell, Neb.—General patronage.

**WHITE SHADOWS IN THE SOUTH SEAS:** Special cast—10%. January 21. And what a picture! Which for pictorial beauty is hard to beat. The scenery is marvelous, and the underwater scenes duly description. There is a good story, yet the picture is more educational than entertaining. Monte Blue as the heroine—Howard Davies as the hero—Torrance makes a charming native girl. Business poor owing to severe cold weather. Nine reels. — S. B. Kennedy, Central theatre, Sylkirk, Minn.—General patronage.

**QUALITY STREET:** Special cast—January 20. The picture is rubbish and lots of walkouts on this. Why, oh why, do the exchanges with such pictures off on us when we are doing our best to help you? — S. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

**FOUR WALLS:** John Gilbert—January 23. Just left this at the theatres. Made a lot of money. — W. Matsiecheck, Lark theatre, McMinville, Ore.—General patronage.

**THE THIRTEENTH HOUR:** Special cast—49%. Very good mystery play. Brought out many comments. — S. B. Kennedy, Community theatre, Woodbury, Conn.—General patronage.

**BROTHEL LOVE:** Dane Arthur—January 25-26. I guess I've played all of the Dane and Arthur pictures and, personally, these some exhibitors craved about "Baby Mine," but I played it and made a lot of money in good shows. I think it's a little better, and I think Dane and Arthur have found that it doesn't pay to make them too "auto.

**J. M. Reynold, Central theatre, Silverton, Ore.—General patronage.

**WHILE THE CITY SLEEPS:** Leon Cheney—February 12. A very good Chaney picture, which drew exceptionally well. Patrons comments favorable. Business increases every exchange picture. — E. T. Davis, Lincoln. This in our opinion is his best picture since "Mr. Wu." Eight reels. — J. Kreider, Majestic theatre, Myerstown, Pa.—General patronage.

**FOREBIDDEN HOURS:** Ramon Novarro—January 20-21. We placed most of our patrons. Fairly good middweek business. Renee Adoree and Ros D'Arcy also in the cast and we are very popular in this town. Five reels. — A. B. Kreisher, Majestic theatre, Myerstown, Pa.—General patronage.

**DETECTIVES:** Daily's picture failed.
to make a hit, it can be termed without fear of
embarrassment as a success. Some even referred to it
as a. "rotten." The contract. If they are all like this one, it will be necessary to replace them with other product. M.G.M. will be a special for what we paid for this wasted film—C.W. Becker, Electric theatre, Bur- well, Neb.—General patronage.

THE ADVENTURER: Tim McCoy—Heaven help and forgive us for presenting many Westerns that were not Western in truth and fact, and we are glad that Westerns are for the skids. Fine reels.—Glencoe Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

EXHIBITORS

Pati-P D C

MAN MADE WOMEN: Loretta Joy—The nearest to a complete flop that we have had the misfortune to place on our screen for years. If you have it before you, don't let it catch you, and you will be saved. Mentions, however, seem pleased beyond reason.—Glencoe Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

SKIRTS: Eve Chaplin—Lots of laughter—the pa-

rons seemed pleased. Six reels.—Glencoe Bros.,
Crystal theatre, Tombstone, Ariz.—General patronage.

THE FLEETS INS: Clara Bow—If the Bow fans
don't think this is a disappointment, they will live to be disappointed. Clara Bow has nothing to do with this picture. If you think this is the gold you thought it was, you are mistaken.—E. H. Greenhalgh, Greenhalgh theatre, Ferron, Utah.—Small town patronage.

THE WEDDING MARCH: Special cast—No entertain-

ment. Didn't please the high brows. Patrons all disappointed. Don't say special price.—Paul E. Anderson, Liberty theatre, Kallispell, Mont.—General patronage.

BEGGARS OF LIFE: Special cast.—January 28.
This is a fair picture sold to us as a special. Too many good films are being termed Specials these days. Eight reels.—Leslie Haskell, Reel Joy theatre, King City, Cal.—Small town patronage.

THE CASE OF LENA SMITH: Edwin Ralston—

J. C. Jenkins—His Colum

(Continued from previous page)

and Benfield of Morris. can't arrange these matters, then our judgment of the ability of these boys is clear out of plumb.

There is this to be said about them—when they invite guests to their city they can rest assured that service and entertainment will be their principal hobby from daylight in the morning until sunup the next day. Those of you who have never met these boys, hasn't never met nobody yet.

In connection with this gathering, we might make a few suggestions for consideration. We would suggest that the time be fixed for July 8, until as long as they want to stay (we expect to stay until the 20th). We are suggesting this date for the reason that most of the boys will be in the city for the 4th, and that would give them time to sober up and thus make driving of the highways more safe for the public.

We would further suggest that the gathering be open to all persons connected with the motion picture business in any capacity. We could have guardhouses for the film hounds, and a committee be appointed to see to it that the exchange moppets were in at reasonable hours of nights. Marked decks and loaded bones should be barred.

The HERALD-WORLD will undoubtedly open headquarters and have a staff photographer on the ground to make a visual record of all the doings, as it will bebehave all of you to watch your step. We hope to see this gathering open to every branch of the industry in this country and Canada, and since we can think of nothing better to offer as a premium, we will personally give a two-year subscription to the HERALD-WORLD to the one coming from the longest distance, another subscription for the youngest exhibitor, and still another for the handsomest exhibitor, to be determined by a committee of ladies, with Mrs. Trags-
dorff as chairman. This, of course, will eliminate Trag from the contest, but then he wouldn't stand any show, anyhow.

We are without authority to speak for the HERALD-WORLD, but it is quite likely that that publication will hang up some valuable prizes for the best golf scores and the largest fish caught. The fish, of course, will have to be weighed, and those that got away would not be considered.

Knowing Andy and Benfield as we do, we wouldn't be a bit surprised if these boys arranged for a bunch of folks from Minneapolis to be there to entertain the gang, and if Nancy Carroll and Marie Prevost, Louise Fazenda and Polly Moran were there, we know one guy who will be disappointed. Just think what a line there would be out in front of the theatre if it were known that Richard Dix, Buddy Rogers and Dick Barthelmess would be there, not to mention those two Frenchmen, Joy Shreck and George Schatz, and that Swedish boy, Eagle Eye Joe.

Gosh, it will be the big time of 1929, and you fellows should start planning right now to be there. Write Andy Anderson at Detroit Lakes, Minn., in care of the State theatre, for any information relative to the programme, camping, picnics, cottages, hotels, etc. Get the names on the register early, so the committee can get better prepared to make the arrange-
ments, for the bigger the attendance, the better the programme will be and the better the committee can arrange for your entertainment. Let this be your watchword, "Write Andy RIGHT NOW!"

It seems like when a new girl breaks into the films, the first thing she wants to do is to have her picture taken as nearly made as possible. We saw a picture of one in a recent paper whose costume consisted only of a pair of slippers. She held a large Valentine up in front of her—and it wasn't St. Valentine's Day, either! We presume that the only criticism the New York "art critics" would make would be that the heart was too darn big. Some photographers like to take

Some such scenery, it would seem;
And the only kick the boys would make
Is that they can't "shoot the scene."

A headline states that Publix has 150 theatres; they want to give away. It begins like the lemon market is being overstocked. If any of you boys want to get into the fruit business, look this matter up.

It has finally come to what we have contended in this column all along, and that is that the continental yapping of press agents about the "million dollar star salaries" and the "stars of to-morrow" pouring into the box offices has subjected the theatremen to attempted public plunder by legislative enactment. A little sanity, backed up with a pickhandle at the top, wouldn't hurt the boys at the foot of the class adumbrum.

The mercury went down last night.
To rise eight tonight.
The dull durn works are froze up tight.
We're covered up in snow.

If we could do just as we should
We'd leave this frigid clime,
And go right out to Hollywood
And have a lovely time.

J. C. JENKINS,
The HERALD-WORLD man.

P. S. The HERALD-WORLD COVERS the field LIKE an April SHOWER.

Seven reels.—P. G. Hold, Strand theatre, Griswold.
Neb.—General patronage.

THE FLEETS INS: Clara Bow—If the Bow fans
don't think this is a disappointment, they will live to be disappointed. Clara Bow has nothing to do with this picture. If you think this is the gold you thought it was, you are mistaken.—E. H. Greenhalgh, Greenhalgh theatre, Ferron, Utah.—Small town patronage.

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ment. Didn't please the high brows. Patrons all disappointed. Don't say special price.—Paul E. Anderson, Liberty theatre, Kallispell, Mont.—General patronage.

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This is a fair picture sold to us as a special. Too many good films are being termed Specials these days. Eight reels.—Leslie Haskell, Reel Joy theatre, King City, Cal.—Small town pat-

ronage.
How They Voted

Following is the list of voters in the “My Favorite Players” contest, with their respective votes for male and female performers (in parentheses) and arranged by theatres. The first voter’s name is that of the exhibitor, the next that of his wife (except when conditions are otherwise), and the rest those of the children. No attempt has been made to arrange the list in any special order, although the position of each theatre is approximately according to the time the ballot was received.

Broadway, Brooklyn, 12—M. A. Fauer (Laura La Plante, Lon Chaney); Mrs. M. A. Fauer (Jean Crawford, Lon Chaney); Susan Fauer (Jean Crawford, Lon Chaney); Jack Fauer (Laura La Plante, Lon Chaney).

East, Chicago, 9—C. O. Faye (Dorothy Costello, William Haines).

Grand, Angelica, N. Y.—P. J. Lonsharney (Marion Nixon, Lon Chaney); Mrs. P. Lonsharney (Lillian Gish, John Gilbert).

Hannibal, Missouri, 12—Mrs. H. O. Brown (Dorothy Costello, Charles Searle).

Segreti, Wayland, Mich.—N. E. Frank (Jean Crawford, William Haines); Mrs. N. E. Frank (Jean Crawford, Richard Dix).

Lake County, Ill.—Mrs. L. C. Robinson (William Haines), Lon Chaney; Mr. L. C. Robinson (Charles Searle, William Haines).

Sun, Great Falls, Mont.—Mrs. C. A. Dillo (Garo Bove, Clive Brook); Gilbert Dillo (Glenn Tryon, Patsy Ruth Miller); George Dillo, Jr. (Laura La Plante, Richard Dix).

Alban Mills, Bath, N. Y.—H. B. Grie (Billie Dove, Harry Norton); Doris Grie (Dorothy Costello, Richard Dix); Carrol Grie (Greta Garbo, John Gilbert); Michelle Grie (Clara Bow, Conrad Nagel).

Gem, Crewe Burlington, Utah—Hulda J. Green (Bebe Daniels, Charles Searle); Green Gove (Clarke Bow, Charles Rogers); Moe Green (Clara Bow, Gary Cooper); Jesse Gove (Clarke Bow, Richard Dix); Lewis Green (Clarke Bow, Gary Cooper).

Globe, Tuscon, Ariz.—Clare Jennings (Margaret Livingston, Perry Morson); Mrs. Clare Jennings (Helen Foster, Worman Baxter); Gary Jennings (Jesse LaVern).

Kootenai, Libby, Mont.—Mrs. Kneiss (Colleen Moore, Norval Nagle); Mrs. Kneiss (Colleen Moore, Richard Barbrales); Isabel Kneiss (Clara Bow, Charles Rogers); Jean Kneiss (as feminine choice, Gary Cooper).

Capitol, Gilman, Iowa—R. S. B. Fialler (Clara Bow, John Elliott; Mrs. R. S. B. Fialler (Bebe Daniels, John Gilbert); Mrs. R. S. B. Fialler (Clara Bow, Richard Barbrales); Mrs. R. S. B. Fialler (Bertha Bow, John Barbrales)

Palace, Clermont, Fla.—Mrs. H. B. Fialler (Colleen Moore, William Haines); Mrs. H. B. Fialler (Bebe Daniels, William Haines).

Rex, Dayton, Ohio—W. H. Hild (Jean Crawford, Conrad Nagel).

Alamo, Plainfield, Ill.—Jay W. Guild (Clara Swanson, Charles Murray); Geraldine Guild (Dorothy Dal Reese, Lou Chaney); Joyce Guild (Billie Dove, Richard Barbrales).

Barrack, Woodville, Ohio—Mrs. W. F. Guild (Dorothy Dal Reese, Lou Chaney); Mrs. W. F. Guild (Colleen Moore, Lou Chaney).

Adair, Oklahoma, Ariz.—Mrs. W. F. Guild (Bette Davis, Clara Bow).

Harvard, Neb.—J. V. Frank (Bebe Daniels, Charles Searle); Mrs. J. V. Frank (Bebe Daniels, Gary Cooper); Constance Frank (Clarke Bow, Charles Rogers); Bishop Frank (Clarke Bow, Richard Dix).

Dayton, Ohio—Mrs. W. F. Frank (Bebe Daniels, Gary Cooper).

Dayton, Ohio—Mrs. W. F. Frank (Bebe Daniels, Louis Hushin).

Rialto, Taft, Calif.—Mrs. W. F. Frank (Bebe Daniels, Johnny Mack Brown).

Harvard, Neb.—Mrs. W. J. Frank (Clarke Bow, John Mack Brown); Wendy Dunn (Billie Bove, William Haines).

Colonial, Montpelier, Vt.—Mrs. W. J. Frank (Clarke Bow, Betty Furness); Mrs. W. J. Frank (Bebe Daniels, Gary Cooper).

Star, Alexandria, Ala.—Mrs. W. J. Frank (Bebe Daniels, Johnny Mack Brown); Mrs. W. J. Frank (Bebe Daniels, Gary Cooper).

Mating Call—March 14, 1929

(Continued on next page)
How They Voted

Exhibitors Herald-World

February 25, 1923

EXHIBITORS

Fair

Mrs. R. Laurence

Clara Blanche fair

Marion can't Pickens, Colonial

Just

SOMEONE Capitol, Crystal, Majestic, Delta.

Regent, N. Lawton.

Fulton, House, Lohata, Fulton.

GIRL.

Tulia, C. (Janet Conrad; Dix); Minnie M. Fisher (Joan Crawford, William Haines); Van Fisher (Joan Crawford, William Haines); Gus Fisher (Hilborn Castello, Jeo E. Brown); C. V. Poesy (Lois Wilson, Bert Lytell).

Andierium, Lyn.- Stanley Rothenberg (Clara Bow, Richard Rich); Mrs. Rothenberg (Corinne Griffith, Richard Rich); Frances Rothenberg (Clara Bow, Charles Rich).

Ray, Skilinvex, Tex.-C. F. Washburn (Billie Dove, Clara Rich); Mrs. C. F. Washburn (Billie Dove, Richard Rich); Willa Washburn (Clara Bow, Richard Rich); Dean Washburn (Clara Bow, Richard Rich).

Deb. Binkle (Leona Rich), Clara Rich, Richard Rich, Richart Bernardness; D. A. Bunker (Colleen Moore, Richard Richartness). Mrs. B. L. Winker (Colleen Moore, Richard Richartness); D. A. Bunker (Colleen Moore, Richard Richartness); Cie Whicker (Colleen Moore, Richard Richartness); Walace Whicker (Colleen Moore, Richart Richartness); Fern Whicker (Colleen Moore, Richart Richartness); Pearl Whicker (Colleen Moore, Richart Richartness); Helen Bunker (Colleen Moore, Richard Richartness); Dan Bunker (Colleen Moore, Richart Richartness).

Globe, Bauta Vista, Va.-Gay Bays (Gloria Swanson, Jack Holt).

Staaf, John, Mnm.-C. J. McKeen (Laura La Plante, Hoot Gibson); Mrs. C. J. McKeen (Laura La Plante, Hoot Gibson); Ed McKeeney (Laura La Plante, Hoot Gibson); Mrs. E. H. Mccvenn (Laura La Plante, Hoot Gibson); Laura McKeeney (Laura La Plante, Hoot Gibson); Lorentt McKeeney (Laura La Plante, Hoot Gibson); Martel McKeeney (Laura La Plante, Hoot Gibson).

Chad, Vildor, S. D.—A. E. Lund (Marian Nixon, Lon Chaney); Mrs. A. E. Lund (Clara Bow, Ronald Galman); E. Lund (Laura La Plante, Lon Chaney).

Grand, Tulla, Tex.—A. W. Phillips (Clara Bow, Charles Rich); Eva Phillipos—Cowboy (Clara Bow, Richard Richartness); Max Lawson-Cooll (Clara Bow, Richard Richartness).

Crystal, Fields, Min.—George Rancehertz (Clara Bow, Richard Rich); Mrs. George Rancehertz (Clara Bow, Richard Rich); Dams Rancehertz (Clara Bow, Richard Rich).

Faler, Malta, Nnt.—Carl Vebs (Clara Bow, Charles Murray); Mrs. Carl Vebs (Colleen Moore, Richard Arlen).

Virginis, Hazard, Ky.—L. O. Davis (Greta Garbo, William Haines).

Elva, Solinn, Ohv.—Gene Summers (Mary Brian, Hoot Gibson); Richard Summers (Paisie Bath Miller, Richard Denny); Myrle Summers (Laura La Plante, Richard Rich); Dida Mccwen (Clara Bow, Richard Rich); Midd Mccwen (Clara Bow, Richard Rich).

1670, New York, N. Y.—Den Blanton (George R. Rhin, Richard Rich); Nvr Blanton (Clara Bow, Lon Chaney); Doris Blanton (Clara Bow, Richard Rich); Mrs. E. J. Blanton, Mrs. E. H. Blanton (Clara Bow, Richard Rich); Mrs. E. J. Blanton, Mrs. E. H. Blanton (Clara Bow, Richard Rich).

Curtis, John, Va.—Van Bickle (Richard Richartness); Dickie, Collins, Tenn.—T. W. Mcllwee (Sue Carrol, Richard Rich); Mrs. W. G. Mcllwee (Sue Carrol, Richard Rich); Bens H. Mcllwee (Sue Carrol, Richard Rich); Mason B. Mcllwee, W. Va.—S. W. Mcllwee (Norma Shearer, Hoot Gibson); Mrs. J. E. Mcllwee (Norma Shearer, Hoot Gibson); Roridae Rine (Norma Shearer, John Gillette).

Huee, Bensoye, Tex.—T. A. Nicholl (Mary Pickford, Tom Tyler); Mrs. T. A. Nicholl (Mary Pickford, Tom Tyler); Mrs. T. A. Nicholl (Mary Pickford, Tom Tyler); Mrs. T. A. Nicholl (Mary Pickford, Tom Tyler).

Capitol, John, Cook (Clara Bow, Richard Rich); Mrs. C. Cook (Clara Bow, John Mack Brown); Mae Cook (Clara Bow, John Mack Brown); Mae Cook (Clara Bow, John Mack Brown).

N. P. Mclnacity, Tex.—Henry P. Poise (Jean Crawford, Clara Rich); Francie (Jean Crawford, Clara Rich). [Editor's Note: Same question arose as to the eligibility to vote of a "proper" wife. Still, perhaps no one will insist if in this case the rules of the contest are stretched a bit into the future.]

Moon, N. Y.—Tal Bradly (Nancy Carroll, Richard Rich); Billie Bradly (Nancy Carroll, Tom Mix); Jack Bradley (Nancy Carroll, Carley Cooper); Marjorie Bradley (Nancy Carroll, Richard Rich).

Benn, Bens, Calif.—Ray Welch (Marie Prevost, Richard Denny); Mrs. Ray Welch (Gloria Swanson, William Haines).

Gates, Lebanon, W. Va.—B. E. West (Clara Bow, Richard Rich); Mrs. B. E. West (Clara Bow, Richard Rich); Margaret West (Jean Gaynor, Richard Rich); Eleanor West (Jean Gaynor, Richard Rich).

Bijou, Newtcrout, Pa.—R. J. Hours (Billie Dove, William Farnum); Mrs. R. J. Hours (Louis Marum, William S. Hart); B. J. Gazz, Jr. (Mary Brian, William Farnum); Anna Ger (Anita Page, Dustin Farnam); Hugh Ger (Anita Page, William Farnum); David Ger (Bebe Daniels, William Farnum); Leo P. Ger (Mary Pickford, William Farnum); John Ger (Jean Crawford, William Farnum); Mrs. J. E. Ganz, Mrs. J. E. Ganz (Clara Bow, George Gay); Mrs. J. E. Ganz (Clara Bow, George Gay); Mrs. J. E. Ganz (Clara Bow, George Gay).

Washington, F. M. Van (Clarence Budworth, Fred Burch, Jr.); John R. Stein (Billie Dove, John Gillette); John R. Stein (Billie Dove, John Gillette).

Capitol, Gallatin, Tenn.—W. F. Roth, Jr. (Clara Bow, Glen Tray); Mrs. W. F. Roth, Jr. (Clara Bow, Lon Chaney); W. F. Roth, Sr. (Clara Bow, Jack Hal); Victoria; Clarence Budworth (Patrick Ryan Miller, Conrad Nagel); Irma Buchanan (Patrick Ryan Miller, Conrad Nagel); Nellie Buchanan (Patrick Ryan Miller, Conrad Nagel); Fred Buchanan (Patrick Ryan Miller, Conrad Nagel).

Norsing, Hermosillo, Son.—Mrs. Federico Torres (Dolores Del Rio, Charles Murray).

Six reels.—W. L. Matheney, Alexander theatre, Pickens, S. C.—Small-town patronage.

SOMEONE TO LOVE: Charles Rogers—70%.

January 23—Roxy Theatre, Hone, Maine; Colonial theatre, Farmersburg, Ind.—General patronage.

SWIM, GIRL, SWIM: Bebe Daniels—February 5.

Just a fair program, nothing more. Six reels.—

G. Kline, Star theatre, Villa Grove, Ill.—General patronage.

THREE WEEK ENDS: Clara Bow—Clara always does her stuff, and this one is as good as the others. You should see the results, it’s a fine piece of entertainment.—William L. Chilton, Colonial theatre, Sault Ste. Marie, Mich.—General patronage.

THE WATER HOLE: Jack Holt.—This picture went over for me and did as well as we could expect under conditions. Typical Holt story and will please those who like this type.—E. H. Greenhalgh, Greenhalgh theatre, Ferron, Utah.—Small town patronage.

DOCKS OF NEW YORK: George Bancroft.—Sorry, but I can’t endorse this from an entertainment standpoint, especially for the small town. Too sordid, and I don’t believe the average audience wants this red light stuff dragged out on the stage in an entertainment.—E. H. Greenhalgh, Greeshall theatre, Ferron, Utah.—Small town patronage.

THE FIRST KISS: WRay-Cooper.—49% Next show. Please our Sunday nights very much.
HE Fought FOR MARIAN

A real battle had A. E. Lund of the Club theatre in Viborg, S. D., but, be it noted, it was a battle with himself. And be won! As did Marian Nixon for her ultimate “King Kong” in the yet-to-open “The ‘My Favorite Players’ contest.” Writes Brother Hubbard:

"Here we are from snow-covered South east—love has set us free. I hope Marian in Nixon gets a lot more votes, as she ‘loves stuff’—even though my wife does see this, I mean it.

"If we like the HeraldWorld and someday soon will send a box office report.

"Here are experiencing some very severe winter weather here, and our attendance the last three or four weeks has been very small, although very satisfactory under the circumstances.

"You’ll hear again soon, as we feel it our duty to join the Herald-world gang. They can do big things for us, as we are still in the business.

And that’s praise enough for everyone of us to have a share!"

The FIGHTING HOMBRE: Bob Custer—Very good picture to fair business. Photography and scenery are to be commended.

The PERFECT CRIME: Special cast—Disappionted in this, as I was looking for a special. Only an average picture with, however, a little unusual acting in the picture. Richter was excellent in this from being a flop, but it is a little too slow in conclusion. No action in the picture. In the minds of the audience is hard to overcome.—E. H. Greenhalgh, Greenhalgh theatre, Ferron, Utah.

The HARVESTER: Special cast—60%. February 1-2. Best Stratton-Farner we have run. The story takes place in the barn, in the house. First night was fair. They did the advertising and the second night we had a good crowd. Selling $1.00 tickets. Eight reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—General patronage.

WHEN THE LAW RIDES: Special cast—100%. Very good little Western, might even say it is somewhat above the average. Stars—M. D. Frazier, Empress theatre, Arma, Kan.—General patronage.


DANGER STREET: Warner Baxter—31%. January 31-2. A good picture, might get some notice, but not much. It is an attempt to show just how all the gangs in the world had to break loose. Almost a song picture. The story of this one was written by Robert Hughes, and the idea is all right but they had to bring in a “Thomson” machine gun and shoot up a flock of people. It is some action in this one, but it is still just a gang picture. Six reels.—Mr. Owen, The Victory theatre, Brooksville, Fla.—Small town patronage.

RANGER OF THE NORTH: Ranger—52%. January 26-27. A very good Dog picture but no drawing card. It is almost impossible to get them out to a dog picture. Print and photography—B.C.—Small town patronage.

P. G. Held, Strand theatre, Griswold, la.—General patronage.

TRACED: Ranger—54%. January 5. Good picture, a good draw for country. Please all. Ranger does his work very well, and while he is not the flashiest star that Broadway has, he is still coming and very well worthwhile. Six reels.—K. D. Center, Western theatre, Killmanoou, Va.—General patronage.

Universal


HOME, JAMES: Laura LaPante—49%. Good entertainment and will please most of yours audiences.


NAMELESS REPORTS

Report from New Albany, Ind., have come in without any name or other means of identification. There are, on “Lilac Time,” “Runaway Girls,” “The Road to Ruin,” “The Whip” and “Come and Take It.” The report on “The Road to Ruin” stated, “Here is a picture that broke house record here. Played to 700 people in three days, etc.” Will the writer of these reports write his name so that they may be published?

An unusually large number of reports lately have been unidentified, and of course not worth publishing with the proper signature. Exhibitors are asked to make certain that their name and the name of the theatre and town are on each blank, in the space allotted for that purpose.

Exhibitors HeralD—World

February 19, 1929
of story. Go after it.—Frank Salin, Malabar theatre, Eureka, Mont.—Small town patronage.

RIDING FOR FAME: Hoot Gibson—January 11-12. V. G. Held, Strand theatre, Hott, Print and photography good. Six reels.—P. C. Field, Strand theatre, Griswold, Neb.—General patronage.


THE THIRTEENTH JUROR: Anna Q. Nilsson—January 22. While this is no special, yet it has its good points. People come in all the way through. Well acted and well directed. Good for a quiet night. —Reynolds, Green Lantern theatre, Claytonville, Del.—General patronage.


JAZZ MAD: Special cast—75%. January 9. Uncle Carl has a corner in "Nixie." But—he's not the type for the gal next door. Give her bright, snappy parts and watch the dear public approve. Appeal not so good. Seven reels.—C. C. Klutts, Glades Amusement Co., Moore Haven, Fla.—General patronage.

THE NIGHT BIRD: Reginald Denney—35%. The fact that the Faye Dunaway picture and, if they are all as poor as this, I surely am sunk.—C. C. Kaufman, Gem theatre, Colua, Col.—General patronage.


RED LIPS: Special cast. One of the nicest college pictures seen in some time. A real picture with a lot of popular appeal. A story of modern youth told in a way that is entertainment and yet that no one could call ribald. —Exposition, Special supporting cast. Seven reels.—E. H. Greenhalgh, Greenhalgh theatre, Ferron, Utah.—Small town patronage.

SILKS AND SADDLES: Marian Nixon—Here's a dandy of the ponies and just about as well done as any track story produced. Photography good and race shots will keep them off their chair's edge. Well balanced cast.—B. H. Greenhalgh, Greenhalgh theatre, Ferron, Utah.—Small town patronage.

FINDERS KEEPERS: Laura La Plante—90%. January 12. Very good picture, well liked.—H. S. Boyd, Community theatre, Woodbury, Conn.—General patronage.

GRIP OF THE YUKON: Special cast—30%. February 1-2. Good picture, but the weather was so cold that people were "Grip of the Home" and a lot of them got the gripes at home. Anyway, poor business. Seven reels.—R. D. Young, Rex theatre, Montpelier, Idaho.—General patronage.

GRIP OF THE YUKON: Special cast—65%. January 30. Ordinary program feature which drew better than expected. Not anything particularly original or unusual about it. Just a fair average. Miss Marlowe very sweet and glib. Print and photography just fair. Think the photographer missed out on properly showing up scenic backgrounds. Final dance out of our church programs helped the percentage. Seven reels.—O. B. Wolfe, Senior theatre, Nevada, O.—Small town patronage.

ARMED YUKON: Special cast—70%. Same old story of two men and one girl in the barren gold fields during the rush of '98. Told in the same way, too. Seven reels.—M. D. Fraizer, Empress theatre, Arna, Kan.—General patronage.


THE THIRTEENTH JUROR: Francis X. Bushman—January 20. This was a real clever picture and went over big. Six reels.—Glacosa Bros., Crystal theatre, Tombstone, Ariz.—General patronage.

NO PLACE TO GO: Antor-Hughes—Very good clean comedy. Went over with a bang. Seven reels.—Glacosa Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

THE SMALL BACHELOR: Special cast—Here is a satirical comedy that might fall flat in the East, but ought to go good in the cow country. It certainly showed some promise, what darn fool ideas the Easterners as a class have of the cowboy and it's fully in keeping with the ideas that have been instilled in Eastern minds by the makers of Westerns. So many Western montorentals have been produced with wonderful stories by the Hollywood studios in the last few years that it is little wonder that the exhibitors and public rebelled and it is easily seen why so many everyday people become barbers and pony clerks again. It has been awful for a cow country exhibitor to have to play most of these absurdities and so we thoroughly enjoyed "The Small Bachelor." Seven reels.—Glacosa Brothers. Crystal theatre, Tombstone, Ariz.—General patronage.

United Artists


MY BEST GIRL: Mary Pickford—January 23-24-27. Worth playing if it is old. Would rather play a good old one than a rotten new one. and here is where I have gotten lots of good out of the receiver of you other exhibitors and one of the chief reasons I am moping along at it as a duty. Nine reels.—B. H. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

TOPSY AND EVA: Duncan Sisters—More divided audience on this than I ever heard. Some raved over it and others said punk. Brought just fair business. Eight reels.—George H. Koch, Gem theatre, Lyndon, Kan.—General patronage.

Warner Brothers

THE SINGING FOOL: Al Jolson—Warner Brothers tell you in their trade journal advertising that these are two negro numbers which you may have either. My contract calls for silent, but I received the talker with song titles fitted in the wrong place, and it was noticeable by the customers that it was a jumble, therefore making unsatisfactory entertainment. The outstanding talkers such as "The Singing Fool" will not get over well.—W. H. Brenner, Coy theatre, Winchester, Ind.—General patronage.

THE SINGING FOOL: Al Jolson—February 5-4-4. A picture. Not any better than lots of others, but the talking started people to talk and it went over a little better than average. Average has been terribly lately, the smallest business I have ever played to since December 1, as it has been less than the "Singin' Fool," however, brought back business to about regular before December.—R. S. Wenum, Miami theatre, Union City, Ind.—General patronage.

THE LION AND THE MOUSE: Special cast—Quite interesting from beginning to end. A very wonderful performance by Lionel Barrymore. May McAvoy and William Collier, Jr., did theirs about as well as in anything of the kind which has been done for a long while. It seemed real. Alex Francis and others as well are very good, but the subtlety of all is—not enough paid admissions in three nights to justify being an open card.—W. H. Brenner, Coy theatre, Winchester, Ind.—General patronage.


THE MIDNIGHT TAXI: Special cast—Triple picture program. Another underworld story, Considerable action. Six reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

Serials

ON GUARD (Pathé): Colleen Lauda—Pretty fair serial. Twelve chapters.—Samuel Jackson, Jackson theatre, Flomaton, Ala.—General patronage.

TARZAN THE MIGHTY (Universal): Special cast—This is what I call a real serial. Has created more inquiries concerning it than any so-called road show. You'll be surprised how many adults have read the Tarzan books and become interested in the picture.—E. C. Archart, Auditorium theatre, Laurel, Neb.—General patronage.

THE TERRIBLE PEOPLE (Pathé): Special cast—Very satisfactory, pleased and helped business. Ray and Miller are popular with our patrons. They both do good work. The mystery plot is interesting, exciting and makes them come back for more. Ten episodes.—R. D. Carter, Fairfax theatre, Killmarkorn, Va.—General patronage.

HAUNTED ISLAND (Universal): Jack Dambury—We have run one episode and it seems as if it will go over big. Plenty of pep in opening chapter. Newspaper reports are good. Getting a lot of help to us.—G. H. White, Jr., Star theatre, Wendell, N. C.—Small town patronage.

THE MYSTERY RIDER (Universal): William Desmond—First three chapters very good. It keeps them coming back. Book it.—Orris P. Collins, Palace theatre, Rector, Ark.—Small town patronage.
VOTES FOR MEIGHAN!

The absence of Tom Meighan in the "My Favorite Players" contest has aroused the indignation of Brother E. J. House of the Oasis theatre in Marion, Kan., and well it might were it not for the fact that he has this to say:

"Have just been reading your February 9 issue and in the 'My Favorite Players' section I notice with much pleasure to notice that no one has vote for Thomas Meighan. This is all strong, I think, as I consider himself one of the very few in the industry who knows more than 100 per cent strong.

"As to the feminine stars, it surely would be a hard job to pick a favorite to suit every sentiment. The usual type is almost invariable to choose from as Colleen Moore, Billie Dove, Norma Shearer, Shirley Mason, Bebe Daniels, Sue Carol, Voila Dana and Clara Bow. Clara is my best money getter, but this little girl Alice White is soon going to be running her a race. As to personal appearances, however, I have to pick Bebe Daniels. I like her face, and she has been a success for me ever since she first appeared with Harold Lloyd in several comedies.

"While I am writing, would like to say that I agree with all that Mr. Jenkins has to say about Mr. Brodway. You are very, very much surprised in your issue for Feb. 9. It is certainly astonishing the way the producers make the pictures for the big towns, with no regard for the patronage of the numberless small town theatres the country over. These jazz, crime, underworld and Montmartre pictures are all right for big city showing, where a movie fan has a number of show houses to choose between; but they are all wet when it comes to showing them in the little country towns with one or two theatres. I don't know how it may be in the big cities, but I know that in the little towns the pictures are still being raised in their children and raising them right, and they don't want them going off to see the picture shows night after night to get the (I mean the produce) the salesmen and crime so artistically and alluringly portraying. Neither do they want to see such pictures as "West of Zanzibar." And personally, I think it is a crime to put such a talented actor as Lon Chaney in such a [-]

"[If one of the big production companies would pay some heed to Grandpa Jenkins' advice, I bet they would find it profitable]...
THE ladder of success is like any other ladder, after all—it starts from the bottom and continues to the top. And that is by way of introducing the fact that Walter Brown, RKO salesman, has been appointed district manager in the Middlewest for RCA Photophone. His territory consists of 19 states.

After his graduation from high school, Walter Brown some time later joined the FBO Chicago staff in the poster department. That was his introduction to the film business, only six years ago. Soon FBO promoted him to the booking department, and later to film salesman. His appointment to the important RCA post came last week.

And, of course, film row is happy in Walter's new position. Herbert Washburn, manager of the RKO exchange, stated: "I'm sorry to lose Walter's services, and I feel that RKO's gain is our loss."

Sam Gorelick, brother salesman at RKO, said, "I'll more than miss my old friend who worked with me for the past six years. Here's hoping he achieves the same success in his new undertaking that he did at the RKO office." E. L. Dickerson, office manager, put his feelings in these words, "Much success, old scout, and if there is anything I can do for you in my small way, just call."

E. L. McEvoy, assistant general sales manager of RKO, said, "I am very sorry to see Walter leave RKO, because he was a very efficient worker and was liked by everyone. I know success will follow him."

Len Ulrick, co-worker with Brown on the sales staff called the RCA position "a big job which will be filled in a big way."

To which Henry Salkin, projectionist, added, "I hope, Walt, that you are as big a success as you are in stature. And Walt Brown is an awfully big guy!"

In the new office Walter has two young survey engineers under him, Norman J. Forske and Samuel E. Murray. C. F. Baman, home office executive who came to Chicago to open the Photophone office, returns this week, leaving Brown to start his new undertaking.

W. T. Pierce and Son, operators of the Pierce theatres in Kewanee, have closed a deal with the local DeForest office to install the phonofilm device in two of their theatres.

Harold Siegel, distributor of DeForest Phonofilm in this territory, left last week for a conference with Dr. Lee DeForest in New York. While Siegel was away, Joe Lyon, "Red" Johnson and Robert Churchill officiated in the removal of the DeForest office to 810 S. Wabash Avenue.

Abe Fisher, who was manager of the United Artists office, is no longer connected with the company. Fisher's position has not yet been filled.

Dorothy Lee, who is appearing in "Hello, Yourself," is in the RKO picture, "Syncopation," as is the Waring band of the show. Mort Downey, a Chicago boy, is also in the picture and sings two numbers.

The Reed Yenney-Hayes circuit of theatres in Duquoin, Ill., has signed contracts for the installation of three DeForest phonofilm devices in their theatres. According to Robert Churchill, the DeForest device may be installed in the other theatres later.

"The Godless Girl" and "Strange Cargo," the two Pathe pictures to be released March 31, are getting big bookings, according to Harry Lorch, manager of Pathe. Hundreds of theatres have already closed contracts calling for the two pictures, he states.

Simon Simansky has gone to Hot Springs where he will stay for six weeks. This sojourn is an annual affair with Simon.

J. J. Clarke, country sales manager for Pathe, was appointed manager of the Milwaukee office last week by Phil Reisman, sales head. Clarke has been connected with Pathe for the past six years. The Pathe sales force gave a farewell dinner for Clarke and presented him a beautiful gift.

The Grayland theatre, located at Cicero and Irving Park, has closed. The space will be used for an Atlantic and Pacific store.

"The Singing Fool" still continues to pull 'em in. Last Friday night at the Capitol, lines were forming around the theatre. At 7 o'clock the theatre was loaded.

An unusually interesting screening last week was the showing of the latest talking "Spotlight," by and with Grantham Rice. Rice introduced the late Tex Rickard, questioning him as to who is to take the place of Tunney. Tex replied in his snappy way, "Harry Lorch and Tom North are highly enthusiastic over this release of Pathe's, and to Van Beuren goes credit for a scoop."

C. E. Marshall, cashier of the Pathe exchange for many years, was compelled to resign last week on account of ill health. Mrs. Kelgard, who has been Marshall's assistant for almost as long a time as he was cashier, was appointed to the position by Traveling Representative DeWall, who came to Chicago to make the change. It was a very popular appointment as Mrs. Kelgard (known to all exhibitors and to film row as "Kelly") is highly regarded.

"The Bride's Relation," two-reel Educational short that made a hit at the premiere showing of "The Barker" a few weeks ago, will be shown at the Roosevelt theatre when "The Barker" opens there. The comedy is an all-audience.

Mary Pickford's "Coquette" girls atop the Sherman hotel, while in Chicago to entrain for Hollywood as the United Artists star's guests. Shown are Virginia Broochampa, Birmingham; Herta Zimmerman, Toledo; Rosina Klimm, Baltimore; Eleanor Day, Memphis; Ruth Price, Youngstown, O.; Ruth Kue, Cincinnati; Dorothy Mason, Cleveland; Debra Loeich, Pittsburgh; Gertrude Brown, Syracuse; Victoria Speland, New York; Mae Everett, Atlanta; Mary Linnane, Boston; Catherine Ross, Buffalo; Matric Cooke, Indianapolis; Mary Philipps, Chicago. (Herald-World Photo.)
A higher premium than ever before

Today — in this new era of sound pictures — there is a higher premium than ever before on film uniformity. For sound quality is even more sensitive than screen quality to any variation in the film.

If your “talkie” prints are on Eastman film — famous for uniformity — your patrons are seeing and hearing the very best that this newest development in motion pictures has to offer.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
"Whirls and Girls"
Sennett—Educational
A Wow

Type of production . . . . . 2 reel comedy
Mack Sennett has gone and done it
again. In this laughology he sets such a fast
and dizzy laugh-pace that the other boys
have got to go some to stay in the same
division. High praise? Yes, and there's a
reason. We went in sick and dejected and
forlorn, all choked up with a cold in the
projector room as good as cured. We laughed
so much we sneezed the darn cold right
out of our bean. Harry Gribbon is the
dizzy nut dressed up like a million dollars
and acting that way. Andy Clyde is the
henpecked husband who believes the nut
is what he claims to be. So Andy chucks
up a perfectly good job to take a position
with the goofy one. And from there on
it's just one belly-laugh after another.
They land at the seashore with the bathing
beauties, and never have the bathing
cuties acted as pretty background for
more hilarious and side-splitting fun.
You'll laugh yourself goofy, even with
your landlord or mother-in-law alongside.
Story and dialog by John A. Waldron,
and directed by Mack Sennett in person.
You can't afford to pass this up. And if
the salesman tells you this is worth a
dozens ordinary comedies, he's not exag-
gerating—for once. RCA Photophone.

Here's great reading for show
men who are playing the Mack
Sennett Talking Comedies, but
if you let your opposition have
you to them, you'd better
read this review from The
Film Daily. It might make
you dizzy.
Sound Era Boosts Short Features: Hammons

EXHIBITORS

HERALD WORLD

Established in 1907

YSOURS TRULY-

Leo of M-G-M

SMASH!

SMASH!

SMASH!

Metro-Goldwyn-Mayer Picture
THE BROADWAY MELODY

Astor Theatre
BROADWAY MELODY

Yours truly-

Leo of M-G-M

I SMASH!
I SMASH!
I SMASH!

My record in the his-
tothe Astor, blooie! ter matinee and
Advance sale
uring to amazing
al. Same story at
wan's Chinese, Los
es. What a hit!

“Molly and Me” - A drama of the love and laughter in the backstage life of a clown and his wife, Belle Bennett with Joe E. Brown and Alberta Vaughn. Story by Lois Leeson. Directed by Albert Ray.


“Midstream” - Stirring drama of a man whose withered old age is restored to fresh youth and love. With Ricardo Cortez, Claire Windsor and Larry Kent. Story by Frances Guinan. Directed by James Flood.


“Whispering Winds” - In his heart there was room for love for two women - in his life rooms for but one! A new slant on a triangle drama with Patsy Ruth Miller, Malcolm McGregor and Eve Southern. Directed by James Flood.

“My Lady's Past” - A jilted spinster turns the tables when fate provides her with a ready-made reputation for being a heart-breaker. Belle Bennett again with Joe E. Brown. Story by Frances Hyland. Directed by Albert Ray.
INSURANCE

TALKING PICTURES

have you protected your sound installation?

You paid a lot of money to put sound-reproducing equipment in your theatres. You expect to get this money back and reap a handsome profit besides. You count on doing this through the box-office returns on talking pictures. Playing mediocre talking pictures won’t do it. The novelty of sound has worn off. Booking the product of a company with one or two outstanding talking attractions is no protection to you; you didn’t install that expensive apparatus to use for three or four weeks. No, you have only one surefire insurance for your investment: Deal with a company that guarantees you a continuous flow of quality talking pictures week after week. And that narrows your choice down to one company: PARAMOUNT.

Survey all the sound pictures in the field and the prospect for months to come. Look at the facts: PARAMOUNT, with current attractions like “Interference”, “The Doctor’s Secret”, “The Wolf of Wall Street”, “Abie’s Irish Rose”, “The Hopworn Angel” and “The Canary Murder Case” is the one producer whose sound and talking pictures are doing consistently great box-office business today. PARAMOUNT, with 23 big quality talking pictures coming between now and August, alone supplies your vital need of consistently the sound product for the coming months. And for instance:


"THE LETTER" Starring JEANNE EAGELS. The dramatic all-talking thunderbolt! Star and author of "Rain" re-united! Opening soon on Broadway at $2. Directed by Jean de Limur.

"THE WILD PARTY" Starring CLARA BOW. They'll hear as well as see "It" in an all-talking clean-up! By the author of "Flaming Youth". Directed by Dorothy Arzner. Another Clara Bow all-talker coming in June.


"CHINATOWN NIGHTS" ("TONG WAR") The thrilling all-talking drama of white women in Chinatown with Wallace Beery and Florence Vidor. Directed by William Wellman.

"THE CARNATION KID" Starring DOUGLAS MACLEAN. MacLean does sensational come-back in all-talker produced by Al Christie. Pre-viewed and pronounced a knockout. Directed by E. Wallace Hopper. McLean also in "DIVORCE MADE EASY", released in July.

"INNOCENTS OF PARIS" Starring MAURICE CHEVALIER, idol of France and now entrancing New Yorkers as headliner of Ziegfeld's Midnight Frolic. All-talking, all-singing super-special. Directed by Richard Wallace, who made "The Shopworn Angel".

"THE HOLE IN THE WALL" Other mystery spine-tinglers pale beside this all-talking smash! With the stag stars, Claudette Colbert and Edward G. Robinson. Directed by Robert Flore.
IN-THE-FACE” and “THE BISHOP’S CANDLESTICKS” Three all-talking gems in one big show! With such stars as Fannie Brice, Ann Pennington, Raymond Hitchcock, Frances Williams, Walter Huston and others.

“GENTLEMEN of the PRESS” From the New York stage success. With Walter Huston and all-star cast. All-talking. The most gripping drama yet seen or heard. Directed by Millard Webb.

“NOTHING BUT THE TRUTH” Starring RICHARD DIX. They’ll see and hear a new Dix in this all-talking production of the well known stage hit. With Helen Kane, musical comedy star singing, Louis John Bartels and big cast. Victor Schertzinger Production. Dix also coming in all-dialog version of the famous stage success. “THE WHEEL OF LIFE”. With Florence Vidor, O. P. Heggie and others.

“THE WOMAN WHO NEEDED KILLING” The fiery Baclanova as a temptress, Clive Brook, Neil Hamilton and Clyde Cook. All-talking. Directed by Rowland V. Lee, who made “The Wolf of Wall Street”.

“THE MAN I LOVE” The all-talking sporting special with Richard Arlen, Mary Brian and Baclanova. Directed by William Wellman.

“THE STUDIO MURDER MYSTERY” A star is mysteriously murdered on a studio set. From the great Photoplay Magazine serial. All-talking, with Warner Oland, Neil Hamilton and Chester Conklin.

“BETRAYAL” Starring EMIL JANNINGS. With Gary Cooper and Esther Ralston. With magnificent music score. Lewis Milestone Production.

“YOUNG SINNERS” (tent. title) Starring CHARLES “Buddy” ROGERS, America’s Boy Friend. All-talker directed by Dorothy Arzner.

“THUNDERBOLT” (tent. title) Starring GEORGE BANCROFT. With Richard Arlen and Fay Wray. A mighty drama directed by Josef von Sternberg. First all-talker made by the man responsible for the immortal “Underworld”!

ADOLPHE MENJOU A revelation in his first all-talking picture. Directed by George Abbott, co-author and stage director of “Broadway”. Title and other details to be announced later.
In short talking and sound subjects also, Paramount has the class of the market. 35 Quality Sound Acts such as the already celebrated "That Party in Person", starring Eddie Cantor, which has played three months continuously on Broadway. To be followed by Eddie Cantor in "The Ziegfeld Midnight Frolic". 13 Christ Talking Plays, including the famous "Florian Slappey" stories of Octavus Roy Cohen. 6 Famous Composers musical shorts. (Ask your orchestra leader.) 5 Song Cartoons, novelties which let the audience sing too! "Far surpass any sound shorts yet made", says Exhibitor's Daily Review of Paramount's talking acts—and it's true!

You're a wide-awake showman. You know there nothing else on the market to compare with the quality and quantity of the Paramount sound product outlined on these pages. You're a business man. You have an investment to protect. You realize that

the one company guaranteeing quality talking product in quantity is

PARAMOUNT
8 FOX 100% DIALOG

Features now ready or in production

1 "IN OLD ARIZONA"
With Warner Baxter, Edmund Lowe and Dorothy Burgess. First 100% outdoor talker yet made — did 400% over normal business at Merrill Theatre, Milwaukee, according to Motion Picture News tabulation—highest percentage in history of business. Raoul Walsh and Irving Cummings production.

2 "THE GHOST TALKS"
First 100% all-talking farce comedy with Helen Twelvetrees and Charles Eaton—jumps into record breaking class at Fox Philadelphia to the tune of $32,000 for week. Lew Seiler production.

3 "HEARTS IN DIXIE"
All-talking, all-singing feature of Dixieland with cast of 200 native entertainers—actors, singers, dancers, musical comedy stars and Billbrew Chorus of 60 voices. Now playing Gaiety, New York, twice daily at $2, to record breaking business. Paul Sloane production.

4 "SPEAKEASY"

5 "THRU DIFFERENT EYES"
100% dialog — with Warner Baxter, Mary Duncan and Edmund Lowe. Thrillingly different murder mystery. Trial is presented from three different angles— thru the eyes of the district and defense attorneys and as it actually occurred. John Blystone production.

6 "THE VALIANT"
100% dialog—with Paul Muni, star of the Broadway successes, "We Americans" and "Four Walls"—adapted from the stage play by Holworthy Hall. A hair-raising murder mystery of a condemned man who concealed his identity to save his mother from bearing his disgrace. William K. Howard production.

7 "BEHIND THAT CURTAIN"
100% dialog—from the Saturday Evening Post story by Earl Derr Biggers. Gripping mystery unraveled by the droll Charlie Chan. Directed by Irving Cummings.

8 Watch for the Screen's First Musical Revue
"FOX MOVIE TONE FOLLIES"

FOX TALKERS HIT THE BOX-OFFICE BULL'S EYE
Read What Sam Berman says:

WALKER THEATRE
64TH ST. & 18TH AVE., BROOKLYN, N. Y.
Telephone Beachview 8800
S. I. Berman - Managing Director

February 15th, 1929.

Mr. Louis G. Pacent - President,
Pacent Reproducer Corporation,
250 West 39th Street,
New York City, N.Y.

Dear Mr. Pacent: -

A few days ago, I heard the installation of your Pacent Reproducing System at the "Lincoln Theatre" - Union City, New Jersey and can say that I think it is the best instrument I have heard to date.

In order to verify this statement, I am enclosing herewith my check for $3000.00 for the "Walker Theatre" and the "Senate Theatre", both in Brooklyn, as a deposit.

Wishing you success and asking for an early installation,
I beg to remain

Very truly yours,
WALKER THEATRE
S. I. Berman
Managing Director.

IN BROOKLYN
"PATHE IS PREPARED"
(a forecast)

"The motion picture is committed to newness and the immediate Now. The Screen succeeds, not in yesterday's glory or tomorrow's hope, but in the facts of Today.

Pathe advances into the new season assured and prepared in terms of now."

(Pathe Announcement, May 26, 1928)

PATHE DELIVERS
(a fact)

Months have elapsed—comes the dawn:

It has become the custom of the motion picture industry to be flamboyant, to speak in large, loud words, hoping that some part of a whisper may be heard.

Pathe does not have to resort to extraordinary emphasis to register the plain truth and facts. Pathe's record for the current season is sufficiently emphatic in the minds of the box-office minded.

Let us now, however, reiterate what we said in that May announcement of 1928: "Pathe is a House of Honor, untainted of competition with its customers, rendering unswerving service and asking nothing beyond its proper due."

Onward in these pages you will read the story of Pathe's box-office victories, the only victories in which the exhibitor can share.
September Photoplay chooses two Pathe features in its six best of the month—"Craig's Wife" and "Power".

Film Daily poll places "King of Kings" in ten best of year, "Chicago" and "Craig's Wife" in roll of honor.

December Photoplay picks "The Spieler" as one of the six best of the month.

Cincinnati Times-Star chooses "Craig's Wife" among ten best. Honorable mention—"Skyscraper".


Washington Star puts "King of Kings" and "Chicago" in its "best of the season".

"Skyscraper" in the select class of the Cincinnati Times-Star.

"The Spieler" and "Craig's Wife" put in the "ten best" by Tamar Lane of the Film Mercury.

Motion Picture News says, "'The Office Scandal' is the greatest newspaper story ever screened—and it goes double or redoubled."

John S. Cohen, Jr. of the New York Sun, puts "King of Kings" in his list of the season's best.
Amusements, Minneapolis picks “King of Kings” as the best picture of the year.

Carl B. Adams, of the Cincinnati Enquirer, heads the Ten Best of the Year with “Craig’s Wife”.

Ex. Herald-World says—“‘Geraldine’ is one of the most entertaining and fascinating pictures this reviewer has seen for some time.”

“The Red Mark” barely misses being one of the ten best movies.—Regina Cannon, New York American.

Detroit Free Press—“‘Craig’s Wife’ is one of the chosen pictures of the year, placed on more selected lists throughout the country than can be counted.”

Variety says: “‘Sal of Singapore’ can play ’em big and small, silent or wired, and mean something. It’s first run material and a pip.”

Quinn Martin, in the Evening World—“Captain Swagger” is another picture out of the Pathe Studios, in which a noticeable rise in production merit has been going on for the last few months.

The Check-up, Motion Picture News for Dec. 10th, reports from exhibitors, shows Pathe leads at the box-office.
WE say now

STRANGE CARGO
ALL TALKING SUPER SPECIAL
with 14 Distinguished Stage Players.
Written and Directed by Benjamin Glazer

The LEATHERNECK
starring WILLIAM BOYD
with Alan Hale, Robert Armstrong,
Fred Kohler, Diane Ellis.
A Ralph Block Production Directed by Howard Higgin

The OFFICE SCANDAL
starring PHYLLIS HAZER with
Raymond Hatton,
Margaret Livingston
A Ralph Block Production Directed by Paul L. Stein

the biggest tal
The GODLESS GIRL

CECIL B. DeMILLE'S Road Show Special by Jeanie Macpherson. A super picture of a thousand thrills.

MOTHER'S BOY

with MORTON DOWNEY Broadway's Goldon Voiced Tenor. A Singing Talking Sensation from the story by Gene Markey with Helen Chandler, Barbara Bennett, Beryl Mercer, Osgood Perkins. Produced by Robert T. Kane Directed by Bradley Barker

PATHE hits of 1929
At the
PARAMOUNT
Beginning Feb. 16
Pathe's ALL-TALKING
Super-Special
"STRANGE CARGO"
with
14 Distinguished
Stage Players
Written and Directed by Benjamin Glazer
says
of the World to the Cathedral of the Motion Picture

At the
ROXY
Beginning February 23
"THE SPIELER"
with
Alan Hale, Renee Adoree,
Fred Kohler, Clyde Cook
A Ralph Block Production Directed by Tay Garnett

At
B.S. Moss' COLONY
Beginning Feb. 16
"NED MCCOBB'S DAUGHTER"
Sidney Howard's Theatre Guild Hit
with
Irene Rich, Robert Armstrong,
Theodore Roberts
Directed by William J. Cowen
to be followed by
"THE SHADY LADY"
Starring PHYLLIS HAKER
with
Robert Armstrong, Louis Wolheim
Directed by Edward H. Griffith
Supervised by Ralph Block

"GERALDINE"
The Great Booth Tarkington Story
with Eddie Quillan, Marion Nixon
Directed by Nathaniel Pownall
Supervised by Paul Bern

PATHE
Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
3,783 copies of the December 31, 1928, issue of the HERALD-WORLD were delivered to paid subscribers in eastern states. These were divided as follows:

NEW ENGLAND - - 881

MIDDLE ATLANTIC 1988
Including New York, New Jersey, Pennsylvania.

SOUTH ATLANTIC - 914
Including Delaware, Maryland, Dist. of Columbia, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida.

It is the largest audited eastern circulation of any motion picture trade paper on record.

The HERALD-WORLD leads—not just in grand total of circulation. But it leads in the West, the Central West, the South—and in the East.

*Geographical divisions established by A. B. C.
### AUDITOR'S REPORT

**Exhibitors Herald-World**

**3. Chicago**

**4. Year Estab.** E.H., 1915

**5. Published** Weekly

**6. Report for twelve months ending Dec. 31, 1928**

**Date Examined** January 1929

| Mail Subscribers (Individual) | 11908 |
| Net Sales through Newsdealers | 29 |
| Mail Subscribers Special (See Par. 28) | 902 |
| Single Issue Sales | 14 |

**TOTAL NET PAID** 12853

**Term Subscriptions in Bulk**
**Single Issue Sales in Bulk**
**TOTAL NET PAID INC. BULK** 12853

**TOTAL DISTRIBUTION** 13553

### 10. Net Paid Circulation by States based on issue of December 28, 1928

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(x) Miscellaneous - Sales other than mail subscribers or newsdealers.

(a) See p. 29.
Now

Phototone "Talkie"

A New Synchronous Disc Device
that every house can afford

The same perfection of result and ingenuity of design which has caused the Phototone non-synchronous device to be installed in a greater number of motion picture theaters than are using any similar machine is back of the new Synchronous device by Phototone.

This device is offered after months of experience and research—a complete synchronous attachment, perfected in all its details; substantially built; and conforming to the Phototone policy of offering the best at lowest possible cost.

This new and better synchronous device is now ready for the market. Installations are being made. Get the details. Just use the coupon to indicate the type of equipment in which you are interested or get in touch with our nearest office.

Watch for Announcement of
Phototone's Sound on Film

In about thirty days, Phototone will have ready for delivery a modestly priced Sound on Film attachment which can be applied to present Phototone installations.

Phototone Company, North Vernon, Ind.
Give me full details concerning the equipment checked below.

NAME OF THEATRE.

STREET AND NO.

CITY AND STATE.

BY...
GUTS!

—it's an ugly word but

it says plenty—

SHOWMEN KNOW what the word means. You've got to have it to stay in show business. To cope with changing times, to hang on to a fickle public, to meet the overhead requires—guts!

IN THE PAST YEAR this industry has witnessed exciting and trying days. Theatres linked up with Metro-Goldwyn-Mayer product have stood like Rocks of Gibraltar, firm and foremost, secure and safe. Of all companies, Metro-Goldwyn-Mayer has given a bold and uncompromising challenge to uncertainty by delivering its greatest product during a time of greatest need. M-G-M's unswerving answer to your need, Now and Forever, is Great Pictures enacted by the magnetic stars of popular favor. The past year has cemented more firmly than ever the bond between Metro-Goldwyn-Mayer and the 15,000 theatres it serves. The past year, too, has been a lesson in theatre insurance to
other exhibitors, who now finally recognize that the one safe and dependable source of picture supply is M-G-M. Day by day theatre-owners are switching from previous affiliations to M-G-M, convinced by sheer, outstanding, box-office performance.

**LET US** list briefly a few M-G-M releases of recent months:

- **OUR DANCING DAUGHTERS** (Joan Crawford)
- **EXCESS BAGGAGE** (William Haines)
- **WHILE THE CITY SLEEPS** (Lon Chaney)
- **THE CAMERAMAN** (Buster Keaton)
- **SHOW PEOPLE** (Marion Davies - William Haines)
- **WHITE SHADOWS**
  - In the South Seas
- **A WOMAN OF AFFAIRS**
  - (John Gilbert - Greta Garbo)
- **THE FLYING FLEET**
  - (Ramon Novarro)
- **BROTHERLY LOVE**
  - (Dane - Arthur)
- **WEST OF ZANZIBAR**
  - (Lon Chaney)
  - etc., etc., etc.

**AND HERE** are some of the great M-G-M pictures for forthcoming release:

- **WILLIAM HAINES in**
  - **ALIAS JIMMY VALENTINE**
    - (the S2 Astor Theatre Talking Hit)
- **JOHN GILBERT in**
  - **DESERT NIGHTS**
  - **THE BELLAMY TRIAL**
    - (Broadway's new S2 Talking Picture)
- **GRETA GARBO in**
  - **WILD ORCHIDS**
- **WILLIAM HAINES in**
  - **THE DUKE STEPS OUT**
- **THE BRIDGE**
  - **OF SAN LUIS REY**
    - (The most celebrated novel of the day)
  - — and **Hits!**
  -  "Hits!" **Hits!**

**THE TRAIL OF '98**

- With
  - **DOLORES DEL RIO**
  - and a mighty cast
  - **CLARENCE BROWN**
    - Director
  - **ROBERT W. SERVICE**
    - Author

**M-G-M**

**FIRM AND FOREMOST**
PERFORMANCES OF COPYRIGHTED MUSIC

By Mechanical Devices,

"Vitaphone," "Movietone," "Photophone," "Bristolphone"
Phonographs, Mechanical Organs, Pianos, Etc.

INFORMATION

In the rapid development and increase in the use of mechanical means of performing music, some exhibitors have received the impression that such renditions, in public performances, are not subject to license of the copyright owner.

The impression is entirely erroneous. License must be secured from the copyright owner, in respect of a public performance by means of any mechanical device just the same as if the performance were by a human orchestra.

The Copyright Law makes no distinction as regards the means used for accomplishing the rendition of copyrighted music; if it occurs in a public performance for purposes of profit, license of the copyright owner must be secured or an infringement of the copyright is committed.

Renditions by means of "Vitaphone", "Movietone", "Photophone", "Bristolphone", or any of the various synchronizing devices, or by means of phonographs, mechanical organs, or any sort of contrivance which will mechanically reproduce music, are subject to exactly the same conditions as regards license from copyright owners, as renditions by human players.

Exhibitors and others are therefore cautioned regarding the necessity of securing, or continuing in effect if they already have it, the license of this Society before effecting renditions by the above means or otherwise, of compositions copyrighted by our members. Infringements of these copyrights will be prosecuted.

Existing agreements between E. C. Mills, as Agent and Trustee of various copyright owners, and Electrical Research Products, Inc., and RCA Photophone, Inc., stipulate that renditions of copyrighted musical works by means of the latter's synchronizing apparatus shall occur only in theatres having license of this Society. Such license is available, in respect of such renditions, under the same conditions as if renditions are by human means. This Society is not a principal party to such agreements.

In all fairness this notice is inserted in publications of general circulation amongst exhibitors, to the end that they may avoid the commission of infringements through unlicensed illegal public performances of copyrighted musical works by means of any type of mechanical device, and thus become liable to the penalties provided by the law.

If you have a license from the Society, and intend to include compositions copyrighted by our members in your programs, you should be careful to continue the license in effect, regardless of the manner in which such renditions are effected, mechanical or otherwise. If you do not have such license, and desire to use such works in your programs, you should immediately apply for license, and thus avoid the hazard of suits for infringement of copyrights.

Further information, list of members, and address of our office nearest to you will be mailed promptly upon request.

AMERICAN SOCIETY OF COMPOSERS
AUTHORS AND PUBLISHERS
1501 Broadway, New York
February 19, 1929

"The Barker’ opened Saturday to tremendous business at the New York Strand turning away thousands. This picture was second only in gross to a shorter length Chaplin picture which ran two extra shows daily. Monday’s business was $3,000 over average. This attraction is the biggest gold mine hit for exhibitors."

(Signed) MOE MARK

"At 10:30 yesterday morning, the line at the Strand was expectantly draped around the box-office, down Broadway to the corner of 47th Street and along the latter thoroughfare for a goodly distance. The picture is ‘The Barker’... Merely more evidence that good pictures are known by their merits!"

Kann in Film Daily, February 19th.
IN THIS ISSUE—

Advent of sound is boosting short features, says Hammons, proving boon particularly to comedies; Has revived all the genius of Mack Sennett as producer, declares president of Educational; Finds new development in production of motion pictures is especially adaptable to comedy product while not appropriate for all types of long features.

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NEWS

Oregon and North Dakota exhibitors face new attempts to saddle legislative censorship on pictures—Measure killed in Missouri house.

Musicians union adherents capture sound ballot at Dallas and outvote friends of audience after first results of survey show audience preferred.

Sound pictures necessitate extra shows in Canada; Prices increased on average of ten cents; Short features close programs.

"Your Income Tax Return"—Tax expert gives pertinent information to the trade on how to file schedules, due March 15.

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More on Sound Pictures

The influence of sound upon the motion picture industry reaches a great deal further than one can appreciate from an inspection of the surface.

In a way, the controversy over sound pictures and silent continues. One can still hear occasional voices insisting that the new sound pictures, whether made with dialogue or music, are nothing more than fads. One can still hear evangelists of the new order insisting that the silent picture is doomed and that we will have a new era.

These are extreme views, interesting merely as marking the boundaries of the existing controversy. Obviously, the truth lies somewhere between, but we must nevertheless be grateful to the extremists as presenting the situation in such sharp relief that all may see and understand.

Whatever the future of sound pictures, close students of the industry have already noted one change. Sound has brought the short feature back to life.

At one time, shortly before the advent of sound, the Educational Film Exchanges had some 13,500 theatres on their list; this meant a lively demand for short comedies in many parts of the world. Suddenly, the list began to shrink. Big theatres in the larger cities were dropping the short features to make room for presentation acts. Smaller theatres in smaller cities began to follow suit. Mr. E. W. Hammons, president of Educational, tells the story graphically on another page of this magazine.

This brought up a serious problem. It was a problem far more vital to the motion picture industry than a sudden slump in the demand for a certain set of pictures, or the product of any one particular company. It meant that motion picture theatres were drawing further and further away from motion pictures, to present an old hybrid form of entertainment in a new and fresher form. It meant that motion pictures were no longer strong enough to bring crowds into the theatres.

And motion pictures, obviously, form the backbone of the industry. Motion pictures are the industry itself.

With the advent of sound, the short features came promptly back into their own. Fox showed the way in unmistakable language when he showed Broadway the first of the talking comedies, "The Family Picnic." Educational promptly took the cue and today there is a livelier demand than ever for this type of entertainment.

Big theatres which dropped the short comedies for acrobats and singers, orchestras and masters of ceremonies, have come back to short features. Comedies are back in style. The shrinking list is on the mend.

Again, it is relatively unimportant to the industry as a whole that the product of any one company is back in favor. But it is highly significant that the theatres are coming back to moving pictures as against saxophones.

For what the short comedy has accomplished toward this end, the motion picture industry should extend its thanks and congratulations.

The Demand for Films

The staggering totals for motion picture production costs, just made public by the United States Census Bureau, show clearly how earnestly and how honestly the industry is striving to better its product.

The biennial census of the bureau shows that in 1927 a total of 142 studios and laboratories reported a total production cost of $134,000,000. This is nearly half again as much as the total spent in the corresponding period of 1925, to be exact, 43.5 per cent.

Inasmuch as these figures concern the activities of the industry before the advent of sound, it may be predicted with a degree of safety that the figures of 1929 will shame these in comparison. If the industry expanded its costs by 43.5 per cent in the course of normal progress, it will not be too much to expect that the costs for 1929 will represent an increase of more than a hundred per cent over the present totals.

Costs in themselves are, of course, nothing to boast about. It need not be a matter of pride that the industry is spending more money than ever before. Money, for all its value, is not an infallible gauge of success.

It is reassuring, however, that the huge sums spent are being used in a progressive and an intelligent manner. The industry has not been niggardly about its investigations of sound. It has not skimmed in its efforts to educate itself in this new medium. It has been generous, even at the risk of many mistakes, and costly mistakes at that.

The motion picture industry has learned that progress is expensive, but at the same time profitable.
Advent of Sound Is Boosting Short Feature, Says Hammons

Frank Keenan, Film And Stage Veteran, Dies of Pneumonia
(Special to the Herald-World)

HOLLYWOOD, Feb. 26.—The film colony again is bowed in grief over the death of one of its most eminent and popular members. Frank Keenan, veteran of the stage and both a director and actor for the screen, passed away of pneumonia at his home here Sunday. He was 70 years old.

Keenan was born in Dubuque, la., and at the age of 22, began his stage career. He played in stock for awhile, then went to giving stage roles in many stage productions, including Shakespearean plays. Ten years ago he played his first part on the screen, and since then has also been a director. His last stage appearance was on his 68th birthday in Chicago.

He is survived by his widow, who was his leading woman prior to her marriage; by Mrs. Ed Wynn, wife of the stage comedian; and by Mrs. Frank Sloan.

At the time of his death his wife was beside him. Mrs. Wynn and Mrs. Sloan were on their way from New York to his bedside, but he died before they reached him.

The passing of Keenan adds another to the list of recent deaths which have robbed Hollywood of so much adoring and beloved film personalities as William Russell, Fred Thomson and Theodore Roberts.

Amkino’s “Krasin” Opens At Carnegie Hall After Address by Stefansson
(Special to the Herald-World)

NEW YORK, Feb. 26.—A combination of jeering and cheering marked the opening at Carnegie Hall on February 20 of “Krasin,” the original film of the Soviet Expedition which rescued the crew of the wrecked Italia.

The film presented by Amkino and released by Sovkino, was preceded by an informative introductory address by Vilhjalmur Stefansson, the Arctic explorer who edited it. Stefansson was jeered by the Italians and cheered by the Russians, but preserved his poise and made his points unmistakably.

A little later at the Lyric theatre, the explorer made another speech before the premiere of “At the South Pole,” a picture made up largely of views taken by members of the ill fated Scott expedition. Stefansson had also edited and titled this film which will continue to be shown twice daily.

Electrical Financiers Predict Reduction Of Operation Costs for Sound Pictures
(Special to the Herald-World)

SAN FRANCISCO, Feb. 26.—“When the electrical companies manufacturing equipment for the presentation of sound films, determine definitely that the ‘talkies’ are here to stay, it is logical to expect that they will gradually reduce prices,” declares a report of financiers interested in the electrical industry, made upon completion of a tour of inspection of theatres in and around San Francisco.

“During 1928,” the report states, “there was a wild rush on the part of big and little exhibitors to obtain equipment for their showhouses. Those who were fortunate in being able to announce to the waiting public that they were now able to offer all the big ‘talkie’ hits, found that attendance immediately picked up.”

The financiers declare they found that operating costs have also gone up, which led to their statement that as soon as the innovation becomes a settled thing, the electrical industry will endeavor to correct this.
Famous Citizens of Dixie

YOU'VE met Mr. Florian Slappey, of course. And probably other Sons and Daughters of I Will Rise. For they are Octavus Roy Cohen's famous fiction characters. Now Christie-Paramount has incarnated them on the screen, in "Music Hath Charms," produced with an all-colored cast. Roberta Hysen, Spencer Williams, Harry Tracy, Nathan Curry, Leon Hereford and Harry Porter have the principal parts. Walter Graham directed.

Above: Octavus Roy Cohen, author of the widely read negro stories from which have come such celebrated expressions as "Is you is or is you ain't," and "That is something I ain't nothin' else but." With Cohen is shown Al Christie, who is producing the stories for Paramount release. They are shown examining a new type of Western Electric microphone.

Left: The eminent Mr. Florian Slappey of Birmingham, man about town and a leading light in the doings of Darktown.

Below: Mr. Roscoe Griggers overrules Miss Zenia Shrew, luscious manicurist, with a flock of judges pronouncing him a man of vast affairs.

Doug Fairbanks

DOUG FAIRBANKS has gone and made a swell picture in "The Iron Mask." To me, it was as good as any picture he has ever made, which is about all that can be said for any film.

This is great news, because Fairbanks has been a favorite of the films so long that it would be nothing short of tragic to be forced to record, regretfully, that anything of his showed any signs of sliding. "The Iron Mask" isn't just a good picture, or a good Fairbanks picture. It is a strong romantic story, played with fire and fervor, extraordinarily well done. Fairbanks himself is as dashing as ever he was; he is a rattling good actor who somehow transports you into the mood of what he is playing.

Fairbanks' ingenious method of employing the voice isn't terribly important. He secreted a brief recitation at the beginning of the picture, and again at the beginning of the second half. In the manner of the traditional Greek chorus he introduces the subject and comments briefly. You hear his voice, which is enough. He has the good sense not to make the lords and ladies of Louis XIV's day talk in Hollywood English.

PETER VISCHER.
RCA Makes New Terms for Initial Photophone Fees
(Special to the Herald-World)

NEW YORK, Feb. 26.—New terms for exhibitors were placed in effect last Wednesday by RCA Photophone, Inc. Instead of a 25 per cent down payment required in former instances once the contract was signed, exhibitors can now pay only 5 per cent of the amount of the bill at the time the order is placed, with the remainder payable in five equal installments after the first of the month following the month of advance payment.

The move was made possible by the fact that RCA Photophone has opened offices in the following key cities:
- Chicago, 100 West Monroe Street, represented by Walter Brown.
- Denver, 817 Seventeenth Street, represented by Mortimer O. Smith.
- San Francisco, 235 Montgomery Street, represented by Mortimer O. Smith.
- Toledo, 430 Islington Street, represented by E. M. Smith.

Abbott Signed by RKO, Collaborates with Daab, Paramore on "Ringside"
(Special to the Herald-World)

NEW YORK, Feb. 26.—George Abbott, famed director-playwright, is the latest to be enrolled under the RKO banner. Abbott will direct and, with Daab and Ted Paramore, will produce a forthcoming RKO production, "Ringside." Hy Daab, director of advertising, publicity and exploitation for RKO, saw the glamour, the romance and turbulent life of the ring and transferred it to "Ringside." Ted Paramore, his co-director, directed the course of the play and contributed line and effective situations.

"Ringside" will be done in sound and silent and roars of the crowd in Madison Gardens will be caught with RCA Photophone.

Ken Maynard Signs with Universal, Will Make Six Pictures During 1929-30
(Special to the Herald-World)

NEW YORK, Feb. 26.—Ken Maynard, cowboy star, has signed a contract with Universal pictures covering the next three years. Maynard is a western player for many years. He entered screen work following his early days as a trick circus rider. Some of his recent pictures have been "The Wagon Show," "The Canyon of Adventure," "The Upland Rider," "The California Mail," "Cheyenne," and his current release, "The Royal Rider."

Detectives Employed in Quiz on Cutting of Wires That Control Sound Films
(Special to the Herald-World)

BLOOMINGTON, Ind., Feb. 26.—Detectives have been brought here to make an investigation of cutting of wires that control sound pictures. It is a delay of nearly an hour. It was found that someone had climbed a telephone pole in an alley near the theatre. The house manager thought the act might be prompted by labor trouble that occurred while the theatre was being remodeled.

Two More Censor Bills Filed; Kansas Escaping Tax on Seats
Option Measures on Sunday Closing Introduced in North Dakota and Ohio—Michigan Pastor-Legislator Suggests Clerks Pay Admission Levy

Censorship, Sunday closing, and seat tax—the "triple threat" in the legislative footballing with the motion picture industry—went through more scrimmaging in several states last week. The final score cannot be determined until the playing time of the winter season is over.

In North Dakota a censorship bill has been introduced in the senate, while a proposal for county option on Sunday shows is up to the house. Oregon too has a newly introduced censorship measure before it. In Indiana, however, there was cheer for exhibitors in the killing of a censorship bill in the house, and at Greeley, Col., the city council passed a repeal ordinance.

In Texas, where the blue Sunday law was repealed in the house a week ago, it is understood that the bill is to be taken up in the senate. City operation is the objective of a new proposal in the Ohio general assembly.

A Missouri house committee killed the Wren censorship bill and the move to bar standing room sales. A 5 per cent tax on gross receipts is proposed in a new Wisconsin bill.

Both the censorship and Sunday option bills in North Dakota have been defeated at previous session, but only after bitter fights. The censor measure provides for a commission of three, $750 salary, the expense to be paid by a $2 tax on each reel.

On the admission tax issue, Michigan exhibitors are campaigning against a bill which would saddle a tax on theatre tickets. In Kansas, the efforts of R. B. Biechele and others seem to have borne fruit. Biechele suggested a tax investigatory commission be named, and the senate tax committee has suggested the indirect bills be laid aside for this session, which would permit exhibitors to breathe easily for at least two years.

Oregon Bill Denounced
(Special to the Herald-World)

SALEM, ORE., Feb. 26.—Exhibitors throughout the state are watching House Bill No. 408. The measure is practically the same bill that has been bobbing up for the last eight years. Dan J. Malarkey, leading attorney, has been retained by the exhibitors, and in the hearing it was shown there is no public demand for state wide censorship.

Malarkey, warren member has been in the state board has invested the powerful he the bill invests in the censorship board. He also called attention to the harm that could be done to the talking pictures by such autocratic power.

Mrs. F. O. Northup, who served on the censorship board for almost six years in Portland, condemned the state censorship plan.

Exhibitor Routs Censors
Worsens Censorship, the Herald-World
GREENEY, Colo., Feb. 26.—Repeal of the city censorship ordinance reveals how an up-and-usher exhibitor put the kibosh on a municipal censor board. Annihilation of the censor boards of Greeley began with the hearing of Warner Brothers' "My Man." Manager Dave Morrison of the Rex theatre invited represe nentatives of the motion picture firm to see the picture privately. All citizens expressed resentment against the ban and the board carried the issue to a public hearing of unfavorable result.

The board was composed of three. The chairman, wife of an educator, recently returned from a leisurely trip around the world, while the second member is with the Liberal Sherwood Eddy party, and the third member, another pastor, "has twice visited Europe."

The Greeley Tribune editorially denounced the board.

Sunday Option Proposed
(Special to the Herald-World)

COLUMBUS, Feb. 26.—A bill has been introduced in the Ohio state assembly by Senator Marshall of Cleveland, which would permit any village, city or incorporated town to vote on the matter of permitting Sunday shows. The bill is as follows:

"In the case of the news reels, censorship, unless of the most liberal and broad nature, threatens the enjoyment upon the sacred American principle of free speech," says an editorial in the Columbus Evening Dispatch. At the same time the Dispatch opposes abolishment of all censorship measures.

Would Make Clerks Pay
(Special to the Herald-World)

DETROIT, Feb. 26.—Theatre owners are up in arms over a proposal to place a state tax on employees. The proposal now is before the general taxation committee at Lansing. The tax would fall specifically on motion picture theatres, ball parks and on tickets up to $1 sold by legitimate theatres.

The trouble all began when Governor Fred W. Green declared he needed $22,000,000 for a hospital program. The tax bill was introduced by Rev. Andrew H. Harmon, who said he was in favor of the bill because it would make stenographers and clerks, "principal persons," help pay the cost of government.

The bill proposes a rate of five cents for every ticket costing from 10 cents to $1; a 10 cent tax on tickets from $1 to $2 and a 15 cent tax on every ticket costing from $2 to $3.

They're Digging Down
(Special to the Herald-World)

INDIANAPOLIS, Feb. 26.—The screen and stage theatre managers of the state are paying their annual state license fee of $3. The fees are to be paid to the auditor of the county in which the theatre is located and should not be sent to the state house.

Kansas Tax Doubtful
(Special to the Herald-World)

KANSAS CITY, Feb. 26.—R. R. Biechele, president of the M. P. T. O. Kansas-Missouri and his forces again have triumphed against the encroachment of legislation. Just when it began to look as though Kansas exhibitors were to be burdened with a 5 per cent amusement tax. Biechele's suggestion that the legislature appoint a tax commission of five members to study the tax situation in Kansas was acted upon favorably. The senate state wide censorship, contrary to the belief that none of the indirect tax bills be passed six session of the legislature, which means Kansas exhibitors will be free from tax worries for two years, at least.
Union Forces Capture Sound Ballot; Outvote Champions of Audiences

Dallas Survey Starts 90 Per Cent Favoring Talking Pictures, Then Musicians’ Allies Get Busy with Pencils

[Dallas — Special Correspondent of the Herald-World]

DALLAS, Feb. 26.—Something happened to the sound survey of the Greater Palace theatre! The result of the first 200 ballots showed 90 per cent of the patrons preferring all-talking pictures to silent films. The final tabulation revealed only 37 per cent favoring auditions. What was the answer? Investigation of the names of the balloters solved the riddle. Nearly 50 per cent of those casting votes were in some way connected with the musicians’ unions or had similar alliances!

The survey, carried daily in the Dallas News and Journal, ran for two weeks, drawing a total of 700 votes. There were no prizes, remuneration of any sort in connection with the survey, and the number who cast ballots did so because of their interest in the subject. In spite of the fact that the total count disclosed a majority in favor of the abandonment of sound pictures, the fact remains that the Greater Palace theatre is enjoying unusually excellent business on the all-audience, indicating that more individuals who were biased against auditions voted than those who favored them, hoping that through their vote they would be instrumental in casting talking pictures out of the Dallas amusement repository.

The questions asked in the ballots reveal some quite interesting data. They follow, with resultant counts:

1. Do you prefer all-talking motion pictures?
   - Yes—251
   - No—334

2. Do you prefer pictures that are part talkie and part silent?
   - Yes—239
   - No—544

3. Do you prefer silent pictures with synchronized music scoring?
   - Yes—251
   - No—446

4. Do you like sound effects, such as shots, knacks, etc.?
   - Yes—334
   - No—364

5. Do you like stage stars of experience in talking pictures?
   - Yes—341
   - No—358

6. Do you prefer good looking actors regardless of acting ability?
   - Yes—283
   - No—399

7. Do you like talking motion pictures made from stage hits?
   - Yes—266
   - No—434

8. Do you like the all-talking short comedy skit?
   - Yes—268
   - No—408

9. Do you prefer synchronized music to the theatre’s orchestra?
   - Yes—205
   - No—509

The first 200 or more ballots were almost unanimously in favor of all forms of talking and sound pictures. And then the dooms were upset. Ballots began pouring in to the amusement editor of the News, John Rosenfeld, Jr., by the score, deploring the day when talking pictures made their debut.


Injunction Upholds Rights of Tobis to Sound-on-Film Production in Germany

[Special to the Herald-World]

BERLIN, Feb. 16—(By Mail.)—The Bild-Syndikat (Tobis) has been granted an injunction against Klangfilm, prohibiting the importation and production of sound pictures in which the action and sound are separately made, to be ultimately united in printing. The court order followed a trade showing by Klangfilm of such pictures, which were of American origin and which used the RCA Photophone process. The injunction is based on the rights acquired by Tobis with the merger of this company and Tri-Ergon, original purchases of the rights. The order is applicable to both German and foreign productions. It is said in the trade here that this action gives Tobis practical control of sound-on-film production in Germany.

First National for Dialogue Following Audiences’ Success

[NY — Special to the Herald-World]

NEW YORK, Feb. 26.—First National-Vitaphone is being favored by the public with pictures for coming months, according to an announcement by E. B. Dejarnette, general sales manager, who states that the first of the dialogue pictures, “The Barker” and “Weary River,” have been so successful that it has been decided to have talking as well as sound effects in the coming productions. Dialogue pictures either in production or at the present time or scheduled to go into work at the studios early date.


“Made the Goat” in Film Flop, Says Bainbridge

TORONTO, Feb. 26.—Writing from New York to the Telegram, Capt. Bruce Bainbridge declared that he has been made the “goat” for the “failure” of the picture, “Carry On, Sergeant,” made by Canadian International Film Corporation. He asserts that the Canadian company still owes him between $6,000 and $7,000 in salary. Captian Bainbridge admitted in his letter that there had been extravagances in production but that they were not under his control. He stated that he caused the removal of Col. C. B. Needham to the position of general manager of the Canadian company, and asserted that he had saved the shareholders from further outlay. He claimed that he had requested that he be relieved, and that he had been handicapped in being forced to change his original story. It is said to have cost $300,000.

In the meantime, there is a stay in bankruptcy proceedings here against the company, for three months, to enable the company to effect a financial settlement if possible.

Theatre Watchman Freed

In Shooting of Youth

[Special to the Herald-World]

KANSAS CITY, Feb. 26.—In 1927 Dean P. Simpson, watchman at the Penn Valley theatre, suburban house of Kansas City, ejected John P. Volar from the theatre for creating a disturbance. Volar left to attack Dean, who shot and killed Volar. A jury in the criminal court of Jackson County, Missouri yesterday acquitted Dean on the grounds of self-defense.

World-Wide Film Censor

[Special to the Herald-World]

OHIO, Feb. 26.—The censor board has rejected completely the World-Wide picture, “A Woman in the Night,” claiming the theme is immoral. This is the first World-Wide picture to be released in Ohio.
Warner Stand on Interuse Subject Of Federal Probe

Officials of the department of justice are to investigate the attitude of Warner Brothers on interchangeability, according to a statement by William R. Benham, special assistant to the Attorney General. It was reported in the National Exhibitor, William Bethel, Philadelphia franchise holder of Biophone, and Benham have been in conferences.

Warner Brothers have sanctioned the servicing of Biophone at the Grant theatre in Philadelphia, but declare that this is no blanket sanction, but that approval will have to be given specifically for each theatre not having Western Electric equipment.

The Pennsylvania Eastern M P T O has declared that if he has not definite assurance of Warner Brothers' attitude on interchangeability, the picture men are taking radical steps to bring the issue to a head.

Bruce Gallup to Handle Ad and Sales Promotion Himself Besides New Job (Special to the Herald-World)

NEW YORK, Feb. 26.—Bruce Gallup, now advertising and publicity director of United Artists, is not deserting his first love—advertising, it was announced here, and is organizing a system of individual authority and responsibility under his general supervision. Exposition is handled by Fred Schaefer, and Gallienne, by Warren Nolan.

R. Schaefer was connected at various times with the Louisville Courier-Journal Dispatch, and Post and Graphic, before starting his eight years in the publicity and exploitation department of United Artists. Finney has been a reporter and also an exploder, press sheet editor, and house organ editor in the film trade. Nolan has written United Artists publicity for three years and several years of experience with newspapers and magazines.

Caldwell to Do Technical Work on Prize Fight Film (Special to the Herald-World)

NEW YORK, Feb. 26.—Fred Caldwell, who is not in Florida, at Miami, Florida, has signed a contract with Henry Sunshine, of the Good Art Pictures, Inc., to direct pictures for them, under the name of “Pictures” for the technical work and developing of the pictures of the Stribling-Sharkey boxing contest.

The work will take four days, Caldwell said, and will be done at the Fred Caldwell Studios near Miami, which he recently leased for production of his eight reel outdoor picture.

“Showboat” to Have World Opening in Miami March 17 (Special to the Herald-World)

NEW YORK, Feb. 26.—The world premiere of "Showboat," Carl Laemmle's super-talking picture, will be held on March 17 in the Capitol theatre, Toronto, Ont. The picture will be shown in the Capitol theatre, in the downtown area, and in the Toronto theatre, in the downtown area.

Carl Laemmle and Florenz Ziegfeld both will be present and will associate in launching the picture. The picture will be presented at $5 top price. The final dialogue scenes are now being made on the coast.

Finlay Theatres Are Chartered

GOLDSBORO, N. C.—The Finlay theatres, Inc., has been chartered here with an authorized capital stock of $100,000. The incorporators are Edward E. Finlay, Hugh Doritch and Wyatt E. Blake, all of Goldsboro.

Crowds Force Extra Showing Of Sound Pictures in Canada

Admission Prices Raised 10 Cents on Average—Theatres with One Exception Retain Orchestras or Organists—Short Features Now Are Used to Close Programs

[What has been changing in the introduction of sound? What have been the effects of program and pricing policies? The following is the first of a series of articles by Herald-World correspondents on changes introduced in theatres in different territories.]

[By Special Correspondent of the Herald-World]

OTTAWA, Feb. 26.—Introduction of sound and talking pictures in theatres of Canada has been accompanied by a marked development in managerial arrangements and certain definite policy changes on the part of exhibitors, among whom an increase of the number of daily showings in order to meet the demand for seats.

The first wired theatre in the Dominion was the Palace at Montreal and synchronized programs were introduced there on September 1 last. Since then theatres have been wired in every city and town of importance from Montreal to Vancouver.

There is a certain trend in sound program policies in these Canadian houses as follows:

1. In many instances, the first sound program was presented at special midnight performances as public preview presentations for which an admission fee was charged.

2. Admission prices have been raised 10 cents on the average with the introduction of sound screens.

3. The number of daily performances has been increased by two and sometimes three to accommodate the crowds.

4. Bargain matinees starting at 11 a.m. are now a regular feature at leading sound theatres in each city, the admission for which is 25 cents. Shows formerly opened at 1 p.m. or 1:30 p.m.

5. The admission scale has been drawn up in practically all instances to include a special low price for "supper shows" starting at 5 p.m. to encourage off-hour patronage. These supper prices vary slightly, but they help to keep the theatre continuously filled.

6. Times of presentation have been re-arranged in numerous instances to the effect that the long feature does not now close the show as formerly. Short features are now used for closing and they are presented in regular sequence from approximately 10:45 to 11:45 p.m., depending on the lateness of the "last crowd."

7. "Silence", signs, appropriately framed, are now making their appearance in theatre lobbies because of waiting crowds and also to prevent the disturbing of patrons already seated inside.

8. With practically only one exception, theatre managers in Canada have not dispensed with theatre orchestras or organists after a house has been wired, but their use has become restricted to overtures, accompaniment for stage presentations and playing for the news weeklies. Silent topical films are still much in demand;

the sound weeklies now available have not drawn as well—outside of sound shows of world celebrities.

9. The bilingual situation in Eastern Canada early became a problem in sound picture presentations, it has been handled by Manager Harry Donald of the Capitol, Montreal, by the use of English-French subtitles which have been specially printed at considerable expense. Manager George Rotsky of the Palace, Montreal, has featured pictures, including shorts, in which the French language is heard.

Cine has been taken by all managers to state definitely in all forms of advertising the exact nature of a sound picture—whether it be aferial, synchronization, or all-talking arrangement. An indication of this care was seen when Manager Ray Tubman of the Regent theatre, Ottawa, was worried because he had announced dancing as a part of a "Talk over Edwards" Revue short subject which eventually there proved to be only singing and jokes.

These points show the general trend of the sound and talking picture situation in Canada and the following are the managers who have adopted these practices: George Rotsky, Palace, Montreal; Harry Donald, Capitol, Winnipeg; Harry Dahn, Capitol, Montreal; John Arthur, Uptown, Toronto; Leonard Bishop, Tivoli, Hamilton; Ray Tubman, Regent, Ottawa; R. S. Roddick, Capitol, London; John Haza, Capitol, Calgary; J. M. Robertson, Dominion, Victoria; B. C.; Pete Egan, Capitol, Regina; and also the managers of the Capitol at Winnipeg, Vancouver, Windsor and others.

Hale Houston in Charge (Special to the Herald-World)

LOGANSPORT, Ind., Feb. 26.—The Fourth Avenue Amusement Company of Louisville, Kentucky, has announced that the properties of the company in Logansport, which include the new Logans, the Luna and Grand theatres, will be in charge of Hale Houston.

What Exhibitors Are Saying About Exhibitors Herald-World

"I have been taking the Herald-World since I started in the show business in 1921 and I think it is the best of its kind."—C. W. Tipton, New theatre, Manila, Ark.
Broadway Sees Another Good Film; "Iron Mask" Packs Rivoli

Douglas Fairbanks Maintains His Tradition with Exciting and Intelligent Picture—Extra Midnight Show Given

(Special to the Herald-World)

NEW YORK, Feb. 26—Broadway has seldom been richer in good pictures than at the present time. One new picture of outstanding strength joined the parade last week in "The Iron Mask," latest work of United Artists and Douglas Fairbanks.

In "The Iron Mask" the incomparable Fairbanks holds up the splendid tradition he has set. It is his thirty-seventh film, according to his own confession, and it deserves to rank with his best. Fairbanks is still the most dashing of the romantic heroes of the screen.

Exciting and Intelligent Film

"The Iron Mask" had its premiere at the Rivoli theatre on Broadway and Thursday evening. There was a tremendous demand to see him. The lobbies were packed with a vast throng, indicating not only the leading figures of the motion picture industry but as well many prominent in the social and business worlds. Fairbanks' appeal is admirably universal.

Some of the New York critics pretended to be a little condescending about "The Iron Mask." They held it up, stating that the picture is swift, exciting, dramatic, believability, and above all intelligent. The story is a powerful one that should win Fairbanks even more friends.

Special Midnight Show

There was such a demand to see Fairbanks that a special midnight performance was held to accommodate the throng. On Friday, with a long line of patrons coming into the theatre, and the swanky premiere audience filing out, the Rivoli presented a sight of exciting activity.

Fairbanks, as promised, talked in the picture. He spoke briefly, in character, at the opening of the film and again at the running of the second half, somewhat in the manner of the traditional Greek chorus. His voice was strong, though the reproduction was decidedly blurry at times. The talking angle of the picture is not important.—P. V.

"Wolf Song" at Embassy

"Wolf Song," the new Paramount picture which came to the little Embassy Theatre on Saturday night, was billed as the "first musical film romance." It concentrates so heavily on the singing passages that two songs of Spanish antecedents by Lupe Velez that the story, and consequently the entire picture, sufficed. There was practically no action in "Wolf Song," despite the presence of such popular and energetic players as Gary Cooper and Louis Wolheim, and the film did not win many admirers as a result.—P. V.

Price Announces Three Series of Films for the General Pictures Lineup

Richard Talmadge to Star in Four Productions With Sound

(Special to the Herald-World)

NEW YORK, Feb. 26.—Oscar A. Price, president of the General Pictures Corporation, has announced that part of the tentative production program will consist of a series of four pictures starring Richard Talmadge, the "Bachelors' Club," which has been completed and synchronized on the sound track system, has a special musical score and a singing part by Erno Rapee.

The program also includes another series of four films, the first of which is "Back From Shanghai," a mystery melodrama, starring Vera Reynolds, So-jin, and Leonard St. Leo, and the second is "The Heroic Lover," starring Barbara Bedford, Stuart Holmes and Leonard St. Leo. There will also be a third series of individual productions. The first of these has an exclusively African locale.

"In making our productions for this year we have taken into consideration two very important problems," said Price. "The first is, of course, the need for synchronized pictures to meet the popular demand of the movie-going public. In our first Richard Talmadge productions, 'The Bachelors' Club,' we have spared no expense or effort in making it a perfect sound picture.

"In our enthusiasm for sound pictures, however, we have not overlooked those exhibitors who are not yet wired for sound pictures. All our productions have been made with a view of satisfying the demand aroused by the thousands of theatres yet unwired as well as those of first-run theatres which are fully equipped for sound and talkies. All our productions must have universal appeal and general adaptation to satisfy me before they are released."

Income Tax Called Big Blight on the Lives of Motion Picture Players

Hearst Writer Calls Uncle Sam Unfair in His Methods

Uncle Sam is the recipient of potent uppers to the maxillaries, otherwise known as healthy socks on the jaw, in a series of articles by Hearst, string of papers by Louella O. Parsons, film editor of Hearst's Universal service. The fus is aimed at Hollywood's "exclusive" income tax, which Mrs. Parsons declares is being unjustly administered with respect to screen players. In substance the trouble is due to the present state of the tax law.

A player may earn at the peak of his or her popularity, many thousands of dollars per week. Then said popularity wanes, and out of work, the player has to spend his or her savings, if any, to live.

The government demands back taxes, and the player hasn't enough money to pay them—or just about enough.

For example, declares Mrs. Parsons, Larry Semon was unable to work for quite a spell preceding his death. The government demanded $10,000 in back taxes. He could raise only $6,000. Then he died. And now his widow, Kitty Dwan, is being hounded for the $4,000.

Several players have appeared before officials in Washington, and last week Lillian and Dorosal Fairbanks of Universal Pictures, inc., also appeared. The republic wants over $65,000 in tax deficiencies. Lillian's contract with Metro-Goldwyn-Mayer called for a salary totaling $80,000 during 1924 and 1925. Dorothy, in about the same period, was to receive from $1,500 to $2,500 a week for 15 months from Inspiration Pictures. The contracts were assigned to Players, Inc., to which firm M G M paid $223,000 on Lillian's account, and Inspiration paid $43,000 for Daisy's services. These amounts were not put in their returns, they testified, because they had not received the money. The commissioner ruled, however, that they had received these amounts.

Universal-Variety Chain

In Cleveland Broken Up

(Special to the Herald-World)

CLEVELAND, Feb. 26.—The Universal-Variety chain theatres has officially broken up in Cleveland, as follows: Universal receives the Cedar-Lee, Hilliard Square, New Broadway, Detroit, and Oriental. Jimmy Carrier is in charge of the theatres. A new policy is being inaugurated. Sound pictures will be played, and the admission price raised 10 cents.

The Variety chain is the Kinsman, Imperial, Homestead, Moreland, and Variety. Meyer Fine and Abe Kramer are in charge of these theatres.

Erle Kenton Signs New Contract with Columbia

(Special to the Herald-World)

NEW YORK, Feb. 26.—Columbia has signed Director Erle C. Kenton to a long-time contract. The contract calls for the immediate production of three films. Kenton's latest production for Columbia was "Trial Marriage."

Colvin Brown to Europe

(Special to the Herald-World)

NEW YORK, Feb. 26.—Colvin W. Brown, executive vice president of Pathe, sailed for Europe, in a new policy is being inaugurated. Louis Brown will direct the London, Paris and Berlin offices of that company.
Hal Wallis, motion publicist and the head of the comedy, Louise Lees, has been appointed National studio man. (Herald-World photo)

On he goes, Leo, M.G.M. Here he is crowds reen
frankie Darro, feminine lead; the star; Sam Ingraham and Ingraham, the director.

in memory where patrons of opera is Sir Arthur Row, W. S. Gil famous musical be brought to sound, by Pathe.
Merna Kennedy, who has the ingenue role in Universal's production of the stage hit, "Broadway," directed by Paul Fejos under Carl Laemmle, Jr.'s, supervision.

She's seldom so well composed, but always as beautiful. This picture of Dorothy Mackaill is a camera study of the First National star by the artist-photographer, Harold Dean Carsey.

Two Lees of Warner Brothers. Above is Lila, who is in "Queen of the Night Clubs." Below is David ("Sonny Boy") who will speak on Warners' March 4 Jubilee Hour radio program.

Why be good—when you can have so much fun as is current in this scene from Colleen Moore's latest First National vehicle, which, indeed, has that very title, "Why Be Good?" You can't keep a pair of flirtatious eyes down, so we note Colleen cutting in optically on Neil Hamilton's dance, while she is dancing with Louis Natheaux. Hamilton appears in this production as Miss Moore's masculine lead.
Your Income Tax Return

The closely approaching "deadline" for the filing of income tax returns—March 15—finds individuals in the motion picture trade as well as owners and managers of other businesses facing once more the intricate problem of the proper filling out of schedules. To assist others in this task the "Herald-World" presents herewith some important information from Arthur E. Hall, income tax expert and certified public accountant, of Wm. E. Mason, Jr., and Company, Chicago. Mr. Hall emphasizes the value of a well kept set of bookkeeping or accounting records, no matter how simple they be.

By ARTHUR E. HALL
Income Tax Expert

TWO important questions confront theatre owners as well as others in the industry at this time of the year, with the filing of income tax returns mandatory by March 15. One of these questions is: Am I legally liable to file an income tax return for 1928? The other is this: If I must file an income tax return, what should I show as deductions from taxable income to arrive at my net taxable income? The answers to these questions cover the cases of both individuals on salary and theatre owners. Am I LEGALLY LIABLE TO FILE AN INCOME TAX RETURN FOR 1928?

(A) If your business is operated as an individual ownership or proprietorship, or if your principal income is from salaries, commissions, fees, etc., you are required to file an individual income tax return for 1928. Your Net Income exceeds $1,500.00, and you are not married.

(B) If your business is operated as a partnership, you are required to file a partnership return of income, irrespective of the amount of net profit or net loss shown for the year.

(C) If your business is operated as a corporation, you are required to file a corporation income tax return, irrespective of the amount of net profit or net loss shown for the year.

IF MUST FILE AN INCOME TAX RETURN, WHAT SHOULD I SHOW AS TAXABLE INCOME, AND WHAT MAY I DEDUCT FROM TAXABLE INCOME FOR 1928?

(A) Dividends on stock of domestic corporations.

(B) Interest paid on personal indebtedness.

(C) Dividends on stock of domestic corporations.

(D) Interest on income from Federal securities.

(E) Contributions to organized charities (this amount must not exceed fifteen per cent (15%) of your net income computed without the benefit of this deduction).

Your net income, in excess of $10,000.00, is subject to Surtaxes. Before computing normal taxes, you may deduct from the net income:

(1) Dividends on stock of domestic corporations.

(2) Interest on income from Federal securities.

(3) An allowance of $2,000.00 as a credit for each dependent.

(4) Personal exemption which is $1,500.00 if unmarried, and $3,000.00 if married, or the head of a household.

From your total surtaxes and normal taxes, you are entitled to deduct a credit of twenty-five per cent (25%) of the tax on your earned net income, income taxes paid at source (which usually means the tax paid for you by corporations issuing tax free convertant bonds), and income and profits paid to a foreign country or United States possession.

If you are operating under a corporate form of business, the items of income and deductions are practically similar to those shown above. You must show your individually owned business, with the exception that contributions to organized charities are not to be shown on a partnership income tax return. There is no tax computed on a partnership return of income, as it is an informational return, from which the individual partners are assigned their share of the profits, and which they in turn show on their individual income tax returns.

In a brief article of this nature, it is necessarily impractical to attempt anything more than a very general description of taxable income and allowable deductions, which has been attempted above. It has not been the intent to set forth every possible type of income and deductions, and it may be that you will have items not fully described above. The whole question of income and deductions is not a simple one, that is believed you will understand that this brief outline cannot be an exhaustive one.

There is one point desired to be stressed, and that is this: The last minute maintained set of bookkeeping or accounting records, no matter how simple they may be. You are often required to prove certain items of income or deductions set forth in your tax returns, and the best possible means at your disposal, for this purpose, is a set of records which disclose the facts as you have claimed them. A revenue agent is always fair, and if you have records which permit ready access to all figures set forth in your tax return for this time with you is greatly diminished, and the chances for additional taxes against you are also greatly diminished.

Predicts Pictures Over Air by Radio in 5 Years

(Special to the Herald-World)

BERKELEY, Cal., Feb. 26.—Edward Mayer, head of the department of education at the University of California, recently spoke before the Berkeley Lions Club and declared that within five years moving pictures would be transmitted over the air by radio. Before making this statement he displayed some of the first moving pictures made in the last five years and described the progress made from the first filming of incidents to the screening of the first narrative picture in 1903.

Pathé Consortium to Be Independent of Pathe

(Special to the Herald-World)

WASHINGTON—According to word from the Department of Commerce, an agreement has been reached by "Societe Pathe Cinema" and "Societe Pathe Consortium," according to this latter is to abandon the word "Pathé" in its name and the Pathé emblem, representing a rooster, press reports said, the Department of Commerce learns. It will instead be called "Paris-Consortium-Cinema," and will be entirely independent of Pathé.
Theatres Under Control of Fox Now Set at Huge Total of 619

Two Years of Rapid Expansion in Holdings, Starting with Roxy, Credited with Having Made Producer-Distributor Largest Individual Theatre Owner in World

(Special to the Herald-World)

NEW YORK, Feb. 26.—Theatres under the control of William Fox now have reached the huge total of 619, built or to open soon, and that makes him the foremost individual theatre operator in the world, according to data just compiled by the Fox Film Corporation.

The rapid expansion of Fox holdings in the last two years has been accompanied by a policy of owning and operating the theatres, whereas in several cases other organizations operate chains on a booking basis or through subsidiary corporations in which they maintain minority interests.

The Fox theatre growth follows an appropriation of $100,000,000 in 1927 for a five-year program of picture production. Competition by various competing theatres to booking the features scheduled on this list caused Fox to go out for theatres of its own when what appeared to be insured.

Started by Buying Roxy

This campaign of acquisition was signaled at the start by purchase of a controlling interest in the Roxy, the world's largest theatre. A few months after this, Fox announced acquisition of the Wescos and Midwestos, bringing 250 more houses under its control.

Subsidiary companies, however, own or operate 30 of its theatres.

Other developments were the purchase of the Poli circuit in New England, the procuring of a city-wide circuit and a first-run house in Philadelphia; the opening of deluxe houses in Brooklyn, Detroit and St. Louis; the building of film palaces in San Francisco, Seattle, Los Angeles, Newark and elsewhere, some to be completed; the purchase of sites in important centers like Atlanta, Boston, Cleveland and Pittsburgh, and the projecting of a huge skyscraper theatre and office building, 52 stories high, at Broadway and 47th street.

200 More Taken Over

The most recent milestone in this expansion has been the taking over by Fox of more than 200 theatres in the New York area, located in the metropolitan and adjacent territory in New Jersey and New York.

The new Fox holdings are exemplified by the lately opened St. Louis theatre, which seats 5,000 and is ranked in size and luxury with the Roxy.

The aggregate of 619 theatres grew out of the savings of $1,666 which William Fox invested a quarter of a century ago in a tiny Brooklyn theatre converted from a store.

Lollier Is Real Estate Head

(PORTLAND, Ore., Feb. 26.—W. H. Lollier succeeded Louis N. Cohen as head of Fox's real estate department of West Coast Theatres. Lollier, head of the budget and statistics department, starts his duties March 1 when Cohen joins Universal as head of its real estate department.)

Hill Leaving Publix in Atlanta for Post with Publix-Saenger Circuit

(ATLANTA, Feb. 26.—Montgomery S. Hill, for the past several years district manager of Publix, is resigning from the organization to become affiliated with Publix-Saenger theatres of North Carolina. In the new connection, Hill will serve as assistant to L. F. Kincsey, general manager, in Greensboro, N. C. Less than ten years ago, Hill left the Southern Bell Telephone Company to join the S. A. Lynch Enterprises.

In 1920 he was brought to the headquarters, where he was assigned to the booking department.

Three Salesmen Added To Columbia Field Force

(NY, Feb. 26.—Joe Brandt, president of Columbia, announces three more appointments at sales offices of the company. The three new appointments were: J. M. Schwartz to the Chicago sales department; J. C. White to the Charlotte branch, and A. Berry to the Atlanta office.

Universal Promotes Leonard Fields

HOLLYWOOD—Leonard Fields, formerly Eastern story editor of Universal Pictures Corporation, has been appointed production supervisor by Lassalle.

Ad Calling Theatre Epidemic Peril Not To Have Successors, Sponsors Declare

(COLUMBUS, Feb. 26.—An assurance that no advertisement presenting the theatre as a source of danger during epidemics will be run in the future, has been received by P. J. Wood, business manager of the Ohio MPOO, from the Paris Medicine Company of St. Louis, which company recently circulated advertisements for bronchoe, and tobacco. In the illustration showing a person with a gas-mask reading a theatre program, the advertisement was reproduced in the February 16 issue of the Herald-World and was also commented on editorially.

In reply to Wood's protest, the company said, "We can appreciate your viewpoint and we are quite sure that this advertisement or any advertisement of a similar nature will not be used again."
NEW YORK, Feb. 26.—Exercise of ingenuity and daring, which in the past has been the main attraction of newspaper work, is today the prime requisite of the men who handle microphone and camera in the fifty or more sound newreel crews throughout the country.

Fox, Pathe and Paramount all have crews covering the news events of the world in sound and film. The men are picked for their courage, for their ability to deal with unexpectedly difficult situations, for their willingness to take chances and for their expertness as photographers and sound engineers. They are self-reliant, non-commital and courageous and are half the secret of the success that the sound newreel has enjoyed with audiences the country over.

These sound newreel organizations function primarily like any other well-organized news agency, from district man to city desk. Fox Movietone News, the first to enter this spectacular field, covers routine news events in America, Europe and parts of Asia and has excellent facilities for spot news work, according to Edward Percy Howard, editor in chief.

"If the Graf Zeppelin flew overhead today," Howard said, "you'd be seeing our sound pictures of it on Broadway tonight." Half Dozen Trucks on Call

Half a dozen Movietone trucks are kept in constant call so that they can be sent to the scene of any big event within a hundred miles of New York at a moment's notice.

The editor is in constant touch with the European capitals by telephone. All messages and arrangements are transmitted by wire, cable, telephone or radio. Contact men are sent ahead of sound and camera crews to pave the way for a fast picture. When it is taken it is flown to ship and, near this country, sent ashore by plane and then expedited to the Fox headquarters at 400 West 54th street, New York.

The editorial staff is composed of a city editor, news editor, assignment editor, location editor, cutters, title writers and sound engineers.

Five Rows of Editorial Staff

The Herald-World reporter arrived as the edition was being made up. About five rows of the editorial staff were seated in the back of the small auditorium and each row worked on a combination desk and bench, each man had his own desk lamp and there was the hum of activity as event after event was broadcast from the screen.

Title writers wrote their stuff, cutters made their notes, sound men decided what was good and bad and jotted down instructions for the field crews so that they could get better effects.

The whole staff is under the direct supervision of Howard, who orders "takes" the whole world over without leaving his desk. When the Movietone News was established 14 months ago, Howard was the only sound newreel editor in the world. And he likes the job, says it is the most interesting, most colorful he has ever had. In his fifty years he has done everything in magazine and newspaper work. Among other things, he was managing editor of the New York Press and also of the Telegraph.

80 Men on Repertorial Staff

About eighty men comprise the repertorial staff in the United States and their number is being constantly increased as new trucks are fitted out. Fox has forty, Pathe is keeping its number a secret; Paramount has two and Universal will have several in the fall.

A Reo truck, complete with equipment and a crew of two, one for camera and one for sound, is called a field outfit. Most of these outfits are scattered around the country getting news events under the direction of the New York office. They report every day by phone and can be reached in the same way at almost any hour. Sometimes a crew will be out on the road for a couple of weeks without a letdown. Then, when they get in, they get a day or two of rest, before they are off again, going up in airplanes, riding freighters, taking chimpanzees in cages, shooting fires or doing quieter feature and human interest stuff.

Meanwhile their "takes" are shot in to the home office by airplane or any other speedy method of modern transportation.

Their entire equipment is portable. It is a real job to move it, though, when all the stuff has to be loaded into an airplane. The weight is about a ton, including the several batteries, and it is said that any but a three-motored job can get it off the ground. That exception is a single motored Douglas army transport.

How Unit Functions

To see how these units functioned, this reporter spent a day with field outfit number 23 of Fox Movietone News. William Storz was cameraman and Harry Neems worked on sound. They had to "shoot" Colonel Tim McCoy and General Hugh L. Scott doing a few tricks in the Indian sign language and then explaining it all.

McCoy is a second Buffalo Bill and the General is called the greatest living authority on matters pertaining to 100 per cent Americans. Even in this routine work Neems and Storz encountered a certain
amount of difficulty and a sequence which will show for five or six minutes on the screen took more than three hours to shoot.

First of all McCoy walked out of focus, Scott did not talk loudly enough. Then the wind blew too hard and there was a lot of surface noise which drowned out the voices (when a scene is being shot the sound man takes notes and listens in and takes care of the amplification). Later the General’s daughter drove up with a screech of brakes, a little shrieked on the main road (it was near Princeton, New Jersey, on a private estate), a man began chopping wood not far away and then the magazine started to squeak and a new reel had to be substituted.

Movietone Method

Most exhibitors are familiar with the movietone process. The cameraman sets up his machine and the sound man places his microphone as near to the subject as possible without getting in camera range. In long distance shots the microphone may be placed as far as 300 feet away from the camera so that all the noise of a closeup can be obtained.

The sound waves are stepped up one stage in the microphone housing and five more stages when they go through the amplifier. When a shot is being made the sound man listens in and manipulates the amplifier to increase or decrease the volume as necessary. Leaving the amplifier the current travels to an Aerio tube in the camera. At the end of the socket in which the tube sits there is a little slit. When the tube lights a bar of light is photographed on the film. The width of the bar is determined by the intensity of the sound.

The photograph of the speaker and the photograph of his voice are simultaneous. In projection this process is reversed and light waves are turned into sound and are once more amplified.

Battery Charging Delay

One of the chief difficulties in sound newssheet work is the delay occasioned by the charging of the batteries. The Bell Laboratories are now working on a generator for the Reo to eliminate this feature which frequently interferes with a field outlet’s efficiency.

They are designing a 100-150 volt generator which will automatically change the two, one and one volt batteries of the truck while the vehicle is on its way to location.

The 18 volters are used to run the camera; the others work the amplification. The camera, with a thousand foot magazine, half a dozen lenses, a small motor and a rheostat nearly as large, and a few other control instruments attached, presents an imposing appearance. It is heavy and cumbersome. It takes an adept, muscular cameraman to shift it around and it cannot be set up as quickly as a silent machine. It is operated at 90 feet a minute, the standard speed for sound.

It has been predicted that with the advent of television in the home, the sound newssheet could take the place of the daily newspaper. It may sound like a wild statement but more "impossible" things have happened.

56 Theatres Wired

With Film and Disc

By W. E. in One Week

(Special to the Herald-World)

NEW YORK, Feb. 26.—Sixty-six theatres were equipped with film and disc equipment upon the eve of the first week in the week ending Feb. 16. They are:

<table>
<thead>
<tr>
<th>Theatre Name</th>
<th>City, State</th>
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<tbody>
<tr>
<td>Princess, Hot Springs, Ark.</td>
<td>558</td>
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<tr>
<td>Colonial, Seattle, Wash.</td>
<td>850</td>
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<tr>
<td>Rennie, San Fernando, Cal.</td>
<td>796</td>
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<td>Wendie, San Francisco, Cal.</td>
<td>990</td>
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<tr>
<td>Riverside, Medford, Mass.</td>
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<td>Utown, Philadelphia</td>
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<td>Strand, Palmer, Mass.</td>
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<td>Majestic Gardens, Grand Rapids, Mich.</td>
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<tr>
<td>Capitol, Madison, Wis.</td>
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<td>Lincoln, Mount Vernon, Wash.</td>
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<td>Seville, East Boston, Mass.</td>
<td>1712</td>
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<td>Rex, Tampa, Texas</td>
<td>785</td>
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<td>Bivoli, Hemptead, L. I.</td>
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<td>Rig, Rogers, Texas</td>
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<td>Majestic, Chilecito, Ohio</td>
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<td>Artes, End, Okla.</td>
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<td>Atlanta, Chicago, Ill.</td>
<td>1900</td>
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<td>Arcadia, Ranger, Texas</td>
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<tr>
<td>Victoria, Greenfield, Mass.</td>
<td>1882</td>
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<td>Sanders, Brooklyn, N. Y.</td>
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<td>Castro, Ware, Mass.</td>
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<td>De Luxe, Chicago, Ill.</td>
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<td>Ritz, Big Springs, Texas</td>
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<td>New Empire, Amos, Okla.</td>
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<td>Palace, Duncan, Okla.</td>
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<tr>
<td>Grand, Edwardsville, Pa.</td>
<td>893</td>
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<tr>
<td>Beverly, Beverly Hills, Calif.</td>
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<td>Paramount, Toledo, Ohio</td>
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<td>Castro, San Francisco, Cal.</td>
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<td>Lyric, Mobile, Ala.</td>
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<td>Jefferson, Huntington, Ind.</td>
<td>850</td>
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<tr>
<td>Vista, Hollywood, Calif.</td>
<td>838</td>
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<tr>
<td>Tinney, Boise, Idaho</td>
<td>924</td>
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<tr>
<td>U. C., Berkeley, Calif.</td>
<td>1768</td>
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<tr>
<td>Scene, Whittier, Calif.</td>
<td>1231</td>
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<tr>
<td>Y. M. C. A., Covington, Pa.</td>
<td>1230</td>
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<tr>
<td>Patio, Brooklyn, N. Y.</td>
<td>2274</td>
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<tr>
<td>Stain, McComb, Miss.</td>
<td>1162</td>
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<tr>
<td>Lyric, Minneapolis, Minn.</td>
<td>1162</td>
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<tr>
<td>Lincoln, Kansas City, Mo.</td>
<td>1974</td>
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<tr>
<td>Tower, St. Paul, Minn.</td>
<td>1065</td>
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<tr>
<td>Birmingham, Birmingham, Mich.</td>
<td>1401</td>
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<tr>
<td>Paramount, Orem, Utah</td>
<td>1852</td>
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<tr>
<td>Kialto, Greenville, Texas</td>
<td>135</td>
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</tbody>
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EMBARRASSING MOMENTS

When you have been making funny remarks about the party and find it’s your hostess you are talking to... be nonchalant... LIGHT A MURAD.

They taste just like they did 20 years ago.

Portable Recording

Speeds Sound Films

(Special to the Herald-World)

HOLLYWOOD, Feb. 26.—With the addition of the latest type of portable recording outfits from Western Electric, Metropolitan's Sound Studios have now broadened the range of making talking pictures to any outside locations. One of the first large exterior all-talking sequences is for Suno-Art's production of 'The Rainbow Man,' starring Eddie Dowling. Other exterior scenes being made are for Christie-Paramount's Octavus Roy Cohen stories.
Sound Must Be Used Sanely and With Good Quality, Says Powers

(Special to the Herald-World)

NEW YORK, Feb. 26.—Sound is here to stay but it must be used sanely and it must be of good quality, says P. A. (Pat) Powers. Music and sound effects should be used as adjuncts to action of a motion picture, and dialogue should embellish the theme, but the industry should not “embrace sound as the basis of a new art in which we may not achieve the world supremacy we now hold in the field of silent drama.” Powers declares.

And Pat Powers, whose perfected sound recording equipment, the Powers Cinephon, is now announced as ready for installation in studios, speaks from the experience of a veteran showman as well as a pioneer manufacturer and distributor of talking machines before 1906.

Warns of Stampingede

“The sudden popularity of the sound picture has stampeded producers,” he says. “They have raced blindly away from the art which we have developed to a point of world supremacy and in its place are attempting to set up purely spoken entertainment, an art in which some other nations equal and some excel America. Let us return to our art of motion pictures. Let us return quickly, before the world’s markets are lost to the American picture. Let us use sound that is faithful to musical notes, the inflection of the human voice, and accurately synchronized.”

“My experiences with the first of the talking machines made me appreciate the possibilities of combining sound with action when I first entered the motion picture business, more than twenty years ago. My interest in this possibility never waned. And three years ago I started active and intensive experiments tending toward the development of pictures with synchronized sound recorded on the film itself, which is, I believe, the logical system of recording sound pictures, and the ultimate standard to be adopted by the industry.”

Prefers Sound on Film

“The sound-on-film system is preferable and advantageous in handling pictures in the distributing offices, they are easier to handle in theatres, the sound synchrony does not depend upon the operator placing records properly, and better quality in sound is possible with the sound-on-film system.”

“I hope to see the American motion picture as an art, quickly returned to its high place rather than sound motion pictures, the quality included as an added touch of glorification, and to hear this sound faithfully modulated in pure tonal quality. And my contribution to this end is the Powers Cinephon.”

“We are all going to make sound pictures. And all of us should remember that quality in sound, like quality in pictorial composition, is the secret of success.”

Special Units for Exchanges

Powers has made plans to install special units of the Powers Cinephon in the exchanges.

The special “exchange” outfit is a single sound-on-film unit for one projecting machine, with speakers and an amplifier capable of sufficient volume for any sized private projection room. One synchronous turntable is included in the installation where required.

The first equipment for the studios is now on the way to the Coast in charge of Walt Disney. This is a portable type.

F. A. Leatherman has been named Southern distributor with headquarters at 150 Walton street, Atlanta. He will also have a branch office in Dallas.

Louis Gottschalk Signs

To Synchronize Music of Sono-Art Dowling Picture

(Special to the Herald World)

NEW YORK, Feb. 26.—George W. Weeks, vice president of Sono-Art Productions, has signed Louis F. Gottschalk, composer and conductor, to synchronize the music and conduct the symphony orchestra for “The Rainbow Man,” starring Eddie Dowling. Gottschalk will collaborate with James Hanley, song writer.

Gottschalk was originally a conductor and composer for the stage, going back to the time when the “Tick Tock Man of Oz,” for which he wrote the music, was a success. He was conductor for nine of the Victor Herbert operettas, Lehár’s “The Merry Widow,” and many other musical hits on the stage.

First Anniversary

Of First Audien Is Feted by Warners

(Special to the Herald-World)

NEW YORK, Feb. 26.—The first anniversary of completion of the first all-audien, “Lights of New York,” was celebrated February 10 by Warners. This picture was produced with Vitaphone and directed by Bryan Foy. “Lights of New York” started out to be a one-reel picture, but its present showing was at the Mark Strand July 6, 1928.

Since that picture was made, the Warners have produced 25 films with sound, musical and talking parts. One of the latest, “Queen of the Night Clubs,” starring Texas Guinan, opens March 16 at 558 theatres as a pre-release, according to Sam E. Morris, vice president.

Leatrice Joy Will Make Four Audien Is For First National

(Special to the Herald-World)

NEW YORK, Feb. 26.—Leatrice Joy has signed for four First National Vitaphone pictures, following upon the acquisition of Irene Bordoni.

Miss Joy recently left the screen for the legitimate and vaudeville stages and returned to picture making.

Carroll Nye, who played the leading juvenile in “The Squall,” has been signed for the masculine lead role in “The Girl in the Glass Cage.”

Scientific Lecture in Audien Biggest Film He Ever Saw, Says Griffith

What is your idea of the greatest picture ever made? D. W. Griffith, who was in Hollywood on his way back to Hollywood, said a talking picture lecture, “Oil Drops on Water,” with Dr. Irving Langmuir explaining an experiment worked before the screen, was the greatest film he ever had seen.

Griffith emphasized the significance of a lecture, hitherto seen by ten students in a room around a screen and heard by thousands of them at one time. He witnessed showings of such films, not yet revealed to the public, when he went to Schenectady, February 10, to broadcast by television. Henceforth students in small colleges will see experiments on huge screens, in minute detail, said, and hear voices of famous professors explaining the scientific points, Griffith said.

Dick Talmadge Series

Purchased for Japan

(Special to the Herald-World)

NEW YORK, Feb. 26—Purchase of the Richard Talmadge series being produced by Oscar A. Price of General Pictures was made by K. Tanaka, of the Tozai Eiga Company, Tokyo, in New York last week.

Tanaka, on his way to New York and spent several days with Talmadge at the Universal Studios, where the action star was supervising the production of “The Bachelors’ Club,” first of a series in which Talmadge’s protege, Leonard St. Leo, stars. The first of these, “The Bachelors’ Club,” was synchronized by Erno Rapee and his Roxy theatre orchestra.
ANNOUNCING

GENNETT

SYNCHRONIZER SYSTEMS

Developed, Manufactured
and Backed, by the Entire Resources of

THE STARR PIANO CORP.

One of the World’s Largest Builders of High Grade
Pianos and Related Products

Gennett Synchronizer Systems

Are Pledged
to the same high standard of quality which has made possible the steady
continuous growth of this organization over a period of more than sixty
years and has achieved for it the position of outstanding leadership in
its present field it holds today.

Gennett Synchronizer Systems

will sell at $2,500—and offers
more value per dollar than any
other equipment you can buy.

Gennett Synchronizer Systems

are guaranteed to stand the test
by which every sound equip-
ment must ultimately stand or
fall—QUALITY REPRODUCTION
PLUS

DEPENDABLE UNINTERRUPTED PERFORMANCE

WATCH THESE COLUMNS FOR MORE DETAILED ANNOUNCEMENTS

Meantime Address

GENERAL SOUND EQUIPMENT CORPORATION

RICHMOND, INDIANA

More Than 700,000 Square Feet of Factory Floor Space
Equipped with Every Known Modern Device Ready to Meet the Demand for Gennett Synchronizer Systems in Any Quantity
Sound and Dialogue to Play Big Part in World Wide Releases
(Special to the Herald-World)

NEW YORK, Feb. 26.—Sound accompaniment and dialogue will be important elements of several of the productions from Europe to be released by World Wide Pictures. Sound production is expected to become active in England following the visit of Herbert Wilcox of British and Dominion Films, and Victor Saville, managing director of Burlington Films, and the expected visit of John Maxwell, president of British International Pictures.

Mention already has been made of Wilcox's all-talking production, "Black Waters" which was made in Hollywood and will be ready for release the middle of March.

Then there is "Moulin Rouge," with sound and songs, E. A. Dupont's production of Paris theatrical life starring Olga Chekova, now ready for exhibitors with RCA Photophone synchronization and also a silent version.

"Kitty," from Warwick Deeping's novel, produced at Henley by Burlington Films and directed by Saville, is scheduled for April. This will be synchronized and have talking sequences. Also in April will come "Week End Wives," made in Paris and Deauville, which also will be synchronized.

Jameson Thomas, a foremost leading man of England, has the leading role and Monty Banks plays a principal part.

Then in May, World Wide will bring over Dupont's "Picadilly," with Gilda Gray and Anna May Wong, now playing at the Carleton, Paramount's long run house in London. This will be synchronized with music and songs.

With the completion of sound stages at Brighton and Elstree in May, other all-talking pictures are expected by World Wide for release in this country and Canada late in the summer and fall.

New Theatre Adds Sound Despite No Close Competition
(Special to the Herald-World)

NEW YORK, Feb. 26.—The Beacon, a Century Circuit theatre, at Port Washington, Long Island, opened with sound Sunday night. The picture was "On Trial," a Warner Brothers production starring Bert Lytell and Pauline Frederick.

The Beacon, which seats 1,800, has been equipped with both Photophone and Movietone apparatus, William A. Levey, manager, told the Herald-World. Weekly overhead was $3,000 and sound would bring it close to the $4,000 mark, Levey said.

The theatre has no competition within five miles. It was completed about six months ago at a cost of $300,000.

The new sound policy is expected to bring a handsome profit, according to Levey.

Electrical Research Makes Important Staff Changes, Organization Is Growing
(Special to the Herald-World)

NEW YORK, Feb. 26.—Important promotions in the staff of Electrical Research Products, Inc., were made known today by Western Electric in conjunction with provisions being made for the growth entailed by its increasing business.

R. M. Hatfield will sail to Australia soon to succeed J. W. Roberts as manager of Western Electrical (Australian) Ltd. Succeeding Hatfield as general service superintendent is R. C. Meeker, formerly Philadelphia service superintendent.


"Bachelors' Club" Preview At Philadelphia Is Given With Full Musical Score
(Special to the Herald-World)

PHILADELPHIA, Feb. 26.—The world preview of Oscar Price Productions' "The Bachelors' Club," independent movietone synchronized feature made with an entire musical score, was held here Thursday night at the Carman theatre. The score was composed and played by Erno Rapee and his Rosy theatre Orchestra.

Dramaphone Installs Two

Dramaphone has just been installed in the Ritz theatre, Chicago, and the Military theatre at Omaha.

26 Short Radio Pictures Coming from Darmour

Twenty-six short features will be made for R. K. O. Productions by Larry Darmour, veteran comedy producer, with H. C. Witwer writing 13 of them and the others to be known as "Mickey McGuire" comedies. This will be Darmour's third McGuire series, based on the Fontaine Fox cartoon characters.

Darmour, who makes his producing headquarters at the Cal-Art Studios in Hollywood, has ordered a complete RCA Photophone recording and reproduction apparatus for use in making partial sound versions of the comedies.

Lloyd Signs for System of W. E.
(Special to the Herald-World)

NEW YORK, Feb. 26.—Western Electric announces that the Harold Lloyd Corporation has been granted a license to record pictures by the Western Electric sound system. Previous licenses have been granted to the Vitaphone Corporation, Fox, Case, Paramount, M.G.M., U.A., F.N., Hal Roach comedies, Christie comedies, Universal, Columbia and Victor.

"Times Square," Gotham's Dialogue Film, Previewed
(Special to the Herald-World)

NEW YORK, Feb. 26.—Gotham's first dialogue and sound production, "Times Square," was previewed Wednesday at Meyer and Schneider's Clinton theatre. Besides the exhibitors present, Sam Sax, Bud Rogers and Mike Simmons of the Gotham executive staff also attended.
**THE STUDIO**

**Audiens Increase Demand for Extra People, Says J. L. Warner**

**Big Change Noted Over 1928 in Survey; Leatrice Joy Goes to F. N.; Taurog Starts Movietone for Fox; Hilliard in DeMille Production; Boles Re-Signed**

**(Special to the Herald-World)**

**HOLLYWOOD, Feb. 26.—**Talking pictures have increased rather than decreased the demand for extras, according to a survey completed by Jack Warner. The survey shows that in the 1929 production program so far there has been a 400 per cent increase in the employment of extras as compared to a corresponding period of 1928.

Gloomy conclusions that audiens sounded the doom of the extra worker are contradicted by Warner’s conclusions. He states:

“The extras in Hollywood have been benefited rather than harmed by the production of all-talking pictures, in which our studio is now specializing.

“The records show that on the first four pictures of our program we have issued or will issue more than 5,000 daily checks to extras.”

In “The Gamblers” which Michael Curtiz directed with H. B. Warner and Lois Wilson, there were 1,100 checks issued. An additional 1,500 were issued on “The Hotspur,” which Roy Del Ruth directed with Edward Everett Horton and Patsy Ruth Miller, and another 1,500 in “The Time, the Place and the Girl,” which Howard Bretherton directed, with Grant Withers and Betty Compson.

In the making of a huge street scene of “The Sap,” with Edward Everett Horton, Alan Hale and Patsy Ruth Miller, several thousand more daily extra checks will be issued. “We are using a tremendous number of extra people in all our Vitaphone scenes and the demand for this sort of talent is just about four times as great as it was at this time last year,” Warner said.

Warner Brothers announced today the creation of a song-writing department that will be the biggest rival of Broadway’s Tin Pan Alley in the country. Ray Perkins, himself a song writer of distinction, has been placed in charge and under his direction eight writers have been placed under contract to furnish theme song material exclusively for Warner Brothers and First National studios.

The eight song creators are: Harry Askt, Joe Burke, Alfred Bryan, Grant Clarke, Al Dubin, George W. Meyer, Herman Ruby and Norman Spencer, all of them big-time figures in Broadway’s melody lane.

The Warner Brothers radio studio on Sunset boulevard, recently vacated, has been made headquarters for this aggregation of song-writing talent and for the present the writers are grouped into four teams, two of which are at Warner Brothers and two at First National.

Hilliard in DeMille Picture

Ernest Hilliard who has had a succession of interesting roles since he left New York and the cast of “A Pool There Was,” a few years ago, is the latest well-known player to be signed for Cecil B. DeMille’s production “Dynamite.”

Hilliard, dapper and debonair, takes a prominent part in an interesting “wild party” sequence of the first DeMille picture for M.G.M. Hilliard will be remembered for his work in “The Mattee Idol,” “When Dreams Come True,” “Out With the Tide” and “The Dude Ranch.” The principals in this Jeanie Macpherson story are Charles Bickford, Kay Johnson, Conrad Nagel and Julia Faye.

**Boles Re-Signs**

The contract for John Boles has been renewed and the former star will remain at Universal to play in talkies for at least another two years, it was announced this week by Carl Laemmle, Jr., associate producer.

Boles was placed under contract when Carl Laemmle, Sr., heard him singing between scenes of “We Americans.” Recognizing his value in audiens Laemmle changed his contract from leading man in the picture to that of a Universal featured player.

**Fejos Will Direct “The Devil”**

Although Dr. Paul Fejos is in the thick of directing “Broadway,” he was advised (Continued on next page)

**27 Radio Stations Will Broadcast First National-Vitaphone Program Mar. 4**

**(Special to the Herald-World)**

**NEW YORK, Feb. 26.—**First National-Vitaphone stars will play a prominent part in a radio program arranged to bring screen players before the radio public. The Vitaphone program goes on the air March 4 and will be carried by 27 stations covering the entire country.

Al Jolson, master of ceremonies, will sing several songs; Colleen Moore will talk; Davey Lee will recite and sing; Monte Blue will talk; Alice White will sing her new song hits from “Broadway Babes,” Conrad Nagel, Dorothy Mackaill and Jack Mulhall will talk.

**Chaplin Ill as Result Of Bad Food; Work on New Picture Held Up**

**(Special to the Herald-World)**

**HOLLYWOOD, Feb. 26.—**Charles Chaplin had to postpone further work on his new picture Monday morning, when shortly after reaching the studio, he became ill. Doctors diagnosed the ailment as the result of bad food. Doctor Cecil Reynolds, who was summoned to treat Chaplin, stated that the actor’s condition is serious but not alarming.

**Bertillon Experts Called in $15,000 Haver Theft**

**(Special to the Herald-World)**

**HOLLYWOOD, Feb. 26.—**Police have employed fingerprint experts to examine all disturbed articles in the bedroom of Phyllis Haver in their investigation of a burglary at the Haver home Sunday night. Jewels and other belongings valued at $15,000 are reported missing. Miss Haver’s mother discovered the theft upon her return from a motion picture theatre. The bedroom was ransacked.

**Nichols to Solicit for West Coast Film Paper**

**(Special to the Herald-World)**

**HOLLYWOOD, Feb. 26.—**Harry Nichols has joined Film Spectator as “Head of Confidential Reports Department,” and will solicit subscriptions in the field among exhibitors.
Willat, Barker, Beaudine and Wray On FN V Directorial Roster

Ace Directors Sign with Burbank Firm—A Story About a Quaker with Vaselined Hair—Motion Picture Cycles

By DOUGLAS HODGES

HOLLYWOOD, Feb. 26.—In the announcement this week that First National has put under contract four directors is a moral of Hollywood: “Good directors are greatly in demand!”

The four that First National signed have been good directors ever since “The Birth of a Nation.” Some of them if not all know more about making entertaining pictures for the public than all the supervisors in California.

REGINALD Barker ranks as a veteran because he has been turning out at least one good picture every year for the past decade. He directed “The Great Divide” and “The Flaming Forest” among others. Irvin Willat is a pretty young man but his picture making experience dates from “The Zeppelin’s Last Raid” in 1916—which was a picture. Then in 1924 he turned out several others among which was “The Heritage” the last picture he made before being forced to leave Hollywood.

John Griffith Wray’s “Anna Christie” was enough of a picture to give him a lifetime of prestige. William Beaudine’s lack of an outstanding hit such as those named is compensated for by the fact that he has made so many good substantial box office pictures and so few failures.

But of the quartette Willat’s triumphs have assuredly been the most obvious. He has made for himself a lasting reputation as a pioneer type of director. It is his courageous initiative that has made nearly all his pictures unique in at least one respect. He has always endeavored to utilize a novel idea never tried before by picture makers.

It was chiefly Willat’s originality in the production of “Submarine” that made that film one of Columbia’s foremost successes. His production photographs that were later followed by Capra in detailed direction.

**

The talk about the Audien War (the phrase is my own—the idea is Hollywood’s) reminds Hal Mohr of a couple of other wars that were considerably more serious if less malicious. During the “patent war” when producers were guarding their cameras to steal a shot, Hal Mohr was about 13 years younger than he is now. He made a picture camera that was so good producers trailed him two weeks and finally took it away from him. He thereupon decided he should move to Los Angeles and get into the picture business.

Mohr is the fellow who is cranking the box on “Broadway” for Universal. He is the cameraman who is making the camera angle with the use of the 60 foot crane that the cameramen have installed. He takes pictures while travelling in eight directions at one time.

**

Dr. William Marston is probing the heart of the industry. He is finding out—or trying to—what makes the wheels go round. He is in a scientific state of mind in a thoroughly scientific way. He is studying the box office records of all the pictures Universal has made and most pictures that other companies have made. He is bent upon finding the “cycles” in picture production. He has found, for instance, that a “Coheens and Kellys” is not always followed by numerous Jewish-Irish comedies.

He intends to find what line Universal may follow in determining in advance what emotions will gain the most appeal in a picture.

Audience Increase Demand For Extras in Hollywood, Declares Jack L. Warner

(Continued from preceding page)

today by Carl Laemmle, Jr., that he will next direct “The Devil,” a super-production. No date has been set although it will probably be filmed late this spring.

Although Schildt has still not cast the title role of Oliver Neckler.

Alfred Neumann, one of Germany’s most prominent writers at the present time and author of “The Devil,” has been chosen by Warner to write the novel. The novel has been translated into English and has run into 85 editions.

U Purchases Stage Play

Universal announces the purchase of “The Third Party,” New York stage success by Mark Swan. Reginald Denny will star in the screen version, which is to be made after “Companionship Troubles.” The story is based on a practice in the Cafe Royal in London, whereby a “third party,” a man, will sit in with a couple who are married but may not let the woman know that he may pose as the woman’s husband in case the man’s wife appears on the scene.

Leatrice Joy Signed by F N V

Learứcce Joy, one of the most popular and talented of the screen and stage stars, has signed with Universal on the Vitaphone Pictures for a series of four starring vehicles.

She will start work at the Burbank Studios on “Big” with Corinne More, Richard Barthelmess, Millie Dill, Corinna Griffin, Milton Sills, Alice White, Jack Mulhall and Dorothy Mackaill.

She will be the Vitaphone pictures with dialogue, and that Miss Joy, who is an accomplished vocalist, will sing in them.

Taurog Starts Movietone

Norman Taurog began work this week directing “The Medical Man.” Fox Movietone comedy starring Clark and McCullough, Sylvia Field, Gavin Gordon, Symona Boniface, Fred Graham and Clifford Demsey are in the supporting cast. This is the third of a series of comedy subjects with the vaudeville stars that Taurog has made. The first, “The Diplomats,” is now running at the Belle-Mark Theatre, New York, in conjunction with the Fox picture “The River.”

Taurog is also responsible for “Lucky Boy,” the Cottonseed film, starring George Jessel. Charles C. Wilson made the sound synchronization after the film was taken to New York.

“Trial of Mary Dugan” And “Voice of City” Win M G M Praise at Preview

(Special to the Herald-World)

HOLLYWOOD, Feb. 26.—The Metro-Goldwyn-Mayer studios are in an uproar over the “Trial of Mary Dugan,” all-talking version of the stage success of the same name.

At a preview attended by Hollywood correspondents the opinion was voiced that it was the new film. It is the first talktelling pictures. Norma Shearer’s voice is reported to be ideal for talking film work.

Enthusiasm at the Metro-Goldwyn-Mayer studios was due to the fact that Willard Mack’s all-talking drama “The Voice of the City,” took a Hollywood preview, and it is also Oliver农业科技

Hiram S. Brown Back in New York from Coast

(Special to the Herald-World)

NEW YORK, Feb. 26.—Hiram S. Brown, chairman of the Board of Directors of RKO Productions, and president of Radio-Keith-Orpheum, has returned to New York from Hollywood.
"Booth," Lashed Ahead of Ship, Houses Cameraman on Byrd Trip

While Cameraman VanderVeer and Rucker are "getting great stuff" for Paramount on Byrd's exploration flights over the Antarctic, there is behind the adventure a story of hardship and pluck that is revealed by Emanuel Cohen, who arranged for the motion picture rights.

From a precarious perch on a little platform out in front of the bow of the ship, Joe Rucker takes shots of the crushing of the masses of ice. "With one arm around a stay, Joe grinds away unconcernedly and grinningly announces that he thinks he has a picture," says one press dispatch quoted by Cohen. "Every minute the platform threatens to let the bulky camera and its operator slide down to death in the crushing mass of ice below."

Precedes Byrd to See Pack

"I doubt if any cameraman has ever had a more unusual assignment than this one of VanderVeer and Rucker," says Cohen, "I know that no photographer has ever had a more difficult one. Cameraman VanderVeer has a dog team and driving on to his goal regardless of all obstacles and dangers. To get his picture, it is up to the cameraman to keep apace of the expedition's leader and generally a few feet ahead of him. Back shots are not wanted on a story where men daily risk their lives."

"When the City of New York finally ground its way through the bergs to its berth in the Bay of Wales, only one man preceded Byrd's cover of the ship's side onto the ice pack. That man was VanderVeer, who landed with a rope around his waist, struggled with his camera through the ice holes and then made the official picture of the landing while one leg was up to the knee in slush and his camera showed a constant tendency to freeze up."

"Once a landing was made, the real work of the expedition got under way. In order to cover all angles of the party's activities, both cameramen were kept busy very nearly 24 hours each day."

In Air Most of Day

"One of the other of them had to cover every detail of the various flights that Commander Byrd at once started. This meant that either VanderVeer or Rucker had frequently to spend the greater part of the day up in the air, in the most piercing cold, flying over and photographing great expanses of frozen wilderness. The other of the two would perhaps be out with the dog teams for the day, struggling through the drift snow for locations on the side of the trail, or hauling his heavy equipment up icy mountains for general views of the camp and the icebound harbor."

"Of equal importance to the picture that they are making are the many human interest sidelights that the cameramen are managing to catch. One time on a husky one of the dog teams had a big bull seal circling, growling and snapping at each other. Another time, it is nearly a dozen members of the expedition excitedly lumbering through the loose snow along the water edge to watch some tremendous herd of killer whales which have slipped into the bay, attracted perhaps by the dogs and ships. Or again it may be only a flash of a famous scientist stumbling along the trail under a hundred pound pack or even in keeping under men amusel. Harvard has on the round of his many duties to taste the soup cooking for supper or to inspect some other phase of the expedition's domestic economy."

Test Film at Night

"Nor is their work finished at supper time. Hours still have to be spent making tests of the film exposed during the day. Due to the intense light in which they are working, picture making is a difficult and tricky proposition. Filters have to be used at practically all times and only continual experiment will determine the proper type. The result is that only the men have finished their day's camera grinding, the portable developing outfit has to be hauled out, solutions frozen to the consistency of molasses thawed out and all the delicate routine of the laboratory gone through while perched perhaps on a block of ice."

"Finally, besides having their work as cameramen, both Rucker and VanderVeer have their duties of an exploring expedition. For instance, when Scott Island, whose very existence has been a matter of doubt, was discovered on the way south, it was up to Rucker to make the first photographs ever made of the island and so for and for all settle all controversies as to its existence and nature."

Run Antarctic Exchange

"Also on the long voyage south, VanderVeer and Rucker both, frequently helped with the sails, with other types of routine work, even taking their turns as mess attendants. To keep the men busy on shipboard, Rucker gave a lecture course in practical photography and also acted as assistant navigator in order to learn the subject."

"VanderVeer played a large part in maintaining the morale of the expedition and in keeping under men amused. Harvard has had charge of the moving pictures that accompanied the expedition and it is through his hard work and forethought that members of the Byrd Expedition have been able to forget the cold and driving work while watching the latest in features as released through Paramount's Antarctic Exchange."

Three Flavin Playlets Are Purchased by M G M

(Special to the Herald-World)

NEW YORK, Feb. 26—M.G.M. has purchased three one-act plays by Martin A. Flavin, writer of action and stage dramas. The three are "Brains," "Emergency" and "Casualties."
PRESENTATION ACTS

Intimate Fun Brings Late Comers

STAGE SHOWS

Chicago Chicago

Week Ending February 21

This week Balaban & Katz offer to the Chicago picture houses perhaps the first glimpse of Guy Lombardo and his Royal Canadians in person. This splendid band of musicians were lent to the theatre through the courtesy of the Granada Cafe and the Music Corporation of America, apparently, their representation.

A special stage presentation entitled, "Knights of the North," featured the Lombardo aggregation and Roy Rogers' singing some pleasing tunes. In this stage show were also Walter and Dyer, a comedy team, and Doris Morrell. The stage offering had one of the most original stage settings ever constructed in a deluxe theatre. It was an interior representing a huge reception hall where usual large gatherings hold military balls. The entire male part of the cast were costumed in the red and blue formal military dress. Even Lombardo's boys were costumed as such. The house ballet, trained under the splendid coaching of Anatole Bourman, presented some original steps and a forecast that added the necessary life and color to the background.

This and in addition to the most interesting all-talking feature, "The Canary Murder Case," drew full houses at each performance. There is no question that Guy Lombardo's name, which has become a household word in the radio homes in the past two years, was responsible for 50 per cent or more of the throngs. As one of the most popular local dramatic critics recently said, "Guy Lombardo's band is the sweetest band this side of heaven."

One of Spitalny's carefully arranged overtures helped to please the higher element of music lovers in the form of "Massenet's Melodies," which at this performance was conducted by Ulderico Marcelli, and received quite a band for their splendid efforts.

Philadelphia Stanley

Week Ending February 16

The Stanley presented as a stage attraction this week the Leegall Ensemble, with Jean and Leon Leegall, assisted by Dave Steiner, Edna Mae, The Skeldons, Cooper and Clifton, and the Beth Sisters. The Leegalls are experts in all lines of dancing and their apache and adagio dances deserve especial mention.

Cooper and Clifton do some clever tumbling and the stout member of the team takes a lot of punishment good naturedly. Their burlesque acrobatic stunt draws a good hand.

Jean and Leon Leegall first appear in an adagio dance to the music of Schubert's "Serenade," that is a thing of beauty. The contrast between the strength of Leon Leegall and the grace and lightness of his partner make this number one of the most applauded on the program.

Edna Mae is a dainty little blonde who dances gracefully and is good to look at.

The apache dance of Jean and Leon Leegall is delightful of its kind and the agility displayed is little short of marvelous. The girl is slapped, thrown across the stage almost into the orchestra pit, dragged around by the hair of her head and generally treated in the most approved apache manner. It is one of the most expected dances ever seen and the audience gave it a big hand.

Dave Steiner in red bleece and blue trousers puts over a Russian dance that is full of pep and vigor and makes a great hit.

The Skeldons appear in what starts off as a society dance but ends in an acrobatic dance that

Leonard M. Salvo

Chicago Uptown

Has Surprises

Every Night

Separate Stage Events Offer
Request Numbers—Patrons
Join the Fun—Good
Last Show Novelty

By A. RAYMOND GALLO

A new innovation has been inaugurated at the Uptown theatre, Chicago, Balaban & Katz' centrally located north side house. The innovation is called "Whoopee Time" and takes place every evening from Monday to Friday inclusive every week. The time designated for this novelty is 9:30 P.M., and it lasts for nearly a full hour. Verne Buck, who is a permanent master of ceremonies at this theatre, will present intimate entertainment and play request numbers which will also be sung by Frank Wilson.

As a rule, most of the theatres do capacity business at the first performance every night, but very few of them can boast of a full house at the last show. For this reason, Balaban & Katz have started this innovation with the idea in mind that if the stunt goes over at the Uptown theatre, it will later be installed in all their other deluxe houses.

One of the novel features of this innovation is the getting together idea of the audience and the stage show members who will offer separate stage events. Another novelty is the playing of popular song hits by the orchestra and organ who will ask the audience to join in a community songfest.

May Solve Last Show Problem

This may solve the problem of keeping the house filled at the last show. Hereafter, instead of being compelled to stand in line for seats the early part of the evening, amusement-seekers will be able to secure comfortable seats at the designated time and enjoy an entire evening's fun which will make them a part of the given entertainment.

Hitherto, amusement seekers, discouraged at the long procession ahead of them, would turn away from the theatre and probably not return again that evening. With something unusual as the above innovation, patrons may come back at a later hour and feel just as satisfied and theatres do not run the risk of losing their support.
STAGE SHOWS

(Continued from preceding page)

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: I see in your February 9 Issue on page 43 a picture of George Billings who impersonated Lincoln in a New York production. Friends wrote in that they heard him deliver Lincoln's address over the radio and that it was remarkable. Mr. Billings is a friend of mine, he once lived in Salmon, and is a remarkable gentleman. He looks exactly like what we believe Lincoln looked like, and his voice low, deep, slow and with power to carry makes one think he is Lincoln in the flesh.

Mr. Billings put on a 30-minute act at the Rex while here a few years ago, using a local amateur to take the part of Secretary of War. Lincoln received the applause after which he made a short speech and then took away the idea that he was absent from the audience. It was wonderful, thrilling, convincing.

You exhibitors who live on the Eastern seaboard should try to bring him to your theatre. He will play on percentage and treat you right, I know.

If you seriously consider this I will find out his address and write you and him at once.—Philip Rand, Rex theatre, Salmon, Idaho.

P. S.: If he could only come to put on a prologue for "Uncle Tom's Cabin" I would put that over special for me, I know.

Osterman Replaces Johns

Jack Osterman, for many seasons featured in several of the Artista and Models editions of the musical comedy stage, has replaced W. A. Johns in the "Lady of the Pavements," United Artists Theatre in Chicago, in appearing in person with the picture in the "I Am..."

George Billings, who not only plays Lincoln, but really looks like him, is wanted for prologue work and should get in touch with the person at the department in that city who you hear very little of is E. Ellsworth Wood, who has been portraying George Washington for many years. Last week Reilly featured him in a huge theater, at the Paramount, he had special billing in thousands of newspapers until he completed his concert and radio tours.

King and King, two well-known presentation dancers are now doing a trio with another brother, and will soon begin a treat for houses.

Boris Petroff is coming to Chicago to replace Frank Cambria as stage producer of the Chicago theatre. Cambria has been slated for a bigger position in New York with Pullix.

Ford and Glenn, the "Marlowe G's," are still making a tour of RKO theatres. They are being replaced in the "Lady of the Pavements" at the New Ohio theatre by Eddie Mdez, the feature organist at the Harding theatre in Chicago, using "Careening You," as his theme song this week in his weekly solo. The song is a big hit and is published by Forster. Phil Miller is the Chicago manager of the Parke Artshow for their spring tour on Monday instead of Monday. Jimmy McHugh and Dorothy Fields have written the lyrics and music for "Leaves of Grass" a new operetta to open at the Amsterdam theatre in New York. Manager Maxwell of the Broadway in Portland, Ore., sends word every Monday and Thursday evenings have been set aside for dancing purposes after the last show. Al Popel of Marks Bros. started this.

Leu at Loop House

A new policy has been inaugurated at the United Artists theatre in Chicago, whereby feature players of some of their productions will hereafter appear in person on their stage.

This week Lupe Velez is making a personal appearance three times a day on the newly constructed stage in a song and dance routine staged especially to conform with "Lady of the Pavements," the new feature attraction now being run at the house, in which she also takes a featured part.

Barb and His Find

Lou Boltin, for several years an Independent theatrical agent in Chicago, has finally fallen into good luck. Lou has a protege called Lil' Esther, who is called "the Mink Miniature" by the other entertainers. The child has just finished a four years' training under Boltin's management and recently won a European engagement through her New York success. Her equestrian dancing and her inimitable singing places her in a position as the most phenomenal juvenile in the profession.
Chicago Harding
Week Ending February 22

It certainly is remarkable how the enthusiasm or lack of it shown by the audience can affect an individual act or an entire performance. This was proved quite conclusively at the Harding. The presenta-
tion wasn't so very bad, but it seemed to fall flat because instead of laughing or applauding heartily, the audience seemed to miss the occasional an- sleer or at most a weak applause. Too much effort, apparently.

"Revue du Rouge," directed by Al Morey, held several well known names, but at this performance one of the topnotchers, Maurice Marseilles, failed to appear. This was rather too bad because the lady has quite a following even after an absence of some length.

The show opened with Bobby Allen singing "What a Girl, What a Night!" while the ballet went into a dance routine. Following this, the act included "If You Down and Go Boom," which included crazy parodies by Morey and several members of the band. This was well liked.

Bill Cumby, a black-face (or maybe colored) tap dancer, jolted around a little, sang a little, and that was that.

The girls came on again and did a novelty dance for which they wore sax and slippers on their hands as well as feet, and did a doll-dance that was cute.

Carl McCullough followed, singing "My Blackbird-Are Blackbirds Now," then cracked wise for a while. He gave an imitation of a girl demonstrating breakfast fast food in a department store which was good, although that of Harry Lauder and Al Jolson, was not so good.

To replace Miss Marseilles, Al Morey and several members of the band played some numbers and did some clowning that helped to fill the void.

Maxine Hamilton was in the tap dancing that was good. He was well applauded at this performance. Then came some of the girls of the ballet garbed in appropriate costumes of all white, while Bobby Allen sang "Lovely Lady," after which the entire cast assembled for the finale.

Detroit Capitol
Week Ending February 8

Public had a darn good idea for their "Beaux and Belles," on view at the Capitol this week, and they were right this week, too, and what seemed to be quite a lot of bad, and didn't do much when it was played. The audience really wanted to hear something that would make them laugh, and that's what they got.

The show opens in one of the best of the grand-mother rocking the Cradle. In comes her granddaughter and her boy friend, and they tell her what she has been doing and what a good looking man Del Delbridge is.

Granny sighs and starting relating of a Del Delbridge she knew in the Old South "before the war." She ends by wishing she could see her Del again as the scene is blacked out. The lights flash upon the full stage, the interior of an old southern mansion. So far the idea is new and good. But there it ended when the curtain fell. Granny doesn't appear again until a short glimpse of her at the finale and when Del does come on the stage it is in wearing a 1913 model tuxedo and bears no resemblance to the Southern dandy that Granny was downstairs for.

Because of the lack of rhythm, the show was not exactly a hit, but there was a very effective production, and there was a very effective production, and the audience seemed to enjoy it. There were also a number of other numbers that were well received.

The next number was Palermo & Deere, garbed in the costumes of the period, who did an older-fashioned dance number gracefully. Then there was another dance number, Walley & Zella, who appeared in modern clothes and modern direction, with what they termed an "Irish Black Bottom."

Johnny Payne, that pianist par excellence, was on the piano, giving his best time in blackface. We have written about Johnny before and he's as good as he ever was. In our last report we mentioned the fact that his song number, something about "Carry Anything So Good Be Bad," slowed down his act and he should stick to his playing, which is great.

Johnny still sticks to the song and the audience still laugh at it. You're right, Johnny, we're wrong. This time, Johnny has added a bit where he plays two pianos at once, playing bass with his left hand and the treble with the other. Believe it or not!

Maxine Hamilton was a pretty little comedienne who didn't do much except sing "Do You Like Me Just a Little Bit?" in a baby talk and act saucy. The audience liked her.

Sid Lewis, the jokerster, and his straight man in the audience were very much in evidence. Sid has got some new jokes, some of them rather blue, and the audiences liked him.

But as you can see from the foregoing, the old Southern plantation idea suddenly went haywire and left things rather mixed up.

Indianapolis Indiana
Week Ending February 23

"Monte Carlo" and the title of the Public stage presentation which features the stage band.

Harry Ross, who has been seen and heard on local screens as well as on the stage, is a member of the entertainers on the program. His hilarious burlesque of making a talking film "sound effects" is a novel and clever idea that was well received.

Joseph Griffin sings, Mario and Rositam dance energetically and Gluck-Sordi mixed dancing chorus provide appropriate ensemble dancing.

New Haven Olympia
Week Ending February 13

Dave Gould's second Public unit "Harvest Time" shapes up fairly well but not as good as his first. Featuring and in the title of the Public stage presentation, which features the stage band.

Teed Marks, Walter, Stanley Twombly, acrobatic dancers, Nell and Lucille Cook, singers and instrumentalists, George W., Cunningham, dancer and the Gold Girls also seen to good advantage.

A daily number with the girls having musical belts and playing the tune is an effective production.

The finale has the old fashioned barn dance which went very well by way of applause. "Doctor's Secret" was the feature.

Brooklyn Paramount
Week Ending February 22

This fine stage show, "Ekimbo Whoopee," was the original "Cooling Off" unit produced by the Gamy-Hale organisation. An analytic scene, with "Capi." Paul Small making a good radio announcement, the boy in the title of the Public stage presentation, which features the stage band, is a good example of what the boys can do. The Boys are led by Paul Small who was well received by the audience and received a good degree of applause.

The Gamy-Hale Girls then offered a cute routine, and were followed by the little Wallace Sisters, who were received with a good degree of applause. The Boys then offered a tap and novel rope-skipping tap dance that got a good hand.

A novel introductory to a song was then made by Wilma Wallace and Paul Small, who entered fight-

line. Small then sang, "How About Me?" and re-
cieved a very fine hand. At the finish, Ash had the ball, and then told a story of "Show-
nyman's," which included stories in which he, who sang pleasingly as the Foster Girls did a good ballet

Pickard and Pal (Pal was Pete the Seal) were received well for their offering. Paul Small sang the"I Love You" song representing Petuquas (birds of the arctic), danced a novel routine. The Wallace Sisters were on again and showed off a new hand for their "Turnover."

Ben Blue and his three assistants then come on for a lot of business which got a good hand. Same finale as reported at New York Paramount. This show made a hit here.

Salt Lake City Capitol
Week Ending February 9

The main attraction of this week was a charmingly arranged offering yet shown at this theatre was staged here this week. A gigantic stairway served as the stage, with a glittering curtain of twinkling lights, has been used intermittently, to enhance the beauty of the setting.

During the "Reel Episode" in which "20 high-standing beauties" perform their dance and precise drill routines on the gigantic stairway, the audience frequently broke into spontaneous applause. Other dances on the stairway were also spectacular and out of the ordinary. The dancers form the walls and form the compartments within which they entertain the audience.

Among other noted artists featured on this bill are the Al Falo and Bill Walker, the Al Kalar, character singer, and Oliver Alberti as master of ceremonies, and Oliver Alberti, as master of ceremonies, and added to the success of the stage pres- ence was an elegant "premiere." The Warner Brothers Vitaphone special, "On Trial," and all being the winning week for sound pictures here, tremendous business was enjoyed.

St. Louis Missouri
Week Ending February 18

Eddie Peabody returns to the Capitol this week as his starshow was nautical but nice. He called it "Ship Ahoy." It seems that Eddie was at sea one time, so he knows his buoys and used his head above water easily at each performance.

The artists who were featured with Eddie were Al Falo and Carrie and Tommy Atkins, Bertolli, N. O'Day, Luster Brothers and Joe Pines.

Leonid Leonardi returned to direct the oper-

San Francisco Grandpa
Week Ending February 21

This week's stage show is another of those double-
bill affairs that has the whole town talking, and while it's not bad singing, Yes, it's musical and good for some eyes, too.

The first unit of the show features George Dewey Washington and the "orchestra of the Blues." Gino Severi leads the Granada symphony orchestra through a reading of the blues and the curtain then goes up on a wondrous stage setting with girls fitting about casting enormous blue shadows on the background. George Dewey Washington, in tatters, comes on as a singing bird, the Soul of the Blues," a song that comes as a cluse under his mastery of imitation. As the song comes to an end the girl appears once again, bringing this part of the show to a close in an eerie manner.

Next up on the program is the "Barbers" production, "Bars and Stripes," suggestive of Sing Sing, Joliet and San Quentin, all in one. The members of the "Barbers" are wearing striped caps and coats directed by the comical Lamberti, garbed as prison wardens. The lamberti and Dussel, one of the world's best known clowns, are dressed as a bird and in striped costumes, do a Jail-Bird dance.

Jack Egan, master of ceremonies, sings "How Re-

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Novel Plug Increases Popularity of Dallas Band Leader
Ray Teal, popular stageband leader of the Greater Palace, Publix’s Dallas deluxe theatre, continues onward to an even greater popularity through the medium of good work and attractive stunt publicity.

A recent plug tied him up with a chain drug company in Dallas. Ray went to one of the stores and had his picture taken mixing chocolate soda, which the firm is peddling at this time. And another photo was made of Ray drinking the drink he had mixed. The two pictures were combined in a layout and run in a sixty inch display ad by the drug-gist, with Ray indorsing the chocolate soda. Retailers and druggists, the drug chain is going to put out in all of their stores a Ray Teal Fanci, made of a combination of fruit juices; they are to run ads in the local papers, make streamers for their fountain, and display for their windows on this stunt.

Another good one was pulled when the Baker Show Company of Atlanta opened a branch in Dallas, and had Ray and the mayors of Dallas as the informal hosts. Pictures were made, crashing Sunday papers, and one especially. Caffrey advising the boys to play the saxophone, drew a lot of attention and comment.

We wire press agents will keep their eye open at all times for local events in which they can tie in with good public relations and derive a lot of good box office publicity from such hook-ups.

Boston Metropolitan
Week Ending February 15

The Metropolitan, under the management of "Carnival Cock-tail," featuring Frank Mills, Joe Bresser, Ethel Dalon, Miss Wills, and Caffrey and Miller. A new musical revue, "Carnival," was introduced. Like his usual come-on, the person of Lee Matteson, who made an excellent impression with his singing and dancing ability, as well as his pleasant, original patter, the revue opened.

The chorus was introduced with a military routine, dressed in red soldier suits. The background of blue and green melded as a com- plementary eye to the figures. The Public boys orchestra was dressed in snappy red military suits, the seating position being slightly different, the men on one side, the women on the other, and the piano and drums in the middle. The effect was handled very well.

Caffrey and Miller in acrobatic dancing received a fine ovation from the patrons, which forced them to do the same thing again. One of the lights is "the sweetest girl on Broadway," was next introduced and pleased with several songs sung in blue voice. Her ovation was highly merited.

The Foster Girls came next in a jack-in-the-box number, which included the after dancing and simul- taneous arm and leg contortions. Their neatness and uniformity was such that brought forth a good hand of applause.

Lee Matteson then revealed his clever dancing ability with his partner, Miss Wills. The entire ensemble appeared at its conclusion while electric sparks shot from the background and lights twinkled from all angles of the stage.

The feature picture was, "Conquest," starring Monte Blue and Lois Wilson.

St. Louis Ambassador
Week Ending February 8

Ed Lowry master ceremonied the Publix Third Annual Carnival at the stage with Jack Powell and Harry Downing being featured.

Evans and Fayas presented the comedians; Maureen and Sonny, Juvenile entertainers, and the Gambly-Hale Girls, specialty dancers, also went over big in the stage hit of the week.

"Selections from Irene" was Dave Silverman’s orche- stral overture. Stuart Barrie at the organ had a "Popularity Contest."

New York Paramount
Week Ending February 22

"A Carnival Cock-tail," produced by C. A. Nieg- mayer, lacked the pep of Niegmayer’s usual productions. It opened concurrently in a scene where six Foster Girls sang an introductory song while standing in large wire glasses.

The set then changed to a carnival scene with orchestra in a bandstand as Charles Marsh, barker, immobile, in the carnival-flying scene. Joe Bresser and two assistants as candy venders came in for a lot of brushes as they passed through the aisles singing out their wares.

The Foster, master of ceremonies, next introduced the Foster Girls, who do a simple military routine. The orchestra then played and sang "Don’t Hold Everything" as "Two Free-veerettes" sang a tap number that got a good hand. Ethel Dalon pleasingly sang "I’ll Never Ask for More," then offered a vocalization that proved to be a "Do It Again." She was well received.

Charles Marsh next sang a "clown" song to a good hand. The Foster Girls followed with a cute drill which they did while in large boxes. They then took in handlights and resembling on the boxes did a good military tap dance.

Francis Wills followed with a sever and difficult acrobatic dance which he thoroughly received very good response.

Joe Bresser offered patter, chatter, dancing and all around clowning that got him many laughs and a very good hand.

George M. next did a good eccentric dance as ropes descended from sky and the Foster Girls did acrobatic stunts as epardriers and many colored lights flashed.

Kansas City Pantages
Week Ending February 14

Because of the length of the feature picture, the stage program of the Pantages was cut to three acts, headed by Lewis and Stovall, dancers, who have a number that includes just about every step one could desire to witness in a dancing act. Alice Wright, Rita Martin and Esta Rae also are included in the Lewis-Stovall company. Miss Wright and Miss Rae are dancers of unusual ability, while Miss Martin is a singer, her numbers consisting of light opera selections and popular numbers. The entire act is titled, "The Wedding Strut," and portrays the stratagems of various types of brides of different periods.

McCall and Keller have a comedy skit titled, "At 3 A.M." The act consists of a skit about two characters whose night activities extend into the wee hours of the morning.

The three were Art Beaton, who not only gave a good exhibition of dancing on her feet, but did a creditable tap dance upside down. Figure that out.

Louie Charninsky and his Pantsane orchestra ren- dered popular selections as the overture.

Milwaukee Wisconsin
Week Ending February 23

"Carnival Capers" is the offering of Al Belasco and the Wisconsins this week. The setting is the most unique seen here in six months. A great big doll stands in the center of the stage. The hoops of her skirt is all lighted with electric lighted. Sharply legs show. The tinsel on the skirt and hoop hangs down. Under the shade, if such it can be called, site the orchestra in artist Figurines.

The Torrey Dancers open the program, jumping through a hoop, paper covered hoop. They give a snappy dance that meets with approval. The tune played is "Don’t Hold Everything" and Charles Barrie, tenor, sings the chorus.

Jeanne Houston, dressed as a country girl, then comes on and dances. Slowly, you know. It’s ok but slow dances. There is a very nice set of Music, and somewhat of a skit which is very enjoyable and is a great hit. World War stuff is good stuff right now.

The Torrey Girls again snap into the scene, dressed like Queen Columbia, red, white, and blue. Lights play on them and it’s a dazzling effect. The crowd likes this first rate.

Chapman and Snyder, chained dancers, give a couple of good exhibitions of dancing. Ball and chain stuff and the act is novel enough to get a lot of applause.

Deetz Ratter, the funny fellow with a mustache and who sometimes wears a petite white suit, does his stuff. Not so pretty as the last time he was here, but the old jokes still set a laugh out of people. He’s different and that’s why they like him.

Chicago Capitol
Week Ending February 23

Billy Illgern and Billie producer a clever show at the Capitol this week called "Royal Flush." Ray Dietrich and his Ray-al band were featured and due to the size of the act, the crowd the acts were not given appreciation they really were worth. In the first number the small attachment a nice hand was given to Ray on his first appearance.

The orchestra members were dressed in uniforms made up of playing cards and gave a nice effect with the rest of the surroundings that were similar to the orchestra makeup.

The hand was singing as the curtain opened and the Abbott Sisters stopped to the rhythm in a pleasing strain. Little is ever said about the ballet girls, but which is done by them to help put over the stage show. They are like dessert at dinner and a drawing to a turkey—not the main part, but a portion of the Sensation of Presentation
Theatres

The Famous

BRADLEY KNIT WEAR

EXCLUSIVELY

DIR. WM. MORRIS

Now Back in CHICAGO After Triumphs with the ORPHEUM CIRCUIT and of Course Playing a WURLITZER EXHIBITORS HERALD-WORLD, Chicago
Eddie Guest conducting. Follows then a special ar-
 rangement of “Milenberg Joys” which goes over to a
good hand. A local singer with a decidedly
good voice steps out over “Blossoms that Bloom in the
Moonlight.”
Along comes Horton Spurr, billed as the “rubber
bed of country,” who clicks with his eccentric
dancing and draws several encores. The Lett Sisters
and Lowrey score with their harmony singing in sev-
eral well-chosen numbers.
Charles Brugge, comic instrumentalist, does his
usual under the caesars and guitar to the entire satis-
faction of Alabama patrons and then springs a sur-
prise by going into an eccentric dance.
The setting for “Blossoms” is most effective, pro-
ving again the artistic ability of producer Emmett
Roxy, the lighting effects enhance the value.

Salt Lake City Pantages
Week Ending February 15

Huron Ray, “The Wonder Pianist,” heads the
vanguard bill offered this week. Ray offers a
number of both classical and popular selections, and
then entertain with his own idea called “Tone Test,”
in which he uses two pianos and his piano
recordings.

Walter and Kukan in “Aw Come On” present a
whirlwind of dance and patter. Ray and Rose,
billed as “Late Stars of Nothing” are equally
entertaining.

Paul Hiranian’s, six talented boys from the South
Sea, with a selection of popular numbers, assisted
by a Hawaiian Miss, open this bill in a pleasing
manner.

The Nugold Revue, a Parisian fantasy which
includes everything from classical dancing and comedy
to collections of all the things in one big
number. The Fort Lauderdale, Parisian musical which
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number.

The Foster Girls add to the dancing side of the
entertainment, while Arthur Ball, son of the song
composer, contributes tenor selections and Paul Kirk-
land joins in the fun with comedy and capers with
bits of paper.

Jay Mills and Herbie Koch, organist, more
and more are becoming a team. This week they play
duets. The feature film is “The Canary Murder Case.”

New York Roxy
Week Ending February 22

Patricia Bowman opened the show with “A Quiet
Bouquet,” as a highly pleasing bit of toe work. A
huge rose bush in the silhouetted was the only decor.

Aldo Bonomi and Jeanne Mignard sing a duet from
one of the boxes as the curtain rises, disclosing a
large bouquet of flowers of prove which to be the
skirts of the ballet, as they seemingly unfold and
swing into the ballet setting, concluded by the
thirty-two Roxyettes.

“Gigolita” (the main presentation) opened in
a full stage “Apache Drive” setting, in which the
Reckless Jubilee Singers (as French colonial Soldiers)
offer songs.

King, King and King (as Yankee Saltbox) do
some fine buck and wing and eccentric dancing,
without a fine hand, Gautsch and Philips offer fine
acrobatic adagio dancing. The Boston Pompous and Ballet
Corps offer their usual fine work. Markert’s thirty-two
Roxyettes did some of the most pleasing work of
this entire presentation.

Birmingham Alabama
Week Ending February 16

Tuneful, colorful and very pleasing is the Alabama’s
show, which week entitled, “Blossoms.” This is
the third production from Emmett Roberts, who
was brought to Birmingham by Publix when he was ap-
pointed production manager.

“Blossoms” opens up with “Moonlight and Roses”
delightfully by Bert Hadowell’s band with

SUNSHINE SAMMY
Star of “OUR GANG”
Signed for
Talking
Short M-G-M Films
After Completion of LOEW TOUR

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ORGAN SOLOS

Emil Velazco (New York Rovex), with the assistance of Reine Valerie (who sang, while seated on a corner of the organ case), entered into a fine organ solo this week. This was "Me and the Man in the Moon." Velazco's good recital was due mainly to his fine manner of playing this number.

Henry B. Martzlag (Brooklyn Paramount) presented an original Martzlag creation in his "Just a Little Moonshine" solo. He played three "Moon" numbers that had everyone singing. These were "Get Out and Get Under the Weather," "The Man in the Moon," and "All By Yourself in the Moonlight." At the conclusion of the recital he had everyone at this house for two weeks, he would win the favor of the audience and now he has won them. He is to Brooklyn what Henri Keast is to Chicago.

Dick Liebert (Pittsburgh, Pa., Penn.) used "Sweethearts on Parade" as his theme song in his weekly organ program and had the audience singing at every performance.

Herbie Keck (Omaha, Neb., Riviera) was the feature of this week when he brought to a denouement his arrangement playing by parading up and down the sides playing the mighty theatre organ on a tiny keyboard strapped in front of him. A trailing cable was used as a connection with the mechanism of the organ.

Gail Lancaster (Birmingham, Ala., Alabama) proved a surprise when he returned to the organ. Gail is the assistant manager of the theatre and offered to play an organ novelty called "Doing the Raccoon." Until his appearance at the consulate Monday afternoon Birmingham people did not know that Lancaster, before entering theatre management, was an accomplished solo organist. His number draw spontaneous applause, the added kick coming from the fact that he steered from the managerial end of the business and proved himself exceedingly capable as a featured organist.

Jack Taylor (Newark Brantford), the new and already popular organist at this house, offered an original Taylor novelty called. "Sweethearts." The numbers he played and to which everyone sang were, "Let Me Call You Sweetheart," "How About Me," "Organ Song Love," "Sweetheart of All My Dreams," "Sweetheart of Sigma Chi," and "Crazy Over Horsey." These last two numbers had special lyrics. Between each number, Taylor used special slides and lyrics, to the tune of "Farmer in the Dell" and "Good-bye Forever." His whole stunt was well played and very favorably received.

Charles Possa (Hokoken, N. J., Fabian), internationally known solo organist, offered a pleasing annual song review for his novelty community concert. His first number was "The Song Is Ended," one of his most dramatic slides. He then played a medley of "Hi!" numbers of 1928. They were "Ramona," "There's a Rainbow Round My Shoulders," and "Jeanette." He ended his solo with one of the first hits of 1928, "Me and the Man in the Moon." Of course everyone sang. The two-voice overdub he vaccination he received certainly proved his popularity.

Dena Raphael (Chicago Wallace) community singing is picking up at this little house after a slight let down this week. The numbers are strong three well known numbers; "But How About Me," "Me and the Man in the Moon" and "I Faw Down and Go Boom," the last number taking the house.

Jessie Crawford (New York Paramount) started his organ program with a beautiful number called "Love Tale of Alcace Lorraine." In his second number, "All By Yourself in the Moonlight," the unusual happened, this audience sang, where they have never sung before, but only on this number. Miss Joyce Broder, known as "Manchester Bee," "Marie." He then played "If I Had You" and closed with this Marche Slav." Crawford received the best hand of the reporter has heard at this house.

Julia with Shea

Julia Dawn, for many years one of the most popular solo organists on the Public circuit, has served several seasons in Chicago and is now featured organist at Shea's Buffalo theatre, in Buffalo, N. Y.

Miss Dawn is also known throughout the country as a personality organist with a golden voice.

BEST SELLERS
Week Ending February 3

No. 1  "Carolina Moon" (Joe Morris).
No. 2  "Precious Little Thing Called Love" (Remick).
No. 3  "Marie" (Irving Berlin).
No. 4  "Dream Train" (Milton Weil).
No. 5  "Sweethearts on Parade" (Milton Weil).
No. 6  "Atalanta Town" (Sherman Clay).
No. 7  "I Faw Down an' Go Boom" (Donaldson, Douglas & Gumble).
No. 8  "He, She and Me" (Milton Weil).
No. 9  "Glad Rag Doll" (Ager, Yellen & Bernardin).
No. 10  "Me and the Man in the Moon" (Donaldson, Douglas & Gumble).
No. 11  "True Blue" (Harold Rossiter).
No. 12  "Coozey You" (Forrester).

HAPPY HUMMING BIRD—(Remick Music Corp.)—A cheer up song, with words and always one of minds one of good things. This song can be best described as a happy shouting rag song. Lyric by Mort Dixon, music by Harry Wood.

THE WEDDING OF THE PAINTED DOLLS—(Sherman Clay & Co.)—The writer is well known as having written such tremendous numbers as Dull Dance and Rag Doll. This number is also the best liked in the new picture called Broadway Melody. This picture is a big hit and will help this novelty. Lyric by Arthur Freed, music by Nacio Herb Brown.

I'LL NEVER FORGET—(Irving Berlin, Inc.)—A beautiful fox trot ballad. One of the writers is a local orchestra leader and the credit for having started his own song. By Gus Kahn and Spike Hamilton.

KANSAS CITY KITTY—(Donaldson, Douglas & Gumble)—An excellent novelty rag song. The melody is one of Donaldson's best which it is saying plenty. The lyric is clever having some great lines. Music by Walter Donaldson, words by Edgar Leslie.

NO ONE IN THE WORLD BUT YOU—(Henry Waterton)—A fox trot ballad that sounds very good. With the proper plug it should sell. By Dr. Wm. T. Ferris and J. Russel Robinson.

I'LL ALWAYS BE IN LOVE WITH YOU—(Green & Stept)—A pretty waltz that is the theme song of the RKO picture entitled SYNCOPATION. Words and music by Herman Rohr, Green & Stept.

SONG OF THE BAYOU—(Lee Fritz, Inc.)—The number that won the second prize in the Victor contest. Many people have stated that they like this as well and even better than the one that won the first prize. It is sung by famous Joe Clancy Bloom.

ON WITH THE GRACE—(Donaldson, Douglas & Gumble)—These writers are sure starting a come back. Though your heart is breaking On With the Grace, in other words dress down your sorrow and keep smiling.

IF YOU'RE THINKING OF ME—(Harold Rosier)—A fox trot ballad is a good tune and with the Lombardos to start making records (from the Lombardos (Guy himself) is one of the writers. Co-writers, Arthur Priestmore and Julian Davidson.)

LARRY SPIER.
HOLLYWOOD'S ERROR

IT WOULD sound smart and graceful to say that I purposely miscalled the title of Greta Garbo's picture last week just to see how many readers would write in to tell me of the error. I could even explain that I designed the error as a means of proving that the current wave of disapproval sweeping over this hoary head really isn't disapproval at all because the letters received show that approximately everybody in the industry is a constant reader of my column. Yes, that would be smart, but it would not be true.

The truth is that I miscalled Miss Garbo's picture because I never pay much attention to titles or allied data and I simply assumed that the picture had been given the title it should have borne. I apologize, therefore, on behalf of Hollywood. Sometimes I think they just never will learn.

"THE BARKER"

I'VE SO much to be personally thankful for in "The Barker" that I probably will make a scene of my gratitude. Gosh, what a lot of things that picture did for me. Thanks.

To begin with, "The Barker" explained Milton Sills to me. I've been at a loss to know why this actor, whose work since the great "Sea Hawk" has been one of the crowning disappointments of my theatre-going, was continued in employment. He got worse and worse, and for at least two years he's been far too terrible. And now "The Barker" explains him. It shows that the gentleman is an actor, a gifted delineator of drama, an artist. Again, thanks.

In "The Barker" Mr. Sills is the Barker. He speaks the principal lines, dominates the principal scenes, personifies the principal theme. I don't care if the microphones bring nothing better than this performance in the next decade. It is good enough for anybody, too good for some, far too good for others. Thanks, Sills.

To continue, "The Barker" explained Dorothy Mackaill to me. Like Mr. Sills, Miss Mackaill has been one of my chief arguments against continuance in the generally pleasant business of seeing and writing about motion pictures. Unlike Mr. Sills, Miss Mackaill had no previous grandeur to complicate the case. I was simply puzzled that she had crashed pictures and, as is customary in these cases, I discerned no satisfying reason for her retention. But "The Barker" restores the lady to her proper place by proving that her voice and the lady's voice is vastly explanatory. She can and does enunciate clearly, dramatically, effectively. She is an actress, a portrayer of character, even a star. Thanks, everybody, for enlightenment.

And to continue just a bit further, "The Barker" explains the reason for producing stage plays instead of originals during these early stages of vocal exploration. "The Barker" was a good play; it had what the footlight critics call form and what anybody calls dramatic contour, point, purpose, plot—go as far as you like. It is produced practically intact and so of course retains all these virtues. It is, therefore, excellent. There is no risk on the point of intrinsic value, as there would be in the case of an original, and there is considerable assurance. I estimate that ten audiences as good as "The Barker" will put an end to all doubt as to the future of the new medium.

"THE LAST WARNING"

THE LAST WARNING" is another mystery story, partially vocal, altogether melodramatic. It is of more ambitious construction than most, of wider scope than almost all, and it achieves an illusion but slightly less complete than any.

Usually, the writer of a mystery or spook picture is satisfied to imagine a rambling old domicile located in an out of the way place and proceed to people it with all sorts of goblins and what not. "The Last Warning" is an elaboration of this scheme. An old theatre is imagined, and the old theatre is peopled with more real and imaginary characters than could be crowded into the usual isolated domicile with a shoe horn. There is the stage, the auditorium, the dressing rooms, offices, the fly loft, the orchestra pit—the writer was a resourceful individual to concoct spooks enough to populate them all. And there is, of course, the always present feeling of unreality which pervades even an honest theatre before and after show time. Out of all this material it was inevitable that a convincingly spoky atmosphere should be manufactured. Particularly when Mr. Paul Leni was assigned the job of manufacturing it and Mr. Carl Laemmle, Jr., to assist.

If "The Last Warning" meanders, if it stretches the long arm of coincidence as that member probably never has been stretched before without breaking, still it does these things for cause. I can honestly object to nothing in the picture except some very bad comedy by a couple of very bad comedians who, happily, are given minimum chance to damage the whole. (And there may be justification for these in their contribution to credibility.) I heartily applaud the denouement as a clean piece of craftsmanship cleverly contrived.

"CHILDREN OF THE RITZ"

THE case of Miss Dorothy Mackaill having been covered at some length above, I need say of "Children of the Ritz" only that it is better than any of the preceding pictures Jack Mulhall and the lady have paraded in. Lived I elsewhere than in Chicago I might be able to add that Miss Mackaill's dancing is partially accountable for the zip, pep, etc., distinguishing the narrative, but the gentlemen and ladies who cut and slash our pictures for us seem not to have cared for her steps.

The story's the one about the young millionaire who wasn't a young millionaire and so forth, but this is the best telling of it I've seen. (And, baby, I've seen plenty.)

"THE BROADWAY MELODY"

IN "The Broadway Melody" the industry has a revolutionary picture far more important than the hallowed "Cabinet of Dr. Caligari," to which the so-called art theatres invariably turn when they run out of all other ideas. Unlike the cabinet, however, the melody is neither weird nor fantastic nor mystic nor dull; it is the contrary of all these.

It is my firm belief, and for once I seem to be supported by the critics of pictures, that "The Broadway Melody" is the finest picture yet made employing all we know about the presentation of films. It has dialogue, music, color, a good story, magnificent acting by Bessie Love, superb direction by Harry Beaumont. "The Broadway Melody" is an exciting yarn about two sisters who come from the tank towns to capture Broadway with a singing-and-dancing act. One is in love with a Broadway hoofer and song writer and through them he get into the envied "Follies." As it happens, the hoofer is simply bowled over by the beauty of the younger of the two sisters, whom he had not seen in childhood, and I'm not the sort of guy who spoils your fun by telling more.

The story is strong, intelligent, and it is played so magnificently, in such perfect rhythm, that the result is as grand an evening as I want to spend in the theatre.
THE THEATRE

Try These Ten Commandments Of Fred Meyer for Your House

Fred S. Meyer, managing director of the Milwaukee Theatre Circuit, Milwaukee, Wis., has issued Ten Commandments for the chain theatre manager to use in operating a house. The “Commandments” contain many excellent promotion and management tips, adaptable to practically any theatre.

These commandments are now in operation in the Milwaukee circuit and already are building up business in the various theatres of the organization. They read as follows:

1. The voice with the smile wins! You are not dressed for work until you put on a smile.
2. No chain is stronger than its weakest link. Do what you have to do and do it now. Spell “NOW” backwards and you have the answer.
3. “He profits most who serves best”—says Rotary. Increased profits mean an increase in salary.
4. Be on your toes! The fire department looks just as much business when answering a false alarm as it does when going to a real conflagration.
5. Take a firm interest in your firm’s interest. Work will win when wishing won’t.
7. The fellow who sits on top Monday morning usually is out of the red at the end of the week.
8. Confidence is the backbone of all business. Do or say nothing which might tend to destroy. When your work becomes a task, quit it!
9. “It’s the little things in life that count!” The fellow, who takes little interest in his work, accomplishes but little, is paid but little and lasts but a little while.
10. Before you go to sleep tonight ask yourself if the firm you are with, and the world in general, is any better off because of your having lived another day.

Extra Letter with Words in Ads Gives Punch to Contest

The hidden word contest is used to advantage in the monthly house organ just launched by L. E. Knowles of the Knowles Advertising Service at Newcomerstown, Ohio, “Newark This Month” is its title and while we gather from its contents that it is not strictly a theatre house organ but rather a community house organ, there are good “hunches” for the exhibitor in it.

Hidden Word Contest

The first issue (January) was the Midland Theatre Opening Number; the February issue was called the Merchants’ Edition.

One idea used to advantage is the hidden word contest. In this instance a letter is added to a word in each of several advertisements. These letters are to be pieced together into a slogan.

“I have been reading your Theatre section and note that you have articles on house organs or theatre program,” Knowles writes.

Plans Weekly Magazine

“I am enclosing herewith two issues of my first attempt on a program or house organ; the first issue of course was somewhat ‘balled up’ by the printer in leaving out the headings to some feature articles.

“A weekly magazine is now on the press and as soon as can get time I’ll send you copies.”

We are awaiting copies of the weekly magazines.

George Knowles Leaves National at Chico, Cal.

George Knowles, whose campaigns on a number of pictures are well known to readers of “The Theatre,” is no longer with the National theatre at Chico, Cal., where he was manager. One of the dodgers gotten out by Knowles was reproduced in this department last week.

We haven’t heard of Knowles’ new affiliation as yet, but we know that whatever it is he’s hitting the ball.
3,000 Girls’ Streetcar Fare Paid
By Riviera in “Thank You Month”

"Your fare has been paid, miss," greeted the girls of Omaha when they boarded streetcars the morning of February 1. The conductors went on to explain that the fare was remitted with the compliments of the Riviera theatre.

"This is Thank You Month at the Riviera," said a greeting card handed them, signed by Jay Mills, stagemaster, and Herbie Koch, organist, of the Riviera. The conductors also wore ribbons announcing "Thank You Month." The streetcar tieup—limited to the first 3,000 girl passengers—was one of scores of stunts arranged by Raymond Jones, manager of the Riviera, in putting on "Thank You Month" at the theatre, a plan which he evolved while manager at Fort Worth, Texas. The idea behind the words is that in appreciation of past patronage, the theatre is putting on a specially good series of bills for the month.

The plan has worked out so successfully that not only does Jones have the whole town talking about it, but several stores of the city have put on "Thank You Sales" in imitation of the theatre exploitation. The wording "Thank You Month" leaves just enough unexplained to invite questions, and questions there have been by the thousands.

All methods of publicity have been employed by Jones. Banners and bright lights on the theatre tell of the month, advertisements and billboards carry the news, all employees wear "Thank You Month" ribbons, the screen tells the message, Jay Mills and Herbie Koch let the audiences know about it. For five blocks approaching the theatre, streamers stretch across the street, all waiters in cafes wear "Thank You Month" ribbons, 25,000 blotter cards, 2,000 ribbons in schools and offices are daily reminders, displays in merchants’ windows have fallen in line and announcers over WOV broadcast the message.

As a feature of the month, Boy Scouts ran the theatre for a day in connection with a Boy Scout day at the theatre.

The film features listed for the month are the “Shopworn Angel,” “Wolf of Wall Street,” “Redskin” and “Canary Murder Case.” The public has responded with heartiness.

Airplane Drops Tickets
For “Wings” Exploitation

Exploitation opportunities aplenty were offered when the Lindbergh theatre, Kansas City suburban house, showed "Wings." Sunday afternoon airplanes flew over the theatre and dropped tickets. The picture was advertised as being “correctly synchronized on our $25,000 organ.” "Wings" is a sound picture, but the theatre does not have sound equipment, it being shown as a silent picture.

Add These To Your
List, House Organ
Exchange Members

We’re happy this week to add the following to the Loyal Order of the House Organ Exchange:


George B. Lyley, Ventnor Theatre
Topicals, Ventnor City, New Jersey.

C. Elmer Nolte, Jr., Grand theatre, 511-17 S. Conkling St., Baltimore, Md.

Our new London member writes to "The Theatre" as follows:

"I would indeed be grateful if you would be good enough to enroll me in your House Organ Exchange. For the moment I am editing house organs for several theatres in London and my list is steadily growing. Perhaps my matter may interest some of your readers, and in turn would welcome the opportunity of picking up hints from my American conferences."

The Exchange idea is splendid and I hasten to avail myself of its practical aid. I will gladly exchange house organs with any of your members—and the more the merrier!"

And the more the merrier say we also, Mr. Harris.

From New Jersey comes this from Manager Lyley (the front page of “Topics” is reproduced on Page 49):

"Enclosed please find copy of our third issue of our house organ. Would be happy to have your comment on it.

"Would like to be in your House Organ Exchange. I read your magazine every week and think it’s fine."

And it’s fine of you, Lyley, to join us in the Exchange!

Two Managers Win
First Leg in R K O
Contest on “Wings”
(Special to the Herald-World)

NEW YORK, Feb. 26.—Chris Egan of the Fordham theatre was winner for Manhattan, the Bronx and Westchester, and James Fotheringham of the Madison theatre for the Brooklyn and Long Island groups, in the first leg of the Master Showmanship contest of the R K O Greater New York managers, during presentation of Paramount’s "Wings."

The prize, a plaque, must be won three times by the same manager for permanent possession.

The contest was exceedingly close in both districts and but a few percentage points divided the first four in each of these groups. Of the 100 per cent possible, the results were based on these percentages: exploitation 40; divided 2 in advance, 15 current and 5 for original stunt; gross receipts 20; net 20; best run stage 10 and best run from the house 10 per cent.

While many of the theatre managers were given equal credits for exploitation, the winners were determined by the increased gross and excess in profit over the average normal weeks.

The committee in charge of the contest is made up of Major L. E. Thompson, Mark A. Luescher, Charles MacDonald, Floyd H. Scott, R. Newman, Mr. R. Allen and Harry Mandel.

The next managers’ contest for the second leg of the contest of the championship trophy will be during the engagement of "Interference" in Radio-Keith-Orpheum’s Greater New York Theatres.
$10,000 Aircraft Beacon Blazes From Roof of Keswick Theatre

Exploitation that is exploitation is reflected in the installation of the largest aircraft beacon on the Atlantic seaboard by the Keswick theatre of Greater Glenside, Pa. "It has been erected on the roof of the theatre and is the only aeronautical beacon erected on a theatre in the United States," writes F. W. Norcross to this department. Edwin X. Johnson is the owner of the Keswick, which opened at Christmas time. The huge Neon light can be seen almost 75 miles distant on clear nights.

A sensational night-flying stunt featured the dedication of the beacon. Many aviation experts and hundreds of citizens of Lower Montgomery county witnessed the ceremony. "Follow the Keswick Beacon" will be the theatre's slogan, for aerial planes as well as passenger craft.

The Keswick Beacon cost $10,000 and dwarfs the great beacons which the United States has placed every ten miles along its airways. It is much larger than the big beacons at League Island and the Philadelphia Airport, and the beacon on Roosevelt Flying Field, Long Island.

As a publicity feature, it compares with the entrance of Citizen, the automobile manufacturer of Paris, who uses the Eiffel Tower as an electric sign for his business.

The Keswick Beacon can be seen from all parts of the Philadelphia area, and for nearly 50 miles beyond the city's limits. It will be seen by motorists approaching the Quaker City from the west, north and south for nearly two hours before any other indication of Penn's City comes into view.

Two Aeronautical Lights

The orange-red Neon light emanates from six U-shaped tubes six feet in height, and is of great fog-penetrating power. Above the Neon beacon are two aeronautical lights, one on a diagonal which remains stationary and points to Pitcairn Flying Field, and the other a revolving searchlight which rotates every 30 seconds.

The aeronautical lights are of 8,000,000 candlepower each. The Philadelphia Sign Company, a branch of Claude Neon Lights, Inc., of New York, installed the beacon.

When he planned the Keswick theatre, Johnson decided to give his playhouse two superb publicity features. One is the Keswick Beacon; the other the large tract of several acres in the rear of the theatre for the free parking of several hundred cars. The Keswick Beacon will burn from sunset to sunrise.

St. Patrick's Day Is Readymade for Special Exploiting

Five methods to make the most of the exploitation possibilities of St. Patrick's Day—March 17—are pointed out by Joe Weil of Universal, and not least of them is the matter of decorations, with inexpensive novelties, green lobby lighting, green spotlighting on orchestra, head usherette in attractive "Irish" costumes, lobby easel board in shamrock cut-out, and so on.

Invitations to Irish societies to hold theatre parties during St. Patrick's Week are suggested, with the taking of motion pictures of their leaders if the size of the party will warrant the expense. Slides and trailer announcements should be made in any case of any Irish news.

Let the newspaper share with you an invitation affair for all having birthdays on March 17, the birth certificate to be shown at the door, says Weil.

Lighted 24-Sheet Stand Helps Missouri Exhibitor

An illuminated 24-sheet stand has been erected by Hugh Gardner, Neosho, Mo., exhibitor, on the concrete highway leading to his town, advertising his theatre. Recently bookers, salesmen and exchange managers of Kansas City decided to "sell" exhibitors one idea each month which might aid in obtaining greater attendance at theatres. The first idea was "more advertising" and Mr. Gardner's 24-sheet stand was in response to the idea.

There's a Reason When Press Boosts Exhibitor This Way

"Some age—eighteen years in pictures," write T. & T. of Plattsburg, Mo., to "The Theatre," in sending us a clippings about them from the Plattsburg Leader. But more interesting to us is the fact that T. & T.—and that means C. H. Thompson and M. J. Trimble—have so conducted their theatre and maintained such excellent contacts in their city that the newspaper article includes the following: "Our people can greatly appreciate the high class entertainment that this firm has so long furnished the people of this section."

That's real, 100 per cent proof—no, this reference is not to the kind of "100 per cent people" that you might think—that the exhibitors stand solidly with their community, and the community isn't in the habit of boosting the theatre man unless he has merited it.

The article states: "On the night of February 8, 1929, the Plattsburg Opera House, under the management of Messrs. C. H. Thompson and M. J. Trimble, was formally opened with the then most popular stage play, 'The Bohemian Girl.' For the opening of the theatre, the Beggar and Prince Opera Co., of Des Moines, one of the finest dramatic troupes then in this part of the country were employed at a cost of $350 for the evening's entertainment.

"For a number of years the Opera House was used purely for theatrical purposes, and was visited by many of the better known companies then on the road. Of later years, however, the house has been used for a motion picture theatre, with intermittent visits by theatrical companies."

COMING

To Shake the World With Laughter

Ask UNIVERSAL
Two negatives: 1 silent; 1 with dialog
In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in planning and in the preparation of their advertising campaign.


TYPE AND THEME: Songs and Gaston, partners in a knife-throwing act, are arrested by Chautard, private police officer. Gaston is sent to jail, and Chautard gives Songs enough money to get to Paris. In Paris, Songs's purse is stolen, and when she finds the thief, he confesses that he stole the purse but not the money. He tells Songs where she will find the money. In return, Pierre gets his lodging money, and he introduces Pierre to Songs. When Pierre's dancing partner quits, Songs accepts the position. Pierre and Songs become friends, and when they arrive, they find Chautard. Pierre is accused and sentenced to six months in jail. As a result of prior discoveries Songs, Frightened, Songs leaves love. Chautard gives Songs jewelry, and among it is a charm Chautard has convinced that Gaston is the murderer of Chautard. Songs arranges a knife-throwing act to lure Chautard close. Pierre is freed, and Songs goes with him to another country.


TYPE AND THEME: Harry Fafergham, a sensitive youth, has no desire to follow the military career of his brother. When his brother is killed, Harry receives notice that his regiment is to be sent on active duty in Sudan, and that he will return for the funeral. He tells his brother's officer, Durrell, and he arrives at the scene of the battle. Mr. and Mrs. Durrell consent to marry him. Durrell, however, later learns and tells others that Harry is black, and Harry is faced with the fear of cowardice. When Ethneami, the Sudanese woman, tells Harry of the death of his brother, Harry is afraid to return to the Sudan. His uniform is taken away, and his father dies from a broken heart. Despite everything, he is not afraid. Harry returns to the Sudan.


TYPE AND THEME: Greta Garbo and love. Lillie Sterling, young, beautiful and very much in love, refuses to go on a hunting trip with John, to John it is only a hunting trip. On board ship they meet Prince De Gace, who wins Sterling's acquaintance to make love to Lillie. Lillie joins Prince De Gace in his hunting trip. Under De Gace's ardent urging, Lillie surrenders. De Gace invites the Sterling's to remain at his palace. Sterling, however, sees her love, and it is not new. She is not afraid, and she goes to the palace. Lillie, however, sees her wife and De Gace in each other's arms. With a heart broken, she leaves them. She marries a man making love to another woman. But Sterling's revenge is not quite quiet, and he endeavors to keep close watch over De Gace and Lillie. When Lillie again tries to admit her false conduct, John refuses to help her. The three go on a hunting trip and John watches his wife and De Gace very closely. A tiger nears the hunters' camp, and John and De Gace attempt to kill it. De Gace is attacked by the tiger, and John refuses to help him.


TYPE AND THEME: A young girl, Kathy, puts off Broadway, Eddie Fowler, known as a "broker", is host to and sheltered by Irene on Kirkland, who had him-kicked off one of Fortune's tracks. That night Fowler tells his young brother, Tom, who烙s revealed to be the real owner of Fortune, he is going to blackmail, but he and his partner talk of the plans of Irene, takes Fowler to Irene's apartment. Hard times. She finds that Irene is the one who takes his brother to his death house and is the real owner of Kirkland's men enter and take Tom. Detective Grady and men, who are seen at Kirkland's funeral, are Tom and rescue Tom. The truth is revealed that Kirkland is the guilty one, and Tom and violet confess them.


TYPE AND THEME: Sue Hartley returns from college and finds her home deserted. Sue leaves home deserted and seeks a job. Ama, a maudlin, melancholy woman, with whom Sue is engaged, but when Sue multulates the walls of her est to the girls Fred, a young the Varden apologizes for their losing their jobs and offers them a job in a clothing store. Sue accepts, and Varden invites them to dinner. Sue marries Jim, an old friend, and they是我们 reach Varden in his apartment. 他 is the one who takes her brother to his death house and is the real owner of Kirkland's men enter and take Tom. Detective Grady and men, who are seen at Kirkland's funeral, are Tom and rescue Tom. The truth is revealed that Kirkland is the guilty one, and Tom and violet confess them.


TYPE AND THEME: Betty, an innocent state, is cast in a bathing suit as she leaves college in her swimsuit. She goes to New York, where she meets in an apartment beside the wild bunch of gangsters. Donald arranges with the landlord to score Betty from her apartments and gets abroad them. A racket rings, and Betty thinks that she is the lucky ace, and she thought she was dealing for life in her swimsuit. The judge instructs the jury to return a verdict of guilty, then sentences both McCarthy and Anna to life on the island.


TYPE AND THEME: Through the suggestion of Edwin Booth Benton, an actor, Sylvia Thurston is cast in the leading role in the play. Sylvia and Edwin are engaged. Sylvia is a salesgirl and is working at the store. She substitutes real bullets for blanks to be used when the stage is on fire. She is not aware that the gun is loaded with bullets. The last scene comes, but Drake sprays his gun, and Betty is told to take the part. Sylvia is surprised, and Edwin is not aware that the gun is loaded with bullets. Sylvia's father takes her place in the play, and Edwin is not aware that Sylvia is not really the one who is shooting the gun.
Managers' Schools

THEATRE MANAGER—Young man, married, experienced managing Vitaphone and Movietone houses. Booking, booking. Organization that shows, books, etc. Will connect with reliable theatre. Address Box 360, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

EXPERIENCED OPERATOR on Power's Simples. Will go anywhere and married. Address M. C. Kirkpatrick, 1737 Roseada Avenue, Youngstown, Ohio.

EXPERIENCED PROJECTIONIST desires steady employment. Good references, steady and reliable. Will go anywhere. Address M. C. Kirkpatrick, 1737 Roseada Avenue, Youngstown, Ohio.

FEMALE ORGANIST at liberty because of Vitaphone. Large library, cue pictures accurately, solo work, familiar with all makes of organ, A. I. references, advertising. Go anywhere. Salary reasonable. Address Box 316, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

ORGANIST Fifteen Years Experience—First-class Chicago Oranist. (Male.) Reason for leaving due to ill health. Experienced in cue picture work. Novelty and straight solo work. Large

Equipment for Sale


FOR SALE—Two Baird projectors complete with double 25 ampere generator and cinephore lenses, one 1216 and one 1217. Address Box 295, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

INVENTORY SALE of $30,000 used theatre equipment. Our warehouse is crowded with this merchandise and must be disposed of quickly at reasonable prices. Merchandise consists of about 7,000 and 5 and 7 ply veneered theatre chairs, different styles and designs—all in excellent condition, price ranging from $1.50 to $4.00. Send $5.00 in cash and guarantee deposit will be returned. Send $1.50 in cash, and guarantee deposit will be returned. Send $1.50 in cash, and guarantee deposit will be returned.

THEATRE EQUIPMENT, new and used. Opera chairs, projectors,-screen, generators, rectifiers, reflecting arcs lambs, etc. Write for full list and catalogue. Address Movie Supply Co., 844 Wabash Ave., Chicago.

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Projects 6-A and 6-B. Address Mr. Elliott, 12-14 E. Ninth St., Chicago, Ill.

Chairs for Sale

SEVERAL THOUSAND BRAND NEW SPRING CUSHION CHAIRS at the most sensational bargains ever known. Prices will be paid for the open chair line. Send names and specifications of the seating craft. Best of upholstering

Manager's Schools

THEATRE EMPLOYEES—Learn modern theatre management, advertising, service. Approved and specialized training for theatre employees while at the theatre. Contact Picture Theatre Managers Institute, Elmira, N. Y.

Position Wanted

ORGANIST—Fires, Victor Theatre, McKees- port, Pa., at $100 weekly. Large library, picture synchronization, solo, song side numbers, or any show on real. Consider small-town engagement, half payment in advance. Will work any size theatre. Address Box 316, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Illinois.

Position Desired

ORGANIST—Expertly trained in showmanship available for any first-class positions. Men and women. No service charge. Write full information concerning salary, organ, prospects, etc. Address Vermond Knauss School of Theatre Organ Playing, 216 N. 7th St., Allentown, Pa.

FEMALE ORGANIST, experienced, will go for a position, will be free February Ist. Am well recommended, reasonable for leaving dice to Vitaphone. Can play on all makes. Single, will go anywhere, can one pictures correctly and accurately. Will start for reasonable salary in order to prove worth. Address Box 285, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Stationery

"NEARGRAVURE" ("Neargravurebore") plateless processes. Special Neargravure 250 envelopes, 500 85x4"1/4" leaflets, $3.50, or $5x11" 44¢, postpaid. Seldin's, E. X. H.-121, Kent, Ohio.

For Sale

FOR SALE IN Connecticut town of 10,500 population theatre block, requires around $50,000 cash. Details, Address Box 353, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

FOR SALE—The King of all State-right road-show attractions, "The Younger Brothers," in 7 reels, and "Younger Historical Events," in one reel. Only once in every 10 years any money maker like this is offered for sale. The safest and surest buy of them all. Free with each sale, new laboratory prints, 3 wax figures, standing life size and true to life, dressed complete in cowboy glasses, hats, boots, etc., banners, photo display boards, one sheet, slides, carrying chairs for films and wax figures, everything new. If you haven't several thousand dollars, don't answer. Address E. L. Humphrey, Miami, Ohio.

OPERAToR, chairs and back for all makes, five sip, at prices that save you half. New and used Opera chairs. Address J. P. Redington & Co., Scranton, Pa.

REFERENCE BOOKS—Motion Picture Trade Di- rector, $10; Anatomy of Motion Picture A., $2.50; Close Up, annual subscription $1.50. These books may be ordered through us. Address Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

Theatres for Sale


FOR SALE—Lyric Theatre, Salem, Mo. Good buy. Making money.

THEATRE seating 1,400 in city of fifty-five thousand. Stage 30x60. Fully equipped for road shows.

(Continued on next page)


**Letters From Readers**

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Suggests “Echofilm”

EL PASO, TEX.—To the Editor: In regard to your contest for finding a suitable name with which to designate the “talkies.” The search is somewhat suggested by the compound word ECHOFILM, which comes from the Latin echo—sound, noise, and means also a repetition of a sound caused by the reflecting of the sound waves in our opinion is a phenomenon in question; and film; the established English name for movies.

We would also suggest this same word inverted like this—FILMECHO. However, the first name seems to us more catchy and as a consequence more commercial.

How would you like PARAFILM or PAKLACINE for the talking pictures only? We like the word ECHOFILM because ECHO covers all kinds of sounds.—R. CALBEZEW, International Amusement Co, El Paso, Tex.

Music in Small Theatres

UNION CITY, INDIANA.—To the Editor: I read the Herald-World every week and think it a lot and wonder a lot. Music has always been small town problem. Now we have the music problem solved and along come the talkies.

Anyone that is using cheap orchestra, organ, piano, photoplay, or electric powered music instrument and wants to know how to put on good music at a cheap price—just drop a line to the undersigned and we will put you on the right track. This is hardly an advertisement, but almost sounds like one.

Anyhow, we will save you some money and you can name it after you get it, but it does the work for you.

So that his boss will know he is on the job, I will mention that J. C. J. stopped in a while back for a few minutes, then on his way. I should like to mention this, as he promised to refer our town in his write up, but as he is getting old, will overlook it this time.

Would like to try T. O. Service a soda that “The Patriot” and “The Case of Lena Smith” get a lot of knobs and floss from small towns, and “Show Girl,” “Manhattan Cocktail” go good among the majority of reports. Just a prediction, as he says no one can predict a picture’s future. However, I think T. O. page is one of the best in the whole magazine. Only objection is there is not enough of it. Should be about three white pages. This guess will hold me for a while—S. NEWMAN, Miami theatre, Union City, Ind.

**Projector Repairing**

FOLLOW THE CROWDS.—They Know Best. For Superior and Moderate Prices, send your Repair Work to our Peerless and General Repair Equipment Loaned, FREE. Established Over 20 years. Monarch Theatre Supply Co., 393 South Second Street, Memphis, Tenn.

**Equipment WANTED**

WANTED—2 Peerless or Powers Projectors, also Strong reflector arc lamps. State price, condition and number of machines. Will pay cash, or one trade for another. Address Box 337, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

HIGHEST PRICES paid for used opera chairs, projection stoves and equipment. Address Movie Supply Co., 844 Washah, Chicago.

WANT SEVERAL MERCURY RECTIFIERS, good. Address Fellow and Sisk, 188 Golden Gate Ave., San Francisco, Cal.

**Theatre for Lease**

THEATRE for lease in city 30,000. 900 seats. Address, Clarence Myers, 147 E. Market St., Indianapolis, Ind.

**Theatre Wanted**

WILL RENT THEATRE in city 1500 to 4000 population. Address Box 368, Janesville, Wis.

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**Star Radio Programs**

NORTH KANSAS CITY, MO.—To the Editor: I have noticed in the past few issues a few remarks from our old friend J. C. about how bad business is and unless something is done soon why there will be 5,000 of us out of the business before long. Well, I will surely say that he doesn’t know his business. We all know how the radio, by Wm. E. Traagsdorf from Neillsville, Wis., in the issue of January 26 sure helps hit the nail on the head as to what is wrong. I have been in the business since 1910 and this is the first time that I ever saw the big circuits like the Keith-Albee firm absolutely trying to keep the people home listening to the radio as they have been doing for the past few weeks with their weekly radio program of big stars that we little fellows have always called their big money stars. I know in my neighborhood that on these nights there are lots of my customers that stay home and listen because it is a bigger show that we could ever put on our stage in a year. Now, I ask my fellow exhibitors, is this kind of competition fair? I certainly don’t think so and I would like to hear from

(Continued on page 65)
WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

March 2, 1929

EXHIBITORS HERALD-WORLD

Copyright, 1929

Columbia

THE FAKER: Special cast—January 29-30. This picture was only fair. Not enough action and only a little spooky. Scored a few of the children. Six reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—Small town patronage.

LONE WOOL'S DAUGHTER: Bert Lytell—February 5-6. A real good picture with fine acting by Lytell. Another good feature from Columbia. Comments very good. Didn't understand how Lytell played a girl's part from the title. Play boys, it's O. K. Seven reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—Small town patronage.

DRIEFWOOD: Special cast—January 15-16. A fairly good program picture. Paced about 50 per cent of patronage. Seven reels.—P. N. Wilson, Parkview theatre, Collierville, Tenn.—Small town patronage.

COURT MARTIAL: Special cast—I can only add to what many other exhibitors have reported—it's good and it pleased. Seven reels—E. C. Young, Williams theatre, Laurel, Nev.—General patronage.


STREET OF ILLUSION: Special cast—(Silent.) Some ands ands. No light moments. The director and actors did their best with this punk story but the results were not pleasing to the few who came out to see it. Not up to the usual Columbia standard. Folks from the theatrical boarding house may eat this up, as it concerns people of their profession. People in the country don't care for such guff. Seven reels.—H. H. Heeberg, Amuse-U theatre, Melville, La.—General patronage.

First National

THE HAUNTED HOUSE: Chester Conklin—Amusingly displaying his talent, Conklin scores a hit. Another ghost story, but we can pan this one, six reels.—H. H. Barrett, Colonial and Ritz theatres, Kansas City, Mo.—General patronage.

ADDITION: Billie Dove—February 4-5. The first Dove picture I have been disappointed with. Billie did not look or act herself in this one. Moreno as a love-sick Russian officer seemed miscast. He can do better. It is not a poor picture, but not as good as usual from this star. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man.—General patronage.

WATERFRONT: Mackall-Mulhall—(Silent) This popular team in the best picture they have put out in many seasons. Here is one that is full of pep, has plenty of comedy, is perfectly directed, splendidly acted, and is entertaining from start to finish, with good clean comedy. Patrons loud in their plaudits.—H. H. Heeberg, Amuse-U theatre, Melville, La.—General patronage.

O N E W E E K M O R E

ONLY one week remains for those who have not yet voted in the "My Favorite Players" contest to get in their ballots. All votes received up to March 1 will be counted, but none after that. The final standings will be made out on that date and published in the issue of March 9.

The representation of theatres in the contest is splendid, embracing houses of each type of patronage, in every section of the United States, in hamlets and large cities, in Canada and Mexico. There is always room for more, of course, and exhibitors who have not yet registered their preferences are urged to send in their votes and those of the members of their immediate families at once.

That every vote is going to count a lot in determining the final standings may be seen from the results this week. Clara Bow doubtless is "in" as the winner of the feminine players' race—but just look at the fight for second position! Who'll be runner-up—Colleen Moore or Joan Crawford? And a neck-and-neck race is being run by Lon Chaney and Richard Dix for victory on the male players' track. Chaney having come within two votes of Dix this week, after having lost a chased out of first place last week. So get in your votes—they may be the deciding ones!

The standings thus far are as follows:

**FEMININE**

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<td>Jean Crawford</td>
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LILAC TIME: Colleen Moore—30%. December 9-10-11. The weather stopped this one. We're having the worst weather in many years. People stay at home rather than plow through snow and ice. Picture fine but did not draw.—William E. Lewis, Plymouth theatre, Ontario, Ore.—General patronage.

LILAC TIME: Colleen Moore—(Silent). Colleen Moore's greatest picture! A production that is worthy of being called a special. It has everything in it to make an audience fully satisfied—romantic, comedy, romance so cleverly interwoven as to make a perfectly balanced screen treat. Here's a number that will back up all the advertising you can give it, and your patrons will not complain if the price
NAMELESS REPORTS

And still come a few reports without the name of the theatre! This week “nameless reports” have come from Covington, Ky., which cannot be published until the present paper is printed. These reports are on “Two Arabian Knights,” “Manhattan Cocktail,” “Footlight Fancy” and “Chicken.” One report has the statement, “General patronage in our theatre is coming well.” Will the exhibitor who sent in these reports please forward his name and that of his theatre.

Joan Crawford: January 18-19. This proved to be an extra good feature, and will say hats off to Miss Crawford. Rex theatre, Collierville, Tenn.—Small town patronage.

Joan Crawford: January 25-26. Everything that is needed for entertainment. Believe me, brother, this new novel has it all—beauty, grace, charm and how! Nine reels.—E. M. Biddle, Strand theatre, Pauli, Ind.—General patronage.

DREAM OF LOVE: Special cast—February 12. A very good picture which is a change from so many underworld pictures that picture that is made is of the underworld I think. They are good but we don’t want to see them all the time. This picture was a good box office Good print. Seven reels.—Robert R. Yancey, Benny theatre, Mansfield, Mo.—General patronage.

Masks of the Devil: John Gilbert—February 9. Very good picture which is a change from so many underworld pictures that picture that is made is of the underworld I think. They are good but we don’t want to see them all the time. This picture was a good box office Good print. Seven reels.—Robert R. Yancey, Benny theatre, Mansfield, Mo.—General patronage.

Metro-Goldwyn-Mayer

ALIAS JIMMY VALENTINE: William Haines—25% February 7-8-9. Splendid entertainment. Taken from the old stage play and packed with drama and humor. It’s a natural, and anyone who does not play it, is passing up money. All the cast do their jobs well. Rex theatre, Collierville, Tenn.—General patronage.

A SINGLE MAN: Codly-Pringle—40% February 10. Better than the usual Codly-Pringle vehicle. Has more sophistication than I expected to see. The players are fine. This is a picture where the audience is almost as much an audience as the players. The story is one that isnone too good. Sort of a female “Les Misérables” affair. Gaynor and Farrell are fine, but a lesser picture than the atmosphere so overdone, and the picture is a joke. Rather heavy and easy. Don’t look for a box-office success in this. It pulled better than average, but Fox took all the money, which is a way Mr. Fox has of doing business. Rex theatre, Selma, Ala.—General patronage.

A SINGLE MAN: Codly-Pringle—February 8-9. In any town where Codly and Pringle are liked, and they are, they are doing a fine business with this picture. It is a fast moving comedy-drama packed with clever situations and laughs. The moral it points to all us fellows over forty is “Be your age.” Seven reels.—E. N. Biddle, Strand theatre, Pauli, Ind.—General patronage.

The Wind: Lillian Gish—January 30-31. Lillian Gish—February 8. In any town where Codly and Pringle are liked, and they are, they are doing a fine business with this picture. It is a fast moving comedy-drama packed with clever situations and laughs. The moral it points to all us fellows over forty is “Be your age.” Seven reels.—E. N. Biddle, Strand theatre, Pauli, Ind.—General patronage.

The Wind: Lillian Gish—January 30-31. This comes the nearest to being no picture, of any picture we have ever played, of being that ideal picture. I think the was mostly all “wind.” Played in a special, with a three day wind outside which put it over “big” to a box office. Six reels. Rex theatre, Granville, Ind.—Small town patronage.

The Wind: Lillian Gish—January 30-31. This comes the nearest to being no picture, of any picture we have ever played, of being that ideal picture. I think the was mostly all “wind.” Played in a special, with a three day wind outside which put it over “big” to a box office. Six reels. Rex theatre, Granville, Ind.—Small town patronage.

The Wind: Lillian Gish—February 8-9. The star pulled pretty well, and she played her part. M G M should sell each pictures by the dozen instead of one at a time. Seven reels.—E. P. Hoack, Strand theatre, Pella, Ia.—General patronage.

OUR DANCING DAUGHTERS: Joan Crawford: January 18-19. This proved to be an extra good feature, and will say hats off to Miss Crawford. Rex theatre, Collierville, Tenn.—Small town patronage.

OUR DANCING DAUGHTERS: Joan Crawford: January 25-26. Everything that is needed for entertainment. Believe me, brother, this new novel has it all—beauty, grace, charm and how! Nine reels.—E. M. Biddle, Strand theatre, Pauli, Ind.—General patronage.

DREAM OF LOVE: Special cast—February 12. A very good picture which is a change from so many underworld pictures that picture that is made is of the underworld I think. They are good but we don’t want to see them all the time. This picture was a good box office Good print. Seven reels.—Robert R. Yancey, Benny theatre, Mansfield, Mo.—General patronage.

SHOW PEOPLE: Special cast—February 12. A pleasing comedy drama. Showed several Hollywood celebrities, Bill Hart was shown in full Western regalia. Wish he’d made some more of those money getters pictures. It draws a crowd. Third week, at the bank with that kind of jass they’d swear I’d turned bandit. Eight reels.—E. M. Biddle, Strand theatre, Granville, Ind.—General patronage.

Masks of the Devil: John Gilbert—February 9. Very good picture which is a change from so many underworld pictures that picture that is made is of the underworld I think. They are good but we don’t want to see them all the time. This picture was a good box office Good print. Seven reels.—Robert R. Yancey, Benny theatre, Mansfield, Mo.—General patronage.

MORGAN’S LAST RAID: Tim McCoy—February 9. Good entertaining picture. It had more comedy and pleasuring than either of them. It pulled very well. It started as we ran the first of the week. Good print and photography. Six reels.—Robert R. Yancey, Benny theatre, Mansfield, Mo.—General patronage.

Rose Marie: Joan Crawford—25%. January 30-31. This is a fine entertainment. Stars and cast fine, as it should be. Rex theatre, Collierville, Tenn.—Beri Silver, Silver family theatre, Greenville, Mich.— General patronage.

WICKEDNESS PREFERRED: Codly-Pringle—Didn’t see it. Report hard, Poor draw.—Philip Rand, Rex theatre, Salmon, Id.—General patronage.

 thực hiện
**THE FLYING FLEET:** Ramon Novarro—February 4-5. A very fine program offering. One of those tryers that should get more of the good, clean stories. Just common, every day life. It certainly did please and Bebe certainly didn’t lose anything in this one. Six reels.—Paul B. Hoffman, Legion theatre, Holyoke, Kan.—Small town patronage.

**THE PIONEER SCOUT:** Fred Thompson—January 21. A good Thompson Western. We will make Fred. Seven reels.—William E. Traskoff, Tras theatre, Nellesville, W. Va.—Small town patronage.

**THRILLING WEEK ENDS:** Clara Bow—Good comedy drama, pleased her fans.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

**VARSITY:** Buster Keaton—January 30-31. Keaton’s playing well, but the picture is no thrilling success. Public not well pleased. Seven reels.—H. H. Barrett, Colonial and Ritz theatres, Kansas City, Mo.—General patronage.

**JUST MARRIED:** Special cast—A comedy drama of the silly order. Absolutely no pulling power.—J. L. Seiter, Selma theatre, Selma, Cal.—General patronage.

**FOOTLOOSE WOMEN:** Bobby Vernon—Good. Bobby sends proposals to women and they all accept after he sees the one he wants—a merry mixup. Two reels.—R. S. Kennedy, Central theatre, Selkirk, Man.—General patronage.

**PARTNERS IN CRIME:** Beery-Hutton—February 4-5. Just a good program comedy, no reason on earth why we should pay double program price for those stars. Good print and photography. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

**UNDER THE TONTO RIM:** Lane Chandler—January 24. Good Western and a Zane Grey which always draws a good crowd with us. If you want your business to pick up, install a Kolster Moviel- ome or some other similar device and ease your picture and watch your theatre fill up. Good print and photography. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

**HALF A BRIDE:** Esther Ralston—20%. January 21-February 1-L. Good entertaining little program picture. Gary Cooper is getting popular, though cannot see why Miss Ralston is a star. She has lost her best actor in Tom Brown. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man.—General patronage.

**THE WOMAN FROM MOSCOW:** Pola Negri—February 6-7. The Negri fans shouldn’t object to this heavy drama of S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

**WINGS:** Special cast—“Wings,” no doubt, is a wonderful picture. It will please every one that sees it, although there is room for criticism in this picture. Play it if you don’t have to split with Paramount on it.—Joe N. Wagner, Lyric theatre, Grangeville, Idaho.—Small town patronage.

**SPEEDY:** Harold Lloyd—30%. December 15. Something similar to his other comedies. Would say suffered but 75 per cent of my patronage to these reels.—A. K. Haynes, Community theatre, Razor, Tex.—General patronage.

**UNDER THE TONTO RIM:** Richard Arlen—60%. The name Zane Grey drew them in. Just a fair picture. Did not follow the book.—W. Fahrenkrog, Lincoln theatre, Burner Hill, Ill.—General patronage.

**THE MAGNIFICENT FLIRT:** Florence Vidor—October 21-22. A very good little Sunday picture enjoyed by most of my patrons. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

**TWO FLAMING YOUTHS:** Special cast—65%. February 6-7. A superb comedy that will please. Some great gaiting by Fields, and the race for the widow’s hand by Fields and Conlin with a surprise ending, are the highlights. Six reels.—H. R. Grice, Alen Mills theatre, Bath, S. C.—Small town patronage.


**SPORTING GOODS:** Richard Dix—January 3-4. Please as an average Dix picture. Enough comedy to make it good.—Joe N. Wagner, Lyric theatre, Grangeville, Idaho.—Small town patronage.


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**Make this practical test**

Substitute a Dayton Safety Ladder for one of the ladders your men are now using in cleaning, repair, or maintenance work. Immediately, the good workman will become a better workman. We will lose all fear of falling, will use both hands freely, will waste no time running up and down for supplies and tools. With its widespread, steel-braced legs, the Dayton Safety Ladder cannot tip, wobble, or collapse. Plenty of room on the broad platform for two men with their tools. Has folding auxiliary step for extra height. Made of strong, light weight airplane spruce in sizes 3 to 16 feet.

We also make Type “B” Dayton Ladder, a smaller popular priced safety ladder.
THE GAY DEFENDER: Richard Dix—The fellow who made up Dix must have been sampling Los Angeles gin. Our hero looked like an old time stagecoach driver. Dix was a good member of a bad cast, a fact is a Doug Fairbanks' "Mark of Zorro" affair, but not as good. This just got by with our folk. No one raves for Philip Rand, Rex theatre, Salmon, Id.—General patronage.

UNDERWORLD: Special cast—A good crook melodrama. Well produced. Whether good enough for a special is rather doubtful, though I ran it as one.—Philip Rand, Rex theatre, Salmon, Id.—General patronage.


HOT NEWS: Bebe Daniels—Three rowing cheers for Bebe! This is great. One peach of a picture is abounding in this one. House in a continual uprising. What a story! What action! Oh, boy, I feel like a million dollars! For Pete's sake, book it instantly. We ran it on our best nights at raised prices with two-red comedy and Oddity and saw some real money.—Philip Rand, Rex theatre, Salmon, Id.—General patronage.

GET YOUR MAN: Clara Bow—Went over with a bang. New Years. People like Clara. This is one of her good ones. Book it.—Philip Rand, Rex theatre, Salmon, Id.—General patronage.


SERVICE FOR LADIES: Adolph Menjou—Doo Menjou has never been better. A real picture. Personality for playing old maid. House in a continual uprising. A pretty good one.—Philip Rand, Rex theatre, Salmon, Id.—General patronage.

UNDER THE TONTO RIM: Special cast—Good Western—better than program, but not, however, a real special. As people find the Zane Grey plays are never the same as the book, they draw less and less. This being the case, the Tonto Rims have not done too well for them less for accordingly. Paramount never had a good special which was a shame.—Philip Rand, Rex theatre, Salmon, Id.—General patronage.

PARTNERS IN CRIME: Beery-Hatton—Not as good as "Wife Savers," but pleased the men.—Philip Rand, Rex theatre, Salmon, Id.—General patronage.

NEVADA: Gary Coop—February 8-9. Good, a little old, but I got it right and did a little big even though the weather was cold and raw. Seven reels.—Joe Beery, Strand theatre, Pella, Ia.—General patronage.

BEAU SABREUR: Special cast—not as good as "Rattice Salon" was. What a way to advertise it, however. It is pretty good. The ladies Blair and Beery were good. Book it.—Philip Rand, Rex theatre, Salmon, Id.—General patronage.


WIFE SAVERS: Beery-Hatton—There is a certain crowd who flocks to see Beery and Hatton, but I had better book them if they don't though. Parts of it are a scream! It's a war burlesque.—Philip Rand, Rex theatre, Salmon, Id.—General patronage.

THE MATING CALL: Thomas Meighan—February 8-9. Another story butchered, but if they haven't read the book, they will please them all. Seven reels.—D. A. Rhynex, Nitto theatre, N. Dak.—Small town patronage.

THE BIG KILLING: Beery-Hatton—February 12-14. A poor picture but better than they draw for me as they did at first, so their bustout is OK with me.—D. A. Rhynex, Nitto theatre, Hebron, N. Dak.—Small town patronage.

KING OF KINGS: Special cast—100%, October 21-22-23-24-25. This picture brought people to my theatre that had never seen the inside of a show house before. Has failed to draw well in several places. Program picture. bookings not out in Toronto, Oregon, Ore.—General patronage.


MAN MADE WOMAN: Leatrice Joy—Good social drama, but too many drawing power.—J. L. Soller, St. Anthony, M.—Any town. Five reels.—Leaside theatre, Nellisville, Ws.—Small town patronage.

BURNING BRIDGES: Harry Carey—February 2. A good Carey picture with a sensitive ending, which makes it a very good picture of the Westerns. Five reels.—William E. Tragsdorf, Trags theatre, Nellisville, Ws.—Small town patronage.


RAYART

BOY OF THE STREETS: Johnnie Walker—Another good one from Rayart. What we have run of Rayart has not been quite up to Rayart's big company's stuff. Six reels.—H. C. Mauler, Liberty theatre, Pleasanton, Neb.—Small town patronage.

RAYART

GANG WAR: Special cast—Special! 1! Gold Bond this is for a very entertaining picture. It can hardly be classed so far out of the ordinary as to justify the appellations we have been distributing about here, and the few who decided to see what another underworld picture was about, commented on the fact that was better than many of our program features. A good program attraction.—Seven reels.—H. H. Heuberg, Anchor theatre, Moscow, Idaho.—Small town patronage.

KING COWBOY: Tom Mix—Pleased 100 per cent. This is the best Mix picture we have shown. Tom Mix is better than quite a few Mix plots with an African locale; heaps of comedy, lots of fancy riding and roping and some exceedingly fast action all the way. This is the sort of production that the Mix fans have been praying for, and our prayer is that FBO gives Mix more of it. Six reels.—H. H. Heuberg, Amuse-U theatre, Melville, Ia.—General patronage.

LIGHTIN' SPEED: Bob Steele—(Silent). One of those fast, zippy pictures that has a climax that will make any audience gasp for breath. A program attraction that pleased Western fans, who had kicked because Steele was appearing in other programs elsewhere. We feel that Sanéen, personally believe that Steele is the perfect type for good Western pictures, even though he seems to be almost successful in pleasing with fast action stuff. Six reels.—H. H. Heuberg, Amuse-U theatre, Melville, Ia.—General patronage.

RAYART

LIGHTIN' SPEED: Bob Steele—February 9. Bob Steele has come out with all guns—lay it up. This picture is veritably an en-cyclopedia of action. Written and directed by Doug Fairbanks, Richard Talmadge, Ken Mayne, and a host of others are packed into this picture, with a few omissions by Steele to give extra action. This guy is the best leading lady, too, but the poor bob didn't kies her once. I don't see how he resisted the temptation, though. Bob Steele's best picture to date.—Bob Grice, Allen Mills theatre, Bath, S. C.—Small town patronage.


DOG LAW: Ranger—February 6-7. A good dog picture.—Sam McLeague, Jackson's theatre, Flomaton, Ala.—General patronage.

LIGHTNING SPEED: Bobby Steele—February 9. Very fine Steele picture, business poor, but this is the fault of the booking and not of the picture. The other Murdock good. Six reels.—Sammie Jackson, Jackson's theatre, Flomaton, Ala.—General patronage.

LAST EAST: Tom Moore—February 6-7. A very nice, clean picture.—Rayart theatre, Elkhurst, N. Dak.—General patronage.

RAYART

THE JAZZ AGE: Special cast—25%. According to the showman the booking is a good one. We feel the popularity of "Our Dancing Daughters" (Metro), but the story or actors aren't there for this type. Paper very good. Here's a picture that can't be beat.—"Young Doug hasn't any Binge." Promoter said he's got it." Here's Doug draws his pay Sunday night and gets a big show. Six reels.—E. C. Archart, Auditorium theatre, Laurel, Neb.—General patronage.

CAPTAIN CARELESS: Bob Steele—Our first Bob Steele picture and we like him.—E. C. Archart, Auditorium theatre, Laurel, Neb.—General patronage.

CHARGE OF THE GAUCHOS: Special cast—100%. Played on one piece. Our best show this year. Good reports on this one this when I have on any one picture. Star is Francis X. Bushman, Six reels.—Garrett theatre, Kansas City, Mo.—General patronage.

CHARGE OF THE GAUCHOS: Special cast.—Just another big muscle movie that will seem in the picture, that was the one saying, "the end." H. B. Grice, Allen Mills theatre, Bath, S. C.—Small town patronage.

RAYART

THE AIR LEGION: Ben Lyon—Fair picture, will be good in time—maybe. Seven reels.—H. B. Barry, General patronage.

RAYART

ORSANS OF THE SAGE: Buzz Barton—January 21. A very good picture of the fifteen, when men were men and Indians were men with the love interest centered on Buzz and a winsome little last of 12 years. Six reels.—H. B. Grice, Allen Mills theatre, Bath, S. C.—Small town patronage.

ALEX THE GREAT: Skeets Gillingham—January 26-31. This B. C. Winters picture of a small town smart alec who grabbed New York City—two cars, certainly makes one dandy picture. Drew was very good. They kept our patrons happy the entire length. Six reels.—E. M. Biddle, Strand theatre, Paei, Ind.—General patronage.

THE VAGABOND CUB: Buzz Barton—February 4-10. This is a real good offer. Five reels.—E. B. Conant, Charlestown Hall, Lincoln, N. H.—Small town patronage.


SALLY'S SHOULDERS: Lois Wilson—Someone made a worse picture but I do not know who it was. Six reels.—R. D. Carter, Colonial and Ritz theatres, Kansas City, Mo.—General patronage.

RAYART

THE PINTO KID: Buzz Barton—June 6-9. December 29. Tom Mix picture with the 13-year-old wonder. Buzz is a great rider and is supported by
EXHIBITORS HERALD-WORLD
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A wonderful cast. Six reels.—A. K. Haynes, Community theatre, Beson, Tex.—General patronage.

STONE WATERS: Special cast—10% February 1. This picture gave poorest satisfaction of any of my pictures here in some respects. Too many weak scenes.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

STORMY WATERS: Special cast—10% February 1. In point of box office and audience shown little attention has been given to this picture. It was only slightly played. Considering the way we fell for his wild ballyhoo, Uncle Carl is the man who laugh last. All that was there not even 20 horses. There was neither profit nor prestige in this for us, as we lost nearly half the amount of the film rental. Most of the kids from the local high school and thought after while we might be able to put the picture under contract. There was no contract in sight, as we lost at the end of the first exhibition. Had booked for three days, but lost 30 cents a day. The picture is simply not there, especially for small towns. Our chief complaint is that its story has its action unretained. Most of this is simply puerile. One hot scene hit in and, of course, that was too hot for the kids among our audience. Mostly the spirit of Victor Hugo was very much diluted. The two staves mean less than nothing here. This is the only outstanding performance was that of Blaschans—0, exquisite, beautiful Blaschans! Second day to lack of entertainment. We had to minimum admission of 50 cents by greedy Universal. What few boxes did this up, bowled and crushed their nails. Print very not good. Some of it very badly scratched. Another cause for that unforeseen—without a show yesterday was a call from a spy of the Society of Composers and Authors, followed by a demand for $10 per week for playing copyrighted phonograph records without permission. Any of you birds who are not already paying this 5% for the second prints, you better start, for they'll get you sooner or later. No victim is too insignificant for their greed. This great American business has the finest example of unscrupulous, subversive tactics, crafts and holdouts, Ten reels.—O. W. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

THE MAN WHO LAUGHS: Special cast—The salesmen who sold me this picture did not laugh. I laugh. I would laugh too. I look it in on my B. O. thermometer showed 10 below what I paid for this picture.—W. E. Dickson, Aristo theatre, Lemon, S. D.—General patronage.


KING OF THE RODEO: Hoot Gibson—10%. February 9. Well, well, here's a Western without any shooting, stunt or sex appeal stuff and what the result—hang-up on entertainment. They ought to present their horse with a medal making such an entertaining picture for the theatre of any size. Many good comments. Six reels.—E. B. Conant, Charlestown Hall theatre, Lincoln, N. H.—General patronage.

BURNING THE WIND: Hoot Gibson—50%. February 2. Another good one about by the best Western actor in the game. He has gone forward where some of the boys appeared to have gone back. They are not as good as they, and they quit acting. Not the kind about whom people say, "What is the matter with so and so? Is he not good nowadays?"—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

FANGS OF DESTINY: Special cast—Fair little picture, but had many kicks on it. People tire of cheap Westerns. Crowd dropped down every time I heard a kick. I'm not sure why.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

CLEARING THE TRAIL: Hoot Gibson—Drew well and played picture.—Philip Rand, Rex theatre, Salina, Ind.—General patronage.

TWO OUTLAWS: Rex-Perrin—February 2. A very good, well made picture. Some of the towns.—E. B. Conant, Aristo theatre, Grand Prairie, Texas.—Small town patronage.


THE MICHIGAN KID: Special cast—Good Jewel, not real much money on no. G. to speak up when he can. This drew slightly above average.—Philip Rand, Rex theatre, Salina, Ind.—General patronage.


THANKS FOR THE BUGGY RIDE: Special cast— Said to "sell." The result was its not pull at all.—Philip Rand, Rex theatre, Salina, Ind.—General patronage.

THAT'S MY DADDY: Reginald Denny—Women and girls said it was Denny's best. High school boys didn't care for it. Would class it as a good picture.—Philip Rand, Rex theatre, Salina, Ind.—General patronage.

STRAIGHT SHOOTING: Ted Welles—Fair.—Philip Rand, Rex theatre, Salina, Ind.—General patronage.

WILD WEST: Hoot Gibson—Drew and pleased.—Philip Rand, Rex theatre, Salina, Ind.—General patronage.

ALIAS THE DEACON: Drew and pleased.—Philip Rand, Rex theatre, Salina, Ind.—General patronage.


UNCLE TOM'S CABIN: Special cast—This was one of the finest audience pictures I ever played and made a lot of damages for.—E. B. Caron, Aristo theatre, Lemon, S. D.—General patronage.

ANYBODY HERE SEE KELLY?: Special cast—Better than a lot of the so-called specials. A made picture.—W. E. Dickson, Aristo theatre, Lemon, S. D.—General patronage.

HOW TO HANDLE WOMEN: Glenn Tryon—Poor picture. Wasted a good title and star on a mediocre picture.—M. D. Fraizer, Empress theatre, Aragon, Kan.—General patronage.

HOW TO HANDLE WOMEN: Glenn Tryon.—A fine here. A few like this and I will forget how to handle the crowd.—W. E. Dickson, Aristo theatre, Lemon, S. D.—General patronage.

HERO OF THE CIRCUS: Maxfield—85%. January 17. One of the best animal and circus pro- ductions handled here. It simply fine and held a fair patronage spellbound. We think it all a foreign production and cast, but with $200,000, we did not put it out as a sure special can't understand. We will recommend it for our Chahtaauqua next summer. Those who have not flesh and fur may want a book it. Six reels.—C. H. Thompson, Opera House, Platts- burg, N. Y.—General patronage.

HONEYMOON FLATS: Special cast—How Uncle Carl can really put out such stuff and openly adver- tise it! Same old stuff with different faces, neither good acting or plot. Had rather be poor, showing off Moe Geller with a terrible di- advantage. Stick to "Collegians" George Lewis, was a real flat, then got a real flat.—J. Spec, Kenwood theatre, Chicago, Ill.—General patronage.

United Artists


THE CIRCUS: Charles Chaplin—45%. January 28-30. Great for the kids. Never saw so many in the place at one time before. Failed to satisfy the older folks, although it drew fairly well. About one picture every six months in about right for Charlie. Seven reels.—D. A. Rheiner, Rialto theatre, Hebron, N. Dak.—Small town patronage.

RAMONA: Delores Del Rio—90%. November 28- 21-22-23. This picture is a "natural." Will help take some of the zero off the figures on other United Artists products that will not take in enough to pay for the electricity. No money can be made with United Artists.—William E. Lee, Jr., Dreamland theatre, Ontario, Ore.—General patronage.

THE GAUCHO: Douglas Fairbanks—Lot heavy on this, but it was not the fault of the picture. Was badly disappointed. Ten reels.—Victory theatre, Kent- tile, Pa.—General patronage.

Warner Brothers


BEE DEE—Another good picture, either talking or silent. Seven reels.—H. H. Barrett, Colonial and Ritz theatres, Kansas City, Mo.—General patronage.

WOMEN THEY TALK ABOUT: Irene Rich—Not so good! Not so good! Six reels.—H. H. Bar- rett, Colonial and Ritz theatres, Kansas City, Mo.—General patronage.

GOOD TIME CHARLEY: Special cast—16% February 2. A good program picture. Story better than average. Acting fine.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

TAX AS YOU ENTER: Special cast—16% February 8. Just a picture and not satisfactory at that.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

FIVE AND TEN CENT ANNIE: Special cast—February 12. Just a movie. Played off the contract. Ten years ago we could get away with

COMING
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DEAR HERALD WORLD:

This being the anniversary of Lincoln's birthday, it naturally calls to our mind three very important dates in this month, February 12, February 22, and February 28. The first two dates have become to be universally observed, while the last one seems to attract no particular attention outside of insurance and police court inquiry.

Since this is a semi-holiday and a young blizzard is forming outside, we can think of nothing better to do serve a suffering public than to comment on a couple of reviews we have on hand. First up is a picture we are sure you will not want to miss, "The Case of Lena Smith." The current issue of Liberty carries a review of this picture by Frederick James Smith, in which he gives this picture a three star rating. Three stars with this reviewer stand for "excellent," and the only time he gives a four star rating is when the picture is an "epic." Making Mr. Smith's view of the matter this picture must be far above the average.

We have in front of us the January 26 issue of the HERALD WORLD, in which T. O. Service seems to take an altogether different view of the matter. Here we find a conflict of opinion between two eminent reviewers, which leaves the common herd to wander over the range not knowing whether they will find pastures green or a helluva blizzard sweeping the valleys.

Mr. Smith lists this picture as excellent entertainment and stamps it as Esther Ralston's best work up to date, while T. O. claims it lacks everything it should have to make it worthy of the name. In his comment he makes use of the following language: "But under no circumstances can it be called entertainment, any more than can the highly interesting individual case of an epilepsy sufferer, the subject of the film." Mr. Smith gives the opinion that the picture should be seen by film enthusiasts, while T. O. thinks it should be seen by the common herd.

Noah seems to have been silent as to this word "appendectomy," and this lyricographer leaves us flat on our stomachs at the beginning of the picture. With the promise of something to come in the picture, Mr. Smith says that appendicitis is inflammation of the vermiform appendix of the cacao. This being true—and we would hardly care to question T. O. or Noah—it certainly makes it look darn tough for Lena.

Our only object in referring to these two reviews is to substantiate the HERALD WORLD's contention that no person is qualified to review a picture and give other than an individual opinion as to how the picture will be received by the public. There are many who claim to be able to forecast a picture's drawing and pleasing power, and there are many who are misled by the claims. Too frequently a review of a picture is governed by what's in sight on the table.

Not wishing to jeopardize our local reputation for being ball-headed and contrary, we are going to jump right in between these two eminent reviewers, with the hope that we may duely the works of both.

We would hardly expect that wedding anniversarys will be figured from so many days before or so many years after the date of the showing of "THE CASE OF LENA SMITH," but it is my judgment that this picture will be just as worthwhile entertainment by the folks out on the school section, and we wouldn't expect that the corn-hulker boys would carry their initials on the back of their seats while this picture was up on the screen.

Just what this picture will do in localities where the cops pay more attention to horseplay and left turns than to horsekeepers, we would not venture to guess, but the folks from the thickets and tall grass will go home from the show with the belief that pictures are made for entertainment, and this will be a great help to the industry. That's how Lena stands with us. No one should be able to "THE MAN WHO LAUGHS." Some of our best informed people will not doubt give this picture a four star rating. It might be because of the picture or it might be because Victor Hugo wrote the story, and his works grace the spotlight position in all well appointed libraries (ours was taken over by the insurance company a year ago), and we wouldn't like to expose our ignorance in matters of this kind. Mr. Smith's review is another, and this leads us to remark that we saw a cook once who lost an opportunity to make a helluva good huckleberry pie by following his own recipe instead of the one laid down in the book.

This picture will no doubt be classed by the best informed people as a classic, but from an entertainment standpoint, we personally list classic pictures in our catalog alongside of Grand Opera, and since we don't care what you think of our opinion of Grand Opera, it gives us license to say that the soothing strains from Grand Opera are about as pleasing to us as a hallelujah chorus by a bunch of Poland Chinas that haven't had their swill for three days. We never could see very much difference, and while this will again expose our ignorance, it ought to at least prove our honesty.

Don't get the impression that we are trying to tell you that "THE MAN WHO LAUGHS" isn't a good picture. We are trying to do nothing of the sort. What we are really trying to prove is that we are not overly crazy for Grand Opera. We presume high priced critics will say that this is one of the classics of the year, and they should know much better than one who has put in the hot part of life rooming in the one who that life roomed and common herd. Our experience with thoroughbreds has been limited. Our father had a thoroughbred cow once that he always kept right out in the front pasture so she could show off her shape. She was 12 years old and never raised a call, but she was an awfully

(Continued on next page)

this kind of programs, but now it can't be done. No more small town rubes. They have all moved to the city, and the few left are hard to please. Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

OUT-OUR BREATH: Special cast—This picture is OK as a sex picture. You can show it without hurting your prestige.—Joe N. Wagner, Lyric theatre, Granville, Ida.—Small town patronage.

State Rights

THE ROAD TO RUN: Special cast—This picture is OK as a sex picture. You can show it without hurting your prestige.—Joe N. Wagner, Lyric theatre, Granville, Ida.—Small town patronage.

Serials

THE CRIMSON KID (Serials) (Colin Landis)—A good serial that held the interest all the time. Serials are a help to the country exhibitor.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

THE YELLOW CAMEL: (Pathe) Allen Ray—Fair serial that held interest all the way.—H. H. Heebner, Amuse-U theatre, Melville, La.—General patronage.

TAZARAZ THE MIGHTY: (Universel) Special cast—The secret is out! Now I know why this serial was good. An operator must have said, "Some night that little shoulder strap on that gal's leopard skin dress is going to break, and oh, boy! when it does!"—T. T. Tatum, Aladdin's theatre, Laurel, Neb.—General patronage.

THE MYSTERY RIDER: (Universe): William Desmond—A silly thing, but the kids are excited about it now. A two episode series and it is holding up very well. It increased my Saturday business about 30 per cent.—Ben Evans, Jr., Liberty theatre, Rossville, Ark.—General patronage.

Short Features

EDUCATIONAL

AIN'T NATURE GRAND: Not bad, not good, none. One reel.—E. B. Kennedy, Central theatre, Belkirk, Man.—General patronage.

THE MIGHTY KING (Universe): Lupo Lane—Another great comedy by a fine performer. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE GLOOM CHASER: A good comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

OH, WHAT A MAN: Good comedy. Good paper.—E. P. Hosack, Strand theatre, Pella, In.—General patronage.

PLEM DUMB: Plenty good, I guess, as the house seemed to enjoy it.—E. P. Hosack, Strand theatre, Pella, In.—General patronage.

QUIET WORKERS: A fair comedy.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

ROAMIN' ROMEO (Universe): Lupo Lane—Fine comedy.—E. B. Heebner, Amuse-U theatre, Melville, La.—General patronage.

UP IN ARMS: Dorothy Doree—Dorothy sure can keep 'em up, and how they screamed again and again. We thank you, Dorothy. Our opinion of this is more like it. Two reels.—Rudolph Duba, Royal theatre, Kimbalt, S. D.—General patronage.


SWORD POINTS: Lupo Lane—Not good enough for two reels. They all wear more clothes ones in a week. Two reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.


HIGH STRUNG: Jerry Drew—Here is a fine piece of work. More thrills than Harold Lloyd's pictures. Jerry sure can slick to the wall. Two reels.—Rudolph Duba, Royal theatre, Kimball, S. D.—General patronage.

LOC-MOTIVE: Felix the Cat—Good. These are the best creations in the market and please our people best. One reel.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

POLAR PARADE: A silly comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

GREY EYED LOVE: Just fair. One reel.—G. O. Tunnell, Midway theatre, Martinsville, Va.—General patronage.

HOT OR COLD: Al St. John—Very good. Two reels.—O. Twemly, Midway theatre, Martinsville, Va.—General patronage.

HOLD THAT MONKEY: Good comedy. Two reels.—Dorothy Sun theatre, Kansas City, Mo.—General patronage.
J. C. Jenkins—His Colyme

(Continued from preceding page)

pretty cow just the same. Gosh, we were all pront of that cow, but we got our milk from the
scrubs.

Perhaps we have wandered far afield from the subject (you no doubt have surmised
that) but if you were trying to collect your thoughts with a three year old granddaughter
on one side of you pounding the keys on the piano and singing "I FAW DOWN AND GO
BOOM," and a four year old grandson over the other with a hammer trying to smash the
radios to pieces. We got a chuckle from you, and we would like to wander off the reserva-
tion, too. But what worries us most at this time is that we are marooned here with the
highways blockaded with snow in every direction and Nancy down in the garage just
ratlin to go. Poor Nancy, she gets so nervous, it worries us.

What we said last week about the necessity for Western pictures still goes as far as we
are concerned. We would like to emphasize this necessity more strongly if we could, and
if we could with the utmost consideration of New York and Hollywood from short sleeves
or no skirts at all, to sombreros and chaps, we would feel that we had done the industry
a real service. In ten thousand theatres in this country, Saturday nights are not show
nights without a Western picture, and Westerns have kept these ten thousand theatres on
the payroll. Some day the water will stop flowing over these theatrical turblines, and the
mills will cease to grind, and when that time comes New York and Hollywood will have a
shortage of flour. They may not believe it, but some day they will—when it is ex post facto
(as we friend O. would say). If they are from Missouri that's all right with us, too.

We like the old state ouselves, outside of those Ozark hills.

Outside of the evidence to the contrary, furnished by the mirror in front of us, we never
expect to see a homely cow than the chap who did the lead in "HIT OF THE SHOW."
one of RKO's recent pictures, and for fear this chap might read this comment, and
to forestall any murderous resolutions he might make, we want also to say that we
never expect to see anyone who could play the part better. We can't recall what the
story was about, but whatever it was, the picture followed it very closely and we followed
the picture clear to the end, we were so interested, when we could have gone down to the
Owl Club and engaged ouselves in some heated political discussions, and if you want any
further evidence that "HIT OF THE SHOW," is a good picture, you are asking too much.

As we recall it, this guy's name is Brown, and Brown is not an Irish name, but if this
bird isn't Irish, then Charlie Murray is a Swede, and George Sidney eats pork instead of
carb.

In the interest of self protection, we are strongly in favor of forming a brotherhood of
homely guys, and we would like to see Bull Montana made president; Ben Turpin, secret-
treasurer; Will Rogers, general manager; and leave Brown and us to look after the ice,
etc., and to receive and introduce new members.

We homely guys have simply GOTT to stand together and give each other no standing
room at all.

This Brown we are talking about is no relation to Crockett Brown of Nashwauk, Minn.,
even though Crockett is eligible to join this fraternity, and when Brown is in tow, it is
likely there will be no waiting list at the beauty parlors, but the line will form on the left at
the box offices if "HIT OF THE SHOW" is on the screen. We had a girl once who married
a fellow by the name of Brown. Maybe this Brown is a grandson of hers. There is quite a
family resemblance. But she was a Hooper. Anyhow, you better see "HIT OF THE
SHOW in order to prove that we know a fairly good picture when we see one.

About the most encouraging news we have read lately is a report which states that young
Carl Laemmle has grabbed the ax and has started to trim out the deadwood in the Laemmle
organization. From this report it seems he didn't spare the Laemmle tree either, for
a number of branches seem to have been trimmed from that sturdy old oak, and it seems
that young Carl didn't care where the chips fell nor how much he cluttered up the ground
with the deadwood.

It may be that the virus of economy has begun to work in the production arteries of
the house of Laemmle and it is to be hoped that this disease will be "catching" and other
like organizations will adopt the pruning-knife system to the useless branches that have been
there, and men from other less successful houses.

We have said before, and we say again, that good pictures can be made and circulated
at 50 per cent less cost than they have been up to date. We say this, too, without any
knowledge of production and distribution. We don't claim any, but any student of
mathematics can prove that if you hire two men to do one man's job, and pay those two
men double the salary one could be hired for, it must necessarily increase the cost of the
product in proportion.

We congratulate young Laemmle for the stand he has taken in the interest of economy.
It is the most forward step that has been taken in the industry in recent years and it must
certainly give a hopeful outlook for the future of Universal service. Got to, Carl, we're
for you, and you will find that the exhibitors will be too.

We are about the axe now that is going to the tree
To trim out the useless deadwood,
It no doubt caused a ruction, but take it from me.
He did the whole industry good.

J. C. JENKINS

THE HERALD-WORLD Man.

P. S.—The HERALD-WORLD covers THE FIELD like an APRIL SHOWER.

The HERALD-WORLD. March 2, 1929.
How They Voted

Following is the list of voters in the "My Favorite Players" contest, with their respective choices for male and female players (in parentheses) and arranged by theatres. The first voter's name is that of his wife (except when conditions are otherwise), and the rest those of other members of the family.

Broadway, Brooklyn, 1.a—M. A. Fauer (Laura Lo Plante, Lon Chaney); Mrs. M. A. Fauer (Jean Crawford, Lon Chaney); Suzanne Fauer (Jean Crawford, Jack Warner); Jack Fauer (Laura LoPlante, Lon Chaney); Richards, Fayette, Alt.,—M. J. Lofiat (Dolores Costello, William Haines).

Grund, Angelica, T. —J. L. Lounsbury (Marvin Nixon, Lon Chaney); Mrs. F. Lounsbury (Lillian Gish, John Gilbert).

Huntsville, Ala.—R. G. Keeler (Lon Chaney, William Haines); Mrs. R. G. Keeler (Ramon Novarro, Richard Dix).

Huntington, W. Va.—J. L. Manley (William Farnum, Lynn Dreyfuss); James Comfort (Louis LeRoyle, William Farnum); Cyril Comfort (Louis LeRoyle, William Farnum).

Cincinnati, Ohio.—Marion Bennett (Charles Barham, George Arliss); Mary Bennett (Charles Barham, George Arliss).

Brooklyn, N. Y.—Delores Costello (William Haines, Lon Chaney); Mrs. G. B. Costello (Al Sears, John Gilbert).

Fairfax, Va.—C. S. Worman (Dolores Costello, William Haines); Joyce Worman (Dolores Costello, William Haines).

Atlantic City, N. J.—Marjorie Bennett (Charles Barham, George Arliss); Mary Bennett (Charles Barham, George Arliss).

Dallas, Tex.—Dorothy MacCregor (Charles Barham, George Arliss); Mrs. D. MacCregor (Charles Barham, George Arliss).

New York, N. Y.—J. S. O'Connor (Mary Pickford, Richard Barthelmess); Mrs. J. S. O'Connor (Mary Pickford, Richard Barthelmess).

San Francisco, Calif.—Josef Lerner (Al St. John, Charles Barham); Mrs. J. Lerner (Al St. John, Charles Barham).

Pittsburgh, Pa.—Kathleen Flannery (William Farnum, William Haines); Mrs. K. Flannery (William Farnum, William Haines).

Philadelphia, Pa.—Charles R. Hayden (Clara Bow, William Haines); Mrs. C. R. Hayden (Clara Bow, William Haines).


Baltimore, Md.—Fay Wray (John Gilbert, William Haines); Mrs. F. Wray (John Gilbert, William Haines).

Oklahoma City, Okla.—Danielle Bow (William Farnum, William Haines); Mrs. D. Bow (William Farnum, William Haines).

(Continued on next page)
WHEN MONEY COMES: Just fair, too much sameness. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man.—General patronage.

WHAT HAPPENED: Not bad. The story that does the comedy.—J. S. Walker, Texas theatre, Grand Prairie, Texas.—Small town patronage.

SHE-GOING SAILOR: Billy Dooley.—Good.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

HORSE SHY: Edward E. Horton.—Better than most Horaces. Two reels.—Clarke Green, Lake theatre, Upper Lake, Cal.—General patronage.

NIPTY NAGS: Jack Duffy. This one brought plenty of laughs. Two reels.—Clarke Green, Lake theatre, Upper Lake, Cal.—General patronage.

OCEAN HUGS: A very funny comedy. Two reels.—Bert Silver, Silver family theatre, Greenville, Mich.—General patronage.

PARAMOUNT NEWS: Good news reel, but so old it is ancient history by now. I show it. One reel.—H. G. Slepmund, Jr., H. & S. theatre, Chandler, Okla.—Small town patronage.

SKATING HOME: Frances Lee.—First of "Comedians of a Famous Girl" series and hope that they all prove some. One reel.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

THE SOX EXCHANGE: A good comedy. Two reels.—Bert Silver, Silver family theatre, Greenville, Mich.—General patronage.

PATHE

CAUGHT IN THE KITCHEN: A good comedy.—Bert Silver, Silver family theatre, Greenville, Mich.—General patronage.

THE CHICKEN: Funny comedy. Two reels.—Bert Silver, Silver family theatre, Greenville, Mich.—General patronage.

DUMB WAITERS: A very good comedy.—Bert Silver, Silver family theatre, Greenville, Mich.—General patronage.

THE NIGHT BRIDE: Marie Prevost.—Marie Prevost has a few followers who liked it. Poor draw. Two reels.—Philip Rand, Rex theatre, Saloon, Ida.—General patronage.

SHOULDER ARMS: Charles Chaplin.—(Rodeo) No. It might have been good ten years ago. The race in this one has been used so much that people know how to defeat it.—Philip Jackson, family theatre, Flemont, Ala.—General patronage.

SMITH'S CATALINA BOAT RACE: Good "Smith" comedy. Mary Ann Jackson is a tram.—R. D. Carter, Fairfax theatre, Kilmanzoo, Va.—General patronage.

WHEN A MAN'S A PRINCE: Ben Turpin.—This is the only comedy that my patrons ever commented on. It must be good. Two reels.—J. D. Howard, Jr., Institute theatre, Oak Ridgo, N. C.—Small town patronage.

PUTTING PANTS ON PHILIP: Stan Laurel.—Fine comedy. Lots of laughs, so it must have pleased Two reels.—Philip Rand, Rex theatre, Kimball, S. D.—General patronage.

SMITTY AND PALS: Lloyd Hamilton.—Lloyd Hamilton is dull and gets this comedy a needed boost. Lloyd ranks with the best. Two reels.—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

SMITTY'S ARMY LIFE: Very funny comedy. Two reels.—Bert Silver, Silver family theatre, Greenville, Mich.—General patronage.

HOOK AND LADDER NO. 9: Cornelius Keefe.—Fine picture of its kind. Six reels.—Jack Jackson, Jackson's theatre, Flemont, Ala.—General patronage.

MCCARIE AND BARNEY GOODE COMEDIES: Absolutely nothing to them. Not a grin in a container or a laugh in a carload.—E. C. Archam, Auditorium, Minnesota, Minn.—General patronage.

Mickey's Circus: Mickey McGuire.—Good kid comedy.—Sammie Jackson, Jackson's theatre, Flemont, Ala.—General patronage.

MONEY BALKS: Barney Google.—Not what I call a comedy. Would have been better in one-half reel or probably none at all.—Sammie Jackson, Jackson's theatre, Flemont, Ala.—General patronage.

HOW HIGH IS UP?: Three Fat Men.—Good, but as a whole don't care for them. Two reels.—Mrs. Hudla J. Green, Gem theatre, Greenriver, Utah.—General patronage.

HAPPY TRIOS: Three Fat Men.—Plenty of fun in this one. Two reels.—Ruford Duba, Royal theatre, Kimball, S. D.—General patronage.

SILK Sock Hall: Al Cooke.—Pretty fair, as I think most of Cooke's comedies are, although this is by far not the best. Two reels.—A. R. Rynker, Rynker theatre, Hoosick, N. Y.—General patronage.

WAGES OF SYNTHETIC: Al Cooke.—Not much to it, as we got it too dear. Two reels.—Ruford Duba, Royal theatre, Kimball, S. D.—General patronage.

UNIVERSAL

OSWALD CARTOONS: Oswald.—Good cartoon that pleased the kids. That's what they are for, so why shouldn't I show it?—Sammie Jackson, Jackson's theatre, Flemont, Ala.—General patronage.

TWENTY-THREE WASHINGTON SQUARE: Special cast.—This took fairly well.—Philip Rand, Rex theatre, Saloon, Ida.—General patronage.

WHOSE BABY: Arthur Lake.—Slipping. These started out with a bang, and now we merely have the explosion. I can't think of anything in this that could be objected to by narrow-minded patrons.—Rex theatre, Screenland theatre, Nevada, 0.—Small town patronage.

THE YANKIE CLIPPER: Oswald.—Average for this cartoon series, which have all been good so far. Good print.—Ruford Duba, Royal theatre, Kimball, S. D.—General patronage.

OSWALD SERIES: Krazy Cat.—So far these cartoon series have taken fairly well. One reel.—Oscar, Family theatre, Clarke Green, Lake theatre, Upper Lake, Cal.—General patronage.

TAKING THE COUNT: Mike and Ike.—Just a fair cartoon.—Two reels.—Ruford Duba, Royal theatre, Kimball, S. D.—General patronage.

WHEN GEORGE HOPS: Very good, as are most of them.—Print not so good.—Carl L. Brown, Crystal theatre, Marshall, Mich.—General patronage.

UNIVERSAL COMEDIES: Average about the worst in the big time field. No originality, though, Sidney Weeks is a good comedier.—Philip Rand, Rex theatre, Greenriver, Utah.—General patronage.

NEWLYWEDS HARD LUCK: Sunny McKee.—Pretty good Newlyweds comedy. We give the infant the place of honor, as he is really the whole show. Print good, but photography and lighting in this is not very good for us. Mostly rather dark. Two reels.—Ruford Duba, Screenland theatre, Nevada, 0.—Small town patronage.

ON DECK: "Let George Do It" series.—Good. Two reels.—Ruford Duba, Royal theatre, Greenriver, Utah.—General patronage.

STATE RIGHTS

JERRY COMEDIES: George Oney.—Good comedies. Plenty of action. Print too old and dark.—Sammie Jackson, Jackson's theatre, Flemont, Ala.—General patronage.

MISCELLANEOUS

MISCELLANEOUS COMEDIES—Can't make any report on short features as they never do anything here. The best of this week was Charlie Chase, "Max Davidson" of Metro-Goldwyn-Mayer: Billy Dooley, Bobby Vernon, etc., of Paramount; and Fax. Bob and his partner, Charles Chicaso, of New Lincoln theatre, Pleasanton, Cal.

ALL WET: Snub Pollard.—Old but pretty good. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.
LETTERS
From Readers
(Continued from page 54)

Answers T. O. Service
WENDELL, N. C.—To the Editor: I read Mrs. Dunning's letter of March 19, and did not expect the same thing to happen to me so soon but it has. I have just played Erich Von Stroheim's "The Wedding March" by RKO Theatre Corp. and about thirteen of them wasted. About the only thing in the picture that tallied with the wonderful amount of advertising was in "its entirety an Erich Von Stroheim Production." It certainly was, and I lost plenty on it too. The salesman played it up highly to me and Bill, all the gross copy was the same. I was badly oversold and put out quite a bit of extra advertising.

My crowd the first night was pretty good, their knockers brought my second house down to far below par, the third and last night I ran it was almost an entire failure. By the way, have you ever noticed that every new stunt and novelty like so well. I surely wish he had "looked-it-up" so it never could have gone to Wendell. I have a few more specials booked and if they turn out like the one, I never expect to run another Paramount special again. I played the "Har- vester," an FBO picture, two days last week as a test and it grossed more than I did on "The Wedding March." I notice that Mr. Service does not have one good word for "Abraham Lincoln." Going to that fact I expect it to be one of the best I have shown a long while.

I understand that Stroheim has only produced one picture that has ever been seen by them. If any salesman ever calls his name to me again I think I will run him out of my office. Man, I'm hot and you wouldn't think if you had been oversold as much as I was.

I am enclosing my check for the continuance of the contract. As I gave no run for my show without it I could not without my advertising matter—G. H. WRIGHT, Jr., Star Theatre, Wendell, N. C.

Hang On, T. O. Service!
SALMON, IDAHO.—To the Editor: Whoopie! What's this raging my old partner in Crime, T. O. Service, all about anyhow? Hold on tight, there's a much larger chap still filling my spurs preparatory to a whirlwind gallop east to your rescue if these darned dumb exhibitors don't stop pestering you. I'll give them their work for a while and then the steady wind, and a few more of the hard old ridin' bunch and collectively we'll put up a ratatouille good fight in your behalf. So hang on! Any chump of an exhibitor ought to know by this time that you're the best darned reporter on plays in the whole star spangled banner of states barring none, that's the facts. You tell us the truth, plain, unvarnished, and to the point. If the play is good you say so— if poorly you tell it, and that's all we exhibitors want to know, and if you don't decide for ourselves whether the type is good for our particular little old burg or not. For instance, when we wrote your long-assed article on that gosh all mighty good play. So it was, so it was. I booked it, not because I thought it would pay, because that type of play never pays here, but because I wanted to show the kids and wanted to see it, too, you bet. When you said it was A. 1. I ordered it up, well knowing I would.

That any exhibitor would buy it because you said it was good and run regardless of whether that type of play suited his crowd would be rarin' to go, T. O., and if any more guys start throwing bricks we're going to have a real round up the bunch and we'll come flying—PHILIP RAN0, Rex theatre, Salmon, Idaho.

Perhaps The City Had 2 Tales; Who Can Tell?
ALBANY, Feb. 26.—Under the direction of the Parent-Teachers' association of Troy the Troy theatre entertained a group of 100 boys and girls on February 22. at a special showing of "A Tale of Two Cities." A boy appeared at the box office and inquired if the "Tales With Two Tails" was being shown.

Proper Exploitation
ASHLAND, ALA.—To the Editor: There has been some complaint from exhibitors throughout the country that some stars were losing their drawing power in their theatres. Of course, it is true that all stars make some pictures that do not measure up to their usual standard, but in many cases the fault was the exhibitor's, for not exploiting the picture properly.

Some of the best stars in pictures today have been severely criticized by exhibitors, although one of the leading experts in their criticisms have gone over big for others. Naturally, the question arises as to why the decline in drawing power of any particular star.

My answer in a number of cases would be this. When a star rises to the top many exhibitors try to take advantage of their increasing fan base by using amount placed in placing of a top position, and expect his or her pictures to continue to break records just because he or she may be more popular. Nothing could be more foolish than this. Manufacturers of nationally advertised merchandise, instead of curtailing their advertising, are constantly increasing it, although sales of the article in particular are increasing daily.

If any business in the world thrives on advertising, the movie business is foremost in this and instead of panning a star because business drops off on his or her pictures, check up on yourself and see if your advertising on this particular star is what it should be, if not, then make it so, and I believe most cause for complaint will be removed.

And, I would like also to say a word about taking advantage of special features for small-town exhibitors. Instead of worrying about what we should and could do about "Audiences," forget them and consider like the devil with what we have, and within a little while the big houses will be all fitted up, and then they will have to get up an outfit that we can use. I don't think they need the equipment and increased rentals, etc., will make up any money we will lose in the mean- time. Wake up, fellows, let's go after busi- ness, and not wait for it to drop in on us.— E. F. INGRAM, Ingram's theatre, Ashland, Ala.

What of Television?
MECHANICSBURG, OHIO.—To the Editor: Is not entertainment from television show business will be of as much importance as stock market ticker service.

Western Union, Postal, or Bell will have such service to offer every theatre in the country? Should such service be looked for if the "television" rooms are any way correct, before long?

Machines leased to pick up from the air the broadcast events should be expected instead of popular circuit service.

Is this of the most importance to your read- ers and advertisers, or is there no real basis to create this excitement? "Automotive Industries" is a trade paper that does not hesitate to print information and you note this policy has the effect that every industry wishes was working on it—R. TULLEY, Television Theatre, Mechanicsburgh, Ohio.
CHICAGO PERSONALITIES

By J. F.

The State-Lake theatre is to make a new variation in its policy in an effort to find just the right arrangement to attract to the box office the tinkling discs, which have been a bit elusive since the rise of pictures made vaudeville less sizzling as a draw. Tentative plans call for Pathé's "The Goddess Girl" to go into the house March 17, with Photophone, and because of the footage, several acts of vaudeville will be pulled.

And thereafter, the length of the stage bill will be determined by the length of the picture, for awhile, at least. Otherwise, according to Mort Singer, Chicago RKO circuit manager, the policy will be as usual.

Marshall Nelan, the director, was in Chicago last Friday, enroute to New York. He screened "Empire," in which Mary Brian, James Kirkwood and Lloyd Hamilton are chief members of the cast.

Lupe Velez, the Mexican beauty who plays in United Artists' "Lady of the Pavements," made a personal appearance at the United Artists theatre on Washington's Birthday, in connection with the showing of the picture. Miss Velez sang, danced and talked a bit to the audience. D. W. Griffith, who directed, was in town for the opening.

Brooke Johns is gone from the Oriental, after a successful sojourn there. Jack Osterman has replaced Johns. The new M. C. flew from Detroit to Chicago with a few of Chicago newspaper picture "critics."

Mrs. Tom North and her mother, Mrs. Eva Bemiss, are in Columbus Memorial hospital suffering from severe injuries received last Thursday, when the automobile in which they were riding on the outer drive, was struck by another machine.

A daughter was born to Mr. and Mrs. Samuel Halper at the Michael Reese hospital, January 28. Halper is the owner of the Irving theatre on Chicago avenue.

Clyde Eckhardt is back at his office after making a trip to key cities.

Louis Abramson, brother of Joe, genial secretary of the Chicago Film Board of Trade shows signs of becoming a great film salesman. Louis had his first chance at selling Fox pictures last week.

Tom Gilliam, assistant manager of First National, returned to Chicago last week, after spending two weeks in New Orleans. He was accompanied by his wife.

Barney Balaban, secretary of Balaban & Katz, procured a license in Miami Beach last week to wed Mrs. Tillie Urovk of Chicago.

The Elston theatre is now operated by Louis Breckan. The Elston is a 700-seat house formerly owned by Gus Stathis of the Cosiner theatres.

Brumberg Named World Wide Manager

William "Bill" Brumberg, who has been connected with Columbia for over a year, has been appointed manager of the Chicago office of World Wide Pictures. Bill will take over the new office on March 4, the very day another great inauguration takes place. Brumberg was film salesman for Columbia and recently was appointed country sales manager, before that he was with Universal.

have no news from the Pathe office this week.

George Wilson is back on the job. The Universal salesman sprained several ribs in a fall.

Mr. and Mrs. O. E. Hansen of the Jefferson theatre, Goshen, Ind., left last Monday on a six weeks' vacation in Miami.

The Apollo theatre in Princeton, Ill., was sold by Myles Fox to Carl Pearson, operator of theatres in Rushville, Ill. The Orpheum theatre in Princeton, which was formerly operated by B. Jaffries, also has been taken over by Pearson.

Among the exhibitors that visited Film Row last week, were Carl Pearson, Myles Fox, Louis Cocherety of the Strand theatre in South Bend, Oscar Lambatte of the Mishawaka theatre in Mishawaka, and John Miller of Woodstock.

Frank A. Kennedy, from the home office of RKO, was at the local exchange last week. The RKO exchange is having a new sign, reading "Radio Pictures." Ain't that something?

C. McDonough, formerly connected with the Auditorium theatre in Libertyville, III., is now selling DeForest Phonofilms in the Indianapolis and Indiana territory.

Returning from New York, after having a conference with Harry Lee DeForest, Harold Siegel reports that offices will be opened in St. Louis and Kansas City.

Another salesman has been added to the DeForest staff. G. R. Jernaine, formerly

Blazing and why shouldn't he? L. V. Kuttnauer, distributor of Photophone in Illinois, Wisconsin, Iowa, Michigan and Ohio, reports that with the end of February, Photophone will have closed its banner month. (Herald-World Photo.)

Saul Goldman, use-to-be booker for Gotham pictures, is now operating the New Lyceum theatre at 39th Street and Cottage Grove Avenue.

"Weary River," First National Richard Barthelmess picture, was given its Chicago premiere at the Roosevelt theatre on February 22. "Weary River" is the picture in which Barthelmess is heard singing, talking and playing the piano.

The versatile Tom North, who in his spare time sells great quantities of Pathé-Van Beuren shorts to the Middle West, and who in such time as remains, writes pieces for the Morning Mail, had a notable literary contribution in that little known but interesting journal last week. To read it was to understand at once why Tom is a great film salesman.

Fire at St. Paul Garrick House, Damages $4,000

(Special to the Herald-World)

ST. PAUL, MINN., Feb. 26.—Fire damaged the Garrick theatre to the extent of $4,000 and because the theatre was empty at that time, the flames, which are believed to have started under the stairway leading to the balcony, made considerable headway before the alarm was sent in. The Grand theatre, Fairbault, Minn., which was destroyed by fire a short time ago, will be replaced by a $150,000 structure, according to Finkelnburg and Ruben. The new theatre is to be an atmospheric house, Moorish in design.

Haynes Quits Loew's

(Special to the Herald-World)

CLEVELAND, Feb. 26. — William Haynes, assistant general manager of Loew's Ohio theatres in Cleveland, has resigned to enter production. W. A. Finney will be Loew district manager here until a successor to Haynes is named.

MILTON M. STERN

The Row's Insurance Man.

Life, Accident, Auto, Fire & Casualty Lines

1180 E. 63rd St. Phone Fairfax 7200
Announcing

EASTMAN

REPROTONE

NEGATIVE

the proved sound film

LABORATORY measurement of its sound fidelity
—actual use in the studios—Reprotone Negative has undergone these two tests and has emerged as the pre-eminent medium for the recording of sound with motion pictures. Developed through the joint efforts of the industry and the Eastman organization, it makes possible a hitherto unapproached standard of realistic, pleasing sound reproduction.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
HEARTS in DIXIE

NOW PLAYING
at GAIETY THEATRE, N. Y.,
for Extended Run at $2

The first authentic audible screen record of Dixieland. A singing, dancing comedy with music, with all the actors speaking their parts.

Negro spirituals are sung by a magnificent chorus — stevedores and roust-abouts croon thrilling melodies as the "Nellie Bly" pulls into wharf — cake-walks, folk dances, native jazz orchestras, the birth of the blues... in a breathlessly, beautiful and realistic panorama of life along the levees and in the cotton fields with a cast of

200 NATIVE ENTERTAINERS
augmented by Billbrew Chorus of 60 voices

CROON A BOX-OFFICE TUNE
with this BIG-BUSINESS BOON from FOX MOVIE TON [feature]
EXTRA!

Hollywood, Cal. — Previews held here on Willard Mack's "The Voice of the City" and "The Trial of Mary Dugan" put M-G-M in the forefront of entire talking field. "The Broadway Melody" is only the beginning! Watch!
Whether it be in the magnificent "New Loew's State" in Providence, or in Central America's theatre beautiful - "The Cecilia" in Panama City, or in the luxurious "Pantages Theatres" in California - in fact, wherever enterprising showmen demand the best, you will hear enthusiastic endorsement of the Robert Morton Unit Organ as a musical attraction.

No other organ approaches Robert Morton in quality, volume, distinctiveness of tone, orchestral resources or variety of effects. Exclusive process of manufacture, structural improvements, and patented features found in no other organ, make it distinctly different from all others.

Robert Morton Organ Co.

Write To-Day for our new cooperative purchase plan
Exhibitors who want QUALITY TALKING PICTURES in LARGE QUANTITY have ONE place to go... PARAMOUNT

NO shortage of record-breaking talking pictures this spring if you’re playing PARAMOUNT. Think of the great business rolled up by “Interference”, “The Doctor’s Secret”, “The Wolf of Wall Street” and other PARAMOUNT talking hits today! Think of 31 even bigger and better PARAMOUNT talking pictures coming between now and August! You’re thinking PARAMOUNT, and acting on it, just like every other sensible showman!
THE CANARY MURDER CASE

A solid line-up of records smashed by this all-talking mystery thriller from Coast to Coast, every important spot it has played. Seattle, Portland, Akron, Los Angeles, Palm Beach, Waterbury—a few of the many towns where the previous high gross has been topped by "THE CANARY MURDER CASE”. A great picture produced in the PARAMOUNT way from a book everybody's crazy about—that's the secret! With William Powell, James Hall, Louise Brooks and Jean Arthur. Malcolm St. Clair Production of the S. S. Van Dine novel.

WOLF SONG

Sell-out at $2 on Broadway!

OPENING February 23rd at $2 top at the Embassy Theatre, New York. "WOLF SONG" has taken Broadway by storm! For the first time PARAMOUNT gives the public the spectacular musical romance type of entertainment they're used to spending $6.00 a seat for. And they love it! The sensational love-making of Lupe Velez and Gary Cooper, the song hits, the dashing action and color—"WOLF SONG" is surefire! With Gary Cooper, Lupe Velez and Louis Wolheim. Victor Fleming Production. From the famous novel by Harvey Fergusson.
DOUGLAS MacLEAN in THE CARNATION KID hit on B'way

MOBS at the Paramount Theatre, New York, hail the conquest of Douglas MacLean in his first talking picture. Critics rave about the excellent work of MacLean. Business is great! The best MacLean since "The Hottentot."—and 99%dialog! See it for yourself. Then you'll know PARAMOUNT and Al Christie, its producer, have another big winner! A rapid-fire comedy as timely as tomorrow's newspaper headlines. Presented by Al Christie. By Alfred A. Cohn. A Christie-MacLean Production.

23 more SUCCESSES clinch PARAMOUNT SOUND LEADERSHIP

IMAGINE: 23 PARAMOUNT QUALITY TALKING PICTURES, in addition to those named in this ad so far, coming between now and August! Coming when you need product most. Coming to better any box office figures hitherto known! Hits like Clara Bow in "The Wild Party", Jeanne Eagels in "The Letter", the Big Jazz Revue "Close Harmony", Richard Dix in "Nothing But the Truth", Maurice Chevalier in "Innocents of Paris"—ALL-TALKING KNOCKOUTS! No other company can possibly approach PARAMOUNT in quality and volume!
SEE and HEAR Day

Warner Bros.
present

WARNER BROS.
MILLION DOLLAR KID
HEAR HIM TALK!
HEAR HIM SING!

A Sensation as the
INITIAL FEATURE
for the
OPENING
FEBRUARY 27th
of the Magnificent
MASTBAUM THEATRE
Philadelphia
OPENS
March 8
Warner Bros.
Theatre, N. Y. C.
TWO-A-DAY
AT $2.50

A WARNER BROS. VITAPHONE TALKING PICTURE
ey Lee in
SONNY BOY
with
EDWARD EVERETT HORTON
BETTY BRONSON
SCENARIO BY C. GRAHAM BAKER
DIRECTED BY ARCHIE MAYO

Davey Lee in a great Warner Bros. Vitaphone extended run production "Sonny Boy"! A talking and singing picture that is proving a box office wonder at the Mastbaum Theatre in Philadelphia. Nail it at once!

NOAH'S ARK
What Warner Bros. Promise Warner Bros. Deliver

THE DESERT SONG Is Coming Along
JOSEPH M. SCHENCK
Presents
D.W. GRIFFITH'S
"Lady of the Pavements"

with
WILLIAM BOYD
JETTA GOUDAL
LUPE VELEZ

GEORGE FAWCETT
ALBERT CONTI

UNITED ARTIST
The Tribune said: "'Lady of the Pavements' should fill the U. A. Theatre from opening time till closing."

And that's just what this United Artists Picture is doing. They're "Scooping the Loop with Lupe" and "Lady of the Pavements" out there in Chicago, just as they did in Detroit and Los Angeles.

Wait until you hear Lupe Valez sing Irving Berlin's theme song, "Where Is the Song of Songs for Me?" It's a Wow!

A great Box-Office, Boys! Set your date with "Lady of the Pavements" now.
# BIG CITY SUPREMACY

Of the 12,865 paid subscribers to Exhibitors Herald-World

3,558 are located in the 31 film centers of the United States as follows:

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This, without question, is the largest paid big city circulation in the history of the motion picture trade papers. These 3,558 paid subscribers represent the greatest buying power unit ever placed on the subscription list of any paper in the field.

The Exhibitors Herald-World leads—not just in grand total circulation. It leads in the East, West, Central States, and South. It leads abroad. It leads in the small towns and cities—and in the big metropolitan centers.

*There is no substitute for Circulation!*
Moulin Rouge

Splendid Picture, Well Done
(Reviewed by Chester J. Smith)

If this first release of World Wide Pictures is a fair sample of what may be expected in the way of British importations by the J. D. Williams concern American producers are going to find some real competition from abroad.

"Moulin Rouge" has just about everything from a box-office standpoint. It is not so foreign as most of these imported pictures and it is produced on a lavish scale in all the natural surroundings called for in the story. It is the work of E. A. Dupont.

The synchronization by R C A Photophone is done by both the film and disc process and is as good as the picture. The score is by Joseph Littau of Roxy's and the recording by the R C A Photophone Orchestra. The picture serves to introduce Olga Chekova, European star, and she is a real artist, good to look at and with an abundance of screen talent.

The story has the background of Paris theatrical life. It shows the famous Paris-New York Revue, popular with all visitors to Paris. It is gorgeously mounted, with costumes that will have a tremendous appeal to the feminine movie goers, and a bevy of beauties that will have as great an appeal to the masculine fans. In addition it has thrills, suspense, heart interest and just about everything else that is necessary.

The romance may be a bit far-fetched, but it is not unnatural for a youth to become enamoured with a famed stage beauty even if she is his prospective mother-in-law. That is the story. Here is the scion of one of the wealthiest families in Paris who is to marry the daughter of this darling of the theatre. The girl is just back from school and brings her sweetheart with her to the theatre to see the mother perform. The mother is the toast of Paris. The youth seated in a stage box becomes infatuated with her. Her infatuation becomes desperate love. The father of the youth objects to the marriage to the daughter of the star, so the latter makes a personal appeal to the father and he capitulates. Then the devoted mother finds out the true circumstances, that she is the one the youth loves. Here is a powerful situation with the doting mother caring only for the happiness of her daughter, the daughter desperately in love with the youth and the latter thinking all his love is for the mother. It is all logically and satisfactorily worked out in a splendid portrayal of Paris night life.

Drawing Power: It is a picture that should appeal to all classes. The story is good, lavishly produced and has all the necessary elements to click at any box-office. It lends itself readily to exploitation.


THE CAST

Parsyia, Star of Moulin Rouge Revue: Mlle Olga Chekova
Margaret, her daughter: Eve Gray
Andre, her daughter's fiancé: Jean Bradin
All over the MAP

Pacent Reproducer Systems are being SERVED by these leading producers:

Paramount
Metro-Goldwyn-Mayer
Warner Bros.

First National
United Artists

In large and small houses

The list below shows some of the theatres ordering Pacent Reproducer Systems up to February 15th. Many are actually installed and giving daily service.

COLONIAL, Detroit, Mich.
LIBERTY, Peru, Ind.
REGENT, Cleveland, Ohio
BAYLES, New Bedford, Mass.
NORDLAND-PLAZA, Cincinnati, Ohio
PLAZA, Linden, N. J.
UNION, Union, N. J.
OPERA HOUSE, New Brunswick, N. J.
ROXY, Perth Amboy, N. J.
STRAND, Union, N. J.
WASHINGTON, Chester, Pa.
STATE, Erie, Pa.
ORPHEUM, Livingston, Mont.
HEA, Idaho Falls, Idaho
WELSHY, Edwardsville, Ind.
PARK, Lehighton, Pa.
CINEMA, Cleveland, Ohio
NEW SUN, York, N. Y.
RIDOU, Harvey, N. D.
HALTO, Cushing, Okla.
CAPITOL, Ashboro, N. C.
PRINCESS, St. James, Minn.
SAYOY, Newark, N. J.
WALDO, Lynn, Mass.
OLYMPIA, Cleveland, Ohio
COMPORE, Lynn, Mass.
ALHAMBRA, Quincy, Mass.
PARK, Barberton, Ohio
O'NICY, Quincy, Mass.
STRAND, Biddeford, Pa.
TELLE SQUARE, Somerville, Mass.
ROWLAND, Wilkesbarre, Pa.
GRAND, Camden, N. J.
HALTO, Scollay Square, Boston, Mass.
HALTO, Woodbury, N. J.
CHEVY CHASE, Washington, D. C.

GUTHRIE, Grove City, Pa.
AVENUE GRAND, Washington, D. C.
GRAND OPERA HOUSE, Westchester, Pa.
ORPHEUM, Menominee, Wis.
PARK, Erie, Pa.
PEARL, Philadelphia, Pa.
PERRY, Erie, Pa.
COLONIAL, Puntaqua, N. J.
CENTRAL, Washington, D. C.
HALTO, Westchester, Pa.
TOWERS, Cananda, N. Y.
GRAND, Titusville, Pa.
GLOBE, Atlantic City, N. J.
MONTCLAIR, Mora, N. J.
LINCOLN, Union City, N. J.
GARDEN, Charleston, S. C.
LEXINGTON, Lexington, N. C.
CONCORD, Concord, N. C.
CAPITOL, Lowell, Mass.
PARAMOUNT, Chicago, III.
DUWELL, New Haven, Conn.
ASTOR, Minneapolis, Minn.
SCHNEIDER, Pittsburgh, Pa.
GOODWIN, Newark, N. J.
UNITED STATES, Hacket, N. J.
CENTRAL, Jersey City, N. J.
SANFORD, Irvington, N. J.
OLYMPIC, Pittsburgh, Pa.
LIBERTY, Sharon, Pa.
AMBASSADOR, Philadelphia, Pa.
VILLA, Philadelphia, Pa.
GLOBE, Philadelphia, Pa.
LAWNSDALE, Philadelphia, Pa.
EMBASSY, Jenkintown, Pa.

HOME, Washington, D. C.
GARDEN, Paterson, N. J.
ORPHEUM, Titusville, Pa.
COLUMBUS, Brookville, Pa.
JEFFERSON, Puntaqua, Pa.
MANOR, Philadelphia, Pa.
IMPERIAL, Philadelphia, Pa.
GARDEN, Princeton, N. J.
TIVOLI, Newrav, N. J.
STRAND, Westfield, Conn.
EMPRESS, Duquesne, Conn.
PARKER, Darby, Pa.
MANOR, Pittsburgh, Pa.
PLAYHOUSE, Ridgewood, N. J.
APOLLO, Martinsburg, W. Va.
HALTO, Westfield, N. J.
BUTLER, Butler, N. J.
BAILY, Dover, N. J.
STANLEY, Newark, N. J.
BELMAR, Pittsburgh, Pa.
ARSENAL, Pittsburgh, Pa.
CAPITOL, Newark, N. J.
BRADDOCK, Beaver, Pa.
BROAD, Pens Grove, Pa.
COLONIAL, Atlantic City, N. J.
RITZ, Newark, N. J.
BASC, Newark, N. J.
HAWTHORNE, Newark, N. J.
SHERWOOD, Philadelphia, Pa.
STRAND, Pittsburgh, Pa.
CAPITOL, Belleville, N. J.
CLUSTER, Johnson City, III.
CAPITOL, Chambersburg, Pa.
STRAND, Pottstown, Pa.

ROYAL, Bloomfield, N. J.
CRANDFORD, Cranford, N. J.
HOLLAND, East Orange, N. J.
HAMILTON, Lancaster, Pa.
MILLER, Shady, N. J.
ROSEVELT, Union City, N. J.
SCHRODER, Hackensack, N. J.
BELLEVIEW, Upper Montclair, N. J.
COLONIAL, Wilkesbarre, Pa.
LINCOLN, Trev., N. Y.
STATE, Dallas, Tex.
PALACE, Bexar, Tex.
CONTINENT, France, S. C.
GLEN, Glen Cove, L. I.
HELMANS, San Francisco, Calif.
AMBASSADOR, Washington, D. C.
APOLLO, Washington, D. C.
ROXY, Rocky, Mount, N. C.
HARROWWAY, Philadelphia, Pa.
RUBY, Philadelphia, Pa.
PLAZA, Pittsburgh, Pa.
LIBERTY, Pittsburgh, Pa.
DUNN, Cannondale, Ohio.
YEAR, Womaston, D. C.
COLONY, Washington, D. C.
CAPITOL, Allentown, Pa.
HUGH, Kenney, N. J.
ROSEVELT, Newark, N. J.
19th ST, THEATRE, Allentown, Pa.
RITZ, Jersey City, N. J.
SUN, Huntington, N. Y.
GRAND, Kingston, N. C.
FOREST, Cincinnati, Ohio
COMET, St. Louis, Mo.
BROADWAY, Buffalo, N. Y.

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March 9, 1929

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What are the Four Big Bets for 1929?

(No. 625—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

THERE ARE FOUR GREAT BIG OUTSTANDING BOX-OFFICE BETS FOR the year of 1929 and Universal has all four of them!

NO. 1 IS “SHOW BOAT.” THIS IS SO PACKED WITH BOX-OFFICE NAMES and values that it staggers the imagination! Edna Ferber’s best-selling novel, plus the cream of the cream of Ziegfeld’s hugely successful stage version of “Show Boat,” plus Jerome Kern’s music, plus Oscar Hammerstein’s lyrics, plus Helen Morgan’s singing, plus Jules Bledsoe’s singing, plus the Plantation Singers, plus Harry Pollard’s direction, plus Laura La Plante, plus Joseph Schildkraut and so on and on and on. No such piece of property has ever been owned by any producer in the moving picture business. No such box-office values have ever been dreamed of before.

NO. 2 IS “BROADWAY.” THIS PLAY ESTABLISHED NEW RECORDS FOR dramatic successes in New York. Universal was the successful bidder for the motion picture rights in competition with practically all other producers. So great was the envy of some of the unsuccessful bidders that they have attempted to cash in on the fame of “Broadway” by appropriating bits of its business or its atmosphere or even its title. But, like all imitations, they will fall to the ground, deceiving neither you nor your patrons. There is only one “Broadway” and Universal has it. Paul Fejos, supervised by Carl Laemmle Jr., has wrought another masterpiece and it will be one of the mainstays of your business this year.

NO. 3 IS “THE KING OF JAZZ.” THIS MEANS THE INCOMPARABLE PAUL Whiteman, himself, and his incomparable orchestra of symphonic jazzers. Universal was the only company which could lure this famous man and his organization into the movies. With a story so gripping that even the silent version will be a tremendous sensation. Imagine how much punch is added by the fact that Mr. Whiteman and his entire orchestra will appear in the synchronized version. The millions who have heard of Whiteman or have listened to his phonograph records, can now see and hear him in a great picture.

NO. 4 IS “THE MINSTREL SHOW.” THIS PICTURE IS BUILT AROUND the famous Eddie Leonard and other Minstrel men whose names are a household word. It is modern, snappy and jammed full of the kind of up-to-date material which the present-day movie audience demands. It will set a new pace for all other producers to follow. When I am ready to give you the rest of the details regarding this production, you will be delighted.

THESE, I REPEAT, ARE THE FOUR OUTSTANDING PICTURES FOR THE year of 1929 and they are all under the banner of one company—the Universal. Four such pictures from the whole industry during one season would be a good record, but coming from one company alone they will establish a new era in showmanship. If you cannot book all of them because your competitor has beaten you to it, at least get what you can!
"Easily Colleen's Best Film
Since 'Flaming Youth'"

—said Los Angeles Record. And ALL preview
critics predicted phenomenal popularity for "Why
Be Good?"

Not just another Colleen Moore picture... Not just
another "Flaming Youth"... But—COLEEN'S
GREATEST COMEDY OF ALL TIME—A JAZZ
PICTURE THAT OUTFLAMES "FLAMING
YOUTH"!

Will be advertised to 18,000,000 in eleven famous
magazines.—Get ready for Records!

Listen for theme song "I'm Thirsty
for Kisses, Hungry for Love," by
the authors of "Doin' the Raccoon."
Published by M. Witmark & Sons.

John McCormick presents
Colleen Moore
in
HY BE GOOD?

FIRST NATIONAL VITAPHONE PICTURES


Member of Motion Picture Producers and Distributors of America Inc. Will H. Hays Act.
IN THIS ISSUE—

Fox buys Loew’s and Metro-Goldwyn-Mayer and assets reach stupendous total of 230 millions through largest deal in history of industry; Resume of last seven years in motion picture trade shows interesting changes through mergers; Called a “nut” when he bought Brooklyn theatre that grossed a maximum $7.50, declares William Fox.

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Every hill affecting industry fail; as Congress closes books;
Promises of “reformers” to force action fail by the wayside.
Foreign producers aim blows at U. S. films in order to get into American market; Make poor pictures to satisfy quota and obtain U. S. productions.
Eight hundred pupils become “walking, talking ads” for sound films through campaign; Woodin at Wellsboro uses Herald-World exploitation suggestion.
Musical sense declared his asset to manager showing sound films; Must decide how to regulate music during picture, says this showman.

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ADVERTISEMENTS


"When a Writer Goes Movie"

MR. GEORGE JEAN NATHAN weeps a few well-chosen tears for "the writer gone movie" in the current issue of the American Mercury. He sheds precious salt over the contention that when a writer writes in one way or another for the films, then he is ruined as an artist.

"Almost without exception," writes Mr. Nathan, "such men and women, whatever their previous eminence or capabilities, are found to have gone down the chute. One speculates as to the cause.

"There seems to be no sound or even theoretical reason why a competent writer should not get easy money for himself by turning out a piece of scenario junk, nor does there seem to be any good reason why a man should not be able to mingle for a spell with the morons and idiots of Hollywood and yet remain uncontaminated. There are morons and idiots outside of Hollywood that even the best writer is occasionally forced to mingle with and they make no impression upon him and do him no noticeable harm.

"But the fact remains that a writer who undertakes to lend his talents to the films, however briefly, presently finds himself with his artistic pants down.

"The only reason, I believe, is not so difficult to catch by the tail as it appears to be. No genuinely first-rate writer can imagine himself writing for the movies; the apparently reputable writers who go in for movie work have a trace of shoddiness under their flashing surfaces and the movies bring that shoddy out, encourage it and develop it. This bringing out, encouragement and development may be unfelt, even unobserved, by such writers, but it is not long before it contrives to make the shoddy permanently triumphant over the writer's better attributes and qualities."

Mr. Nathan may be ignored. It would be easy to deal sarcastically with him, laugh at him, and leave him in a position quite as inelegant as that in which he so impishly portrays his friends, the writers. One might even consider being angry at him, but that seems rather a noble sentiment for this tiny affront; one shouldn't go hunting gnats with grenades.

Let us see, instead, if there is any truth in the contention which he has rewritten here for the thousandth time to fill the last column and a half of his clinical notes in the Mercury. Let us be open-minded, as he has declined to be, and see if there isn't the germ of an idea here that might be helpful to pictures.

Let's go out and hire a great writer for motion pictures. Let's get Tolstoy, or shall we say a Thomas Hardy, or an Anatole France. Because these men have written great books is that by any means assurance that they will write great motion pictures? When Tolstoy's best manuscript was finished he had written a great book, even before it went to the printer and the binder and the bookseller.

Furthermore, a great book by Tolstoy is by no means a great motion picture; I am divulging no secret when I say that many scripts are made difficult to render into pictures because they represent psychological problems. Books of deep philosophical content, such as any by France, cannot be made into great motion pictures. Conversely, a great motion picture would quite conceivably make a very bad book, very bad writing.

Writers of books and motion pictures are working in different media and there is no good reason why a writer of great books should automatically be a writer of great motion pictures. The one deals in deep rounded thought, its style expressed in words. The other deals in sharp edged action, its style made manifest in pictures.

Motion pictures, my dear young George (and I see no reason why you shouldn't hitch up your artistic panties by this time) are not created by writers. Motion pictures require a certain amount of cooperation. Writer, actors, technicians, and above all directors, must cooperate to make a great motion picture. The script of a great picture is by no means a great picture, as the manuscript of a great book is in itself, without further aid and ado, a great book.

Here's a tip to critics who want their work made easy for them: lay off writers and fill your columns on directors. After all, they are the boys to be held responsible.

* * *

One Bold Stroke

BY his spectacular acquisition of Loew's and Metro-Goldwyn-Mayer, Mr. William Fox has by one bold stroke made himself a master figure of the industry.

Always the possessor of a great producing organization and an extraordinary string of theatres, Mr. Fox has made his position of eminence doubly sure. He has added some of the finest stars and directorial genius in the industry to his legions. He has added some of the strongest theatres in the country to his string. That he has added to his power as a master of motion pictures goes without saying.

Mr. Fox is to be congratulated for the vision, the energy, the consummate courage which have enabled him to make his path to the top. The industry is to be congratulated that this leader, for all his personal power, all his wealth, all his aggrandizement, has the future of motion pictures close at heart. He knows that his own extraordinary progress is inevitably bound up with the extraordinary progress and the amazing success of the motion picture itself.
Fox Buys Loew's-MGM; Assets Now 230 Million; Industry's Largest Deal

By PETER VISCHER

NEW YORK, March 5.—William Fox successfully closed the biggest deal in the history of the motion picture industry here last week when he purchased the controlling interest in Loew's, Inc., including the ownership of Metro-Goldwyn-Mayer.

The deal was concluded with such a brilliant show of power and such dramatic suddenness that it left the industry amazed. Indeed, negotiations were concluded with such startling success that news of Fox's achievement leaked out before either he or any of the Loew officials was ready to admit the deal was on.

Schenck Remains Loew's Head

A formal statement given out by Fox at the Roxy theatre yesterday, said: "Fox Theatres Corporation has purchased a substantial block of the common stock of Loew's Inc. The transaction was concluded by Mr. Fox on behalf of Fox Theatres Corporation, acquiring the shares held by the widow and family of the late Marcus Loew and those of a group intimately associated with the management of Loew's, which now gives Fox Theatres Corporation a definite position in Loew's Inc., which owns also the Metro-Goldwyn-Mayer Pictures Corporation.

"It is the intention that Loew's, Inc., shall operate as a separate unit in the amusement field. Nicholas M. Schenck will remain president and David Bernstein vice president and treasurer. The officials and executives of Metro-Goldwyn-Mayer theatres, studios, branch offices, etc., in foreign countries as well as in America will continue to operate separately. No change in management, policy of operation or production at the California studios is contemplated.

"The distinguished production achievements and the splendid business conduct of Loew's, Inc., is acknowledged in the amusement world, and its policies and personnel in the domestic and foreign fields will be continued by Fox Theatres Corporation.

Improved Pictures Seen

"Fox Theatres Corporation's present associations, augmented by its new affiliation, will be productive of a vastly improved quality of screen entertainment, bringing to audiences throughout the world, operatic, musical, dramatic, audible news reels and a variety of entertainment in the educations, industrial and theatrical fields, through the medium of Movietone, the sound on film method developed by the Fox Case Corporation, an associated company of Fox Theatres Corporation."

Representing Fox interests were William Fox, Winfield Sheehan and John

Fox Theatres Reach Big Total of 794 With Addition of 175 in Loew Circuit

Theatres owned outright or controlled by the William Fox Organization now have reached the stupendous total of 794 by the addition of 175 Loew houses in 21 states through the deal just closed. These Loew holdings are in Alabama, California, Canada, Connecticut, District of Columbia, Georgia, Indiana, Kentucky, Louisiana, Maryland, Massachusetts, Michigan, Missouri, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, Tennessee, Texas, Utah, Virginia and Washington.

As noted in the March 2 issue of the Herald-World, Fox theatres totaled 619 before the merger with Loew's and Metro-Goldwyn-Mayer. Successive steps which raised the holdings to this figure were the acquisition of the Wesco and Widwesco circuits, the Poli chain, expansion in Philadelphia, a number of deluxe building projects and the deal for more than 200 theatres in the New York area.
Zanft. Loew's was represented by Nicholas Schenck and David Bernstein. Schenck said he expected to continue as president of Loew's, Inc., for many years.

Price Reported $125 a Share

The exact terms of the sale did not become known with the news of its consummation. In the open market Fox purchased large blocks of Loew common stock, of which there are 1,400,000 shares outstanding. In a private deal he obtained the stock held by Mrs. Carrie Loew, widow of the great Marcus Loew who founded the company; Nicholas M. Schenck, president of the company; Arthur M. Loew, vice president; David M. Loew, a director; David Bernstein, vice president and treasurer; and Louis B. Mayer, vice president of Metro-Goldwyn-Mayer in charge of production. The price is understood to have been $125 a share.

William Fox thus obtained—on the 25th anniversary of his entrance into the motion picture industry—control of one of the pillars of the film, worth at least $110,000,000. His Fox Film Corporation is easily worth $60,000,000. His Fox Theatres Corporation lists another $60,000,000 in assets.

Fox now has assets, in round numbers, amounting to $230,000,000. This gives him the eminence of a master in the industry, for the vast Paramount organization listed a lesser sum, $156,926,967, as its assets in a balance sheet dated Dec. 31, 1927.

Why William Fox, already the possessor of a powerful and successful producing organization, already the owner of the extraordinary total of 619 theatres, should want to add to his holdings makes a neat question. The answer seems threefold.

Pre-eminent in Industry

By the acquisition of Loew's and Metro-Goldwyn-Mayer, Fox first makes himself pre-eminent in the industry. In the second place he eliminates a strong competitor. In the third place he enlists under his own vigorous banner some of the greatest stars and the finest directorial talent in the industry.

Furthermore, by his purchase of Loew's and Metro-Goldwyn-Mayer, Fox won a stiff fight, and the history of this man in the motion picture industry makes it obvious that he loves the fire and the excitement of battle, loves the smell of powder. Fox defeated the Warner Brothers and their powerful hankers, Goldman, Sachs and Company, who were in the thick of the struggle for control of Loew's until the last moment.

Just what Fox will do now that he is in control of Loew's is a matter for the future to determine. He must make some disposition of the following:

175 Loew houses, in 21 states, which brings Fox's total up to 794 theatres.

A producing organization with such directors as Harry Beaumont, James Cruze, Cecil B. DeMille, King Vidor and others, and such outstanding stars as John Gilbert and Greta Garbo, Renee Adoree, Marion Davies, William Haines, Buster Keaton, Aileen Pringle, Norma Shearer.

Plants of great value and importance in New York and in Hollywood.

At present there is no indication of just what William Fox plans to do. It may be assumed, however, that in time he will merge his own organization with the Loew, thereby effecting economies that may run as high as 10 per cent.

What of Those 200 Independent Houses?

One other factor assumes importance; and that concerns the purchase of 200-odd independent theatres in Greater New York. When Fox first plunged into negotiations for Loew he sidetracked the independent deal, as he did everything else. It was reported that auditors were going over the books of the independent houses with extreme care, but as a matter of fact Fox was too busy to do anything but keep after the Loew purchase.

Now, there is a possibility that the deal for the independents will not go through, though both sides claim that everything is all set except for the last few details. Fox has acquired extraordinary strength in New York, including the great Capitol theatre, rival of his own Roxy, and 68 others.

All in all, Fox's deal is probably the biggest yet seen in the motion picture industry. It invites further mergers and purchases and it is not unlikely that 1929 will go down in the history of the motion picture industry, as in many others, as the golden year of the era of mergers.
Called a "Nut" When He Bought First House, Fox Shows 'Em How

When Brooklyn Theatre Was Full, B. O. Registered $7.50—
Fought General Film Company Down to Defeat—
Pioneered in Many Ways
(Special to the Herald-World)

NEW YORK, March 5.—William Fox has consummated a deal which makes him the biggest theatre owner in the world. His name is on the tongue of every person connected with the motion picture industry.

"When I first announced that I was going to show motion pictures in a little Brooklyn theatre I was put down as the craziest man in the city. I was called a nut who thought he could delude people into thinking pictures would move," William Fox said not long ago.

"But after a few adventurers had risked five cents apiece to see a few feet of film which showed the leaves of a tree trembling in the breeze I had to call the police reserves to keep the crowds in line."

Maybe. Maybe not. At any rate the little house at 700 Broadway, Brooklyn, which did not even have a floor and seated only 146 people, where the price of admission was one nickel, was the first step along the path which now stand the Roxy and some 681 other motion picture houses not including the Loew interests just acquired.

That was twenty-five years ago.

Born in Hungary in 1879
William Fox was born in Turin, Hungary, in 1879, of poor but hardworking parents who, a few months after his birth, scraped together sufficient funds to emigrate to America, even then the land of opportunity for the down trodden of Europe.

The child's musings and militant jaw were matched at home and incandescent among the raucous school children of the lower East Side of New York. His dreamy side provoked them to aggravation and his fighting spirit sent them scuttling to their parents.

East Side life was then much as it is now, lots of squaller and very little fun. How the Fox family got along is not a matter of record. As soon as he was old enough to leave the public school, young William got a job as a cloth shiriner at $3 a week.

A few years later he started his own clothing establishment at $17 a week. In those days that was a lot of money. Fox got married and raised a family. It is said that he was getting two dollars too much as it was.

Bought Brooklyn Theatre
"He may have been right," Fox will tell you. "But his appraisal of me made me decide to quit my job. I had lived modestly and had managed to save about $1,600. I pooled it with the resources of a couple of other fellows and together we bought the Brooklyn theatre. We charged five cents admission and when the theatre was full we had $7.50 in the box office."

From that day until he bought the Wescow chain William Fox fought the film trust, an organization bent on driving out individual competition. When he started out he wrote to exhibitors under the name of the Greater New York Film Rental Company, he was told by the Loew Film Company to fall in line. The pugnacious jaw set in a firmer line and the film trust was fought and exposed so ruthlessly that the Government stepped in and dissolved it.

It is now hardly a memory even with those in the film field, and motion pictures leaped forward magnificently when freed of its throttling influence. That is just one phase of Fox's pioneering, prompted by his vision and his valor.

Other Pioneering Deeds
Here are other pioneering deeds:

Taking over large legitimate theatres at an early stage for the pictures, and scoring a coup by acquiring the Dewey, the Gotham and the old Academy of Music.

Introducing scientific methods of bookkeeping and management into the casual amusement business.

Developing his own production forces to supply his own theatres, resulting in the two mammoth studios in New York and Hollywood, including Movietone City, with the first sound proof stages specially designed for the purpose.

Fostering the foreign market with exchanges in Europe, South America and elsewhere.

Getting control of Movietone.

Humanitarian Sense
Amid his affluence Fox has retained a keen humanitarian sense derived from his own harrowed vicissitudes. This has been shown in numerous charitable donations, vast but never revealed, and by his chairmanship during the war of the theatrical committees for Red Cross and relief drives. Another aspect of his philanthropic spirit was revealed in "Over the Hedges" and "The Man from Hollywood".

In earlier successes which he is proud to recall, relieved the distress of the aged and the imprisoned, as shown in actual statistics of poorhouses and penitentiaries.

It was this same spirit, according to his friends, which inspired him to produce "Four Sons" to promote "The Exalted Flapper," and "Mother Machree" to bring sympathy for the downtrodden.

Irene Rich Signs for "The Exalted Flapper"
(Special to the Herald-World)

HOLLYWOOD—Irene Rich has been signed by Fox to play the role of Queen Charlotte in "The Exalted Flapper." Sue Carol's new vehicle which James T. Ming will direct. Work began this week.
The Studios of Fox and MGM

View of the MGM studio at Culver City, Cal., taken from an airplane.

The new $10,000,000 Fox Movietone sound studio located in Westwood, Cal., as seen from an airplane.

View taken from an airplane of the Fox silent picture plant in Los Angeles.

Left: View of one of the most picturesque buildings among the many structures comprising M.G.M.'s huge picture plant at Culver City.

Right: The approach to the main entrance of the Fox Hills Movietone studio. Mission architecture, a boulevard fronting the plant, and landscape gardening add beauty to perfect efficiency.
The Builders of Fox and MGM

WINFIELD SHEEHAN
Vice President
General Manager
FOX

WILLIAM FOX
President
FOX FILM CORPORATION

NICHOLAS M. SCHENCK
President
METRO-GOLDWYN-MAYER

MARCUS LOEW
(Vice President)
Founder of Loew's, Inc.

ARTHUR LOEW
Vice President
MGM

DAVID LOEW
Assistant Treasurer
MGM

LOUIS B. MAYER
Vice President
MGM

JACK LEO
Vice President
FOX

SAUL E. ROGERS
General Counsel
FOX

JAMES R. GRAINGER
General Sales Manager
FOX

FELIX FEIST
General Sales Manager
MGM
Map of Industry Shows New Names By Rapid Changes Since 1922

Identities of Some Companies Vanish while Others Become Part of Hyphenated Designations with Many Mergers

(Special to the Herald-World)

Hollywood Gives Sheehan Will Take MGM Studio Rule
(Special to the Herald-World)

HOLLYWOOD, March 5.—The production center has been stunned more by the news of the Fox-Loew stock deal than any other movement, according to the trade. Employes of Metro-Goldwyn-Mayer are preparing for a general reorganization which they anticipate but which may never materialize.

Likewise while the M G M people are preparing for the ax to fall, numerous independents are to be buying for advance-ments and promotions.

Of the 40 "agents" in the business 24 were counted in a casual stroll through the Curver City lot Saturday morning. They had been called, it is presumed, by nervous clients whose contracts are expiring soon.

Report Sheehan to Take Charge

Reports of expected changes have kept Hollywood toadies busy in the past several days. Winfield Sheehan, it is gossiped, will take entire charge of the studio. Mr. Sheehan has not and will continue to attend to his present executive duties.

It has been rumored about the Keith Warner, and newly assigned head of Movietone production, will assume an added line of responsibility at Curver City. But it is also reported that the company will maintain their own individuality and that the publicity staffs will be kept intact.

The subject is under debate in all restau-rants, theatre foyers, hotel lobbies and offices here.

Higherups in East

Many of the higherups of Fox, Metro-Goldwyn-Mayer, and Warner Brothers are reported absent from their desks and are either in New York or between there and here.

which Associated Exhibitors was taken over by Pathe.

Number of Companies Merged

By 1927 the total number of oldline com-panies had been reduced to 10, a marked contrast to the following: Educational, First National, F B O, Fox, M G M, Paramount, Pathe, United Artists, Universal and Warner Brothers. First Division was a newcomer in the field of the independents. But in 1926 had appeared the Vitaphone, followed in 1927 by Fox Movietone, and the beginnings of a complete change in the complex of produc-tion had begun. The motion picture industry lost its voice.

The year 1928 was to see a tremendous in-crease in the use of sound, with a great num-ber of affiliations with the Western Electric and subsidaries. Electrical Research Products, in the way of equipment for the making of "sound" pictures, as well as development of new devices by other corporations. And R C A Photophone entered the field.

Contrast This with 1922!

And now, with 1929 scarcely under way, we find, for contrast with the foregoing list of so-called oldline companies in 1922, the following mergers:

Columbia, Educational, First National (under Warner Brothers control), Fox (including Metro), Loew and Loew, Pathe, RCA and Radio-King Orpheum, Tiffany-Stahl, United Artists, Universal, World Wide Pictures, and Warner Brothers (including First National, the Stanley Company of America, the Vitaphone Corporation, and, to be seen to the not-so-long-ago days, Vitagraph).

And the question is: Next?
Foreign Producers Aim Blows At U.S. Films to Get in Market

Many Overseas Make Poor Pictures to Satisfy Quotas and Obtain Permits for American Product—Yet 200 Fine Imported Productions Were Shown in U. S. in Past Year

By DOUGLAS FOX

NEW YORK, March 5.—Almost all the attacks on the American film industry from abroad are inaugurated by foreign producers who want to get their product into the American market but cannot make the grade because what they have to offer simply lacks the proper entertainment value, the Herald-World learned today after a survey of the foreign situation.

It is an established fact that the American market is wide open for any film of value. Witness the popularity of “Variety,” “The Cabinet of Dr. Caligari” and other fine imported pictures. More than 200 foreign films were exhibited here last year, the proof of the pudding. The only qualification for imported pictures is that they must have the proper entertainment value. Most of them have not because of the policy of many of the foreign producer-exhibitors of making cheap films in order to obtain permits to show American pictures in their theatres.

There is no doubt that distributors here would rather buy an established foreign product for a good price than put their money into an uncertain production of their own. Hence the criticism of the American industry on its own industry, simply amounts to the squall of the fox who could not get his grapes and so pronounced them sour.

Status in England Changes

This condition is somewhat changed in England. Last year the British trade was reviling the American product. This year it has come to life and is turning in its criticism on its own film industry, saying all the things that we could have said a year ago but didn’t.

England has overproduced, in opinion of close observers. England has gone at it wholesale in an effort to beat out foreign competition. England last year had no idea of selling her stuff at home and the Colonies have been unwilling to buy it. She has seemed to make a true “international picture.” American films, generally speaking, have an appeal in every country, are shown in almost every country. Once the British films are more or less limited to the British Isles simply by virtue of their content.

There is lots of money in the British film industry. Members of the trade have admitted that their sales were unlimited. If England makes pictures, and they undoubtedly will, that appeal to the entire English speaking race, she will be well on the road to prosperity.

Must Find Out for Herself

When England makes pictures that are adapted to colonial use she probably will make them equally well adapted for international use. Bit by bit she has got to find it out for herself. There is no earthly use in having the same kind of pictures that should not be just as good as ours. With the silent film England always had the excuse that they were handicapped because of the war when her industry was at a standstill and the Americans went on learning to make better pictures.

Sound New Everywhere

This plea will avail nothing with sound. It is not even worth making. Representatives of American concerns are in England; England can get all the best sound equipment immediately if she wants to. England has her own inventors and the industry is on the right track. It is up to the most enterprising to come out on top.

Only a few British theatres have been wired for sound and, so far as could be learned, they have mainly shown American pictures. Moving pictures and does in this medium in the next few months will be a matter of great interest to all American distributors.

German B. O. Drops 20 Per Cent

German box office receipts fell 20 per cent in 1928. That was largely because the German films fell down in their own market in accordance with the policy previously described. Fifteen British films crept in as against two in 1927. Meanwhile 215 of the 520 pictures shown in Germany during 1928 were of American make.

German producers found that if they made a very cheap film of their own they could get a permit to show an American picture on which they could make money. The public got tired of German productions and preferred to patronize those of other countries.

And American distributors have quite enough poor stuff at home to contend with without bringing in mediocrities from abroad. Which partly explains the sour grapes pose.

Much the same situation exists in France. The Frenchman must first obtain a permit for a French production from the Cinema Commission before he can show a foreign picture.

And to show how little he is willing to spend on his own pork, all but eight of the first film importations submitted for permits were turned down by the Commission.

Italy has a 10 cent quota law which has never been enforced because Italian production is too negligible to warrant enforcement. If American pictures were cut down, there would be little film entertainment in Italy.

No Quota in Scandinavia

Scandinavia has no quota law and on an average 400 American films are shown there every year as against half a dozen Scandinavian ones. One company, the Svenska, has a monopoly and owns almost all the theatres worth mentioning there. It is not a large business. The most notable one of recent times was “Charles XII,” a heavy, glittering, historical pageant in fourteen reels which was great for the Swedish people but too cum-

Richardson's Sound Text Book Will Be Ready Very Shortly

It will interest the entire industry, but particularly the exhibitor and projectionist, to know that F. H. Richardson, Projection Editor of “Better Theatres,” has been working for a year past upon a sound supplement to the “Bluebook of Projection,” to be published by the Chalmers Publishing Company, New York City.

There has been demand that this work be hurried, but Richardson has always refused to rush publication at the expense of either completeness or accuracy. The work is now nearing completion. He expects to have it ready for release very soon.

In this work Richardson has had the active cooperation of the engineering departments of Electrical Research Products Company, Fox Case Movietone, R.C.A Photophone, DeForest Photofilm, Powers Cinophone and others, besides the vast available fund of exact information he gathered while he was for almost a year editor of Movietone Bulletin.

The sound articles, which have already appeared in his department in “Better Theatres” are another proof that Richardson has a wide grasp of the whole subject of sound projection, and the equipment by means of which it is accomplished.

This supplement will be in the form of a third volume to the “Bluebook of Projection.” It will be bound the same as the Bluebook, in semi-leather, and will be available from the book department of Exhibitors Herald-World. There will undoubtedly be a considerable rush for this edition, so it may be well for those interested to send in their orders at once. They will then be notified as to the time of release and the price in time to get their orders in at the lowest possible price.

Medal Film Company Moves

NEW YORK.—The Medal Film Company, Inc., have moved their quarters to 351 Fifth Avenue. F. H. Knocke is the president of the company.

(Continued on next page)
800 Pupils Become "Walking, Talking Ads" for Sound by Campaign

Woodin at Wellsboro Puts Over Herald-World Drive Suggestion and Does It Pay? Read What Happened!

GET the schools hunting for a word for talking pictures "and they will send out every boy and girl as a walking, talking advertisement for your theatre," says Larry A. Woodin, manager of the Arcadia theatre at Wellsboro, Pa. Woodin knows, because he adopted the campaign detailed by the HERALD-WORLD in the issue of December 22, and eight hundred pupils took an active part in Woodin's application.

"TALK about publicity," writes Woodin. "Every school kid in this town knows more about synchronized pictures than most exhibitors do. They've dug into all the facts obtainable on sound pictures and they're the talk of the town here.

"Again I want to say, exhibitors: get the schools hunting for a word and they will send out every boy and girl as a walking, talking advertisement for your theatre.

In sending in the lists of names suggested by the pupils, as well as the winning essay, Woodin calls attention to the fact that he as yet does not have sound equipment and the majority of the words were coined by students who never had seen a sound picture.

"It was the opinion of the judges of the contest held here," he writes, "that Sound Picture "The Movies" (Sears is a junior in the high school) was the name to designate any kind of synchronized picture, the term to be preceded by what type of sound picture that might be, namely Vitaphone Sound Picture, a Movietone Sound Picture, or a Photophone Sound Picture.

Leave It to Public

"The judges decided that as the 'movies' were named 'motion pictures' and branded 'movies' by the public, let the public brand the sound pictures which they may. But it is their opinion that the name Sound Picture would stick because it is easy to say and says it all.

"More power to you in your hunt for a word. Eight hundred students here did their best. When it was all over, the simple, easy-to-say, self-explaining term, Sound Picture, won."

Here is the list of names suggested by the pupils:

Sound Picture, Phone Picture, Cinephone, Movietone, Musical Phone, Photophone, Vivavoxx, Senatore, Reptitone, Talkie Sound, Movietone, Wonderland, Speakie, Auditone, Motox, Audimovie, Singaphone, Voiceosp, Mimic Movie, Sound Movie, Viewtine, Moviesound, Telectors, Phonologs, Radiographa-
tone, Cameraphone, Sceneand, Joly-
tone, Metax, Phonophoto, Audiphone, Aumopic, Audion, Soundaphone.

Not only did the campaign bring home a close interest in the motion picture theatre to the pupils participating, but it also attracted the attention of the entire population of Wellsboro. The newspapers kept everyone posted on the contest—and so kept the theatre interests before them. A full newspaper column was devoted to the contest on the day the judges awarded the prize—a six-month seasons pass—to Miss Shauer. Miss Shauer's increased patronage will meet the cost of that ticket many times.

Newspaper Details Contest

"The Sound Picture" Herald and Motion Picture World, the leading trade journal of the motion picture industry, has been and still is conducting a campaign to try and find a suitable brand-word (for all new synchronized pictures," the article stated in part. "The public has already given them various names, all of which are misleading and inaccurate.

"Such names as Vitaphone and Movietone are trade names which apply to only one certain company's product. None of the names such as these should be used to designate any type of synchronized picture, which is a picture with sounds of all kind reproduced when the picture is shown at the exact moment that the sound is seen to be taking place in the picture and so well done that the audience is unaware of the fact that the sound and picture are two separate things. These sounds may be talking, singing, laughter, noises, effects, or any kind of sound.

"The essay will be forwarded to the Exhibitors' Herald and Motion Picture World to be entered in the national contest seeking a new word for the synchronized pictures. However, until a suitable term is found, Wellsboro fans will see and hear sound pictures.”

$23,661,990 RCA

1928 Net Profits; Gross 100 Million

(Special to the Herald-World)

NEW YORK, March 5—Radio Corporation of America earned a net income of $23,661,990 in 1928, according to a report of the directors to the stockholders last Saturday. The gross income was $101,831,916, as compared with a 1927 gross of $65,418,020. The net income for 1928 is revealed as approximately twice as much as that of 1927, three times greater than the 1926 amount. The amount credited to surplus for 1928 is $19,834,799.

In submitting the report, General James G. Harford, president, described the growth in the use of radio throughout the year, pointing out its wide application during the presidential campaign as an example of the increased scope of the medium.

The report gives total current assets at the end of 1928 of $35,577,260, and total current liabilities of $8,177,811. The corporation, according to the report, has not bonded debts or notes outstanding.

P. L. Thomson Addresses
1,500 at Whitehall Club

On the Talking Picture

(Special to the Herald-World)

NEW YORK, March 5—P. L. Thomson, director of public relations for Western Electric and president of the Audion Bureau of Circulation, addressed 1,500 members and guests of the Whitehall Club on "Talking Pictures the Talk of the Country." He followed this with a showing of the latest Fox Movietone short features. The Whitehall Club is a social organization of downtown business men and meets for luncheon on the roof of the Whitehall Building.

The Sound Picture

(Contributed by preceding page)

"The word which I have selected to enter into this contest is the sound picture. This new invention which enables us to hear a movie or parts of a movie does not just give us talking or "Talking Pictures," but gives us sounds of all kinds, music, laughter, a beat of drum, or the whole of a song, all in the same sound in which we seem to see taking place in the picture is heard. So why not call it a sound picture since that is what it is?"

"Of course "Sound Picture" may not sound just right at first but we would become used to it, as we have to "Moving Picture."—Sara Sears.

Foreign Producers Aim
Blows at U. S. Films to Get Into the Market

(Continued from preceding page)

Burn for the more sophisticated American public.

Russia is potentially one of the great film powers although at the present time her contribution to the world of motion pictures does not match her real value simply because of propaganda. The Russians, backed by their government, are practically giving their pictures away in the United States. Almost all of them are saturated with propaganda, which kills whatever entertainment value they may have.

Lack Entertainment Value

Pictures must be entertaining to get across. Russian films are often beautifully photographed, have striking sequences but they lack the entertainment value.

This is bad for both countries. It hurts the Russian film as an article of commerce and it spreads a doctrine which we regard as commercially unsound and socially vicious in the commercial center of the world, New York, where propaganda has its greatest scope.

In certain circles here it has become afad to attend a wearisome performance at a little theatre in the city, that the pictures are dull, that the pictures are far too culti-
vated to hit the vulgar mark of Broadway. As a matter of fact, the pictures are so lacking in entertainment value that they could not possibly be shown on Broadway.

Anything May Happen

The Russians will not make good films till their country lets them, till it settles down and permits the finest artists in the world (which she undoubtedly has) to make real pictures with the splendid equipment at their disposal.

Things are by no means settled in the foreign field. Anything may happen over-night. Every country is seething with produc-
tion ideas and each is trying to reach the American market. And the first to get the proper perspective of what constitutes entertainment here will be the winner. We have more than enough to get along on as it is.

And meanwhile shortsighted men try to pinch us abroad so that we can get an entertainment here out of the old story of the fox and the grapes. What they need is enter-
tainment plus!

M. A. Shauer Sails for Brazil

NEW YORK—Mischeville A. Shauer, special representative of the foreign department of Paramount Fa-

mous Lasky Corporation, accompanied by Mrs. Shauer, has sailed for Brazil.
Film News in Pictures

PICTORIAL SECTION

Stories Told by the Camera

At Miami Beach for a wintertime vacation—John McGuirk, former president of Stanley; James R. Grainger, general sales manager of Fox; Harry Warner of Warner Brothers; E. B. Hatrick, head of the Hearst film interests; H. M. Goetz of Paramount.

At the opening of Warner Brothers’ “The Redeeming Sin” in New York—Baroness von Klenner, Ambassador Pizet of Spain; Haskell Coffin, Mme. Alma Claybaugh, Countess Castelli; Beatrice Fairfax; James Wolf; Mary Chapin; Gustave Maryani; Irma Kraft.

A new portrait of Aileen Pringle, perennially popular player who with Lew Cody in M.G.M comedy-dramas made co-starring an institution.

Welcome home! William Le Baron, vice president in charge of production for Radio Pictures, is shown being presented with a floral piece by W. T. Deal and E. J. Donnelly, veteran studio gate-men, upon Le Baron’s return from New York.

Olive Borden, star of several RKO 1928-29 productions, who has signed for two 1929-30 Radio Pictures, with two more optional.

Bag and baggage, guitar and smile. Bessie Love is shown back in Los Angeles after a vacation in New York, which was nicely timed with the opening of M.G.M’s “The Broadway Melody,” in which she has a leading role.
The brothers Carewe—or the brothers Fox? No matter, they’re Edwin Carewe and Finis Fox, with Dolores Del Rio, Carewe’s protegee, snapped at the Tec-Art studios, where Carewe is making “Evangeline” for United Artists, with Miss Del Rio as the faithful maid of Arcady. Fox numbers among his screen scripts that for his brother’s “Ramona,” which also starred Miss Del Rio.

Skippy hints at scandal—and seems to have the evidence. This is an episode in First National’s new starring vehicle for Billie Dove, “The Man and the Moment,” which production employs such up-to-date equipment as airplanes and speedy yachts to weave and unravel its complications. In this scene are shown Robert Schuble, Billie Dove and Gwen Lee.

Lois Wilson, contributor of screen entertainment through the media of various companies, in a new portrait. Miss Wilson’s latest role is opposite Conrad Nagel in Warner Brothers’ “Kid Gloves.”

A morning frock, as worn by Leila Hyams, M.G.M. featured player. It is of green and white percale, and the blouse shows bindings of plain green, as does the guspe and pockets.
As Exhibit A in History's case against the Bourbons, William Blakewell is shown in his impersonation of Louis XIV for Douglas Fairbanks' new United Artists production, "The Iron Mask."

Absorbing a little sunshine on the lot. Thus did the Herald around the lot.

Like the men, the women are taking to galluses. Barbara Kent, Universal featured player, is shown displaying a new bobby skirt creation, with striped suspenders and a white blouse.
EXHIBITORS HERALD-WORLD

March 9, 1929

Musical Sense Declared Big Asset to Manager Showing Sound Films

Must Decide How to Regulate Music During Picture, Kenoshan Advises—
Tieups with Musical Organizations Urged

[By Special Correspondent of the Herald-World]

EXHIBITORS HERALD-WORLD

MILWAUKEE, March 5.—Requisites of a successful theatre manager were raised considerably when sound pictures became the vogue, according to Frank Ponton, manager of the Kenosha theatre at Kenosha, Wis. In the first place, Ponton declared, the manager must be musical or at least must have a musical sense.

"The successful theatre manager today must have a sense of music," declared Ponton. "He must arrange for private screenings for his sound pictures so that he can determine for himself how to regulate the music during the play. He must determine for himself how extensively to use it and when. All these things are considered by the National Association that sound is an expensive thing for the small theatre. (This statement appeared in the February 2 issue of the Herald-World.)

Fred S. Meyer of the Milwaukee Theatre Circuit, Inc., and also secretary of the Milwaukee M P T O, declared that although sound seems to attract many people, still it was too high priced a proposition for a small house. "The theatre owner declared that the theatre sound as estimated by the experts as a true estimate, is some $600,000 a year, including but not limited to the cost of the pictures and other expenses.

"The boy's voice is a beautiful, inimitable thing, but poor musical training can destroy it." This was Ponton's opinion. He also said that 75 percent of the pictures offered to the public were poor pictures and that 25 percent of those offered were of no artistic merit. He also said that 75 percent of the pictures offered to the public were poor pictures and that 25 percent of those offered were of no artistic merit.

"Hearts in Dixie" is the story of an old Negro and his grandson, the son of his dying daughter. They live happily in the Southland, as testimony of which there are many amusing and delightful incidents, but the death of the boy's mother makes the old man realize that the boy must have his chance. Paul Sloan directed the picture with the finest taste. His actors were excellent, natural; their voices were strong and clear. The singing was charming. Altogether this is a novel that ought to enjoy real prosperity.

P. V.

Warner Sales Force

Honor Sam E. Morris

With Drive in May

(Special to the Herald-World)

NEW YORK, March 5.—The sales force of Warner Brothers have designated May as the Sam E. Morris month, as a way of paying a personal tribute to the vice president of the company. The purpose of Morris Month is to get all salesmen to amass playdates so that the selling force can offer a large volume of business as a sign of their appreciation to Morris, for his able leadership.

This year it is hoped to top all previous figures and dates will be taken on more than thirty Vitaphone pictures, with such stars as Al Jolson, Dolores Costello, Pinto Colvig, Davey Lee, Monte Blue, May McAvoy, Conrad Nagel, Pauline Frederick, H. B. Warner, Everett Horton, Betty Bronson, William Collier, Jr., and a host of other well known players.

Arthur B. Poole Begins

Duties As Comptroller

Of Pathe Exchange, Inc.

(Special to the Herald-World)

NEW YORK, March 5.—Arthur B. Poole has been appointed comptroller of Pathe exchange, Inc., and has already assumed his duties at the home office.

Poole resigned as comptroller of FPAO to join Pathe. Previously, he helped with FPO and while there did special statistical work for Pathe, under the direction of Joseph C. Kennedy. Poole is 35 years old and was born in St. Paul.

Morrows Hostesses to Bartholness

MEXICO CITY.—Mrs. Dwight W. Morrow and daughter Anne, Col. Charles Lindbergh's fiancée, were hosts to a tea for Richard Bartholness, First National star, and Mrs. Bartholness at the Embassy here.
Suggests “Photox” and Supports His Word with Own Sketches

INTERESTING and beautifully presented, as the sketches on this page prove, is the suggestion of “Photox” as the name for talking pictures, as presented by E. H. Benson, special representative in charge of the Far Eastern headquarters of United Artists, in a letter to the HERALD-WORLD.

In offering his contribution to the campaign of the HERALD-WORLD for a proper name for talking pictures to supplant the objectionable word “talkie,” Benson explains that his suggestion is a condensation of “phototalk,” which a leading Japanese exhibitor employed in designating productions having synchronized dialogue. Benson writes as follows:

“The writer has followed with interest your endeavors to secure through the medium of the industry at large a word which will in effect convey to the public and the trade in general an actual term which is both euphonious and expressive of its meaning, and which if adopted universally would become a useful term in motion picture sound parlance.

“In conversation with a leading Japanese exhibitor the other day, during which the subject of our conversation turned to sound pictures, this exhibitor continually used the word “phototalk.” On thinking over this term in connection with “talkies” and Mr. Vischer’s article, EXHIBITORS HERALD AND MOVING PICTURE WORLD issue of December 29th, it occurred to me that after all this exhibitor had expressed in his own way a term which, if boiled down, might effectively serve as a universal name for the product in question, and I am therefore sending you the condensed word in the form of “Photox” for your consideration.

“From the producer, distributor and exhibitor’s point of view, and as a name which is brief, expressive and synonymous with that which it is desired to convey to the public mind, as well as its use throughout the industry, Photox might prove a welcome aid, inasmuch as it can easily be coupled with any and all forms of advertising attendant to the production, sale and exhibition of sound pictures.”
Study of Neighborhood's Likes Held
First Need in Chain Bookings

Certain Kind of Pictures Draws Best on Certain Days, Says Arnstein, and
Exploitation Must Keep Pace

[By Special Correspondent of the Herald-WORLD]

MILWAUKEE, WIS., March 5.—The booking problems of a chain theatre are
concern have been overlooked to a great extent, according to Eugene Arnstein,
assistant manager of the Milwaukee Theatre Circuit, Inc., Milwaukee.

ARNSTEIN believes that the average chain theatre manager is inclined to
book pictures in the hope of a draw, of thought as to how suitable a particular
picture is to the house or the day of the week on which it is going to run. This is
particularly true in a chain where a man-
ger has a voice in the booking of pictures.

What the Public Likes

In booking pictures there are three things to
keep in mind, declared Arnstein. The first is to book the right sort of a picture for
certain days. By that he means that in some cities there is a stronger demand for
pictures that will attract newcomers and will get a new audience. In other cities,
there is a greater demand for pictures that will attract returning patrons.

Another important fact is that pictures must be
new and well-made to draw a good audience. The public is getting more and
more sophisticated and demands that the pictures they see are first-class. They
will not go to a picture that is poorly made or that is not well-produced.

If chain theatre managers would study and analyze their neighborhoods more
carefully, they would be able to book pic-
tures for the respective days during the week which would enable them to get the
highest possible receipts. However, in order to do this they must have a good
range of managers who can work over every day in the week, there must also be
the right kind of exploitation along with the booking of pictures.

Many chain theatre managers who won-
der why their bookings don't pull can trace the
failure to a lack of study of neighborhoods,
Arnstein believes.

Warms of Cost Responsibility

The second thing for a chain theatre
manager to keep in mind is: "Regard the theatre as your own business. Buy and
spend for it as though you were your own. Ex-
ercise the same rigid cost principles that you would exercise in your own business." This is very important, declared Arnstein. There is a certain lack of responsibility in all chains due to failure to realize sufficiently what operative costs actually are.

The third thing to keep in mind when
booking, Arnstein said, is to schedule men-
tally the coming weeks and try to arrange a program that will be attractive to your
patrons. Do not arrange a program which you think will appeal to them; arrange a program which you, from experience, know that they will desire to see. He managed too often, through lack of study of neigh-
borhoods, book pictures that they think should attract people, but which, in actual-
ity, do not appeal in that particular neigh-
borhood.

First National to Wage $100,000 Ad Campaign on Corinne Griffith Picture

(Special to the Herald-WORLD)

NEW YORK, March 5.—First National is prepared to spend $100,000 on the ad-
vertising of Corinne Griffith's new film, which is putting forth "The Divine Lady," Ned E. Depinet, general sales manager, told the Herald-WORLD today.

"The leading cities of the country will be
covered with a series of 'Divine Lady' advertisements that will tie in with local
first-runs of this First National-Vitaphone special, which stars Corinne Griffith,
Depinet said.

In addition to the campaign are 84 cities, with 141 newspapers. These newspapers have a total circulation of 15,533,306, following a population of 37,401,000. The entire campaign will extend to exhibitors during the weeks from April 1 to May 1, when "The Divine Lady" will have many of its most important first-run bookings. The campaign is being extended run at the Carthay Circle, Los Angeles. Following are the 84 cities on the advertising list:

New York, Los Angeles, San Francisco, Buffalo, Rochester, Syracuse and New York City; Massachusetts—Boston, Worcester, Springfield and Fall River; Rhode Island—Providence; Maine—Portland, New Jersey—Newark and Trenton; Florida—Jacksonville; North Carolina—Charlotte; South Carolina—Charleston.

Ohio—Cincinnati, Columbus, Dayton, Cleveland, Toledo, Akron and Youngstown; Maryland—Balt-
more; Wisconsin—Milwaukee; Pennsylvania—Pittsburgh, Philadelphia, Scranton, Reading, Harrisburg and Erie; Washington, D. C.; Texas—Dallas, San Antonio, Fort Worth and Hou-
ton; Indiana—Indianapolis, Fort Wayne and Terre Haute.

Many pictures will be in New Orleans; Oklahoma City and Tulsa; Texas—Wichita, Abilene and Grand Rapids; California—Los Angeles, San Diego, San Francisco and Oak-
land; Wisconsin—Milwaukee and Madison.

Minnesota—Minneapolis, St. Paul and Duluth; Nebraska—Omaha; Oregon—Portland; Utah—Salt Lake City; Montana—Bozeman; Washington—Seattle, Spokane and Tacoma.

Vargas, M G M's World
Camerman, Makes First Visit to N. Y. in 5 Years

(Special to the Herald-WORLD)

NEW YORK, March 5.—Ariel L. Vargas, world cameraman of M G M News, arrived in New York last week for his first visit since 1924. Vargas first went abroad for M G M 14 years ago and has visited nearly every country, making important news-
reels.

He was the first man to fly over the pyramids and photo-
graph them with a camera. He was also the first man to make a picture of the pope, having secured a permis-
sion to photograph him, late Bene-
dict XV. Vargas spent two years in China photographing spec-
tacular battle scenes during the revolution. He took many pictures of the war and the
arms of both the North and the South. His pictures of the siege and fall of Chochow was considered a big-achievement. Vargas will remain in New York for several years before starting out again on his wander-
ings in quest of new material for M G M News.

Film Industry Gives
Ontario Large Income
By Amusement Taxes

(Special to the Herald-WORLD)

ONTARIO, March 5.—In a report of public accounts regarding theatres and films the figures show how much, in the aggregate, the province of Ontario gained a total revenue of $1,337,148.68 in amusement tax, licenses, censor-
ship fees, etc., and expended $106,982.23 in salaries and wages, leaving a balance of $1,231,050.45 in the treasury.

Youngclaus Injured in
Auto Crash; May Lose Eye

(Special to the Herald-WORLD)

PERRY, IOWA, March 5.—William Young-
claus, owner of the Grand theatre, was seri-
siously injured in Omaha when his car skidded into a street car and was run
over by a standing car. Doctors say that he is an embankment. Physicians say he may lose the sight of one eye.

Benjamin C. J. Latta operated the Foxy and the Grand before selling their inter-
est to L. Stanley and Macy of Adel. Latta will be remembered as the "honest advertiser who warned his patrons against a picture which he believed was not up to the standard he liked to maintain.

Safe Crackers Save
Their Insurance Policy

(Special to the Herald-WORLD)

PORTLAND, March 5.—Safe crackers at the Liberty Theatre, olympia, have
skipped the burglary insurance policy on the ruined strong box before leaving, according to the manager, Al Raligh.
Cabin Plane and Radio Aid Audien At Dallas Palace

Bob Armstrong, publicity director of the Greater Palace, Dallas, Publix de luxe house, contrived a dandy on “The Canary Murder Case,” resulting in thousands of dollars worth of publicity at no cost to the theatre. Bob promoted a cabin plane from the Texas Air Transport from Ft. Worth, and radio equipment from station WFAA in Dallas, and hooked his transmitter up in the ship.

He took the plane up in the air for two hours on Friday before the all talking picture opened at the Greater Palace on Saturday, and made announcements on it and Publix coast to coast Celebration Week. Thousands heard the mysterious talking from two thousand miles. That Wood, the chief investigator of the cause, Dallas papers ran cuts on the idea, and the radio station called attention to it during its regular announcement periods, explaining that it was devised by the theatre for Publix Celebration Week.

Scoredisc Starts Active Production; March Distribution

NEW YORK, March 5.—Scoredisc Company has started active production at its factory, 701 Eight Avenue. Each feature released after Aug 1, 1928, will be Scoredisc treated for perfect synchronization for exhibitor with a non-synchronous sound device, his feature program.

It is estimated that distribution will be started late in March, when a full score for each picture released in the period mentioned will be ready for the market.

The company is headed by Arthur J. Abrams, inventor of Scoredisc.

Gates, Portsmouth, Wired

( Special to the Herald-World)

PORTSMOUTH, VA., March 5. — The Gates theatre is installing both Movietone and Vitaphone equipment and will be in a position to present a complete sound program after March 1.

Discs Solve Anthem Problem of Canadians

( Special to the Herald-World)

OTTAWA, March 5.—One problem chanted up to the sound film programs in Canadian theatres is a patriotic one. A time-worn requirement calls for the playing of the national anthem either in opening or closing a performance. With sound picture projection, the show comes to an end, of course, when the film "runs out." Then it suddenly occurs to the manager that there is no orchestra or organist to play the national anthem.

The difficulty has been solved, however, by引进 phonograph discs of "God Save the King." The projectionist has to switch to the non-synchronous system of Vitaphone equipment if necessary for the presentation of the official hymn.

Audien Will Eliminate the Stage Except in Big Cities, Says Mayer

( Special to the Herald-World)

NEW ORLEANS, March 5.—The talking picture eventually will eliminate the legitimate stage except in the largest cities, and even there unless stage producers abandon the use of film and sensationalism as box office attractions, said Louis B. Mayer, M.G.M vice president in charge of production, in New Orleans Thursday on his way to Washington for yesterday’s inaugural ceremonies for President-elect Herbert Hoover.

The silent picture never will be abandoned, Mayer said, and in fact will be improved as a result of audien. Fewer silent pictures will mean better silent pictures, he declared.

"Dialogue broadens the scope of the moving picture, makes it publish to film manifest stories hitherto impractical," Mayer said.

"But it will not do to get hysterical about this new thing. Our organization has been experimenting on it for years. We have thrown away hundreds of thousands of dollars worth of stuff. We will continue to make silent films. For one thing we can’t afford to throw away all our foreign markets, bringing 40 per cent of our profits.

"I look to see, eventually, about a half and half schedule for silent and talking films. The big advantage of the talking picture over the legitimate stage, as I see it, is that, through the closeup, every seat in the theatre is a front seat."

In the party, in addition to Mayer and Mark Requa, were Mrs. Mayer, Mrs. Requa, Mayer’s daughters, Edith and Irene, Mrs. Ida Kovernman of the Central Republican committee of California and a secretary.

Bombay, India, Launches Second W.E. Sound House

(SECOND W.E. SOUND HOUSE

NEW YORK, March 5.—A cable to E. S. Gregg, foreign sales manager of Electrical Research Products, Inc., has announced the opening of the second house in India equipped with Western Electric Sound System. The new house is known as the Excelsior.

Plunkett Baptizes Photophone’s First Minneapolis Films

( Special to the Herald-World)

MINNEAPOLIS, MINN. March 5.—Claude Saunders, representing Joseph Plunkett, R.K.O. general manager, assisted at the formal presentation of the first Photophone pictures in the Twin City R.K.O. houses. Both the theatres enjoyed excellent business. The Hennepin-Orpheum showed “Strange Cargo,” and the Palace Orpheum presented “Geraldine.”

An intensive advertising campaign preceded the openings. It included special previews for the newspapers, tieups with three radio stations as well as the usual billboard and show card advertising. There has been no raise in admission prices.

Bristophone and Lesser Interests’ Alliance Completed

( Special to the Herald-World)

NEW YORK, March 5.—Charles R. Rogers, president of Gotham-Bristophone announces that the final details of the merger of Gotham-Bristophone and the Warner Lesser interests have been completed. The company will carry on under the name of Consolidated Bristophone Corporation.

English Players to Finish Audien in U.S.

( Special to the Herald-World)

NEW YORK, March 5.—A company of English players are coming to the United States to complete the important dialogue sequences in a production made on the other side. The picture in production is “Kitty,” featuring Estelle Brody, and will be released here in May by World Wide Pictures.
The Good-All Reproducer

HUNDREDS OF EXHIBITORS
Read My Last Week's Letter
AND RESPONSIVE WITH INQUIRIES

Again I Say
The Goodall Reproducer will give you increased profits AND

I. Electrical Correctness
II. Mechanical Exactness
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V. Will Attach to Any Machine
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13 Christie Films in Paramount’s Current Releases; Work Rushed
(Special to the Herald-World)

HOLLYWOOD, March 5.—The Christie organization is speeding up production of its sound pictures and taking up options with several stars for additional productions with the announcement that thirteen of the new series of Christie Talking Plays are to be released by Paramount in its current group.

Christie has completed the filming of nine of the Talking Plays, including the first three of the Octavus Roy Cohen stories, and has delivered six of the pictures to Paramount for immediate distribution. Now filmed are “The Melancholy Dame,” “Music Hath Harms” and “The Framing of the Shrew,” by Octavus Roy Cohen, with all- negro casts; and the star pictures, “A Bird in the Hand” with Lois Wilson, Jason Robards, and Roy D’Arcy; “Post Mortem,” Raymond Griffith; “Meet the Misanthrope,” James Gleason and Lucille Watson Gleason; “When Caesar Ran A Newspaper,” Raymond, Hatton and Sam Hardy; “Jed’s Vacation.” Charlie Grapewin and Anna Chance; and “Dear Vivian,” Raymond Hatton and Sam Hardy.

Star Picture Plans Made

James Gleason, Raymond Griffith and Lois Wilson will each be presented in at least one more of the talking plays; Louise Fazenda has been signed for two, and plans are being made to include some of the Christie Comedy stars, such as Billy Dooley, Bobby Vernon, Jack Duffy and Frances Lee.

Paramount is releasing two of the Christie Talking Plays this month, three in March, several in April, and a steady flow of pictures in succeeding months. Releases have been arranged so that there will be one of the Octavus Roy Cohen colored stories in approximately each three pictures issued.

Quite a list of supporting players have appeared so far, including Dot Farley, Tom Kennedy, Mabel Forrest, Robert Emmett O’Connor, Helen Mehrman, Eddie Waller, Doris Brownlee, Bill Irving, Lorraine Eddy, Betty Lorraine, Madea Trux and Carl Stockdale, casts being about equally divided between well known stage and screen players.

Lafayette Players Appear

In the Octavus Roy Cohen stories the best known of the colored actors so far appearing have been the stars of the Lafayette Players, a colored company producing stage plays in Los Angeles. Evelyn Preer, leading woman, and Edward Thompson, leading man, and Charles Olden, of the Lafayette group, appear in several of the Cohen stories. Others featured are Roberta Ryson, Spencer Williams, Harry Tracy, and the members of Mosby’s Blue Blowers orchestra.

Four directors, Arvid Gillstrom, A. Leslie Pearson, Walter Graham, and Raymond Kane, are working on the new talking plays, while Alfred A. Cohn, is in charge of the editorial staff selecting material for these pictures. The force of Christie recording technicians has been increased to include three full operating crews of seven men each, in addition to the engineers in charge of the Western Electric equipment.

Scoredisc Names

G. I. Matthews as Manager of Sales
(Special to the Herald-World)

NEW YORK, March 5.—George I. Matthews, for many years a sales executive in the motion picture industry, has been appointed sales manager of the Scoredisc Corporation.

Matthews, who is also vice president of Scoredisc, will tour the principal cities and establish sales centers in key cities and plan demonstrations where exhibitors can witness actual projection of pictures and Scoredisc sound accompaniment.

A perfect synchronized sound score is assured by the company and for any feature employing the Scoredisc, which is an appliance for use in conjunction with nonsynchronous sound machines. Scoredisc is not a cue sheet service.

Eddie Dowling Adopts New Portable Equipment
(Special to the Herald-World)

NEW YORK, March 5.—During the filming and recording of “The Rainbow Man” for Sono-Art Productions, Eddie Dowling was the first to use portable recording equipment, made by the Western Electric Company.

The use of this new equipment opens up a wide range of possibilities in outdoor filming and recording that heretofore has been impossible because of limitations of the apparatus now in use.
Exhibitors Buying Sound Equipment Sight Unseen Deserve to Be “Gypped”

Exhibitors May Avoid Lots of Grief, Loss of Time and Save a Lot of Expense by Remembering That—

HIGH powered salesmanship may and probably will sell you an equipment, but it takes more than eloquence to make it perform properly, dependably, without interruption—at the most crucial time.

IF you invest in sound, be sure your equipment will work—not only today but three years from today, by your operator in your theatre—not in a screening room under the supervision of an “expert.”

BUY sound equipment as you would an automobile. Find out something about the organization back of the product; if its past accomplishments, integrity, financial stability and ability to “make good” are such as to warrant your confidence.

TO build the right kind of sound equipment requires, (1) vast plant facilities; (2) large financial resources; (3) a highly trained technical organization—the kind it takes years to build and develop. It is this threefold combination of factors that created—

THREE MODELS

GN 200 For All Classes and Sizes of Theatres
GN 202
GN 203

NOW BEING SERVED
By
First National
Warner Bros.
Vitaphone
Columbia
M-G-M
And other leading talking picture producers.

FOR the first time, basic economic and merchandising principles have been applied to the manufacture of sound equipment. “The greatest possible value at the lowest possible cost,” has been the objective sought to be attained in creating this equipment.

THIS has been accomplished after long research and experiment to such a degree that quality, performance and value per dollar invested compared with any other equipment GENNETT Synchronizer Systems will prove a revelation to the industry.

THIS has been made possible only by the tremendous facilities, financial resources and a technical organization that has been built up over a period of more than sixty years, at the command of the sponsors of this equipment.

GENNETT Synchronizer Systems are now in production on a large scale and are guaranteed for delivery within 15 to 30 days from date of acceptance of your order. Deliveries are now being made.

GENNETT Synchronizer Systems are produced in three different models, designed to meet the needs of every size theatre—from 400 to 4,000. Differing only in price, not in quality, performance, or durability.

WATCH THESE COLUMNS
For our next announcement which will contain 1) a detailed description of each model equipment; 2) a complete announcement of sales and service branches in all exchange centers; 3) a deferred payment plan available at a nominal cost to all responsible exhibitors in the United States.

Write or Wire
GENERAL SOUND EQUIPMENT CORPORATION
1650 Broadway NEW YORK CITY or Factory RICHMOND, IND.
"I think you will agree with me," writes W. Gillis of the Fox-Poli Palace at Meriden, Conn., to this department, "that this full page spread makes an ideal tipup for the merchants as well as the theatre. I figure the title 'My Man' is a natural and I sold it with that thought in mind. Also hit all the men in Meriden as well as my old standbys, the music stores. Picture opened to a tremendous business notwithstanding the cold weather. More later. Sorry we haven't space to reproduce the entire ad, because it was a nice bit of exploitation.

**Freedman Heads Qualitone Co.; Sound-on-Film to be Added Soon**

(HOLLYWOOD, March 5.—Samuel Freedman, wellknown Hollywood motion picture producer and former owner of Fine Arts Studios, heads the new company which is sponsoring "Qualitone," a device for the projection of sound pictures. With thousands of dollars worth of orders already in hand, the Qualitone Corporation immediately will begin quantity production and distribution and anticipates completing more than 200 installations within the next six months.

The initial Qualitone equipment to be installed in a theatre is now in operation at the Marcal Theatre in Hollywood where a preview of the device was recently held for the edification of a large group of exhibitors, newspaper folk and others. The reproduction of the various sounds of the films was so close that dancing, instrumental and vocal music and voices was declared to be perfect and as a result several orders were placed for the machines at that time.

**Sound-on-Film to be Added**

The inventors of the Qualitone, which in its present form employs the disc system of reproduction but which will shortly add equipment to handle sound on film, are Fred H. Harrington and E. R. Harris, both of whom are now members of the Qualitone Corporation and executive heads of the company's engineering department. The former is a nationally known electrical and radio engineer and a prominent member of the Institute of Radio Engineers. He is the inventor of the sound projection device used in the Qualitone.

Harris is responsible for the recording equipment of the new device as well as the inventor of the Qualitone dynamic microphone and dynamic electrical head. He was formerly recording engineer for the Victor Talking Company and later consulting engineer for the Columbia Phonograph Company.

According to President Freedman, Los Angeles will be the chief distribution depot as well as the manufacturing site of his company, which branch offices will be established in New York, Chicago, Philadelphia, Kansas City, Detroit, and other cities. The concern’s main office is now at 5360 Melrose avenue, Hollywood.

Among the claims made for Qualitone is that it will permit of its use in even the the statement that it is to be sold at a price smallest theatres. It is further asserted by Qualitone officials that the Los Angeles made device is the simplest one on the market in the matter of installation and upkeep.

The Qualitone Corporation is prepared with its own recording equipment and stage for the use of outside picture companies and has inaugurated a greatly reduced schedule of fees permitting independent producers to take advantage of the nationwide demand for audiences.

A distinct feature of the Qualitone, according to Freedman, is that the machine is interchangeable and can accommodate any picture presentation employing records.

**Warner Brooklyn Studio Working On 24 Hour Schedule**

(NY, March 5.—All departments of the Warner Brothers Vitaphone studio in Brooklyn are being taxed to their capacity, the plant is being operated on a 24 hour schedule.

Filming of some of the short numbers goes into the early morning hours and never has there been as much activity in the plant as there is now.

Some of the numbers just finished are three with Eleanor Painter, and others with Julia Sanderson, Frank Crumit and J. C. Nugent.

Vitaphone talking pictures are now being seen and heard in all the English speaking countries of the world. Vitaphone is shortly to invade Germany and is producing pictures adapted for that country.

**Quality Equal to Best Guaranteed Phonofilm Users**

(NY, March 5.—General Talking Pictures Corporation has taken a decisive step toward clearing up any uncertainty among exhibitors about the admissibility of putting in sound equipment, by inserting a clause in contracts for the installation of the DeForest Phonofilm reproducing devices, guaranteeing that the quality of sound in the installed theatre "shall be equal, if not superior, to the quality of sound reproduction of any reproducing device regardless of price." The guarantee is chiefly of interest to those exhibitors who cannot spare the time to fully investigate the service which is being rendered by DeForest Phonofilm in theatres which have been wired.

(Up to date statements it has never received a request for the inclusion of the clause from exhibitors who have had the opportunity of hearing a demonstration before buying, nor has this clause ever been invoked by exhibitors holding contracts in which it has been included.

**Twin Cities Like Audiens**

(MINNEAPOLIS, MINN., March 5.—All the downtown houses in the Twin Cities are now equipped with one form or another of sound.

**46 More Theatres Get Sound and Disc**

(W. E. Wiring in Week)

NEW YORK, March 5.—Forty-six more theatres were equipped with Western Electric film and disc sound installations in the week ending Saturday, February 23. They are:

- Broadway Palace, Los Angeles, Calif.
- Broadview, Brooklyn, N. Y.
- Brooklyn, Brooklyn, N. Y.
- Broadway, Park, Los Angeles, Calif.
- Ritz, Mabon, Ga.
- Capitol, New Bedford, Mass.
- Graf, Buffalo, N. Y.
- Victoria, Philadelphia, Pa.
- Empire, Atlanta, Ga.
- Arvada, Stickley, Okla.
- Mission Court, Fullerton, Cal.
- Glenwood, New York, N. Y.
- Alhambra, San Francisco, Cal.
- Orpheum, Ottawa, Ill.
- Marboro, Brooklyn, N. Y.
- Floral Park, I. O.
- Ritz, San Filippo, Mich.
- Gravina, St. Louis, Mo.
- State, El Paso, Texas.
- Logan (formerly Central), Loganopolis, Ind.
- Palace, McAllen, Texas.
- Portland, Ore.
- Noveltv, St. Louis, Mo.
THE DRAMAPHONE DISC
SYNCHRONOUS DEVICE

is successfully playing

Paramount, Metro-Goldwyn-Mayer, Warner Brothers,
First National, United Artists, etc.

THE DRAMAPHONE FILM PICK-UP

is interchangeable with all film recording methods

THE DRAMAPHONE NON-SYNCHRONOUS

attachment plays any standard phonograph records

The Dramaphone "triple" amplification system assures continuous performance. It can, also, be used as a public address system in announcing election returns, prize fights, etc.

You can see and hear the Dramaphone under actual working conditions in theatres in the following cities:

Omaha, Nebraska
Beatrice, Nebraska
Chicago, Illinois
Taylorville, Illinois
Cincinnati, Ohio
Hollywood, Calif.
Ft. Dodge, Iowa
Mishawaka, Indiana

Be sure your sound equipment will stand long wear and tear and give perfect tonal qualities under the entire audible range. Also, be sure that it will accommodate phonograph records, standard disc talkies and film systems, also enable you to plug in your radio so that important broadcasts can be heard over your speaker system without costly changes to your basic equipment. The Dramaphone does all these things.

Dramaphone is using ball and roller bearings, chrome vanadium worm gears, all running in a bath of oil, which assure long life.

PRICES

$2500.00 for a complete synchronous up to 2200 seats.
$1000.00 for complete film pick-up.
$500.00 for non-synchronous attachment.
No service charge—Unconditional five year guarantee on machine parts
—Two weeks delivery date.

In inquiring for purchases of equipment, please state the number of seats in theatre in first letter.
In inquiring for distributor's rights, give reference in first letter.

Address all communications to:

DRAMAPHONE CORPORATION
422 So. Wabash Ave., Chicago, Ill.
All Phones: Wabash 8473
Two thousand Postal Telegraph offices are helping to exploit Colleen Moore’s “Lilac Time” by arrangement with Walter Linder of First National. All the offices in New York are carrying a “Lilac Time” window card, and offices in other cities will follow suit as the picture plays there. Here is the Fifth avenue and 46th street side of the Postal corner in New York with a card in each window.

Audiens Benefit Speaking Stage, Says Head of Repertory Shows

(Special to the Herald-World)

NEW ORLEANS, Feb. 26.—The “legit” speaking stage is on the eve of one of the brightest epochs in all its centuries-long history, thanks to its supposedly deadly enemy, the talking pictures. This double-edged tribute to audios voiced by Edward Ewald, head of his own repertory company at the St. Charles theatre, doesn’t mean exactly what it seems to mean.

It doesn’t mean, for example, that Ewald believes the talkies are contributing anything to a great art. Quite the contrary. The audios are aiding the legitimate stage, he believes, because they are supplanting the silent pictures.

Says Films Never Hurt Stage

Ewald, a passionate believer in the artistic traditions of the spoken drama, had been asked about the oft-made claim that the talking pictures are to take the place of both the spoken stage and the silent pictures. With the quick response of a man whose greatest enthusiasm has been touched off, he made a gesture of disdain and said “boosh!”

“The talkies,” he said, “can never replace the spoken stage, any more than the movies could replace it, nor displace it in the affections of real lovers of the drama.

The ‘movie fans’ may not havc realized it, but the movies have never hurt the art of the spoken stage. Speaking purely in a financial sense, they have taken support from the spoken stage, and lured many good actors to their own ruin. But they have never touched the real art of the theatre. They have touched only the pocket-book of the theatre.

Supplanting Silent Pictures

“Now come the talkies, and we hear the claim that they will drive the legitimate theatre out of business. That’s perfect nonsense.

The talkies have shown already what effect they are having. They are supplanting the silent pictures. They had a field to themselves so long as they remained silent. Then they were a photographic art—not an art of the theatre.

The talkies are showing the movie-goers the importance of lines and the spoken voice in any play, and now the movie-goers won’t return to the silent films. In their place are the ‘talkies,’ no longer a photographic art alone but an attempt at the art of the theatre.

Says Stage Will Benefit

“The talkies won’t satisfy the public, not even the public which attended the silent pic-
Audience May Make
English Universal
Tongue, Says Mayer
(Special to the Herald-World)
WASHINGTON, March 5—English
may become the universal language of the
world through widespread distribution of
talking pictures in foreign countries de-
clared Louis B. Mayer, vice president and
general manager of the Metro-Goldwyn-
Mayer Studios, in an address March 2, be-
fore members of the National Press Club.

In a comprehensive survey of the motion
picture and the revolutionizing influence of
sound production, the former editor of the
famous newspapermen's organization, the
producer said he did not agree with those
who feel that the talking picture will elimi-
nate the American product from foreign
markets.

"Just as the silent American pictures have
popularized American habits, customs,
goods and ideals abroad, so will the Ameri-
can talking picture popularize the English
language in foreign countries," said Mayer.

"For the immediate future I believe that
foreign rights to American motion pictures
will be sold much as are the rights to the
spoken play. In other words, the Ameri-
can producer will make a picture with
English dialogue. The rights to produce
this picture in a foreign language will then
be sold to the foreign producers who will
make the picture with their own players
and organization specifically for their own
home market."

Harry Beall Named
Wampas President
By Unanimous Vote
(Special to the Herald-World)
HOLLYWOOD, March 5.—Harry Ham-
mond Beall was elected president of the
Wampas Monday night by a unanimous
vote. He succeeds Barrett Kiesling who has
held the office a part of one term. The
honor to Beall comes after several years of
loyal work for the organization which he
helped to found.

Other officers are Joseph Sherman and
Pat Dowling, first and second vice presi-
dents, Hank Arnold, secretary, Ed Perkins,
treasurer, and George Brown, sergeant-at-
arms. Board of Directors are Sam Cohn,
George Landy, Arch Rewe, Pete Smith,
Ivan St. John, Charles West and Harry
Wilson.

Mervyn LeRoy Gets New
5-Year Contract with F.N.
(Special to the Herald-World)
HOLLYWOOD, March 5.—Mervyn Le-
Roy has been given a new five-year contract
with First National Pictures. His first as-
signment under the new arrangement will
be "Little Johnny Jones."

Delay of Sales Season Is Felt
In Production; Only Two Begun

34 in Work; Sound Stages to Be Built by Tec Art Studios for Use
of Independent Field; Former Norma Talmadge Story
Given to Fitzmaurice at U. A.
(Special to the Herald-World)
HOLLYWOOD, March 5.—The announced postponement of the sales cam-
paign has shown its influence on the production center. Only two pictures
were started this week and only three were finished.

A De Mille picture, "Dynamite," a Dorothy Arzner picture and an Irving
Cummings picture were completed, giving M.G.M. Paramount and Fox an
even break.

The delay may be caused by the sales organizations or it may be caused by
the production departments; it's like the chicken and the egg—it's hard telling
which came first.

But with all the handicaps of a treacherous
market and of mental hazards out here it is
surprising to note that there are actually 34
feature pictures in production. A few of
them are merely rehearsing; but with them all
the casts have convened and the director is
megaphoning his instructions.

The red head, Clara Bow, is in the Dorothy
Arzner picture, "The Wild Party" which has
just been completed.

Tec-Art to Build Sound Stages

To provide facilities for the independent
producer, Alfred T. Mannon, president of the
Tec-Art studios, announced today plans for
the immediate construction of two sound
stages.

Under the supervision of H. Kirk Kellog,
the engineer responsible for the sound units
at United Artists and at R.K.O. work on the
stages will be started early next week.

Two projection rooms, a scoring room and
three unit recording rooms will be built in
conjunction with the stages. Both sound on
film and the disc method of recording will
be available. It is understood, however, that
several of the most popular systems of record-
ing will be made available to all producers.

The tremendous overhead now involved in
the making of sound pictures will be reduced
as the cost will be distributed over a number
of producing companies instead of being
shouldered by one unit.

Kellog expects to complete his plans by the
end of the week and construction will start
at once. The stages will be made available
to many of the biggest independents in the
movie field including: The Edwin Carewe
Productions, Inspiration Pictures, Inc., Tech-
nicolor Motion Picture Corp, Gotham Pro-
ductions, Burr-Hines Enterprises, Quilltone
Corp., Chesterfield Pictures, Quality Produc-
tions, Smitty Comedies and many others.

Pollock Story to Fitz

After United Artists had purchased Channi-
ing Pollock's stage success, "The Sign on
the Door," for Norma Talmadge as her first
talking picture, and Miss Talmadge later
felt that she should make a different type of
story as her initial dialogue feature, filmdom
speculated over what would become of the
Pollock opus.

Now comes definite announcement by John W. Considine, Jr., that George Fitzmaurice
will direct the Pollock story without the star,
while Norma will appear in another story in
all-dialogue form.

"The Locked Door" is to be the new title
of the screen version of Pollock's play, and
Fitzmaurice is busy preparing.

Credit for the adaptation of "The Locked
Door" goes to C. Gardner Sullivan, while the
dialogue is in the hands of George Scar-
borough, well-known New York playwright.

According to Considine, a notable cast
of players will be assembled for the Fitzmaurice
production, among these a woman stage star
of national reputation. Many of the players
will be brought to Hollywood from New
York, it is announced.

Production on the picture should start
within a few weeks and those in the studio
predict for "The Locked Door" one of the
best all-talking pictures on the United Artists
schedule for the coming season.

Just what Miss Talmadge will make as her
first all-talking offering has not as yet been
determined, according to Considine, but sev-
eral stories are being considered and a deci-
(Continued on next page)
Another Epic Western to Be Shot; Maynard Independent Producer

Max Ree Returning from East—Beall in Baine Block—Hamilton and His New Figger—All About Norman Houston

By DOUGLAS HOGDDE

HOLLYWOOD, March 5—With Will Hays' precaution about "silent epic pictures" probably in mind one of the big companies is planning to make a gigantic picture. Public announcement has been withheld; but the Herald-World has been informed it is to be a Western production. "In Old Arizona" has done much to change this fickle town's mind about the dearth of the Western.

UNIVERSAL has never joined the cry for a "no Western" policy. Instead, by sitting on the Maynard that company has attached the handsome males. According to my friend, Ivan St. Johns, Ken has the same arrangement with Universal as Hoot Gibson. He will produce his own pictures with his own unit for the Leonmole release.

As one of the erstwhile Western stars they are hard to find. Tom Mix has made himself scarce around here since the holidays when he abruptly left William LeBaron's Melrose Avenue lot. They say Tom took a little vacation in the woods and is now East of the Rockies with Tony and a vaudeville contract. Buck Jones is driving past the imposing Marion Building (home of the Herald-World) in his custom built roadster today. Buck is no longer a broncho buster but plays dress suit roles and smokes cigarettes.

Tim McCoy (I believe that's his name) is in Paris and other educational centers with his family. He has revealed no plans.

Rex Bell is unhorsed. He has been doing society stuff the other day when I saw him in the cast of a Los Moran picture. He would have made a good Western star but for the sudden shift in production programs. And Fred Thomson has left.

There is the story about Norman Houston who is the co-author of "The Broadway Melody." He went from one studio another until he had been in every end of the show-business. He already had had a few rounds experi- menting as a reporter and copy reader.

By some chance of fortune one thought he saw the possibility of au- dience pictures and persuaded Louis B. Mayer to take him off the stage and put him in the studio. That was two years ago.

His schooling has ended and he gets his first great assignment next week. The picture will be "Cory." Harry Hammond Beall's offices have been moved to the Baine Studio Building, according to a very simple announcement received today. With the move from the Paramount Theatre Building comes word of re-organization of the staff. Robert Finch bears the responsibilities of general man- ager, a new Writer of associate executive, and E. Steinberg of executive secretary.

He has advertised Sid Grauman's enterprises, Jack Dore's King Vidor's, Farrell MacDonald's, Lloyd Bacon's, Annette Kellerman's, Harry Beaumont's, Sam Gold- wynn's, Thomas H. Ince's, Sol Lesser's, Fanchon and Marco's, and many of the larg- est commercial establishments in Los An- geles.

At the saying in Hollywood goes: "If Beall hasn't advertised you then you haven't been advertised." * * *

Lloyd Hamilton and Harry D. Edwards have formed a company known as the Lloyd Hamilton Talking Comedies and will produce two reel pictures starring Hamilton. Gilbert Pratt has been signed to write stories and to assist in editorial supervision.

Hamilton's departure from Educational a year ago preceded a long period when Hamilton was rarely heard of. It finally became known that he had taken a much needed rest and was planning to the screen to attempt audien roles.

He appeared in "Black Waters," two months ago, which was made by the British Domin- ion Productions.

He has acquired a bundle of new energy and is boasting quite a new figger that makes him almost unrecognizable.

* * *

Max Ree will return to the Coast by way of New York according to a very reli- able informant. He has recently been signed by RKO Studios as art supervisor.

Imposing Array of Talent Signed by Le Baron for RKO

(Special to the Herald-World)

HOLLYWOOD, March 5.—An imposing lineup of talent was announced today for the 1929-30 schedule of Radio Pictures by William Le Baron, vice president in charge of production at the Radio and Hollywood Studios. The list includes players, writers, directors, musical composers, technical experts and others.

Sally Blake, Olive Borden and Betty Compson compose the first trio of feminine stars to be signed. Miss Borden has been signed for two pictures, and Miss Compson for four. Probably the first to go into pro- duction will be "Help Yourself to Happy- ness," from the novel by Frank R. Adams, now appearing serially in the Red Book.

Le Baron, while on a recent trip east, signed Ben Hecht and Charles MacArthur, co-authors of the stage success, "The Front Page," for a series of scripts. He returned with Mr. Hecht's first manuscript in his pocket, and was assured that the first of MacArthur's scripts has been written.

John Russell, author of South Seas fiction, and John Brownell have been signed for the writing.

Le Baron also brought back to Holly- wood Samuel Raphaelson's story, "My Boy," which will be produced as a Radio Picture. Raphaelson was the author of "The Jazz Singer."

William Cowen and Bert Glennon head the list of directors.

A complete musical and orchestral depart- ment will be established at the RKO Studios, where the synchronization of all Radio Pictures will be handled, as well as all other musical and sound effects. Con- tributors of musical numbers already signed include Vincent Youmans, Dorothy Fields and James McHugh.

Max Ree has been engaged as art su- pervisor.

Delay of Sales Season Is Felt in Production; Only Two Are Started

(Continued from preceding page)

tion should be reached on one of these days in the very near future. Gilbert Roland will be the leading man.

Nibo Starts Audien Career

Fred Nibo enters upon his talking picture career with "Redemption," Tolstoy's famous novel. Russian tragedy, for screen and stage. Righting of which were obtained by Metro- Goldwyn-Mayer from Arthur Hopkins, who produced it on the stage.

Nibo will have a chance to work out some of his ideas for the talking version during the filming of the silent film version of the story, which was the production released at the Metro-Goldwyn-Mayer studios. John Gilbert is the star, supported by an unusually strong cast, including Conrad Nagel, Rene Adoree and Claire McDowell.

As a director of audiens Nibo has a long New York stage experience to call upon. He scored his greatest triumph "Hit the Trail Holiday" and "The Fortune Hunter." Gilbert will make nothing of pictur- e debuts as "Feda," the central figure of the Troy play.

Eugene Walter Joins RKO

Another celebrity, in the person of Eugene Walter, eminent playwright, has been added to the roster of talent by Le Baron. Le Baron is gathering to film the 1929-30 pro- gram of Radio Pictures.

Walter will write dialogue for "Help Yourself to Happiness," based on the Red Book serial story by Frank R. Adams, will be made as a Radio Picture with Henry Hobart in charge as associate producer.

Brown Starts "Wonder of Women"

With a moving train as his first setting, Clarence Brown yesterday consumed some two hundred miles, back and forth on a railroad track, while filming the opening scenes in Metro-Goldwyn-Mayer's new European drama "Wonder of Women."

The new production started yesterday is a filmed version of "The Wife of Stephen Tremboli," a vivid romance of modern European life. It will be made in silent and will become the first to present plans, the silent scenes to be filmed first.

Peggy Wood, famous in "The Clinging Vines" (talking) and other stage plays, is mak- ing her screen debut in the picture. Lewis Stone, recently in "The Trial of Mary Du- glyc" plays the hero, Trom- holt, and a notable cast has been assembled.

It is Brown's first production since "A Woman of Affairs," in which he directed John Gilbert and Grece Garbo from a Michael Arlen story.

Christie Lines Up Big Stars

At Christie has lined up a high powered cast for the Douglas MacLean all talking feature "Divorce No. One." This, which is to go into recording within a very short time. In addition to Marie Prevost, who has been announced as playing opposite MacLean, some well known featured players have been signed on the dotted line this week.

Johnny Arthur, Jack Duffy, Frances Lee, and Dolores Del Rio, are the notable stars in the picture, which is being adapted by Al- fred A. Cohn from the farce comedy which was bought by Christie from Wilson Collison.

Neither Edward G. Robinson or Raymond Kane of the Christie directing staff will be chosen this week to handle the production. Both have directed previous projects. Joe Graham directing the Octavius Roy Cohen story, "Music Hath Harms" and Kane direct- ing Charlie Grapewin and Anne Chance in "Jed's Vacation."
### Herald-World’s Production Directory

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<tr>
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<tr>
<td><strong>Columbia Studios</strong></td>
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<td><strong>First National Studios</strong></td>
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<td>Irving Cummings</td>
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<td>Janet Gaynor</td>
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<tr>
<td>&quot;The Lucky Star&quot;</td>
<td>Frank Borzage</td>
<td>Charles Farrell</td>
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<td>John Ford</td>
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<td>Sono-Art Corp.</td>
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<td>Edward Sedgwick</td>
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<td>Gloria Swanson</td>
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<td>&quot;Broadway&quot;</td>
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<td>Archie Mayo</td>
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*March 9, 1929*
Lloyd Hamilton Signs to Make Two-Reel Audiences for New Firm

Lloyd Hamilton is the latest of short feature stars to go into audience production. The former star of Educational, who played an important speaking role in "Black Waters," British production made in Hollywood by Herbert Wilcox, has signed with Harry Donald Edwards, former production manager, to make all-talking comedies in two reels for a new company to be known as Lloyd Hamilton Talking Comedies. Production is to start at once.

The company already has signed William Watson, who was for many years an outstanding comedy director and editor for Mack Sennett, to direct the first of Hamilton's auditions; and Edwards also has signed Gilbert Pratt, former Paramount writer and editor, to handle the scripts and assist in editorial supervision for Hamilton.

Edwards, who heads the new Lloyd Hamilton producing organization, is a well-known production manager, and recently signed the Marquis Henry de La Falaise for pictures, the Marquis' pictures being postponed, however, on account of the latter's having to make another trip abroad.

Lloyd Hamilton was rated as one of Educational's drawing cards for several years while he was starring in Educational's silent two-reel comedies. He registered an immediate hit in the British production which recently was made in Hollywood, and was signed by Edwards several weeks ago, following his completion of that picture.

"Opry House" Completed, Disney Goes to Hollywood

NEW YORK, March 5.—Walt Disney, creator of the "Micky Mouse" sound cartoons, returned to Hollywood on February 18, after completing the sound synchronization of "The Opry House."

Educational and Hohner Stage Big Campaigns

In Harmonica Contests

Two more Juvenile Comedies-Hohner Harmonicas Playing contests have gone over with a bang. The contest held at Oneonta, New York, proved so successful that it was followed with a second. These contests were announced with trailers, window displays, in a tie up with the Bell Music Company and with hand bills.

The Capitol theatre in Jacksonville, Florida, also obtained a large amount of publicity on its first contest and the manager indicated that another may be held.

Theatre managers and more are taking advantage of these contests, arranged the co-operation of Educational Film Exchanges and M. Hohner Inc.

Houston Films War Play

(Special to the Herald-World)

NEW YORK, March 5.—"Two Americans" is the title of the two-reel drama which is Walter Huston's latest vehicle at the Paramount studio in Astoria. This playlet is based on Civil War material and was written and directed by John Meehan.

Barton's Sound Audien

(Special to the Herald-World)

NEW YORK, March 5.—"Happened to Him" is the second short talking picture starring James Barton. It inchjes two of Barton's most popular vaudeville songs and comedy skits, "The Spell of the Blues" and "Anabelle Lee."

Yale Students Set Off Alarm Clocks But Worm Turns!

Wallace R. Allen, publicity director of the Olympic Theatre in New Haven, turned a prank played by some Yale students into good publicity. One night the students planted six alarm clocks under seats in various parts of the theatre and they rang out during the stage show. The morning paper ran a story about this on the front page.

Allen went to the afternoon papers and made sure they ran the story and inserted an ad as near to the story as he could, reading: "FOR SALE: ALARM CLOCKS. APPL Y OLYMPIA THEATRE. This caused lots of comment and Will B. Wyse, columnist in the morning paper, devoted almost all his column to the incident and said that was the first time a press agent was called a student.

Then one of the afternoon papers was induced to run a story of how the clocks were set going at the ad was inserted and many people came to the theatre disappointed. The story also went over both the A.P. and U.P. wires.

Meera Goes with Brown Theatres

MILWAUKEE—John D. Halgren, public relations manager for the Alhambra theatre, Milwaukee, for the past year, has accepted a position as publicity and advertising manager for the Milwaukee, a firm which operates the Davidson and Pabst legitimate drama theatres.
PRESENTATION ACTS

Stage Shows

Chicago Oriental

Week Ending March 1

This week Balaban & Katz introduced a new master of ceremonies in the person of Jack Osterman. Jack was stillborn in a descendant of show business and is known for his smart alecness. However in this particular show it looks like Jack has knuckled down to the business and even in the way he does it, when Jack wants to be clever he is a clever boy.

Lewis McDermid produced the show in his honor by calling it "Jackie's Here" and everything was put on in a sort of a musical comedy manner. The Merry Mad Gang, the stageladdies, who have made this policy history by now through their former leader, Paul Ash, were directed by Victor Young, well known arranger for the firm.

The show opened with the ballet girls in abbreviated costumes, all lined up on the runway, singing a special song about "Jackie's Here." Of course, no stage show could be complete without an introductory song, especially when a new member is being introduced to the theatre. This song is about as old as the hills, and in spite of its age, still goes over, probably on account of the singing chorus, who had beautiful voices.

At the proper time, Osterman came out in light suit with felt hat and cane to match, and told the crowd he was glad to be back in the town that he was born in. In this particular case, it happened to be the truth, but how many artists have used this line, simply to get themselves in the mood of the audience. Well, so far the crowd was waiting for Osterman to do his stuff and prove the truth of what the Balaban & Katz publicity department said about him. At our surprise as well as theirs he did not appear, and we don't mind saying that if Osterman is given the proper shows and surrounding talent, he will continue to be a drawing card at this theatre. Osterman has a natural way of dispensing humor and when it's clean it is entertaining. His smart chatter about flying to Chicago and his mention of Lindy and his future on the island got the audience from the start.

Right after this number, Victor Young was introduced as the band leader and then a little boy of about ten opened the proceedings with a tap routine and surprised the audience by playing a trap drum like a trooper. His "Stars and Stripes" brought the house down. Clever little fellow, this chap, and a wonderful future ahead of him if he is given the proper training.

This was followed by a special arrangement of "Shes' Fanny That Way" played by the Merry Mad Gang and admirably directed by Victor Young. This was a sort of a waltz, arranged with a vocal chorus by one of the band boys. It was one of the best pieces ever played by this band of musicians and got a wonderful hand for its original rendition.

The next number on the bill introduced by the new master, was Harry Downing, who offered a mixed comedy singing routine with double trick voice. Harry has been doing this sort of performing in vaudeville, and in spite of the fact that he is clever in some ways, he nevertheless lacked the necessary punch in this show. Some way or other, impersonators, whether in fun or in seriousness, do not click as they used to.

After several minutes of comedy antics between Osterman and himself, a drop lowered to expose the orchestra background, as the ballet dressed in silk hats and swallow tails, went through a comedy routine of great length. The audience was quite surprised.

In the show Haywood, Hello, Montreal" was played by the band the same tune, while the girls held on to morose lamp posts, each one lighted and effective in dim setting.

(Continued on page 45)

L. Carlos Meier

MARKS BROTHERS

LEAD CHICAGO

IN NOVELTIES

Good Shows and Original Settings Help Independent Chain Keep Ahead of Competition

By A. RAYMOND GALLO

Stage entertainment is still an important feature of deluxe theatre programs. At one time these offerings were considered merely an extra trimming thrown in with the picture for good measure, and for a while exhibitors allowed themselves to think that any form of show would do. This situation might not have been so unsatisfactory were it not for the keen competition facing the motion picture theatre industry.

Take for instance, Marks Brothers of Chicago, who own and operate the Granada and Marbro theatres, one located on the north side and the other on the west, and both confronted with pretty stiff competition. In spite of the fact that on the north side there are at least four large motion picture theatres, two of which may be classed as deluxe houses, the Granada manages to play to capacity crowds on nearly every occasion.

For awhile Marks Brothers had some pretty tough sliding when they first entered into the exhibition business for the simple reason that they were not able at that time to secure good motion picture attractions and stage talent, not because they were not financially able to book them, but because they were prevented from booking them. This condition has been adjusted since then by a recent lawsuit which has been settled in favor of Marks Brothers, and today they mean almost as much to Chicago in the way of entertainment as any other well established theatre enterprise.

In the short space of less than three years' time Marks Brothers have continually given to the Chicago theatregoing people, unusual stage and screen attractions. They set the pace with the greater show season last year in presenting something like a dozen or so world wide famous stage and screen stars and are again entering the theatre with another greater show season program that is expected to surpass the first one. For a young organization starting with such a handicap as they did, Marks Brothers not only merit the support of

Sam Kaufman Heads Stageband Unit

Sam J. Kaufman, formerly of presentation work, is now touring Fox and Loew theatres in a stageband unit, produced by Correll and Sanders. Kaufman formerly led the stageband show at the Lawndale theatre, Chicago, and was also at one time master of ceremonies at the Piccadilly theatre.

In this unit Kaufman not only directs his twelve-piece band but is also the ceremonial master for Tommy Wonder and his sister Betty, Morton and Mayo, the Janet alisters, the Rio brothers, Aife Martin, and Merri Boyd, who are all doing specialties in the show.

He'll Clean You

George Voelk, formerly of Lang & Voelk, is now a business man. Voelk recently took over the Brecker cleaning and dyeing establishment, located at 165 N. Dearborn St., Chicago, and has turned it into a valet shop for the theatrical profession. The new place is now being operated under the name of Spic and Span with barber service as well as tailor service.
OF COURSE YOU KNOW—
A PRECIOUS LITTLE THING CALLED LOVE
Is the HIT of the day.
WHERE THE SHY LITTLE VIOLETS GROW
Is everybody's favorite.

THE SUN IS AT MY WINDOW
(Throwing kisses at me)
Is a real novelty.

THERE IS A HAPPY LAND
(Far, Far Away)
The Theme of "She Goes to War." •

NOW GET ACQUAINTED WITH
SOME SWEET DAY
Theme of "Children of the Ritz." No doubt about this one.

PARADISE LOST
With a recitation that makes the most sentimental bullies in years.

BUILDING A NEST FOR MARY
This nest is silver lined. WARNING! Be on the lookout for the greatest song in years.

WHAT DIDJA WANNA MAKE ME LOVEYOUFOR

Slides on all of the above, Slides synchronize with records.

Do you know about our community set, "ISNT NATURE GRAND?" Write for information on the above to Cliff Hess, Mgr., Special Service Department

REMICK MUSIC CORP.
219 W. 46th St.
New York City

their patrons but the respect and coopera-
tion of the entire show business for the
admirable progress and wise showmanship
that they have injected in their few years in
the business.

Marks Bros. Mean Something Now
They have been unusually successful in
surrounding themselves with a wonderful
staff and bénéficr of wise showmanship
by always doing something original before the other fellow has had a chance to think about it. They were the
first Chicago circuit to present serin organ
solo and stringophone solos, both con-
cieved and perfected by Albert F. Brown
who is in the business. They were also
the first genuine film prologues in Chicago
when they offered "Mother Machree," "The
Singing Fool" and "The Spielerc" to their
patrons.

The latest Marks Brothers innovation is
a semi prologue-presentation stage at-	raction produced on a lavish scale with no
announcing of acts from the beginning to
the end. To prove the success of any stage
or screen attraction in Marks Brothers
theatre one has only to attend one of
their performances and be convinced for
himself. The writer has never been able to
secure a seat yet, but he is told that the
place he chose to enter either one of their
theatres.

Balaban & Katz also saw the value of
good stage entertainment and decided about
a month ago to change the policy of their
Chicago theatre. Since that change has
been made that particular house has been
enjoyed the full houses that it was accustomed
to in previous days. These examples and
the reinstatement of stage acts in many Pub-
lix theatres further prove that the day has
passed when a motion picture theatre may
expect to entertain its audience with just
one good picture. Every exhibitor throughout
the land has noticed that new deluxe houses
must offer good screen attractions irrespective of their
being dialogue or still pictures, and in con-
junction with the film part, a good stage-
show carefully produced with good talent
and pleasing settings.

Misrepresentation Is Bad Business
Amusement seekers are wise enough to
know the difference between a good show
and a bad show. They know that when they desire
to be entertained they usually shop around
to find the most and the best for their
money. That is one of the reasons why it is
also very important that your newspaper ad-
vertising should not misrepresent and should always carry across a message
which will establish your institution and its
policies in the minds of the people attend-
ing your theatres.

THEME SONGS

De Syrva, Brown and Henderson, Inc., have pub-
lished another theme song that looks like a big
winner. The title of it is "I Found Happiness When
I Found You," and the theme of "The River," the
latest William Fox Production. The song was
written and composed by Erno Rapee and Lew
Pohl of Chicago.

"Where Is the Song of Songs for Me" is the theme
song of "Lady of the Sapphires, Jr.," her young husband
of some years. Irving Berlin is the composer and
publisher and D. W. Griffith is the producer of the film.

Million Acer and Jack Yellen, two of the best
known song writers in the country and who also compose
part of the Acer, Young & Bourstein music pub-
lishing company have written a song called "The
Glade Ranch," which has become the top sales hit and
motion picture by the same name to be produced by
Warner Bros. Dolores Costello will be starred.

The Sam Fox publishing company have already
begun the preparatory work for the musical score
of "The Beaty." This setting will be arranged
under the personal direction of J. S. Zamecner.
William Frederick Peters, another important member
of this firm, will soon start the score for "The
Four Feathers."

GREEN GAINS

We now have a new President and Herbert Clark Hoover is his full name.
... a great man who is not only a good businessman but also a good
man... and one of the great leaders of the world... and one of the
inagural committee at the Ball... Paul Sweet and his orchestra, the music and Louis
Galabrese, associate director of the New York Capitol theatre stageband played solos on several
instruments... While on the subject of Roxy let us say that the
expert showman is celebrating the second anniver-
sary of his Roxy theatre this week... Almost
right in from the Capitol has been made a large
building in Mexico. Mexico has had one of those rebel revolutions that often takes place
in that country. Former president Calles has been
made War Secretary and is directing the move-
ments of the federal troops... Americs is worried
... he is really only depending on Mexico. Mexico
... Somewhat, Lindy can find his way out, with
out much trouble to himself or his country.
... Well, now that the war is over let us speak about
our own little doings... Paul Ash is taking a two
weeks' vacation to yacht in Cuba and write away
Paul Small will pine for him at the Brooklyn
Paramount... Here is something worthy of men-
... Berndt, Gian, Vergara, Paniagua at the Pantages
... a member of the Publicist art department in
New York... Paul has footed all the bills for this
chaotic trip and has brought through the University of New York, with great honors.
... Nester Sanchez, formerly in charge of the New branch of Leo Piel, is going in the music business with
his two brothers Joe H. and Henry W. ... Good
boys, they've with the thought... The Chicago office of Donaldson Douglas & Gumble
... Leo has leased to three rooms instead of one and
educator Horowitz in his mission is being aided by two
fine fellows, Charlie Lenzen and Harry Reinhold.
... Lew Balaban, former owner of the Roxy-Herrensquare in Chicago, is now representing Green & Steeple in New York, a music firm... As long as we are on
the subject of music let us also say a word about
Sherman Clay & Co., who have moved their Chicago
office to Follies and are now operating Fox theatres in Chicago. "Harold Lee is still in charge and Harry Fink is
their manager while Lois Kenna tickles the typewriter at
Bill Pantages' office... John Vork formerly of Lang & Voelk, a well known saloon team, is now the owner of the Spiek &
Volk store around the corner from the Chi-
icago Oriental theatre... Balaban & Katz have dis-
continued their stage presentations and are now
shortening the length of their acts in the sub-
test which ran in the Chicago American... Dave
Balaban is supervising all try-outs at the McVicker
theatre and is preparing to start the next show... He
is now in the way of stagebands largely by offering better
productions with over 100 in the cast and no matter of
cereamies announcing... He's novel in his way of
Sam Kaufman, who directed the stageband at
the Lawndale and demolition theatres in Chicago, is now
touring Fox theatres in a unit stageband that
features him... Alberica Bick is the solo orna-
tament at Fancher, Kansas City theatre... Harry White has
arrived in Los Angeles and will soon grace the
Sheridan theatre, Chicago, formerly an Acker house.
... Psy Lampert, "Miss America of 1925," is now
... Sidney Silvers, who has been firing away at the
... Mary Hay, formerly Mrs. Richard Barrish..."The Author of the Whole Wide World"... Mark Stack who will
be here soon is the new manager of the Metropolitan theatre at New York.

Ben Bloom has replaced him... It is rumored that
Fancher will finally sign the Grey family to
the Chicago theatre, formerly an Acker house.
... Psy Lampert, "Miss America of 1925," is now
... Sidney Silvers, who has been firing away at the
... Mary Hay, formerly Mrs. Richard Barrish..."The Author of the Whole Wide World"... Mark Stack who will
be here soon is the new manager of the Metropolitan theatre at New York.

GREETINGS!

... Herbert, formerly of Zeiffeld's Peerless, has taken
his place at the Six sisters and is looking forward in
with contract from Harry Rogers who is featuring him in a huge set, it being the most
popular at the Chicago Straphand, as master of cer-
emonies, with Cookie and his Gingersnaps...
STAGE SHOWS

(Continued from Page 43)

The finish of this number whereby the girls literally dragged the lamp posts, was very novel and received quite a loud applause.

This was followed by the Meyko, three Japanese artists, two of them being pretty girls, who offered a dance act which was very novel from the standpoint that very few people from the English edition, and the girls’ fine acrobatic dancing won a very nice hand.

By this time Jack had worked up some unexpected fun back there and came on introducing Florence Moore, who was on her way to California and had just dropped in to say “hello” to everybody. It’s a good thing Florence had to catch a train for the crowd in the audience were quite willing to get that trick out of the English edition. He is almost as big a hit as Morton’s “Blind.” The Floreolettes rule high for entertainment.

Boston Metropolitan

Week Ending March 1

The Public production “Bubbling Over” is colorful and well constructed. The program was well mounted and, except for the leading lady and leading man, who failed to harmonize while singing, went great guns. The trick was that little surprise was in store for the audience when, at the conclusion of his usual organ solo, Arthur Marcel took over the position of master of ceremonies. He proved the best yet, better than the imported masters of ceremonies, who received a free ovation from the patrons at all times.

Boyd Senter carried off the major portion of honors in his best marvelous saxophone playing, the vaude in Boston since the visit of Ted Lewis. He was called back for a second and again by the heartily handclapping of the patrons.

The feature picture was “The Dummie” starring Ruth Chatterley and Micke Bennett, a 12 year old wonder, following the feature picture “Way Down South,” and attractively brought back to life.

San Francisco Warfield

Week Ending February 28

This week’s stage show at the Warfield Theatre features the “Objects D’Art Idea” of Fanchon and Marco, and also Robert Rahin, former Orpheum star, as master of ceremonies. Bennett retains his delicious Jewish accent and offers a choice assortment of jokes which he can tell them.

The show opens with Harace Heath’s Californians in color, who are being taught how to do roses, under the name of a “Bouquet of Roses,” with both vocal and instrumental solos by members of the company. These two numbers, “Roses of Picardy” and “My Belgian Rose.”

Benny Rubin comes on and offers a few jokes, after which the curtain goes up on a studio scene, with Matty and painting, which gradually come to life, as time passes, to become a double. Bennett sings and dances himself in this feature, and in the next act, the scene is a set of comic for the benefit of the patrons.

The Sankest Beautes, attired in fanciful court costumes of a bygone day, down the stairs and go through an old-time dance with white- winged corridors. The scene was a feast for the eyes and was intended as such. Benny Rubin gives his impressions of a few modern numbers, ending by saying that there are no Jewish football players at all. The line is made of papier. A dainty Chinanteau miss steps out of a box, and in her steps, “If You Want the Rainbow,” getting a good hand.

While the Herling sings “Marcheta” the Sun- kist Beautes do their Mexican dance in marked contrast to the former offering. Robert Steckner, Bennett and the female Beautes on enormous long skirts and goes through a lively dance. As he concludes this, a girl makes her appearance dressed in exactly the same fashion to emphasize the difference in height.

Benny Rubin presents the history of Columbus with musical interludes by the band and then presents some novel dance steps to display his ver- nacular.

The Sunkest Beautes offer a novel dance and fencing exhibition with foils that prove one of the most attractive features of the program. A girl steps out of one of the large paintings and goes through a whirlwind apach dance with a partner who enters night,” a pleasing lyric written especially for this production, and Lewy serves a triumph of his own when he concludes the number by playing a guitar accompaniment for himself and rings the re- frain.

Let Sisters & Louline come on for charging bits of vaude and gets a cordial response from the audience with their harmony singing. They have a pleasing stage presence and dress perfectly for their back- ground.

In his usual manner, which is so funny that he puts a laugh before he turns a hand, Charles Brausers puts over musical nonsense consisting ele- vements and a jumbled gag. The folk of the English music hall variety. He is almost as big a hit as Morton’s “Blind.” Altogether “Blouoms” rules high for entertainment.

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(Sally of "True Heaven"

(Sally of "Mother Knows Best"

MY TONIA

(Theme of "In Old Arizona"

HEARTS IN DIXIE

(Theme of "Hearts in Dixie"

JUDY

(Theme of "Romance of the Under- world"

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(Theme of "Street Angel"

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SAM LERNER, Mgr. of Publicity

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March 9, 1929 EXHIBITORS HERALD-WORLD 43
the studio in the cause of a barbaric. The act comes to an end with the raising of the curtain at the rear of the theater and the prodigious flow of light into the air as enormous chandeliers.

One of the features of the show was the spontaneous- ness of Vic Lewey. Evidently he has a secret for every performance and makes a hit by plying fun at contemporary events.

St. Louis Fox
Week Ending February 23
The stage attractions for the week included "The Moon and the Flume," a dance unit in beautiful settings which featured Ballet Supreme with the Butterfly Ballet, "My Turia," a plenteous atmosphere produced built around the theme song of "In Old Arizona," the sudden screen offer ventures was received well. Evelyn Wilson, popular comedienne,唱出了她的首支单曲，and sang a pleasing number called, "Everything I Do." Evelyn hasn't much of a voice, but her inimitable way of putting a song over is hard to beat and inimitable she appears. The Chester Hall Girls, are well received for their pleasing "Bellhop" routine. The Runaway Four pleased with their two-step blues, their comedy and dances got little response. The small fellow, saved the act from failing entirely. With a little more of their good trusting and their comedy cut in half this would be a very fine act.

Evelyn Wilson, stipulated how she plotted with her "Drunk" song. She was forced to beg off. Stone and Vernon adagio quartette received an extremely fine hand for their dancing drawing. The finale forced a curtain call.

Chicago Grand Opera
Week Ending March 8
Something new in the show entertainment was presented by the opera company this week. "Moultarme Madness" was the given name in which the operatic offering unfolded itself. It was presented with the exception of one announcement made by the leader, the rest of the program got along without him.

It was the intention of the theater to sit through a stagehow and not be compelled to applaud when not in the mood, merely to be polite and show their efficiency. Should the performers a chance to present their waves fast and snappy, and make use of the songs of their own merits, and not by the assistance of someone who would milk the audience for some unnecessary applause.

The idea is nothing new as far as motion picture theatre entertainment is concerned for several shows have been presented without the customary announcements. However, it is the colossal manner in which these entertainments conceived that presented it to the audience that struck a novel chord.

In this particular show the entire action took place in a setting, that of a city section of Paris, or what is more generally known as the Artists' Colony. The little studio studios, with their cutout effects enabled them in every way to do all the action, were not merely scribbled paintings but actual sets, constructed to resemble such homes. Truly it was one of the most original settings ever seen in a popular priced performance stage.

An ensemble of two was also decorated the set from various angles such as paving out of balcony windows and other such familiar poses among a greater number of sets. The costume wore by both actors as well as the rest of the cast were in keeping with the picture, and the make-up and the musical comedy production. In fact the producers that made use of a huge carnival gathering, and everything that was operatic was used to great advantage and jazz revel. It had sufficient diculty to please the high class element and enough popular strain to make it a very popular show and reserve in both to entertain each kind and offend no one.

The three outstanding specialty numbers were headed by Kirby and DeGraaf, a team of apache dancers. Their dance is a more thrilling and original style than the average dancer of this sort. Gertrude Fisher in a series of acrobatic stunts, surprised the audience with some of her unrepeatable turns and turns. This young lady's outlook on life is rather unusual, as she throws her favorite trick when she bends herself almost in two and appears to be the centre of conversation to the Lucky Boys and almost go over as big. However, they have not the polished finish and comic ability that is usually the case, and which still make them the peer of all other acrobatic shows.

Margaret Merle, as the prima donna of the show, had a good deal to do with the line formation of the ballet, dashing, dashing last but not to a less degree with their eccentric dancing and musical comedy taps. Many favorite songs of favorite musical comedies were staged with better finishing and costume effects in which Margaret Merle and Foster Yorkekill offered vocal duets. Not a dull moment was passed and something was going on all the time. No one was allowed to DS, which made the show no less sensational. Havin' a total of 21 acts, the story when the entire audience burst out with applause in appreciation for what had taken place.

Philadelphia Academy
Week Ending February 24
The news attending the theater this week noted many changes for the theater has been remodeled, equipped with new lighting effects, a new curtain and an enlarged stage, while a series of changes in presentation is also inaugurated, with Charlie Nelson as master of ceremonies. And a popular master of ceremonies. From the productions of the various entertainers are snapped to snap, but his return are witty and his sense is above the average. The stage program consists of a miniature revue in which a well trained chorus and a staccato siren, with a spreading roll, a pipe organ and a gong of the dull and dancing adagio dancers, Howell, Narri and Nabi, who are the hit of the show.
EXHIBITORS that huge At is rich a rose the remove the completed green Patti as duet carries John High are attendants.

"Busties of Long Ago," adds a comical touch to the presentation. The Patricia Sorel girls, one as a girl and the other as a huckle, do some stumping in the course of which, the huckles and the girls become separated, with the huckles doing some aimless meandering before finding their owners again.

Patsy Chapman and Gene Snyder are on next with "An Old Fashioned Wedding." About the only thing old in the number is the costume of the wedding attendants. The pair take the house by storm with the "Wedding Chant" number. In this dance, the sticks are chained together while the team dance around.

Al Mitchell and the Serenaders offer as their solo "Fan in Paradise." Enough said. Something ought to be done to remove these numbers from the units before they get so stale they crash with dryness. Even the excellent arrangement of the number, with special attention to the woods and etchings, did not save the skin. Another Al Mitchell, John Quinlan as the very incarnation of a jest of the song.

New Haven Olympia
Week Ending March 20

Nickneyege's Public revue "Bubbling Over" is the main stage show at the Olympia this week. Last Warning, basing on the well-known recording star is the best in the unit. The Gamble girls do three novel routines, one being an upside down dance, with the costumes giving one the impression of the girls dancing upside down. Markel & Team and Ray Hyatt are also in the show. The finale has real hubbles as a background with the acts stepping through for a great finish.

This effect was seen in Frank Tinney's show "Tickle Me" over seven years ago.

New Orleans Saenger
Week Ending March 1

Tradition has it that while King Solomon was erecting the Temple he amused his workmen with a hand of wandering minstrels who interspersed their vocal and musical programs with jokes and wisecracks, which were so old even in those early days; that a. the completion of his labors the royal court presented a gala celebration of the greatest magnific- ence. For centuries they were lost to the world. But now all who have the voice of a song will always have an ad-
imision may listen—Earl La Ver headliner with "Teens Off." tells them and adds one or two that others have never heard. When Mother Eve passed the apple saw to Father Adam.

Owen and Anderson in vocal specialties furnish a new act which was well received. The comedy is fresh and they know how to use it. "Duffy and 4gan with an original and in a good doll dance offered novel caperings and proved that sometimes humans are born without bone, or apparently so, as an ordinary rag doll would seem to one such twirings without disaster. 

Alice Wellsman, too, a soprano, voices with a melodious voice and was extra well received. Twelve Gaamy-Hale dancing girls composed the chorus and introduced a novel and in a good doll dance the edification of the golf fields, and golf widows who eyed them respectfully.

The being the closing week of Ben Black per-


Salt Lake City Capitol
Week Ending March 15

"Saxophonies" was the title of the Panch and Marion attraction who opened this week, with Ruddy Wiedeniot, noted saxophonist, be-
ine started. Wiedeniot plays several late selections which are introduced for the first time since the new engagement.

Joe and Willis Hale, famed stage comedians, pra-
in the week. Hale again and again are on the scene. The Torrey girls put in a toe dance and a fan dance. They cluster together to resemble a rose and its petals. It's easily the most distinctive and unique act they've ever put over. Cairo Bros., those lads who sure can dance and jive, are encored as they crowd them like piecy and they get a big hand.

St. Louis Ambassador
Week Ending February 22

"Ed Lowry's Birthday Party" was the big stage attraction with Ruth Petyt, St. Louis' own person-

Milwaukee Wisconsin
Week Ending March 1

"Kaharet Niktzim" is the stage offering at the Wis-

Philadelphia Fox
Week Ending February 24

The Philadelphia Fox is looking forward to the overture "Chow of the Past," accompanied by a most ef-
factive patriotic stage presentation representing three American soldiers heroically defending our country. The red light thrown on the scene, the waving flag, with the noise and dash of barking hounds make quite a realistic picture.

Coletta Ryan, beautifully gaured in white chiffon and ribbons, sings well, has voice of a song and wields a joke to a beautiful song and the appearance was maeguet. Paul Moore and Sammy Lewis are the type of entertainers that bring applause. They are viva-
cious, bustling with witty remarks and generally ready at any minute to make "whoopsies." They come hack a second time dressed as a bell hop and maid. This time they tap dance up and down the stage, turning at exactly the same time to top and bottom.

Carl National talking production, and capacity housues were had throughout the entire week.
Birmingham Alabama
Week Ending February 23

Producer Emmett Riegers comes through with his fourth consecutive success in *Pin-Up Girls,* the current stage show at the Alabama. Again he provides pleasing numbers against a most effective scenic background.

Art Dickinson is featured in several popular ballads and the picture given a number of titters. The eight *Gould Girls* go through some intricate and pretty dance routines that add much to the show. Well drilled, well costumed and within a good-looking box, they add a pleasing note of color and movement.

The Francis Trim, knock-about comedian, solves the performance with their antics, but they are nothing out of the ordinary.

The biggest individual hit of "Oh Pohak" is the special band number, "Tiger Ratz," which stops the show. Under the patronage of Bundmaster Eddie Guest the boys are forced to repeat this number at every performance, and they seem to enjoy it no less than the audience.

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of their entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: Please pardon my bothering you, but your interest in attention to a prominent subject, and your ability to tell you of something new and different that we are experimenting with—in fact, it seems such a success, that it’s no longer an experiment.

Because the public liked the organ with the Tiffany color scheme—to a Pennsylvania Market— I tried something on a larger scale this week with our showing of Universal’s *Melody of Love.* We are showing the moving picture, and I am sitting in and playing with the orchestra in the picture, and also many spots where there is no music otherwise. The picture, being all talking, has scope in a talking sequence that are silent, because the characters just haven’t anything to say, I guess, and as there is no synchronized music to fill in there, I can see the scenes a if I were playing the silent drama again. Then, as the talking is resumed, I fade down and play softly during some of the speeches, as is done on many other sound pictures. There are several long scenes that the organ seems to help solve a bit—for instance, the main battle scene, that has nothing synchronized except music and battle effects—so the organ plays appropriate battle music, and "My Buddy" themes as one wounded comrade is assisting the other— etc. I have it timed, so that as the music is resumed the organ comes on with the orchestra, or fades down as seems best. The picture opens and closes with the theme "My Sweetheart," and there is another place for the organ to cooperate with the unseen orchestra and to carry out the chaser where they leave off. Another place or two that worked well, was where a talking sequence was followed by a sloping one—and during the silence, or talking, the organ played the same song that was to follow, synchronized and the audiences were ready and expectant to the following.

It was a lot of work preparing all this, and memorizing the scenes—expected to do in the dark to the people’s attention undisturbed) but I think it was worth it, if comments from the patrons mean anything.

Incidently, Mr. Gallo, we had another novel experience the second night’s run of this picture. During the features, we were delayed for a short while due to part of the power circuit to the booth giving trouble, and being at the organ, I commenced trying to keep the audience quiet. As they gave evidence that they would like to sing—I began on "We Want You." As the words rang clearly, and the people got into the rhythm, the house was cleared and the audience was kept in order, to be sure. I believe it raised better than they ever did before.

Respectfully—Kenneth T. Wright, Lloyd’s theatre, Menomines, Mich.

Booked by Young
Coerct and Motto, better known as the Human Jazz Band, have been booked by Leo Young as a feature attraction in the new Publix unit called "Vanity Fair." The team has just completed a two-reel talking picture for the Phonophone company. Both of these engagements were booked under the direction of Lew Young, their representative.

Blue Laws Rapped
By Church Paper

Science and not religion should concede the right to dictate against thinking. Hence, the Sunday holiday, states an editorial of the Christian Century, published in Chicago. The position taken by the paper is that there is no question as to the need of weekly rest day for workers and that the canon law should not be enforced by police powers.

The conditions under which such a day should be established is determined by science, not by any appeal to religious dogma.

RKO Radio Hour Proving Popular with Radio Fans
(Special to the Herald-World)

NEW YORK, March 5.—With only a few weeks’ experiment, the weekly Radio-Keith-Orpheum Radio Hour seems to have found a large audience. More than 5,000 letters of approval have already come to the headquarters from radio fans. The program is broadcast every Tuesday at 11 o’clock.

Lita Gray Returns to Hollywood for Operation
(Special to the Herald-World)

CINCINNATI, March 5—Mrs. Lita Gray Chaplin, erstwhile screen star, booked for personal appearance at B. F. Keith Theatre, Dayton, Ohio, arrived from an engagement at Youngstown, Ohio, with a temperature of 104 degrees, an affecting of the throat, and has left for Hollywood for an operation.

John Giachetto Married
(Special to the Herald-World)

SITTERFIELD, ILL., March 5.—John Giachetto, manager of the Keith Theatre, Vaudette theatres here, was married on February 4, to Miss Maude Irene Grundy, of Morrisonville, Illinois.

Anita Stewart to Wed
(Special to the Herald-World)

OMAHA, Neb., March 5.—Anita Stewart set her wedding date to George Peabody on the name of Brown. The ceremonies are also being made to hold the ceremony in Hollywood.
EXHIBITORS HERALD-WORLD

March 9, 1929

ORGANIST

LEW WHITE

Lew White, one of America's premier organists and head of the White Institute of Organ at 1699 Broadway, New York City, and exclusive Brunswick recording artist and honoree at the opening session at the centennial of the Roxy Theatre, New York, when that movie cathedral opened its doors to the general public, will be heard first time on March 15th, 1927.

It would be amiss not to mention the fact that Lew White secured his musical training from his father, Herman White, who at that time was instructor of Philadelphia's outstanding music masters. For eight years, until White reached the age of 14, his father tutored him almost to the point of concert pianist. He then went abroad to continue his studies.

Upon his return to America after three years, Lew came to the realization that he preferred being organist by far than a pianist, and under the able guidance of Dr. Alexander H. Matthews of the University of Pennsylvania, was soon considered as a past master and an outstanding figure at the organ.

It would take too many paragraphs to get into detail for his masterful technique and the way he handled his instrument. The popular organist began to be heard in the rapid rise of Lew White. Suffice to say he started his career as a theatre organist in 1918 when he was given the opportunity to tour in the largest picture theatres for the Stanley Company of America, after being with them for eight seasons.

He was engaged by Roxy to open the world's largest moving picture theatre at that time. After this, things went really well. He continued at the Roxy Theatre for one year after its opening, at which time he left his post to make more of his time to his school which he had opened a few months prior and which was making such rapid strides that he thought it was time to institute of organ, rather than continue at the Roxy Theatre.

His broadcasting as a solo and exclusive National Broadcasting Company artist with his work as an Adelin Bar-artist. His broadcasts kept Lew pretty much in the limelight, which increased his popularity week by week.

On Saturday, March 9th, Lew White once more returned to the Roxy in the capacity of Roxy's organist for one more year. Now with his school running along in a good manner, he feels that he can give more devoted considerable time to his theatre work and has accepted Roxy's offer to return to his old post as chief organist of the Roxy Theatre.

As soloist on the Red Network of WEA T on Saturday evenings and on the Blue Network of WJZ on Monday evenings, Lew White has been receiving mail from all corners of the globe, even so far as from British Guiana, stating that they have heard and enjoyed his programs.

Being a Brunswick recording artist has also added to White's popularity. He is still a bachelor, good looking and considered as a singer. Single girls please note.

The Columbia system, whose key station in New York is WABC, is giving the National Broadcasting Company quite a run these days. Both companies have a coast to coast hookup of stations, and they vie with each other constantly for the public's ear. We have said that they make with each other and settle those controversies. It is merging days anyway.

My idea of a great job is general production managed by a man who is in the position is held by one of the sweetest boys I ever had the pleasure of meeting—John Fingerlin. Just a regular fellow. More power to you.

P.S.: Next week's column will contain the autobiography of Fred Kinsley, managing director of the organists in all Radio-Keith-Orpheum Theatres.

LARRY SPIER.
SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, “Through the Box Office Window.”

"LADY OF THE PAVEMENTS"

I SUPPOSE one should always be a gentleman. It would be a gentlemanly thing to applaud this or any of Mr. Griffith's latter-day productions. It would be a gentlemanly thing to join the chorus of applause for Miss (or is it Senorita?) Lupe Velez, for surely the lady's appeal is to the male gallantry. But it is not gentlemanly to misrepresent and hence this reverse approach to the statement that I don't think a great deal of "Lady of the Pavements" and I'm not enthralled by Lupe Velez as she appears, cavorts and carols in it. (Which is a bit strange because I did think she was excellent in "The Gaucho").

The picture is one of those curiously things (Napolacome if I'm not mistaken) wherein the unembittered lady trains a girl of inferior station to entrap and wed the noble gentleman who has scoured her. Jettta Goudal is the lady, and properly wicked; William Boyd is the gentleman and properly upright; Lupe Velez is the girl of inferior station and I suppose, since there were gilgly aplenty during her Gishy pyrotechnics in the early footage and her Walkesque melodies later on, she isn't bad either. But the lady was present in the flesh on the occasion of my visit to the United Artists cinema and she overflowed into the aisles, into impersonations, into jazz songs and even into the bestowing of osculatory favors upon the very young ladies in the audience. This—left it to you—is too much.

As to the picture, for of course the lady cannot be everywhere with it, it isn't bad save in one particular. The noble young man's choice of wife must be approved by his emperor and yet he somehow marries the setup. A minor fault perhaps, but annoying. Singing, direcing, etc., are admirable. My other complaint is that it all seems more like a song-plugging enterprise, for which reason I'll not name the ditty, than a motion picture. (Maybe I'm old-fashioned.)

"TIDE OF EMPIRE"

WHERE I not the laziest individual in these parts, and were I not of the opinion that this page should convey reactions of one who simply sits in the cinema and reports what he sees, I should ascertain whether "Tide of Empire" was shortened for the Oriental theatre run. It begins as a super-production, continues in slow, increasing tempo, builds interest and suspense steadily, then clicks to a close that comes all too soon. If this is all the picture, it is keenly disappointing. But I suspect it is not. And so let us consider that I have said nothing pro or con in the matter.

"ALIAS JIMMY VALENTE"

I STAYED away from "Alias Jimmy Valentine" as long as I could. Everyone told me it was excellent. I had seen it, man and boy, stage and screen, too many times. It had William Haines in it. But I had to go, finally, and so now I have to report that it is excellent, that William Haines is excellent in it, that Lionel Barrymore is too, and that the others, of whom there are many, are of like ability. (Now please don't make this story again, Hollywood, at least until my offspring is old enough to cover it for me.)

I am genuinely delighted to find that young Mr. Haines speaks fluently, brightly, much as he acts. I think he'll be a lot better vocal than he ever was mute. Sure enough to promise, here and now, that I'll look at his next picture whatever it may be. (Barring "East Lynne").

"THE RED DANCE"

IF I were not, as I have confessed, the laziest individual in these parts (and probably there's no really good reason for restricting the statement that way!) I should delve into the files and unearth the name of the bulky gentleman who plays the "cabaret of the Volga" in "The Red Dance." This guy is good. Maybe it's his size, though I'm sure that's only a contributory factor, and maybe it's shyness. I think it's the latter. Anyway, he's the outstanding figure in a picture that makes the other Russian-revolution things look pale, wan and vague by comparison. Of course Dolores Del Rio is the star, and super as such, but a story of this character throws emphasis upon the male participants. In this case, upon the anonymous gentleman mentioned above. (Anybody know his name?) Not that Miss Del Rio is other than colorful, fiery, intense in her role, but that he is more so.

You know, of course, the story. You know, too, the high favor bestowed upon the picture by those who have attended it in great dozens where it has been exhibited. I can do no more than to confirm the good judgment of those more fortunate persons who saw it before it passed before these eyes. (The world, I venture to hazard, is becoming more intelligent.)

"THE SPIELER"

AND NOW, on the echoes of "The Barker," comes "The Spieler." Alan Hale scores a distinct hit in it as an amusing, hardboiled grifter who is softened by love and turned honest.

Rene Adoree has some of the appeal which she exercised in "The Big Parade." She is always attractive except in profile. Her voice does not help her a great deal. "The Spieler" is synchronized, with occasional talking sequences. These are especially effective in the meb scenes which emphasize the denouement and the climax of the picture. Gay Garnett works these scenes up in a fine crescendo.

The story deals with Flash (Hale) and his partner, Luke (Clyde Cook), grifters, who join Cleo's (Adoree) show, which she is trying to keep on the level, in the capacity of spieler and tight rope artist.

Red Moon (Fred Kooler) runs the midway gang, as tough a crowd of villains as ever shot a racketeer.

Flash and Luke work in with Red Moon till they are caught in the act of lifting the wallets of unsuspecting patrons by Cleo, with whom Flash has fallen in love. A couple of these percaillilos and Flash turns straight and has a rumpus with Moon. There is the usual misunderstanding when Cleo thinks that Flash, who is now aiding her against the grifters, is still crooked.

Luke overhears Moon plan a plant on Flash and is shot as he walks the wire high above the crowd. A very effective scene. Flash finds out who did it and goes Berserker. A really swell fight ensues. It ends in the death of Moon, the mutilation of his crones and the inevitable fade-out of the blood stained hero embracing the pale but voluptuous Cleo.

Good entertainment with lots of local color which does not slow the movement for a second.
THE THEATRE

Old Ideas Go Over if You Make Them Look New, Spencer Finds

Juvenile amateur acts—a children's contest—an illustrated song with community singing. Nothing very complicated about that, is there? Indeed, it's a combination of three old exploitation ideas. Yet it brought the Walkerville theatre to the top at Walkerville, Ont. All of which shows that anything is new if it is presented in a fresh way.

Now the Walkerville theatre is a neighborhood house of 1,250 seats, situated on the dividing line between the two cities of Windsor and Walkerville, across the river from Detroit. Manager C. T. Spencer had all the worries that every manager has, if his house is similar to this one, and that the matinee business, especially Saturday, again very stiff competition.

The Saturday Problem
Up to a few months ago Spencer was playing to only 300 and 400 children each Saturday, depending entirely on the picture for their attendance. He found it practically impossible to have the long feature attraction appeal to both the adults and children equally on the last half of each week, and when one of these occasions would come, that is, a picture which would appeal to the adults more than the children, he would without exception have a very poor matinee.

He saw that what he needed was something outside the pictures and vaudeville to attract the youngsters, something that would please them specially and guarantee continually good matinee business.

For the past few years he had been using Amateur Nights, or Opportunity or Local Talent Nights, as an extra feature on Monday evenings and had always had the pleasure of good business on this night. He could see no reason why a special amateur show along with a contest and community singing would not do the trick for Saturday. This he did, but in a very much smaller way than on Mondays, and it has made a big difference to this house, not only on Saturday but the rest of the week as well, for the children are the biggest boosters in the world for anything which they like, and they have created a lot good will for this house.

Juniors, Contests, Songs
For this special entertainment for the children Spencer engages two juvenile amateur acts, singing and dancing mostly, presenting these first. Immediately after this he puts on a contest, in which perhaps as many as twelve of fifteen of the children compete. All this is held on the stage. It makes the ones in the competition a part of the show and also makes great fun for the audience. Following this comes the old, old, illustrated song played by the entire orchestra, in which the entire house joins and sings.

That summarizes Spencer's special entertainment, and there is nothing marvelous about it. It is just a combination of three of the oldest stunts in show business. But what it has done for this house is remarkable. At the first Saturday matinee at which this was presented, there was the regular number of paid admissions, that is, 300. The following week he played to over 500 and since that time the theatre has been averaging over 1,200. For two weeks he had the house filled to capacity, with over 1,300 in at 1:30 p.m. and a line a block and a half long still waiting to buy tickets and not a chance for a seat for two hours. Spencer ran an extra performance and over 300 remained the two hours, bought tickets and were admitted. When they do this it certainly proves that they must like this extra bit.

That is the story of pulling a house to the top, at last for one day a week, and the way things are going now, the condition will continue for some time.

American Ballyhoo
Used in Bombay To Exploit "Blood Ship"

For the first time American methods were used to exploit Columbia's "The Blood Ship" was advertised by the use of floats made to simulate ships. All carrying banners, in big black letters to advertise the name of the picture. These floats were driven through the city before and during the run of the picture and created a sensation not only in Bombay but also in Burma and Ceylon.

Bridge Tables Help Exploit The Seattle

Bob Blair, manager of the Seattle Publix has managed to swing a nifty after a lot of trouble with the city and other drawbacks. On the third mezzanine floor he installed a bridge playing room with forty tables. Patrons while waiting for shows can play without charge as the cards and score cards are provided gratis. A local bridge club has booked the place for every Friday until next April. All this means extra admissions to the theatre.

Give the Glad Hand To John Fenyvessey

Matte, meet the latest member of the House Organ Exchange. He's John Fenyvessey, Lindy Theatre, Rochester, N. Y.

And that means that Fenyvessey is anxiously waiting for the arrival of house organs from you folks and that he is all set to send you his own.

Keep One Admission Price and Friends Emil Franke Finds

There are many theatre owners and managers throughout the country who are wondering how high or low they should maintain their admission prices. Whatever they do in this respect, it is important that they maintain a constant admission price, according to Emil Franke, manager of the State Theatre, Milwaukee.

Franke believes that the public loses confidence in a theatre when the prices for admission are constantly being changed. "They cannot see the reason why a theatre should raise prices for one picture and lower them for another," he stated. "And I believe that in line with this feeling on the part of the public, the theatre manager and the theatre owner should set a general admission which will meet all conditions. It is rather aggravating to some people to come to a theatre expecting to pay a certain price to get in, only to find that the price has been raised for this special production."

It is Franke's belief that the maintaining of a general admission price in a theatre will create confidence on the part of the public. People, when deciding which show they want to go to see, will usually patronize the one where the general price admission remains the same, he holds.

Disabled Soldiers Feted As New Theatre Service

COOLWASH,AUGUST 5.—Manager Ambrose Nolan did his first bit of community service at the new Avalon theatre when he entertained the disabled soldiers of the Civic Hospital to a party in the theatre, transportation also being provided. Arrangements were in the hands of Miss J. McIntosh, convenor of the Soldiers Concert Club.

March 9, 1929
EXHIBITORS HERALD-WORLD
Kiddie Club Creates Goodwill and Pulls Crowds to Shows

Every theatre manager in the country who hasn't started a Kiddie Club wants to, because he has heard of the success that theatre owners are enjoying with it, in practically all sections of the United States. However, there are certain fundamental operating rules which must be observed if a Kiddie Club is to be a success, according to Don Smith, manager of the Lake Theatre, Milwaukee, who has built up some of the largest and most successful Kiddie Clubs in the north and middle west.

"The first requisite for a successful Kiddie Club is to inject a personal note into the show," declares Smith. "Boys and girls are usually a happy, active lot and they want to be entertained, and occasionally get a little boisterous. They like to cheer the hero and things of that sort, which, of course, the adult does not indulge in. If you encourage the children in applauding the commendable points of a play, then you will have gone a long way toward winning their interest as well as friendship."

According to Smith, another important thing is to get certain boys and girls to appear on the stage occasionally and "do their stuff." This always creates a great deal of interest. Boys and girls are very enthusiastic in their support of someone they know, he said. The encouraging of local talent and the staging of a few acts at the Kiddie Shows will oftentimes pack the house.

If you schedule interesting pictures and book good local talent acts, then you will have created a greater interest in the Kiddie Shows which will make them a success. And when a manager has built up a good Kiddie Club, the children will go to their homes and boast of the theatre to their friends and parents, according to Smith. In this way the theatre is benefited in still another manner.

Addison Made Mayor for Day as Parting Tribute

BUFFALO, March 9—Two years ago, H. M. Addison, whose contributions to "The Theatre" are familiar to the readers of this department went to Buffalo from Binghamton, to open the Great Lakes theatre.

Last week he left town to become assistant to M. E. Comerford and as a final honor he was made mayor of the city for one day. In his short stay in the town he made more friends than any other man, in so short a time.

As a present, Addison received a wardrobe trunk. Early in March he sails for Europe and on his return will take over his new duties.

Theatre And Newspaper

Put Over Garbo-Gilbert

The Austin Minn. Daily Herald and the State theatre went into a huddle on the showing of the latest Garbo-Gilbert picture, "A Woman of Affairs." The two offered $5.00. $3.00 and $2.00 prizes to the residents of Austin who sent in the cleverest piece of conversation supposedly taking place between Greta Garbo and John Gilbert whose pictures appeared daily in the paper.
Neighborhood Manager’s Job to Make Friends, Exhibitor Urges

The theatre manager who operates a neighborhood theatre has a foremost duty in making as many friends as possible, according to Frank Cook, manager of the Juneau theatre, Milwaukee. And it’s not so easy at that.

“The successful managing of a neighborhood theatre requires an ability to make friends with people,” declared Mr. Cook. “It means that a manager must spend a little time visiting the various business places and winning the friendship of the business men. It also means that the manager must stand in the lobby of the theatre and greet people when they come to see the picture he is showing. The latter is very important if you want to make your house an individual one.

“A theatre is not a mere automaton where people shove the admission price through a window, get a ticket and then march into the theatre. A theatre is managed by people who can be human and who can service a patron after the admission price has been paid.”

The manager of a large theatre has a bigger job in this respect than the manager of a small house, Cook says. The large theatre plays to a large number of people, and therefore has more goodwill to create and more to maintain than the small theatre.

It also is important for a theatre manager in a neighborhood house to make the acquaintance of school teachers, ministers, and leaders of civic organizations, believes Cook. In this way the theatre manager will be able to get more co-operation from them whenever he wants to exploit a picture.

Many times these classes of people make suggestions for pictures that the manager actually can obtain and play. Then these folks will lend an active hand in exploiting them. This is particularly true of religious and educational pictures.

Politics Via Vitaphone
Beats the Old Soapbox:

(Special to the Herald-World)

ST. LOUIS, March 5.—Conducting a majority campaign via the Vitaphone is the modern mode introduced by former Mayor Henry W. Kiel, who is seeking the republican nomination for the chief executive post at the city hall. A five-minute Vitaphone subject featuring Kiel is now doing the rounds of the wired houses, having its premier showing at the Ambassad". At the close of this run a Vitaphone performance by Mayor Victor J. Miller, who is Kiel’s opponent, will be given at the Skouras houses.

The “Wedding March” front used at the Strand theatre, Minneapolis. The idea of music was carried out by the use of black notes on a white and gray background which, through the rippling lines, gave the impression of the movement of a musical composition. Large reproduction of Erich von Stroheim’s head completed the metaphor between the theatre front and the Metro-Goldwyn-Mayer picture.

The Great Civic Event of 1929

Philadelphia was blanketed with signs for Mastbaum Day, feting the opening of the Mastbaum Memorial theatre, February 27. The entire city was decorated with flags and a large parade was the climax to the celebration, that is, the celebration preceding the opening, which of course was the real climax.

Looks Like Season
Pass but It’s Just Boost for “Spieler”

At Fournet, new manager of the Publix Empire, San Antonio, devised a clever card for the exploitation of “The Spieler,” when he played the attraction. He had printed 3,000 cards, which at first glance looked like a season pass, but further persual showed the elated recipient that it was only a cleverly worded stunt for “The Spieler.” The wording starts, “Don’t let the SEASON PASS without seeing,” etc. The cards got the attention quick, and created talk. They were passed out on the streets, at hotels, and to luncheon clubs.

Firemen Help Theatre
Manager Light Sign

(Meriden, Conn., March 5—A. W. Gillis, manager of the Palace theatre called the firemen to help his sign. A thirty foot sign was recently put up and at that time bulbs were not available. Yesterday Gillis received the bulbs but could not find a steeplejack to put them in; Gillis called the fire department and fire chief John F. Donovan gave him aid. He sent a ladder truck and fireman Frank Sarrazin climbed skyward and screwed in the bulbs.

“Theatrical Town Talk” Is
San Antonio Aztec “Tab”

Joe M. Estes, director of publicity for the Aztec theatre in San Antonio, is publishing a weekly tabloid of four pages, called “Theatrical Town Talk,” in which he devotes space publicizing the Aztec, together with lively news from the film colony.

March 9, 1929
## EXHIBITORS

### QUICK REFERENCE PICTURE CHART

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<td>Apr. 29</td>
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<tr>
<td><em>The Jazz Singer</em></td>
<td>May 6</td>
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<tr>
<td><em>The Man Who Played God</em></td>
<td>May 13</td>
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<tr>
<td><em>The Lodger</em></td>
<td>May 20</td>
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<tr>
<td><em>The Unholy Three</em></td>
<td>May 27</td>
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<tr>
<td><em>Hi Diddle Dee</em></td>
<td>June 3</td>
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</tr>
<tr>
<td><em>Dixie</em></td>
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<td><em>Mutiny on the Bounty</em></td>
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<td><em>The General</em></td>
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<td><em>Wuthering Heights</em></td>
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<td><em>The Big Store</em></td>
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<td><em>The Dancing Year</em></td>
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<td><em>The Cat and the Canary</em></td>
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<td><em>The Trial of Mary Burns</em></td>
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<td><em>The Doorway of No Return</em></td>
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<td><em>The Last Command</em></td>
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### 1927

#### Tiffany-Stahl

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<tr>
<td><em>The Cat and the Mouse</em></td>
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**Note:** All Warner pictures are released in two versions, with and without Vitaphone, A. T. means All-Taking. Other releases have synchronized scores plus sound effects and dialogue sequences.

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### Exhibitors Herald-World

<table>
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<tbody>
<tr>
<td><em>Midnight Kid, The</em></td>
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<tr>
<td><em>Night Bird</em></td>
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<tr>
<td><em>The Rat Race</em></td>
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<tr>
<td><em>In and Out</em></td>
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<tr>
<td><em>The Whole Town</em></td>
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**Warner Brothers**

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<tr>
<td><em>Brownbeard</em></td>
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<td><em>Desert Island</em></td>
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<tr>
<td><em>Eagle's Nest</em></td>
<td>M</td>
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<tr>
<td><em>The Man from Hell's Bordertown</em></td>
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**Zakuro**

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<tr>
<td><em>Just Off Broadway</em></td>
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<tr>
<td><em>Just Married</em></td>
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<tr>
<td><em>Mother of Mine</em></td>
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In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors in booking and in the preparation of their advertising campaigns.

SOUTH OF PANAMA: Chesterfield drama, with Carole Lombard, Dwight Frye, Ralph Bellamy, Miss Mehan, Stanley Watson, and Harry Davenport. Directed by Frank McDonald. Released by Columbia. Length 6,484 feet. Released March 15th.

TYPE AND THEME: In a little town South of Panama, Doc Lew is having a hard time trying to get out of town without a passport. He succeeds, however, by outwitting the guards. Further on in his journey, Doc finds Emily, an InternationalExpress Company, in trouble with her husband. Emily agrees to the plan of El Torro and Coreno. The purpose of this is to cause a quarrel between the two towns, thus creating a market for the contraband ammunition and to make the two brothers, who are in love with Carmelita, decide to make a clean breast of the whole business. El Torro decides Emily is shot and Coreno is taken captive. Doc, who had helped to save Emily's life, notifies Pete, and they capture the two brothers.


TYPE AND THEME: John Far, a beautiful son of war lords, his left hand is caught in a trap and taken back to Chinatown. His father, who is a man of blood and honor, decides to take him to Europe. Another long war starts, and John edits to save his son. A bloody chase, and John has no time to pay attention to his son's events. The war is over, and John rescues his son. He is an Englishman, and takes his son to Europe. He gets acquainted with other members of John's family, and John is happy. He marries Jane, his daughter, and John is happy. John Marries, and John is happy. John lives in Europe, and John is happy. John Marries, and John is happy. John lives in Europe, and John is happy.


TYPE AND THEME: A murder mystery. Eastlake, a young brother of Lady Ware and her half brother's nephew, is murdered while a house party is on. Lady Ware is suspected, her. She is arrested by Inspector Brown, who looks for her. She is found guilty, and she is sent to prison. The trial begins in court, and Lady Ware is found guilty. She is sent to prison, and she dies in prison.


TYPE AND THEME: In which Barthelmess sings and even plays the piano. Jerry Larracue, who is a cripple, is killed by a bull, who leaves a paw and panache with fingers, is framed by Span- doni, rival sinister, and sent up the river. Barths goes to get even with Spanodi as soon as he gets out of prison. The Ingenue tells him that the "worsted river must find its way to sea." A prison band is formed and plays over the radio.

Blowin' 'er out—a test in lung power conducted in a scene from Tiffany-Stodd's "The Days of My Youth," with Wallis and Shearer.


TYPE AND THEME: George Bancroft as "The Wolf."
Not to overstep Ulysses Cooper stock, he is faced with disaster unless he can acquire a loan from Stargus, his bitter enemy. The Wolf succeeds where his business associate, Graham, pulls a trick on Stargus. Stargus is freed, and Stargus is taken to the police station. The Wolf is freed, and Stargus is taken to the police station. Stargus is freed, and Stargus is taken to the police station.


TYPE AND THEME: Ben Golds, who has been given a fine looking for his child. He leaves for America and meets Boe, a giant who is seen later in America. In New York John gets a job and sends his son, Brian, to a boarding school. The pupils are taken to a casino. There the instructor sees Ben and tells him that Brian disapproved the school because his mother is a red hot. He wants to see Ben again. Only in later years is Brian revealed to him as his mother. Brian is a daze man. "My Mother."


TYPE AND THEME: Janace Driscoll, who has Nortis and Edward Davis. Directed by Eric C.


TYPE AND THEME: Jim Kirkham, young man who with his father of art school, is invited to the house of life, his love. A valuable pearl is stolen, Eve and Jim are dropped away to a strange situation. Many things happen in the mystery house and Jim finds out what the seven steps are.

NOTHING TO WEAR: Columbia comedy drama from the story by Peter Milne, with Jacqueline Lonan, Theodore von Eltz, Bryant Washburn, Jane Westum William Irvin and Elsie Flynn. Directed by Er- C. Keaton. Released November 5th, 1928. Length 5,700 feet.

TYPE AND THEME: Jackie, paused at her house, and hearing someone in the basement, asks her husband to come down. Does he wants, to go on old friend, Tommy. The next day, he meets the wrong person, and she is surprised to find that she is going to marry. A young girl is at her house and when the coat comes, Tommy says he bought it for her. Phil snaps at her husband, and she is surprised to find that she is going to marry.

POWER OF THE PENDULUM: Columbia, with Bob Hope and Claire Trevor, of the Times, pets assignment because no idea of how it works. He sees a girl, and he is thrown out because he has no press card. He sees Jane, daughter of the mayor, and asks her a question. We see Jane, and she is surprised to find that she is going to marry. Clem is surprised to find that she is going to marry, and Clem is surprised to find that she is going to marry. Clem is surprised to find that she is going to marry.

SATURDAYS CHILDREN: First National drama with Corinne Griffith, Grant Withers, Allen Cal- ton, Richard Arc, and Donald Criss. Directed by Gregory La Cava. Released Length 6,445 feet.

TYPE AND THEME: Bobby Hope wanted a sweetheart and, jealous of her married sister, asks Jim O'Neill to marry her. The love is killed and they find that love can pay the bill. Bobby leaves Jim, not because she does not love him but because she knows he'll do better without her. Jim returns to her, she finds he is a lawyer, and he is surprised to find that she is going to marry.

LAWLESS LEGION: THE: First National Western, from the story by Bennett Cook, with Ken May- nard, Vera Lane, Paul Hurst, Jerry McGown, Frank Rice, Howard Tresdell and Tarzan. Directed by Harry J. Brown. Released Length 6,485 feet.

TYPE AND THEME: Cattle rustling. Settlers in a great cattle country, about to leave their land because of the range of drovers, are afraid to take their cattle with them, fearing Matson, an outlaw, will steal them. Cal Stonely is chosen to take up the range and save the cattle. Settlers think Cal destined and disposed of, disposed of the cattle. Settlers think Cal destined and disposed of, disposed of the cattle. Cal is taken to court and found not guilty, but he is treated and tied to a runaway horse. Tarzan saves him, Cal round up the steers, and Cal round up the steers.

Censorship Defeats Own Aim, Says Pastor

(Special to the Herald-World)

BOSTON, March 5.—Censorship of motion pictures as an own ends is a defeated venture, according to an opinion given by Rev. Horace Westwood, D.D., from the pulpit of the Arlington Street Church.

"My inclination is all against censorship. It defeats the very ends it has in view," said Rev. Dr. Westwood.

TRYING TO ESCAPE FROM DEATH — Ralph K. Dorgan,润, was arrested by the police last night in front of the old home of his parents in the Morris Park neighborhood. He had been released on bond for the murder of his father, but he was caught at the time of the arrest of his mother, Mrs. Ralph K. Dorgan, who had been unable to pay the bond.

"That police arrest," said the detective, "is to be made a warning that crime will not pay."

EXHIBITORS

March 9, 1929

E x h i b i t o r s  H e r a l d - W o r l d

TRIAL MARRIAGE: Columbus dramas, with Norman, Virginia, and Bette, are expected to be featured at the reopening of the Old Town Theatre. The players are expected to be married today.

YOUNGER GENERATION: The Columbus dramas, with Jane Herczog, Lina Bacchetta, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, J. J. 

OCTOBER 16, 1929: Columbus dramas, with Jane Herczog, Lina Bacchetta, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Jane Herczog, and her mother, are expected to be featured at the reopening of the Old Town Theatre.

STORNO: Columbus dramas, with Jane Herczog, Lina Bacchetta, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, and her mother, are expected to be featured at the reopening of the Old Town Theatre.

LOVES OF CASANOVA: Columbus dramas, with Jane Herczog, Lina Bacchetta, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, Jane Herczog, and her mother, are expected to be featured at the reopening of the Old Town Theatre.

VICTORY, THE: Columbus dramas, with Jane Herczog, Lina Bacchetta, Rosa Rosanova, Ricardo Cortez, Rex Lease, Martha Franklin, and her mother, are expected to be featured at the reopening of the Old Town Theatre.


reads a dainty circas star and thinks himself deeply in love, but soon finds that just friendship is much better heher. Besides the romances of Spake, there are many scenes of action, comedy and pathos.

**SQUARE CROOKS:** This melodrama, with Robert Armstrong, John Mack Brown, Murphy Allen, Dorothy Apley, Eddie Sturgis, Clarence Burton, Lydia Deekin and Jackie Combo, directed by Lew Schneider. Released March 4. Length 5,355 feet.

**TYPE AND THEME:** Eddie Kilroy and Lewis Scott, crooks, are trying to go straight. Through Eddie and his wife, Lewis meets Jack, who exposes his past and also his love for her. Jane accepts Larry, but in helping him to go straight an old friend is accused by the police of feeding from a former employer. But when the things look the bleakest everything clears up and Larry is free to do his life term with Jane.

**FAZIL:** Fox romantic drama, with Charles Farrell, Greta Nissen, Max Bauch, Vadim Uranoff, Tyler Brooke, Aline Macmahon, Guy Arnett, Ethel French, John Boles, John T. Murray, Eridine Alderson, Dale Page and Hank Mann. Directed by Howard Hawks. Released Sept. 9, 1928. Length 7,317 feet.

**TYPE AND THEME:** Prince Paul visiting in Venice meets Fabiace, an unassimilated girl of Paris. They marry but soon separate because of Paul's jealousy and interference in her social pleasures. Paul returns to his native country, later, Fabiace returns herself and seeks Paul, who divorces his harem in order that he may retain Fabiace as his only wife.

**COWBOY KID, THE:** Fox western, with Rex Bell, Mary Jane Temple, Brooks Benedict, Alice Belcher, Joe De Grasse, Sid Crosby and Billy Bletcher. Directed by Clyde Carsey. Released July 15, 1928. Length 4,293 feet.

**TYPE AND THEME:** Jim Barrett, on his way to the city, saves Janet Grover from some bad men. In return she gets him a job as guard at her father's bank. During a festival the bank is robbed. A big band and a gang they have to hold up an armored car bringing money to the bank. By clever maneuvering Barrett outwits the gang.


**TYPE AND THEME:** In fulfillment of her father's wishes, Connaught O'Brien is sent to John Darcy, only to learn he is a drunkard and gambler. Connaught and her disagree the day of the Glenmore Steeplechase, leaving her horse without a rider. Dermott McCreath, a former lover of Connaught, rides her horse to victory, only to have Darcy shoot the horse because he let on another. The people urge to hang him. Dermott saves Darcy. Darcy returns and tries to steal his wife's jewels, but is killed in a fall.

**BROADWAY DADDIES:** Columbia comedy drama, with Jacqueline Logan, Alec B. Francis, Rex Lease, Phillips Smoller, Deborah Mooney, Charles Lane, Wynne and Betty Franzen. Directed by Fred Windemere. Released April 5. Length 4,255 feet.

**TYPE AND THEME:** Eve Delman, dancer, spins the attention of the Broadway Daddies for Richard Kennedy, who gets her to believe he is a poor young man with ambitions. In an auto accident, he escapes unhurt, and turns to James Leach. Leach is repulsive and Eve sends her card to the police with a note to a dance. Kennedy finds Eve and convinces her that her character has been mishandled.

**SIN SISTER, THE:** Fox comedy drama, with Nancy Carroll, Lawrence Gray, Josephine Dunn, Myrtle Stedman, Anders Randolf, Richard Alexander, Frederick H. Graham, George Davis, David Calix. Directed by Charles Klein. Released March 3. Length ...

**TYPE AND THEME:** Ethelyn Horn, her father, his fiancee and a vaudeville team are asked to do a small skinner caught on the ice of Alaska. A dog team is charted to take them to settlement but in the journey the dog is killed and the team finds refuge in a desolate cove. The vaudeville team tries to keep up the spirits of the crew with a native demands a white girl at his price to save them. After a fight, days and sleds are recovered.

**MAKING THE GRADE:** Fox comedy drama, with Edmund Lowe, Lois Moran, Albert Hart, Lucien Littlefield, James Ford, Sherman Ross, John Alden, Gino Cott, Rolfe Sedan, Lin Tora and Mary Ash- ley. Directed by Alfred Green. Written by George Ade. Released February 10. Length ...

**TYPE AND THEME:** Because of the death of his father, Herbert Dodworth is supposed to carry on the duties of a small town, but apparently confines all his efforts to making a success of a 13-room house, run by Lula Ewing, the citizens become enraged. Herbert announces a reduction in streetcar fare and makes many powerful speeches on wind, political popularity and Lettie.


**TYPE AND THEME:** Susan and Ambrose enter a transcontinental bicycle race as a means of getting free transportation to a town where each may seek the heart of Bible, who has advertised for a husband. Each tries to delay the other and after an exciting time in the desert Susan thinks he has lost interest. Susan pedals on to victory. Getting a wedding suit, Sammy calls at Bible's house, only to find Ambrose ahead of him. Then follows a hilarious climax.


**TYPE AND THEME:** Madam Norton, errand girl for a barist, meets Bradley Lane while delivering flowers to a wealthy Mr. Courtney. Bradley has Courtney invite her to a party and Mudge is the life of the party. When the latter spills a try on her over dress Mudge is forced to accept a gift from Cohn, Bradley is led on and a series of complications Bradley learns from Cour- tney that Mudge is still the good girl that he had thought her but never before. Mudge and Bradley.


**TYPE AND THEME:** A dramatic record of the H. A. and Sidney Snow Arctic Expedition, which reached the one thousandth mile of the party of eight from the Stepanoff expedition in 1923. The movie shows Armett, bearing its way into the Arctic circle, amid icy flocks and the great walls of stretches of desolation from Nome to Herald Island.

Speedometer for Careful Autoists Puts Over Picture

Fred Meyer and Harry Wren certainly pulled a good expet at the Alhambra, Milwaukee, Wisconsin. "Red Hot Speed." They rigged it up a huge speedometer in front of the box office with a lot of wording on it advertising the picture. The number of careful drivers were posted on this board every day. If one of these drivers would come out to the box office and present his license registration blank, thereby proving he was a careful driver, this stunt made the drivers interested in the picture.

The numbers were changed each day. Harry Wren stood in front of the theatre with a paper and pencil and got the license numbers of careful drivers, but said it was worth all the trouble.

*This Week's Press Sheet*

**CHILDREN OF THE RITZ:** (First National Drama) Prepare bookams and distribute them to your patrons a week before the showing of 'Children of the Ritz.' You can mark

**NEW YORK TIMES:** "Children of the Ritz?" Now it is a First National Vitaphone picture with Jack Mulhall and Dorothy Mackall. Richelieu of the "Children of the Ritz" series- two thrill you'll never forget." On the back of the bookams you might put some copy from the ad illustrations, as well as your supporting program.

**Tie up with the newspapers to feature stories and pictures of a local girl to be called "One of the Children of the Ritz." Have the paper annoucne where she will be and at what time. Have the girl appear in department stores and in the business places in town. Also announce that a gift will be given to the persons who tap the girl on the shoulder with the newspaper that is conducting the campaign and say, "You are one of the Children of the Ritz." The newspaper can keep the interest up for several days with stories of the girl's experiences, the prize to be given, the girls' party, etc. Tie in with the "Children of the Ritz.""
Managers' Schools

THEATRE EMPLOYEES—Learn modern theatre management, advertising, service. Approved and specialized training for theatre employees while at the theatre. Catalogue H. Address Moving Picture Theatre Managers Institute, Elmira, N. Y.

Position Wanted

EXPERIENCED POWERS SIMPLEX OPERATOR with steady position, Go anywhere. Address Anthony Biel, 3580 26th St., Detroit, Mich.

ORGANIST—Experiences thoroughly trained in showmanship available at all times for first-class positions. Men and women. No service charge. Write full information concerning salary, organ, hours, etc. Address Vermond Knows School of Theatre Organ Playing, 210 N. 7th St., Allentown, Pa.

FEMALE ORGANIST is looking for a position, will be free February 1st. Am well recommended, reason to expect a rapid filling. Can play on all makes. Single, will go anywhere, can cue pictures correctly and accurately. Will start for reasonable salary in order to prove worth. Address Box 289, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

PROJECTIONIST, 15 years' experience. Paint banners, lobby boards, etc. Married. Go anywhere. Address Projectionist, 221 North 12th Street, Indianapolis, N. Dak.


MANAGER at liberty because theatre is sold. Experienced buying films, booking pictures and vaudeville. Advertising exploitation, service, etc., Married. Wife and one child. Small town and city references. Wire or wire write 374, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

Equipment for Sale


INVENTORY SALE of $30,000 used theatre equipment. Our warehouse is crowded with this merchandise and, must be disposed of quickly at reasonable prices. Merchandise consists of about 7,000 S and 7 ply screened theatre chairs, different styles and designs—all in excellent condition, price ranging from $1.25 and up. Also about 6,000 upholstered chairs. Some of these chairs are of the highest grade and have been constructed on the market today and many other styles of upholstered chairs, prices from $1.75 and up. Large stock of parts for all makes of chairs. Rebuilt Simples, Powers and Mutoscope machines, grinders, compensators, spotlights, etc., as well as musical instruments. In fact everything for the theatre. Write for particulars. We assure you great savings and will send you literature on our merchandise. Address Equipment Co., 12-14 East Ninth St., Chicago, Ill.

FOR SALE—Two Baird projectors complete with lamps, 25 ft. reel, screen, plexiglass case, one 12x16 Raven screen and one Palco unit. Sacrifice terms to suit. Address, Equipment Clearance Corporation, 39 Broadway, New York, N. Y.

TREATMENT EQUIPMENT, new and used. Opera chairs, projectors, screen, generators, rectifiers, reflecting arc lamps, etc. Write for bargain list and catalogue. Address Movie Supply Co., 644 Wabash, Chicago.

FOR SALE—Refractor Arc Lamps and accessories, also guaranteed rebuilt Powers A-A and B-B and Simplex Heads. Best Prices. Write Joseph Spratler, 1214 E. Ninth St., Chicago, Ill.

FOR SALE—Two Powers A machines at a bargain. Also one Butterkist electric popcorn machine, A-1 shape. Address H. E. Huber, Elyria, Ark.

Chairs for Sale

SEVERAL THOUSAND BRAND NEW SPRING CUSHION CHAIRS at the most sensational bargain ever offered in the opera chair line. Beautiful Simmons of the Seating Craft. Best of upholstery material. Any amount sold. Don't hesitate to write for exact photographs and details. Are you in the market for a vendor chair? Then write us today on way below cost prices to 3000 all new vendor chairs. Address C. G. Demel, 845 South State St., Chicago.

BIG BARGAIN in used Opera chairs, 600 upholstered, 600 veneer. Address Movie Supply Co., 644 Wabash Ave., Chicago, Ill.

Stationary

"NEARGRAVURE" ("Neargravuremuhno") plateless embossing. Special Neargravure 250 envelopes, 500 $5 each, 15"x18" letterheads $3.33, or $5.44 each. 44¢, postpaid. Solicit orders. 6X11-120, Kansas, Indiana.

FOR SALE—The King of all State-night road-show attractions, "The Younger Brothers" in 5 reels, and "Younger Historical Events," in one reel. Only once in every 10 years a double attraction like this is offered for sale. The safest and surest buy of them all. Free with each sale, new laboratory prints; 3 wax figures, standing life size and true to life, dressed in appropriate period costumes; life-size wax busts; busts, etc.; banner, photo display boards, one sheet, slide, carrying case for both wax and wax figures. Everything new. If you haven't several thousand dollars, don't answer. Address E. L. Humphrey, Miami, Okla.

OPERA CHAIRS, seats and backs for all makes, fine ply, at prices that save you half. New and used Opera chairs. Address J. T. Redington & Co., Scranton, Pa.

REFERENCES BOOKS—Motion Picture Trade Directory, $10; Anatomy of Motion Picture Art, $2.50. Films of the Year, $2.50; Close Up, annual subscription $3.50. These books may be ordered through us. Send check or money order with your request. Address Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.


Theatres for Sale

FOR SALE—Lyric Theatre, Salem, Mo. Good buy. Making money.

FOR SALE in Connecticut town of 10,500 population, theatre block, requires around $10,000 cash. Details. Address Box 265, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

Organs for Sale

FOR SALE—Seeburg Automatic electric player piano at a bargain. Silver gray finish, like new throughout. Address Star Music Co., 483 Cottage Grove Ave., Chicago, Ill.


FOR SALE—Two Rebuilt Wurlitzer Unit Organs, as good as new. 6 stops, percussion, drums, traps, etc., new console. Price $3,000.00 cash. Barcain. Address Box 372, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

Gift Night Souvenirs

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. Address Trade Fair Trading Co., Inc., 140 W. 21st St., New York.

Projector Repairing

FOLLOW THE CROWDS—They know best. For Superior Craftsmanship—Dependable Service and Moderate Prices, send your Repair Work to our Perfection Shop. Every Job Guaranteed. Relief Equipment Loaned FREE. Established Over 20 years. Monarch Theatre Supply Co., 391 South Second Street, Memphis, Tenn.

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. For results bring your work to Joseph Spratler, 1214 E. Ninth St., Chicago, Ill.

(Continued on next page)
WANT SEVERAL MERCURY RECTIFIERS, good, bad or incomplete, cheap. Address Fredley, 188 Golden Gate Ave., San Francisco, Cal.

WANTED—2 Peerless or Powers Projectors, also Swift Co. State 6 in good condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box 347, Exhibitors Herald-World, 407 S. Dearborn St. Chicago, Ill.

WANTED—Two Simplex Projectors, in good condition. Address Box 320, Exhibitors Herald-World, in Market for used theatre equipment. Address M. Etrick, Globe, Arizona.

WANTED TO LEASE—Theatre any capacity. Address Box 663, Taylor, Texas.

WANTED AT ONCE TO LEASE—Motion picture theatre, preferably in North Carolina, Central States, or good territory. Not too far from hundred seats. Address Box 372, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

THEATRE WANTED—to buy, lease or rent in Southern California. Across Los Angeles for a $25,000 seat house, population 10,000. Address Box 373, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

MANAGER WANTED—Business getter. Staid and possessed, good natured, built for an old-time, good town, state all first letters. Address Box 371, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

Eyeing up I still maintain that Vitaphone, Movietone, Photophone are all tones of the vision the screen places before the eyes, in short—“Vision Tone.” My position in the show world is so small that I do not think my opinion in such a great influence as they are screened may start some of you powers in the show world to more deep thought on the subject of a possible management of the whole of the general public has. Theatres are for family recreation, in most cases and the average family desires nothing so much as wholesome pictures which speak to any people in an interesting, but cleanly way. We have been in this business nearly six years and a careful study of our records shows that the receipts on the clean pictures were invariably greater than on the “cheesefactory” type, as J. C. aptly expounds it. Once is a distinctly family theatre and we are ashamed to show many of the pictures that we do show, but we do not know what to use—less possible in them until they are screened and we cannot take the time to screen them before showing them to our audience—and besides it would be necessary to cut out half the time the theatre were open. “Out of the Ruins” ruined Bartholomew here forever.

War or no war, the sickening love affair, closed over as “suffering,” should not have been crammed down the throats of our younger generation. There were thousands of good, honest, loving affairs, that I wanted until their boys came home and boys who had good sense and nerve to wait, so why not use something of the past in proper style, and give the other type of which we have had an abundance.

As to the future of the small theatre, is it not possible to have regular vaudeville instead of pictures? The talking pictures will undoubtedly throw a lot of the vaudeville people out of their city jobs and although the small towns cannot pay city salaries, a circuit could

Equipment Wanted


WANTED—1 Peerless or Powers Projectors, also Swift Co. State 6 in good condition and number of machines. Will pay cash, or one-third down and balance C.O.D. Address Box 347, Exhibitors Herald-World, 407 S. Dearborn St. Chicago, Ill.

WANTED—Two Simplex Projectors, in good condition. Address Box 320, Exhibitors Herald-World, in Market for used theatre equipment. Address M. Etrick, Globe, Arizona.

How About “Vision Tone”

INDIANAPOLIS, IND.—To the Editor: After having read through the various headings and the different names suggested for the Talking Pictures, I have finally decided to submit the name “Vision Tone.” I’ve got a few things to say about it.

Let us go back to the Road Show days of the “Birth of a Nation” with its vast traveling casts, exponents, and admission prices. The pictures were perfect, the hands who worked the sound effects so that some of the parts had life-tone and it was these things that helped the picture over with the public. Likewise the cracking of the ice in “Way Down East” the cannon fire in “The Big Fad-rade” and “What Price Glory.” And others—all were Vision Toned to inject life into them to thrill and make the audience live the scenes before them. We also had “Over the Hill,” “Broken Windings,” and “The Miracle Man” which could make you feel the tears coming and you almost lived the pictures with only a small amount of narration. Then with the talking injected by a large orchestra; a difference even in those three great pictures.

Then we come to August 5-6, 1926, at the premiere of Vitaphone at the Warner Brothers theatre in New York, as it opened with the address of Will Hays, the vice-pres. of Mr. Hayes was on the screen and his voice came forth naturally. I asked you was not it a vision, toned with life. Misha Elman played “Humoresque.” What did the audience think? The violin of course, and the sound that came forth was the tone of the violin or the vision. The eyes were on the violin and the bow and surely the ear would not expect to hear voices or talk from a violin but the ear did expect to hear tone and it did hear it. However, it was very weak, not for a minute, it was the sound of a man playing a violin but the illusion was perfect.

Then came Ray Smee who played banjo, ukulele and guitar; all a vision of a man playing but the ear expected tones as the eye visioned the different instruments. Finally came the words “Don’t you think the music was played on the Vitaphone by the ‘New York Philharmonic.’ Ah! I can read your mind now you say Vision Tone will not answer. Granted in part but not wholly. As one of an audience absorbed in looking at a great feature picture, how many times have you ever looked at the orchestra as they played the music score? Not many times have you and these few times were when you were watching the projected picture and not when the pictures were being shown. Therefore “Vision Tone” will answer for the orchestra accompaniment as the audience does not expect to vision the orchestra because the fact is set upon the mind of the people that music is played in accompaniment to the showing of pictures and the ear is alert to register the sound of the music. When that is heard it satisfies our desires in that direction and we would expect it to exist, but it looked empty before to most of us with the exception of overtures, when the spots were turned on the orchestra and the music started light, helping here and there in the semi-darkness.

Summing it all up, no matter whether it be the cheers of a football crowd, the voice of a traitor on an aeroplane motor, the guns of a battleship, the rumble of a volcano, the cry of a person, the bark of a dog, the sound of a train, the crash of gangsters’ gun, the tap-tap of a stage dancer, the playing of a musician, or the spoken voices of the actors themselves, it is only the tone of the vision you see. Into Vision Tone.

* * *

Take “On Trial” for example. You are almost moved to tears by the pleading of the various stars who have witness parts; and then as the Court Clerk (Fred Kelsey) swears in the next one, you have to laugh by the manner in which he does it, and then as Bert Lytell is caught with Pauline Frederick and Holmes Herbert our excitement is keyed up and then, as the revolver rings out, it all comes on a heart stoppage. But then,

Then as the pleas of little Vondell Varr rang forth, how we had to fight to keep back the tears, but Fred Kelsey saved us in a moment. His performance of the judge, the court, the arguments of the defense attorney and the prosecution, the arguments of the court, the sound of the various pictures or visions we saw.

* * *

Looking at Vision Tone from the point of injection into the advertising of the pictures themselves.

“On Trial”

“Interference” 100 per cent Full Vi-Fully Vision Toned

The “Patriot”

Partly “Vision Tone”

Then looking into the future when pictures will be technicolor why it will be very easy to say Color Vision Tone.

Then way down in the future when some thoughtful company uses drops to go along with their pictures to simulate with the set used with act and with a system of lighting make it as near a human act as possible, why Vision Tone will be necessary.

I, like everyone else, started at first to coin an elaborate word and after work in the local library I had one coined, but after search and through that amount of misunderstandings I decided that the talking pictures could not be anything else but “Vision Tones.”

Your choice of “Audience” is very good and if the public as a whole would understand it as readily as you do it could not be improved but take audience cut off the “ce” and you have Audien. Don’t you think some people would think that it had something to do with audience?

(Continued on page 73)
WHAT THE PICTURE DID FOR ME

Verdicts on Films in Language of Exhibitor

Copyright, 1929

RICHARD DIX — The Winners — CLARA BOW

The race is run—and the "My Favorite Players" contest, first to represent the vote of the exhibitor's immediate family as well as that of the exhibitor himself, has resulted in victory for two Paramount players, the vivacious Clara Bow, and the stalwart Richard Dix. Miss Bow winner among the feminine players, had her lead narrowed at the finish, but she came out with a total of 91 votes, 26 to the good. Dix, after starting and standing in second for the greater part of the race, gradually overtook his nearest rival to win with a total of 59 votes 7 to the clear. 'Twas a great campaign, mates. The ballots came from no less than 100 theatres, located all over North America, in hamlet and metropolis.

Jill Crawford, of M G M, finally beat out Colleen Moore for second place, getting 65 votes, while the First National star captured third position with 44 votes. Two M G M players followed Dix among the men: Lon Chaney taking second place with 52 votes; and William Haines, third with 44 votes. The complete final standings are given on the next page.

Richard Dix—Paramount

COLUMBIA


OBJECT, ALMONY: Lois Wilson—49%. February 10-12. It was a fine program feature. I did not have much of a crowd on it due to the weather being so cold. Will some kind brother tell me where I can purchase one of those fur-lined features the Herald-World suggested for my use? Six reels—S. A. Hayman, Lyda theatre, Grand Island, Neb.—General patronage.

THE LONE WOLF’S DAUGHTER: Bert Lytell—Very fine picture that failed at the box office. Please all that saw it. Lytell good.—J. W. Bason, Shadona theatre, Mount Shasta, Cal.—General patronage.

THE LONE WOLF’S DAUGHTER: Bert Lytell—50%. February 7-8. Do you know, boys, Columbia puts out some mighty good stuff, and they were reasonable till they sent the Columbia exchange out in Nebraska two new managers. One had worked for United Artists and the other for M.G.M. Oh! do I have to tell you? Well, here it is: They only wanted to raise my film rental 800 per cent, so I don’t know how long I will use their product. Six reels.—S. A. Hayman, Lyda theatre, Grand Island, Neb.—General patronage.

SUBMARINE: Jack Holt—49%. Despite weak direction, this picture is really a special. Book it and boost it—you can get all sorts of extra business. There are few silent pictures on the market as good as this. Nine reels.—F. H. Kershaw, Tivoli theatre, Winnipeg, Man.—General patronage.

THE TIGRESS: Special cast—February 12-15. Everybody said punk, and I agreed. It would have been fair if they had not turned it into a Western in the last reel.—D. A. Rhyner, Rialto theatre, Hebron, N. D.—Small town patronage.

THE WIFE’S RELATIONS: Shirley Mason—February 14-18. At my place Shirley will outdraw 30 per cent over the alleged Big Stars who get their names in the lights of Broadway. A good program picture with a good story and supporting cast. Will please most of them. Six reels.—William E. Tragard, Trags theatre,Neilsville, Wis.—Small town patronage.

BEWARE OF BLONDES: Special cast—February 5-6. Good program picture with a good title. Six reel.—William E. Tragard, Trags theatre, Neilsville, Wis.—Small town patronage.

THE SCARLET LADY: Special cast—January 15-16. One of the best program pictures played here this winter. Have played many specials that did not please as did this one. Don’t let the big fellows tell you Columbia is weak in product. This pleased everyone and drew well—C. V. Hunsberg, Parkersburg, la.—General patronage.

OBJECT, ALMONY: Lois Wilson—February 5-6. Lots of comments on this one. All good. Columbia seems to have the pictures this year. Have played five of the new ones and find them excellent. Seven reels.—C. V. Hunsberg, Parkersburg, la.—General patronage.

First National

SHEPHERD OF THE HILLS: Special cast—February 2-3. One of the pictures you only see once in a long time. Good, clean, human, and with a lot of heart interests. Brings people out who seldom go to a show. So many have read the book, it is sure to draw and please. Had cold weather and bad roads here, so didn’t go over as it should have. Fine is what we say. Eight reels.—F. O. Litsch, Royal theatre, Hopkins, Mo.—General patronage.

BURNING DAYLIGHT: Milton Sills—Good program picture. Story of the Alaskan gold rush days. When the map of North America flashes on the screen, and the chain begins to revolve around it, you may know you are going to see a good program. First National pictures are O.K. for us.—F. O. Litsch, Royal theatre, Hopkins, Mo.—General patronage.

HAROLD TEEN: Special cast—January 5. Good
Final Standings in “My Favorite Player” Contest

FEMININE

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<tr>
<th>Name</th>
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<tr>
<td>Jane La Verne</td>
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<td>Louise Lorraine</td>
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<td>Evelyn Brenton</td>
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<td>Marcelline Day</td>
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<td>Oliva Borden</td>
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<td>Contessa Gorges</td>
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<td>Louis Moran</td>
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<td>Lugo Vega</td>
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MALE

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<td>Richard Dix</td>
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<td>William Haines</td>
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<td>William Powell</td>
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<td>Richard Barthelmess</td>
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<td>William Farnum</td>
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<td>Gary Cooper</td>
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<td>Conrad Nagel</td>
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<td>Romeo Novey</td>
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<td>John Mack Brown</td>
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<td>Ronald Colman</td>
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<td>Jack Hall</td>
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<td>Ann Sothern</td>
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<td>Tom Mix</td>
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<td>Milton Sills</td>
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18-19. Maynard does about all the stunts known in horsemanship in this contest. As one of his favorite scenes—H. Hunger, Parkersburg, In.—General patronage.

SCARLET SEAS: Richard Barthelmess—70%. February 13-14. This is always a good choice, and one everyone liked. Seven reels.—M. W. Hughes, Colonial theatre, Chicago, Ill.—Small town patronage.

SYNTHETIC SIN: Colleen Moore—50%. February 14. Cannot get a big turnout on Colleen. Have run all the other Seven reels.—M. W. Hughes, Colonial theatre, Astoria, Ill.—Small town patronage.

LILAC TIME: Colleen Moore—18%. December 31-35. For some reason I failed to report on this picture when I played it. I am glad I can say I got it. I believe all house records for admission charged and pleased more people than any picture we ever played. Why? Because it is by far the best picture of this type of the screen, including “Wings,” and because we exploited it as we should. In addition, we churned out a picture with our sound outfit and obtained wonderful results. A few of our patrons had never seen a picture in Atlanta and Birmingham but came to see it here again. They told me that our presentation was equal to that in the big house. Wake up, fellows, and get behind your pictures and quit looking at the stars losing their drawing power. If you don’t show the interest you should in your programs, can you expect your patrons to show any? Congratulations, Colleen, on “Lilac Time,” which will go down as one of the outstanding pictures of all time. Nine reels.—E. F. Ingram, Ingram’s theatre, Ashland, Ala.—Small town patronage.

NAUGHTY BABY: Alice White—45%. January 21-22. Not a world beater but drew unusual business. Alice has quite a following now, but they are better off than they were from the cast on from now on, because she overshadowes Alice White in every way. They have been best in Iris if they will only give her a break. Seven reels.—E. F. Ingram, Ingram’s theatre, Ashland, Ala.—Small town patronage.


OH KAY: Colleen Moore—February 1-2. Well, Colleen has a number of admirers here and they brazened the elements to see her in “Oh Kay,” which was very well liked. Good show, everybody pleased. Seven reels.—Arch E. Moc, Rock theatre, Maysville, W. Va.—Small town patronage.

OH KAY: Colleen Moore—February 17-18. Several exhibitors have complained that Colleen is slipping. I have been thinking that always they use to blame for it. Instead of slipping here she is gaining popularity with every picture, but yet, we, We. We still exploit her pictures just as Colleen Moore should be exploited. Recently an exhibitor informed me that he did not make money on pictures. So I asked him what he was doing. He was using as the advertising he was using on her pictures and found that he theoreitcally useless to advertise according to the public knew as well as it known Colleen Moore. There was the answer to why he was not doing the business he should have done. “Oh Kay” is a good subject for Colleen, and if you don’t make money with it, it is your fault, not Colleen’s. Get behind her pictures as you should and you will have no complaint. Seven reels.—E. F. Ingram, Ingram’s theatre, Ashland, Ala.—Small town patronage.

FRED: Double cast—58%. February 13-14. I think this is the best Fox special so far this year. Eleven reels.—Henry Goodwin, Pioneer theatre, Robinsona, Pa.—General patronage.

FOUR SONS: Special cast—March 12-13. Very good program, but too long and overemphasized by exchanges. Fox aims to get most of the receipts. Did not make any money for us, as we paid too much for it. Good war story, and acting excellent. Good clean story. Eleven reels.—F. O. Litch, Royal theatre, Hopkins, Mo.—General patronage.

FLEETWING: Flying—42%. February 1-2. This is a very good picture. I think the horse is lovely, and the dour scenes are wonderful also. Print and photography good. Six reels.—P. G. Held, Strand theatre, Griswold, la.—General patronage.


MOTHER KNOWS BEST, STREET ANGEL: Seven reels—April 10-14. Both very good. “Mother Knows Best” is no special, however. Business here is mediocre due to tremendous business done with day run by, and, extreme cold weather.—F. H. Kernsh, Travit theatre, Winnipeg, Man.—General patronage.

PREF AND PEP: Special cast—Don’t be afraid to play this one. Did a good business. Nater Carroll is very pretty and clever.—D. R. McConnell, Conto, Chico, Calif.—General patronage.

PREF AND PEP: Fox Junior Stars—39%. Boy, what a picture! Just as good as “West Point.” A smash program really. This is the sort of Fox that will outgrow all their so-called specials. No exhibitor can go wrong on this one. Good for family patronage especially. Six reels.—F.
The Runners-Up

Both M G M stars. Lon Chaney (left) was finally tossed out of the lead in the "My Favorite Players," contest, to take second place with 52 votes. His studio-mate, William Haines, landed in third position with 44 votes.

H. Kershaw, Tivoli theatre, Winnipeg, Man.—General patronage.


HORSEMAN OF THE PLAINS: Tom Mix. A splendid picture. I can remember way back when a Mix picture would pack 'em to the roof. I say I REMEMBER BLACK LADY.—February 11. A poor picture, which pleased the few who saw it. Lew Cody and Allene MacDonald are very popular in this town. Seven reels.—A. B. Kreiser, Majestic theatre, Myerstown, Pa.—General patronage.

THE ADVENTURER: Tim McCoy—February 22-23. Can't say much for this one, in fact this fellow McCoy doesn't pull at all with our patrons. Too many of the same type pictures. He should be cast in parlor dramas where he could show his pretty teeth to better advantage. Five reels.—Joseph Diemer, Capitol theatre, Dubuque, la.—General patronage.

DETECTIVES: Dana-Arthur—February 5-6. These boys have delivered another very good comedy. They snow and bad roads keep some away, yet a num- ber came to see this pair perform. Have seen many more favorable comments. Seven reels.—Arth E. McCord, Rex theatre, Marysville, Mo.—Small town patronage.

RIDERS OF THE DARK: Tim McCoy—January 12-13. This one he shows a little more activity as a rider. There were several kicks, most everybody pleased. The average Western.—Arth E. McCord, Rex theatre, Marysville, Mo.—Small town patronage.

MAN WOMAN and SIN: John Gilbert—19%. February 19-21. Rotten. No story, poor acting. This is the type of picture that puts stars in the junk heap and the quicker the better. Five reels.—Kriegerbrohm, Char-Bell theatre, Rochester, Ind.—General patronage.

SHOW BUSINESS: Special cast—49%. February 17. The work of Miss Davies and Haines was fair. Good acting but no story. The picture was over the average.—Griswold, Box office flop.—Bert Silver, Silver Family theatre, Greensville, Va.—General patronage.

THE WINN: Lillian Gish—February 1—Too long and druggy. Did fair business. Lillian Gish is not so popular here. Would have run.—McCol- lum, Cozy theatre, Chico, Cal.—General patronage.


MORGAN'S LAST RAID: Tim McCoy—50%. February 9. Poorest McCoy we have yet run. Six reels.—Kriegerbrohm Bros., Char-Bell theatre, Rochester, Ind.—General patronage.

SHADOWS OF THE NIGHT: Good cast.—C. V. Huserberg, New Haven, Conn.—General patronage.

Print and photography good. Five reels.—P. G. Held, Strand theatre, Griswold, la.—General patronage.

WHEN YOU ARE MARRIED: Lon Chaney—86%. January 29-30. A good Chaney picture. Print and photography good. Seven reels.—P. G. Held, Strand theatre, Griswold, la.—General patronage.

YOMING: Tim McCoy—60%. McCoy always puts out historical pictures of the early pio- neer days, so they are always good and always have enough action for the farmers, although my town crowd enjoy them once a while. Seven reels.—W. R. Boughen, Jr., Sun theatre, Walthill, Neb.—General patronage.

HONEYMOON RATE: Florence Vidor—January 29-30. Not very much to this one, very light, no comments for or against. I thought it but fair. Six reels.—J. W. & F. Rex theatre, Marysville, Mo.—Small town patronage.

DEGGARS OF LIFE: Wallace Beery—Not the type of story for Beery at all. Poorly acted out with a murder and ended same.—J. W. Bason, Shasta theatre, Mount Shasta, Cal.—General patronage.

PARTNERS IN CRIME: Beery-Hatto—January 22-23. The best from this pair, many favor- able comments. Weather, snow and ice against people leaving their fireside to attend pictures, no matter how good. This is a fair show of theirs, no matter what the hindrances. Wallace Beery has several kin folks in this town. Six reels.—Arth E. McCord, Rex theatre, Marysville, Mo.—Small town patronage.

TAKING ME HOME: Bebe Daniels—75%. January 16. Bebe Daniels won (a famous name) the other night and she always pleases although this did not come up to her general run of stories. Never- theless, Bebe put it across. Sorry to hear she is not making any more, Miss Daniels. Six reels.—W. R. Boughen, Jr., Sun theatre, Walthil, Neb.—Small town patronage.

TAKING ME HOME: Bebe Daniels—29%. February 14. A good program picture but not up to Miss Daniels' standard. General satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

THE GAY DEFENDER: Richard Dix—66%. February 14. Good clean show of the "Robin Hood" type. Tried out the Cinemaphone with it, and it seemed to go good.—H. B. Osborn, Community theatre, Mount Hope, Kan.—Small town patronage.

WINGS: Special cast—74%. January 21-22.
EXHIBITORS HERALD-WORLD
March 9, 1929

THE FIRST KISS: Cooper-Wray—44%. February 10-11. A very fine program picture, not a bit moody, clean and entertaining from start to finish. A picture for Sunday and Wednesday patrons good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

THE PIONEER SCOUT: Fred Thomson.—Our patrons said very good. Thomson and Silver King are always a pleasure. Two reels.—F. O. Litch, Royal theatre, Hopkins, Minn.—General patronage.


SOMEONE TO LOVE: Buddy Rogers.—One very little picture, here was no second picture. We didn't have to place the second plaster on our Fowlers to get out of stock. How come? Seven reels.—E. F. Ingram, Ingrams's theatre, Ashland, Ala.—Small town patronage.

MANHATTAN COCKTAIL: Special cast—95%. February 24-25. One of those refreshing pictures that come so far apart. Had more favorable comments on this than others. The cast is always changing—perfect and lovely making it and Mary Brian was delightful to watch. They'll like this one. Seven reels.—E. F. Ingram's, Ingram's theatre, Ashland, Ala.—Small town patronage.

SOMETHING ALWAYS HAPPENS: Esther Balton.—January 18-19. We like Esther fine, but was disappointed in this part. Was so dark you couldn't see what it was. We've used this up for some real comedy, but there were very few laughs, and those in the last reel. We would call this an 8-reel. Six reels.—Arb. R. McCord, Rex theatre, Maysville, Mo.—Small town patronage.

DOCKS OF NEW YORK: George Bancroft—95%. February 7-17. Nothing to rave over. Entirely too long and not enough action. More film wasted here. A fine picture, but a droning picture. Again, the ordinariness of Gene Tunney—"there isn't no such thing." Eight reels.—E. F. Ingram, Ingrams's theatre, Ashland, Ala.—Small town patronage.


THE SUNSET LEGION: Fred Thomson—February 22-23. Beat the best night's attendance at "King of Kings" the first night and held up pretty good
we wanted a couple of goodfellows to show us the town by moonlight, we can think of none who could do the job better. (Now girls, please make a note of this and as soon as we get in town, call us up.)

Last night we saw Polly, Marie and J. Farrell MacDonald in "BRINGING UP FATHER" and if ever they cleared the crums out of our sides pretty soon we are going to see one MGM for another. As a social climber, Polly showed off her Shanty Irish to perfection, and every time she bounced a rollepin or sledgehammer off of Jiggs' gourd, she made us wonder why Ireland hadn't got her independence long ago.

Whenever the Irish get together in a picture, you can look for anything to happen. And if Polly and Marie are in it, you can expect an earthquake always. Of course, it is better to have a sprinkling of "Moms" in it, for then sometimes they gurgle the soup and expand the tablecloth, which is why they had Ginsburg in this picture. They may have made better comedies than this one, probably have, but when they did, Polly and Marie were in 'em. If you like the comic strip, you will eat this picture up with salt, pepper or vinegar. It was built for laughing purposes, and if you don't laugh, then you should consult either a horse doctor or an undertaker.

Let's take this case. Suppose you were walking down the street with your little boy and girl, looking for entertainment as some of the theatres, and you come to one that had this kind of billing out front, "Fevered youth, speeding down the highway of thrills. Bring the kiddies", or, "Pleasure crazed children chasing jazz and gin"; "A riot of gin and jazz parties". One of your kids says, "Is that your daughter?" who, D. Smoak, owner of jazz and gin parties, "She forfeited the love of father, mother and home for the mad whirl of the night life of jazz and gin." What would you do? Would you take your children to see the show? If not, why not?

This is a sample of the billing we sometimes see in front of theatres, the managers of which would resent the implication that they were not running places of respectability. And yet are they? Does this type of entertainment teach morality? Some claim it does. If so, why not go the limit and show vice and immorality in all its hideous forms?

We sometimes wonder to what extent some producers would go were it not for the fear of condemnation by respectable people and the threat of censorship. There are no wings sprouting from our belfry but we can discover that they strike a blow at indecency and immorality so long as our fingers are able to push the keys down on this typewriter. We are going to speak as the truth as we see it, no matter if it takes every inch of hide off of our own carcass. What's that? Did we hear some of you boys in the back pews say "AMEN?"

The other evening we saw "REDSKIN," and after we got home we suggested to our daughter, Marjorie Bradley, that she write Richard Dix an invitation to attend that gathering of artists at the G Lakes. He may have been there, for his name was on the dinner menu—W. Craig's restaurant, Mount Shasta, Cal.—General patronage.

J. C. Jenkins, the Herald-world Man.

P. S.—The HERALD-WORLD covers the field LIKE An April SHOWER.
How They Voted (Continued from preceding page)

Liberty, Weeping Water, Neb.—H. E. Brookings (Board, Rich Dixon); Mrs. H. E. Brookings (Mary Brown, Chief Brook).

Brookings, Chief, (Continued) (Mrs. Harry Brookings, Colleen Moore, Robert Navarro); Owen Desenberg (Laura La Plante, George Lewis).

Tiverton, R. I.—Mr. Frank Chossil (March Prevost, Edmund Low); Mr. Frank Chossil (Gloria Swanson, Monte Blue); Gurdon Chossil (Gloria Swanson

Robinson Calman.

Brook, Sea, Nebraska—J. L. Brooks (Norma Shearer, William Haines); Mrs. L. Brooks (Greta Garbo, Richard Dix); Louis Brooks, Jr. (Cara, Board, Ramon

Brooks, Chief (Continued) (Cara, Board, Ramon Hoke); Patricia Brooks (Laura La Plante, Elise Whicker); Harry Debra (Greta Garbo, Richard Dix);

Columbus, La Belle, Fla.—E. G. Anestine (Dorothy Del Rio, Leon Chaney); Mrs. I. G. Anestine (Dorothy Del Rio, Leon Chaney); Carolanne Anestine (Cara, Board, Ramon Hoke);

Eagle, Nevada—C. M. Roberts (Colleen Moore, Thomas Meighan).

Bijou, Russell, Mass.—A. O'Neil (Dorothy Del Rio, Leon Chaney); Mrs. A. O'Neil (Dorothy Del Rio, Leon Chaney); Russell O'Neil (Dorothy Del Rio, Leon Chaney).

Bijou, Chicago, Ill.—Harry Debra (Greta Garbo, Richard Dix); Dan Barker (Colleen Moore, Richard Barthesholm);

New Galesville, Marysville, Pa.—H. H. Fisher (Joan Crawford, William Haines); Minnie M. Fisher (Joan Crawford, William Haines); Austin Fisher (Joan Crawford, William Haines).

Carlos, Los Angeles, Cal.—E. E. Peerce (Eleanor Costello, Joe E. Brown); Mrs. C. V. Peerce (Louise Wilson, Bert Lytell).

Audubon, New York—Ralph Benjamin (Caroline Goffich, Richard Dix); Frances Rothenberg (Charles Barthesholm, Richard Dix).

Roxie, Skewton, Tex.—P. Washburn (Billie Dove, Leon Chaney); Mrs. G. P. Washburn (Billie Dove, Richard Dixon); Wilma Washburn (Colton Bar, Richard Dixon).

Dean Washburn (Colton Bar, Richard Dixon).

Delfa, Delfa—Carl Veitch (Colleen Moore, Richard Barthesholm); D. A. Bunker (Colleen Moore, Richard Barthesholm);

Delfa, Chief (Continued) (Colleen Moore, Richard Barthesholm); Mrs. D. A. Bunker (Colleen Moore, Richard Barthesholm); Cleo Whicker (Colleen Moore, Richard Barthesholm);

Elise Veitch (Colleen Moore, Richard Barthesholm);

Bryan, Okla.—J. M. Calhoun (Laura La Plante, Hoot Gibson); Mrs. C. J. McKenny (Laura La Plante, Hoot Gibson); Ed McKenny (Laura La Plante, Hoot Gibson);

Chester, Mrs. Eleanor March—Tivoli, Roxy, Wnskanut National Pastime, Dix). Whicker Gibson);

Rogers); Galen, Tom Navarro);

Brea, Graham, Dancette, Puente, Haines);

Okla.—W. H. Mont. Oty, Pa.—Cal.—Flora Del Mar—(Joan Bow, Colleen Moore, Richard Barthesholm);

Baldwin, John G. (Joan Crawford, Warner);

Denny);

Gibson);

Brown, Del Murray);

Shearer, Thomas Meighan);

Tom Teler);

Crawford, John E. (Joan Crawford, William Haines).

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O'Neil (Dorothy Del Rio, Leon Chaney);

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How They Voted (Continued from preceding page)

Gen. Frederick, S. D.—Mrs. J. W. Vose (Janet Gaynor, Charles Farrell); Robert Woodman (Marion Davies, Charles Farrell).

Stroud, Preston, Minn.—C. H. Britton (Joan Crawford, John Gilbert); — Mrs. C. H. Britton (Joan Crawford, John Gilbert).

Stroud, W. T.—Marie Louise Karras (Langdon, Hoot Gibson); — Charlotte Karras (Langdon, Hoot Gibson).

Liberty, Walworth, Wis.—Charles McCabe (Laura La Plante, Richard Dix); — Mrs. Charles McCabe (Colleen Moore, Richard Dix); — Bernice McCabe (Norma Shearer, Richard Barthelmess).

Capt. John, Jr.—N. C. Williams (Nancy Carroll, Jack Holt); — Mrs. Josephine Diener (Nancy Carroll, Jack Holt); — Esther Diener (Nancy Carroll, Jack Holt).

Mansfield, Ohio.—J. W. Caruthers (Janet Gaynor, William Powell); — Ada Caruthers (Janet Gaynor, William Powell); — Eddie L. Caruthers (Janet Gaynor, William Powell); — John Gaynor (Janet Gaynor, William Powell); — Josephine Caruthers (Janet Gaynor, William Powell); — Vivian Caruthers (Janet Gaynor, William Powell); — Maria Caruthers (Janet Gaynor, William Powell); — Louise Caruthers (Janet Gaynor, William Powell); — William Caruthers (Janet Gaynor, William Powell); — Evelyn Caruthers (Janet Gaynor, William Powell); — Mildred Caruthers (Janet Gaynor, William Powell); — Dorothy Caruthers (Janet Gaynor, William Powell); — Anna Caruthers (Janet Gaynor, William Powell).

Grand, Beez, Ill.—Juliette W. Schmidt (Lilian Irene, William Powell).

Arcadia, houra, Tex.—E. H. Potton (Joan Crawford, William Haines); — Mrs. E. H. Potton (Joan Crawford, William Haines); — Laura Potton (Joan Crawford, William Haines); — Clovis Potton (Joan Crawford, William Haines); — Louisa Potton (Joan Crawford, William Haines); — Ethel Potton (Joan Crawford, William Haines).

Baby Grand, Winter Park, Fla.—H. M. Johnson (Joan Crawford, William Haines); — Mrs. H. M. Johnson (Clark Bow, John Gillett).

William P. Weirs, P. O., W. Va.—Mrs. L. R. Biard (Bebe Daniels, William Powell); — Lillian Biard (Bebe Daniels, William Powell); — Annie Biard (Bebe Daniels, William Powell); — Mildred Biard (Bebe Daniels, William Powell); — Florence Biard (Bebe Daniels, William Powell); — Virginia Biard (Bebe Daniels, William Powell); — Margaret Biard (Bebe Daniels, William Powell); — Richard Biard (Bebe Daniels, William Powell); — Harriet Biard (Bebe Daniels, William Powell); — Alice Biard (Bebe Daniels, William Powell); — Grace Biard (Alice Joye, William Powell); — Edna Biard (Alice Joye, William Powell); — Peter Biard (Alice Joye, William Powell); — Minnie Biard (Alice Joye, William Powell); — Mary Biard (Alice Joye, William Powell); — Emily Biard (Alice Joye, William Powell); — Mary Biard (Alice Joye, William Powell).
United Artists


TWO LOVERS: Colman-Banks—59%. Feb. 9, A very good production, but paid too much for it. So did not do at our Opera House. Nine reels.—Stanley Goodwin, Pioneer theatre, Roberson, Pa.—General patronage.


SADIE THOMPSON: Gloria Swanson—A splendid picture. Gloria does her best acting to date in a few of the most serviceable performances of the year. The year of 1925. They all turned out for this picture, and I received many a favorable comment from patrons of all ages. This is the first time that we have shown Gloria. This one pulled in more people for me than any picture I have played in three months.—D. R. McCollum, Cozy theatre, Chico, Cal.—General patronage.

CITY OF THE SEVEN: Special cost—99%. Feb. 14-16. A very unusual D. W. Griffith picture, but very entertaining and pleased almost 100 people in the theatre last Saturday night. They were pleased. Print was bad in spots. Don't think that the picture has a future, as the music was too much extra that they charge the small town exhibitor. Eight reels.—G. A. Billa, Sun theatre, Farrell, Neb.—General patronage.

THE CIRCUS: Charlie Chaplin—75%. Jan. 31. We thought Charlie's day was gone before we played "This Is the Life," and now we know it. Lost money on account of being held up by United Artists. If you can buy it for 75c, regardless of your population, it might be a good buy. Decide for yourself. Seven reels.—E. F. Ingram, Ingram's theatre, Ashland, Ala.—Small town patronage.

Warner Brothers

THE SINGING FOOL: Al Jolson—35%. Jan. 8 & 9. Venetian—55%. Jan. 15. It was a big picture for a thing they hardly ever do in this town. Business was good. The picture was well offered in a nearby full house. Warner Brothers were very good as to price. Had special music on the "Jazzbands" worked and put it by myself, and the picture was operated and cued by myself and others. Some thought the music very good, others were on the fence, and a few did not like it. Eight reels.—O. Lane, Star theatre, Trumansburg, N. Y.—Small town patronage.


THE SINGING FOOL: Al Jolson—99%. Jan. 12-13. (Silent.) Truly a wonderful picture. Nothing but praise from patrons. David Lee, James Dennis, and Myron Tunstall all went out of their way to hit with our clientele. Played this when the flu epidemic was at its peak, and as a result the picture did not do as well as the other eight reels.—A. R. Kreiser, Majestic theatre, Myers- town, Pa.—General patronage.

MIDNIGHT TAI: Special cost—15%. Feb. 5. Nice crook picture that will please 'em, maybe. Six reels.—L. Lane, Star theatre, Trumansburg, N. Y.—Small town patronage.

BEWARE OF RACHFORDS: Special cost—a slowly moving picture. Met with considerable censure. Cotter goes, but no star. Miss Ferris, well, something should be done about her. In the last few pictures she has always been cut out of the print because they or she got it in for her. Andre Benager drew the only laughs. By the way, take a look at the maid in one of the bed room scenes, you'll see—R. J. Speck, Kenwood theatre, Chicago, Ill.—General patronage.

Theatre Campaign Pays Church Debt

Oregon exhibitors for several years past, especially in the smaller cities and towns, have endeavored to cooperate with the churches in an endeavor to provide wholesome amusement, but it remained for the Venetian theatre at Hillsboro to put it over the best of all.

Hearing that the local Methodist Episcopal church desired to raise money to pay off the church debt, the theatre manager got in touch with Rev. Mr. Smith and in turn obtained the help of Chief of Police Jenkins of Portland and Tommy Luke, community song leader. These two, with the police quartet and firemen's band, staged a program at the Venetian theatre, following a spectacular parade. As a result of their activities their unusual program, enhanced with a couple of lively firehouse songs, filled the house for several performances and paid off the church debt in short order. There is no question in this live rural town that there shall hereafter be Sunday shows.

WOMEN THEY TALK ABOUT: Irene Rich—A mighty nice comedy-drama, with Claude Gillinwater stealing the picture. It's good for a lot of laughs. Six reels.—P. G. Held, Strand theatre, Sunny theatre, Kansas City, Mo.—General patronage.

SLIGHTLY USED: Special cost—25%. Jan. 6-7. This is a novelty picture, as we have ever shown at this theatre. It pleased them all, and we have given an exceptional amount of advertising space and financial support to this picture. A picture they will stay for days afterwards. Due to bad weather and many other reasons, it appears as if we have the attendance we should have had, but this is not the fault of the picture. Book this one and step on it. Seven reels.—J. D. Johnson, S. of N. theatre, Ambrose, N. D.—General patronage.

ACROSS THE ATLANTIC: Special cost—50%. December 28, 1924. We thought you could get in them. Good story and plot, well setted. Eight reels.—P. G. Held, Strand theatre, Griswold, La.—General patronage.

THE PORT OF MISSING GIRLS: Barbara Bedford—It is time that some one reports the truth about this picture. The only thing that is what they expect in this picture is the picture. While the leads are handled by film stars of experience, they do not register. The picture itself is so many feet of film. It is past repetition, there is nothing to, casuho, but they can't do show this offering to the better class of patronage, for it is just another mediocre picture. Eight reels.—P. G. Held, Strand theatre, Salina, Kans.—General patronage.

MISSING LINK: Sid Chaplin—This was a joke for us. A few funny scenes, but the good picture was missing.—Community theatre, Athol, Kan.—General patronage.

IF I WERE SINGLE: Special cost—January 7-8. Excellent. The "talkies" have made their impression in this Egyptian theatre, Bala-Cynwyd, Pa.—General patronage.

State Rights

THEN CAME THE WOMAN: Cullen Landa—Good picture.—Samuel Jackson, Jackson theatre, Plano, Minn.—General patronage.


ROMANCE OF THE ROGUE: Special cost—14%. February 21. This is a good clean picture. The star fine. The story started from the middle and worked both ways. I called it good, but some said "No." It did well.—B. E. Kreiser, Family theatre, Greenville, Mich.—General patronage.


ROARING FIRES: Special cost—33%. January 30. Fair picture for your Western night. Print and photography good. Six reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

Short Features

COLUMBUS

CHAPLIN REISSUES: These are the bunks. Too many to list. A few are—The Great Dictator, The Kid, The Enchanted, We, In a Word, The Kid in the side when they were used up.—C. V. Henneberg, Parkersburg, La.—General patronage.

EDUCATIONAL

ALL IN FUND: Cameo—Good. One reel.—P. G. Held, Strand theatre, Griswold, La.—General patronage.

ATTABaby: A good comedy.—Theodore Stallings, Imperial theatre, Warrenton, N. C.—Small town patronage.

BREAK AWAY: A good comedy that brought but few laughs.—C. L. Tunstall, Majestic theatre, Warrenton, N. C.—Small town patronage.

CROWN ME: Wallace Lupino—Rotten. One reel.—A. R. Kreiser, Midway theatre, Martinsville, Va.—General patronage.


DUCKS OUT: Bobby Vernon—Very funny.—Theodore Stallings, Imperial theatre, Greenville, Mich.—General patronage.

GOOFY BIRDS: A good comedy.—Bert Silver, Silver theatre, Martinsville, Va.—General patronage.

HUSBANDS MUST PAY: Wallace Lupino—Two reels.—Bobby Vernon, Midway theatre, Martinsville, Va.—General patronage.

HOT OR COLD: Mermaid—Good comedy. Two reels.—P. G. Held, Strand theatre, Griswold, La.—General patronage.

HAY WIRE: Cameo—Good one reel comedy.—P. G. Held, Strand theatre, Griswold, La.—General patronage.


PEP UP: Cameo—Fair comedy. One reel.—P. G. Held, Strand theatre, Griswold, La.—General patronage.


SERVED HOT: Cameo—Better than a good reel subject. Enjoyed by all.—P. G. Held, Strand theatre, Griswold, La.—General patronage.

SOCIAL PRESTIGE: Monty Collins—Monty Collins is a good comedian, and this two-reeler is enough proof.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

FOX

JACK AND JILTED: Very good comedy with plenty of laughs. Two reels.—P. G. Held, Strand theatre, Griswold, La.—General patronage.

M G I

ACHING YOUTH: Charley Chase—Not Chase's best comedy, but still a very good comedy.—A. E. Kreiser, Malibu theatre, Myersville, Pa.—General patronage.

ALL PARTS: Charley Chase—Sorry, but this is one Chase that never registered. Two reels—Dime- ment, Son, Many, Me, Reel.—War.—Small town patronage.

THE BOOSTER: Charley Chase—All Charley Chase comedies are excellent. Best they have.—Tivoli theatre, Winnipeg, Min.—General patronage.


CLETOPRA: Dorothy Revel—Wonderful two reel subject, enjoyed by all. Technicolor is gorgeous. Cast is exceptional, headed by Dorothy Revel and Robert Ellis.—A. R. Kreiser, Majestic theatre, Myersville, Pa.—General patronage.
PROJECTORS Hired For Harvard Courses

CAMBRIDGE, Mass., March 5.—The lecture room in Baker Library of Harvard University becomes the Bluechel Theatre on Saturday to give a lecture on motion pictures to university students. Two projection machines have been installed, and Professor H. H. Tawney will be in charge.

EARLY TO BED, WE FAW DOWN, TWO TARS: Laurelhurst—All three knockabout comedies. Stan Laurel and Oliver Hardy are in big draws and the greatest comedians on the screen today.—F. H. Kershaw, Tivoli theatre, Winnpeg, Man.—General patronage.

FEE 'EM AND WEEP: Max Davidson—Mr. Kershaw please cut down on the plechrow in your comedies. Too much is too much. Also our public is tiring of Max Davidson. The roles are much too similar, but the lack of variety is causing a decline in attendance. Tivoli theatre, Winnipeg, Man.—General patronage.


M G M NEWS: We have played Kinostram, Pathe News, Fox News, Paramount News and now M G M News, which is in competition with M N S News. It beats them all.—A. B. Kreiser, Majestic theatre, Myerstown, Pa.—General patronage.

METRO COMEDIES: All very good.—C. V. Humer- berg, Parkersburg, Ia.—General patronage.

NOISE NOANNOS KOKO: Inkwell Imps—Clever cartoon. Enjoyed immensely by the kiddies. A lot of old timers told us that these cartoons bore them. However, the majority of adults seem to enjoy them.—A. B. Kreiser, Majestic theatre, Myerstown, Pa.—General patronage.

WAY GOILLAS LEAVE HOME: Bobby Vernon.—Bobby Vernon has slipped a little and his comedies are not as good as they were about six months ago. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

WHY GORILLAS LEAVE HOME: Bobby Vernon.—Bobby Vernon has slipped a little and his comedies are not as good as they were about six months ago. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

ORIENTAL HUMOR: Billy Dooley—Here is a knock- out comedy. Should fill me up in a hurry. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man.—General patronage.

PARAMOUNT COMEDIES:—As a general run they are next and clever but far from funny. Billy Dooley the only laugh.—R. J. Sneek, Keewood theatre, Chicago, Ill.—General patronage.

TOSPY TURY: KRAZY KAT:—The best of Paramount's short stuff, to our notion, are these Krazy Kat cartoons, and that isn't saying a whole Filler class only. Good print, for a distinctly novel change. One-half reel.—Holmes & Williams, Screenland theatre, Nevada, O.—Small town patronage.

PATHE CAMPUS VAMP: The only good comedies Mark Sennett made for Pathe are the Giri Comedies. Book every new Pathe comedy at the Tivoli theatre, Ulus, Wis.—General patronage.

PRUDE: Max Davidson.—A dandy comedy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenview, Ulen, Minn.—General patronage.

PATH TREE: Always a good and diversified entertainment. Maybe some of the other outfits have as good or better programs, but if I do I haven't seen them. —William E. Traskoff, Trask theatre, Nellisville, Wis.—General patronage.

PATH REVIEW: With its new dress, the Pathé Review is a good addition to anyone's screen. Always clean and neat. Two reels. William E. Traskoff, Trask theatre, Nellisville, Wis.—Small town patronage.

NO PICNIC: Smithy—Very un-funny.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

TAXI FOR TWO: Very funny.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

NOT A SOUND PICTURE, Wired House Advertisements (Special to the Herald-World)

KANSAS CITY, Mo.—There is one theatre in Kansas City, at least, which is not forgetting the silent picture. It is the new $1,000,000, 2136-seat, second run suburban house, which has its formal opening not long ago. The theatre is equipped with Vitaphone and Movietone, but so far is used in H. A. Jones, manager, that his patrons like the good silent pictures that he recently has billed. Here are a few lines inserted in his advertising:

"This is not a sound picture!"

"I have nothing in particular against the noise pictures," Jones said, "but many of my patrons have told me that they preferred a good silent picture to the screeching and bumbling of a talking or sound picture. The truth of the matter is, I think, that the silent picture leaves more to the individual experience. We have no thought of discontinuing sound and talking pictures, but it will be a learning experience, one that is a hit and try to please all types of people in our audiences. After all, that is any theatre manager can hope to accomplish, isn't it?"

Theatre Closed in "Flu"; Protests Bring Reopening

SANFORD, ME., March 5.—Following a hearing at which protest was voiced by many citizens, James Greenlee's old opera house in Sanford has been granted permission to reopen his theatre, closed by the health authorities, as a means of combating an epidemic of the grippe and influenza. The theatre was closed but one week.

THEIR SECOND HONEYMOON: Not much comedy to this one. Disappointed as a rule. Pathe comedies have hit the mark. Two reels.—Arch E. McCord, Rex theatre, Mayvills, Mo.—Small town patronage.

RKO

Mickey's Pal's: Mickey McGuire—Pretty fair kid comedy.—Sammie Jackson, Jackson theatre, Flomaton, Ala.—General patronage.

Mickey's BIG GAME HUNT: Mickey McGuire—Good comedy.—Sammie Jackson, Jackson theatre, Flomaton, Ala.—General patronage.

Mickey's ANTICS: Mickey McGuire—Good for the kids. Two reels.—Sammie Jackson, Jackson theatre, Flomaton, Ala.—General patronage.

NOTHIN' DOING: Charlie B. Saylor—Good. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenview, Ulen, Minn.—General patronage.

RACING BLOOD: Have run several of these and patrons seem to like them.—G. A. Dilla, Sun theatre, Farwell, Neb.—General patronage.

Racing Blood: These are liked very much. They are as good as the "Collegians" and do not cost as much. Two reels each.—Stanley Goodwin, Pioneer theatre, Robesonia, Pa.—General patronage.

UNIVERSAL


Hot Dog: Oswald Cartoon.—Very good cartoon.—O. D. Lane, Star theatre, Trumansburg, N. Y.—Small town patronage.

NEWLYWEDS UNWELCOME: Snookums:—The public seems to be getting tired of this line of comedies. Two reels.—Stanley Goodwin, Pioneer theatre, Robesonia, Pa.—General patronage.

Panicky Partners:—Well! here is a comedy that is a scream. If they keep up as good as they have, we will still be looking at them five years from now.—Stanley Goodwin, Pioneer theatre, Robesonia, Pa.—General patronage.

Rubber Necks: Sid Saylor.—A few laughs in this, but have had a lot of better Sid Saylor comedies.—G. A. Dilla, Sun theatre, Farwell, Neb.—General patronage.

Winning Goal: The Collegians—Pretty good, although my people know nothing of hockey.—Sammie Jackson, Jackson theatre, Flomaton, Ala.—General patronage.

Bluechel & Lannan Buy Two Theatres in Iowa (Special to the Herald-World)

CLARINDA, Ia., March 5.—Two motion picture theatres, the Armory and Kuallo, have been purchased by Bluechel and Lannan, former Omaha theatre promoters. The Ar- mory will be equipped with Vitaphone.

Utah Exhibitors Attack Bill to Tax Amusements

(Special to the Herald-World)

SALT LAKE CITY, March 5.—Practically every theatre in this section is issuing a reply, addressed to the governor, for their patrons to sign; protesting the bill, to place an additional tax upon places of amusement. This bill is to be voted upon in a few days.
LETTERS
From Readers
(Continued from page 62)

be established and one night stands played to the advantage of all. It would be a godsend to the little fellows whose patrons have tired of the cheap night plays that they can get for a song, in places of amusement other than the "big" theaters. We will be glad to try it ourselves, when the picture game plays out, as it is rapidly doing here, but in most cities we don't like it. In fact my husband and I have a little conference with that little book each night after the show to discuss the "little" plays and how I do like to read J. C.'s writing. He seems to speak right from his very soul. In fact it's all good, but what I would like to work on as a source of income, what do you mean to do with so little little people? Get rid of us, I guess! I never saw the treatment they are getting here.

I saw in one HERALD-WORLD where one man went after the school for putting on admission shows at school and he won out. But here in these cities where the schools run their shows the same as us, only they want to have the licenses and of course, no music license, and they sell the pictures. This is much cheaper to schools than they do to shows. A year ago we ran "3 Bad Men" and we paid $25; and that fell they offered it with a list of other pictures we ran the school for $10. So where they have a live wire school like they do here, it really doesn't pay a show man's salary, they still run those "problem" pictures, football, plays, parties till basketball; then it's plays, shows, parties and basketball till one has about one night a week for profit and very little of those shows are shows.

They are now trying to tax us poor little fellows extra. Well, it is more than the most of us can stand, so I guess I'll be looking up a hamburger stand and start in there. That will be about all the money one will have left after they pay their taxes and licenses for shows, music, etc.; so maybe while they pass by I can sell them a 5 cent hamburger, unless they tax the ham that goes in the burger. Just got through reading J. C.'s letter in the HERALD-WORLD of February 9 and he sure knows what he is saying when he tells us what is wrong with the picture business.

If we could get good clean pictures we wouldn't have to leave the box office when our best customers come out of the show. Now, I believe they can be made not suggestive and still be good, lively pictures. That is what us little country towns want, in fact we don't understand half they are trying to suggest in some of the smutty pictures they are making now. With the picture business and had children, they never would be allowed to go and see the underworld things they are putting out. Where are all these things coming from? I don't see this kind of pictures by I would like to know.

I will not forget, some time ago while in the box office, and we had one of these underworld things on, a little "thuggish" looking boy about 13 or 14 years came to the window and asked if we had a robber picture on tonight. I laughed and said I guessed that was about the only picture I wouldn't look like it; and he threw his money down so quick and was in the show before I had time to think. After we had shown it he said, "I thought so." So I have surprised my limits, but don't suppose I'll ever bother you again as I only take a look at the calendar to thank you for your patience if you have read this far, as I had some "What the Picture Did for Me" to send in—Mrs. J. D. Swarz, Strand Theatre, Oxford, Ky.

On Producer-Theatres
SAFETY HARBOR, FLA.—To the EDITOR: Stettmum's letter was an eye-opener. His views have existed in the minds of a lot of producers for a long time. But all of the producers who have taken the trouble to think in the past have been forced to let their minds exist, for the result—closed theaters because the picture is not as represented by the local theatre man's advertisements. The producer is not interested in the producers lies about the picture. A very recent instance is F.B.O.'s "Shanghaied." But, Stettmum, the producers have gone into exhibiting and control all key cities and就不会 allows the public to see those methods used have only been lawful by greased palms. Pete Harrison can tell you. Yes, we have been forced to take and pay for the public has, through us, forced them on our friend and patrons. In cities where a producer-distributor controls all the theaters, the public has lost out. It is a situation that is being satis-fied. If you think we've had rotten ones, wait till the producers-distributors control the exhibiting and the bottom will be high, compared to quality then.

And Stettmum—How about all this bunch of riff-raff foreign actors they're importing at beggar's pay to whip our own American actors with? And how about this bunch of foreign produced junk that is forced on us in this blanket book looting gym? With the producer or the vertical trust that the government is allowing to develop, the actors, the public and everybody else will be the loser. The independent theatre operator, through his house and screen, helps the producer to create a star, but after that star is made it takes him away from you and you can't reach. Milton Sils and numerous others, after they are developed into stars so that their names are forced into cheap rotten pictures that kill them and the local theatre too. By restraint of service any independent trying to open in a town where the producers control is in the red all the time until forced to close.

Will Hays has brought more people of a single group into want and poverty than any man. The Stebbins Corporation combine has made itself a blessing to our country, so has a number of other combines. But the men at the head of the Motion Picture (dis) trust that the government is allowing to develop, the actors, the public and everybody else will be the loser. The independent theatre operator, through his house and screen, helps the producer to create a star, but after that star is made it takes him away from you and you can't reach. Milton Sils and numerous others, after they are developed into stars so that their names are forced into cheap rotten pictures that kill them and the local theatre too. By restraint of service any independent trying to open in a town where the producers control is in the red all the time until forced to close.

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Advertised brands of hose, shoes, clothing, etc., are made to a standard sold at a standard price, making an effort to establish and build a reputation replace and adjust defective or inferior product, making pictures carefully before being distributed for public sale. Not so with the film business or what have you. They want a decent trade name. "Talkies" (Squawks, I call them). When the industry becomes decent, then decent trade names and trade marks can be established. Even the producers, realizing their product was so rotten, had to add prologues, presentations, band shows, etc., to make it worth the same relation to the show as the short comedy did in the past.

I guess I am a bum showman; the talkies, or whatever the name is, is not true interest for them in me. I hope that the small town house stays off them and saves the gyp that goes with em. Stick to good silent films, if you can, and find those obscure.

Pete Harrison has told you the facts of the methods used by the big 3 producers and their exhibiting combines to forcing a house shut and get out of the way from them, so why not decide to quit patronizing theaters controlled by those groups. They would treat you a little dirtier than they do in your town. And these wonderful film boards of trade and their affiliation committees (Bunkum-Hololum). Pettijohn says there is the height of fairness and justice. (Shoshosh—his idea of justice.) They are a burlesque on justice and a travesty on fairness. The national flag of the film game is the dollar and their loyalty knows no code of morality or integrity. A letter from a secretary of a film board says the distributors have no authority to help the exhibitor but only to force any and all demands of the distributor, whether just or not, on the exhibitor.

In my business I thought it would be a respectable business and in my local houses I have been blocked in the town, but in key cities I was blocked myself—R. G. Husson, Alden theatre, Safety Harbor, Florida.

His Public Wants Sound
MANILA, ARK.—To the EDITOR: I am one of the three picture shows located in small towns of around 1,500 population each. Up until about one year ago I thought there was no necessity for me to own even more houses in small towns, but today I do not think very much of it.

It seems to me that the people are losing interest in pictures, and it shows in the little difference about what pictures one shows. I have always tried to play the very best pictures that I could get, and am still using pictures. Even have tried to play the very best pictures that I could get, and am still using pictures. It seems to me that the people are losing interest in pictures, and it shows in the little difference about what pictures one shows. I have always tried to play the very best pictures that I could get, and am still using pictures. It seems to me that the people are losing interest in pictures, and it shows in the little difference about what pictures one shows. I have always tried to play the very best pictures that I could get, and am still using pictures. It seems to me that the people are losing interest in pictures, and it shows in the little difference about what pictures one shows. I have always tried to play the very best pictures that I could get, and am still using pictures. It seems to me that the people are losing interest in pictures, and it shows in the little difference about what pictures one shows. I have always tried to play the very best pictures that I could get, and am still using pictures. It seems to me that the people are losing interest in pictures, and it shows in the little difference about what pictures one shows. I have always tried to play the very best pictures that I could get, and am still using pictures.
By J. F.

THE present status of the Ascher circuit comes in for consideration as a result of the Fox-Laew merger. In lists of theatres now controlled and operated by Fox, appearing in various publications, including the daily press, the Ascher string has been named. This chain is operated by the Chicago Title and Trust Company, as receiver. The efforts of creditors and Fox, which holds the preferred stock, to reorganize the circuit, reported some time ago in the Herald-World, are being continued, but according to Chester R. Davis, assistant trust officer for the receiver, the status of the properties is so far unchanged.

Lupe Velez, the famous Mexican star of United Artists, has been causing the traffic cops around the United Artists theatre a lot of grief during her engagement there. The entire corner was jammed with people coming to get a glimpse of the beautiful star as she left the theatre. "I'm a Mex," declares Lupe in her act, and we must admit, "a darned pretty one, too." Frank Younelli, who appears with her in the picture, "Lady of the Pavements," is with her in the act.

The Regent theatre at 6746 Sheridan Road, has changed hands. The Regent was formerly owned by John Semedalos. The new owner is Eddie Roth.

J. K. Burger, head of the United Artists poster department, was visiting the local exchange last week. C. E. Smith, assistant to the general manager, was another visitor from the home office. They remained a week in Chicago.

Harry Goldson, owner of the Plaza theatre in California, going out to join Mrs. Goldson.

The inauguration of sound pictures with RCA Photophone at the Belmont theatre Sunday brought out the crowds as crowds are not always wont to be brought out. All house records were broken the first two days of the Photophone showings. The screen attraction is Warner Brothers' "The Singing Fool."

The new Montclaire theatre, at Grand and Harlem Avenues, opened March 1. Basil Charushas is manager of the new house.

A. J. Balaban, manager of productions for B & K, has returned to Chicago after a vacation of five weeks in Hollywood.

The Diversey theatre will open with sound in the near future.

The Laporte theatre in Laporte, Ind., opened March 2 with DeForest Phonofilm.

Felix F. Frist, general sales manager of M G M; and Howard Dietz, advertising and publicity manager, passed through Chicago on the way from Hollywood to New York.

We had an enjoyable chat with Walter Balbitz, manager of the Grant theatre in Geero last week. Balbitz house seats 400. Besides being a good exhibitor, Balbitz is an accomplished musician. He studied on the violin for over 15 years. In his music was his profession.

Oscar Florene, who is selling service records for Victor, now has headquarters in the Exhibitors Association offices.

Catherine Sullivan, one of Tees Heraty's charming friends, has taken a position at the Warner Brothers exchange.

The Crawford theatre, a B & K house, is now being equipped with DeForest Phonofilm.

Nat Wolf, owner of the Biltmore theatre, has returned from a vacation in Hot Springs.

George McKeen, home office representative for Fox News, stopped off for a visit with Clyde Eckhart last week.

The Willard theatre, formerly operated by the Turklein Amusement Company, has been taken over by the Fifty-First Street Company.

WILLIAM (BILL) BRUMBERG

World Wide's Chicago branch was placed in charge of William Brumberg on March 4, and thereby Bill staged a little inauguration of his own.

Bill Brumberg is a Chicago boy. If you must have the secret, he was born on his back in 1896, and in way days Chicago was plenty tame, so he quit high school in Chicago and went out to Wyoming. Later on he went to Santa Barbara, Cal., where he became assistant circulation manager of the Morning Press. Bill entered the motion picture business as usher in a 300-seat house called the La Petite in Santa Barbara. About this time the American Film Company moved its studio from San Diego to Santa Barbara and Bill became an extra. Later in Los Angeles, he played a part in J. Warren Kerrigan's "Samsun and Delilah."

He was employed in the Broadway theatre as projectionist and next leaving this post to join Bill Chuee's road show of "The Birth of a Nation." When the war broke out, Brumberg joined the navy. After the war, he tried out several jobs, finally ending up in coming to Chicago as a publicity man.

In 1922 R. C. Seery employed him as a salesman for First National, later appointing him country sales manager. In 1923 he became country sales manager of Universal, and a year ago he joined Columbia in the same capacity, in which position he remained until his appointment as World Wide branch manager last week.

The Pilsa theatre on West 63rd Street has closed, having gone into bankruptcy.

Benny Abrams, brother of Jerry Abrams of the Gotham pictures exchange, was visiting his brother last week. Benny was handling "Road to Ruin" in Washington until recently, when he was hit by a machine and suffered an injured thigh.

R. L. Helving of the Liberty theatre, Marysville, Kan., has signed up for DeForest Phonofilm. Helving was in the Chicago last week and heard a demonstration of the device.

A Kansas City exchange for DeForest Phonofilm has been opened, and W. L. Sherid- dan, well known figure along the Row, was named manager.

Doug Hodges, former Row reporter for the Herald-World, and now in Los Angeles as manager of the Herald-World's West Coast office, is the father of a baby girl, born to Mr. and Mrs. Hodges last week.
Announcing

EASTMAN

REPROTONE

NEGATIVE

the proved sound film

LABORATORY measurement of its sound fidelity—actual use in the studios—Reprotone Negative has undergone these two tests and has emerged as the pre-eminent medium for the recording of sound with motion pictures. Developed through the joint efforts of the industry and the Eastman organization, it makes possible a hitherto unapproached standard of realistic, pleasing sound reproduction.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
"Oh! Those Two Boys!"

They'll raise the roof. Right off, don't have it nailed down tight! And while they're wrecker boys, inside they'll build for tickets out in the front—out where the tickets are bought. Two funnier boys than Monty Collins and Vernon Dent would be hard to find. And you'll wait a long time before you find another pair that will make a quicker bid for publicity favor than these two boys in Mermaid Comedies.

Mermaid Comedies

E. W. Hammans, President

Educational Film Exchanges, Inc.

Jack White Productions

They established their prestige in "Social Deseases," and now "Parlor Whoopee Boys." And what about the knockouts in a row! It can't be done. "Dignity" insist on these boys to pass up...
NEW YORK!
Astor Theatre compelled to add Extra 6 o'clock and Midnight Shows Saturday. The biggest thing on stage or screen in all New York!

LOS ANGELES!
Never in all stage or screen history such an attraction as "Broadway Melody" at Grauman's Chinese. Every week a new record! At $2!

AND NOW IN CLEVELAND!
Imagine! Stillman Theatre changes from continuous policy at pop prices to $2 Twice Daily for "Broadway Melody" and packs every seat! Local theatrical circles predict it will revitalize entire show business! And "Broadway Melody" is only the beginning. Watch—
NOW READY FOR ALL THEATRES HAVING SOUND EQUIPMENT

DISC RECORDS ARE NOW AVAILABLE FOR THEATRES USING DISC REPRODUCTION

GEORGE JESS EL
IN HIS FIRST SINGING AND TALKING PICTURE

Lucky Boy

Here's the Chance for Live Wire Exhibitors to Cash in on One of the Greatest Box Office Pictures of the Year

Get in Touch with your Nearest Tiffany-Stahl Exchange

"Lucky Boy" Has Played All the Class A Houses in the United States Booked by every Theatre Circuit

TIFFANY-STAHLE'S Record-Breaking Talking and Singing Sensational Production Synchronized by RCA PHOTOPHONE

TIFFANY-STAHLE PRODUCTIONS IN
1540 BROADWAY
NEW YORK CITY
Office of a leading first run exhibitor. Enter Mr. Exhibitor, beaming and chuckling. He had just witnessed a trade showing of Douglas MacLean’s talking comedy-thriller, “The Carnation Kid.” Mr. E. had the picture booked and he’s tickled to death. He lights up a Corona-Corona and summons his secretary:

"Take a letter to Doug MacLean"

Dear Doug: I just saw your talking picture, ‘The Carnation Kid’ and it’s sure a knockout from a conceivably box-office angle. It’s by far your best since ‘The Hottentot’ and it sweeps you right up in the front rank of the talking stars. The way ‘The Carnation Kid’ mixes the thrills with the laughs and the talk with the music is great. The story speeds along like a breeze. Every voice in the picture is A-1. Frances Lee is the cutest little trick I’ve seen in some time. And the scene here that big, beautiful blonde, Lorraine Eddy, tries to vamp you because she likes her men rough will start any audience roaring. Congratulations, Doug. A bow to Al Christie for giving you such a swell show. And another to Al Cohn for writing the story. What a break for you boys and Paramount! And for us smart fellows who have these great Paramount talking pictures coming week after week.”
“Paramount has three short subjects now running at the Criterion, N. Y., that far surpass any sound shorts yet made. They are ‘TWO LITTLE CHINESE MAIDS’, ‘HIGHLOWBROW’ and ‘THE FALSE ALARM FIRE COMPANY’. The three of them will relieve any exhibitor of a lot of worry, for after seeing them he will be in a position to say to himself—if a company can make them so good in such a variety as I have seen, I need not have any worry where I am going to get the short reels I want in sound.”

—Exhibitors Daily Review

CHRISTIE TALKING PLAYS—“The Christies seem to have beaten all other producers to the screen with their talking comedies of colored life.”

—Motion Picture News

"THE CARNIVAL MAN”—This two reel talking act, with Walter Huston, is a knockout.

—Earl Hall Payne, Kentucky Theatre, Lexington, Ky.

PARAMOUNT SONG CARTOONS—“Sidewalks of New York’ is the cleverest novelty in sound we have ever seen. Howard Theatre audiences applauded. It is recommended for every theatre, regardless of size.”

—Weekly Film Review (Atlanta)

"THE MELANCHOLY DAME”—“This talking comedy, taken from Octavus Roy Cohen’s Satur
day Evening Post story, is great. Let’s have more of them.” (Temple Theatre, Toledo, O.). “A riot of stomach laughs” (Los Angeles Herald). "A pride for the Christies” (Exhibitors Herald). Sprightly dialogue tells a bright story in excellent voicing. Christie seems to be ‘in’ ” (Zit’s). “The good news on ‘Melancholy Dame’ has spread like wildfire and any number of exhibitors have called up for a booking.” (R. B. Wilbanks, Branch Manager, Charlotte, N. C.)

A TIP SHORTS

PARAMOUNT has captured the sound short feature business. No question about that. This company’s entrance into the field has turned sound shorts from a headache to a box office joy. Real quality and popular appeal of the subjects has done it. The difference between Paramount’s class one- and two-reelers and the rest of the product in the field is a matter of comment throughout the trade. Exhibitors by the thousands have been quick to appreciate Paramount quality in the whole show in sound.

PARAMOUNT ARE THE GREATEST BUY
ON THE MARKET

Proven Box Office Merit!

35 PARAMOUNT SOUND ACTS Produced with the same class as Paramount sound features. One- and two-reels. Talking, singing, dancing. With such stars as Eddie Cantor, Ruth Etting, Eddie Peabody, Walter Huston, Borrah Minnevitch and others.

13 CHRISTIE TALKING PLAYS Including the famous Octavus Roy Cohen Saturday Evening Post stories. First one, "The Melancholy Dame", now cleaning up everywhere like an ace feature picture. Other talkers featuring famous stars.

5 FAMOUS COMPOSERS MUSICAL GEMS Produced by James Fitzpatrick. Already a favorite with first-run theatres. Twice as good in sound.

3 SONG CARTOONS Presented by Alfred Weiss. Sparkling musical novelties that get the audience singing.


"JUST ONE WORD"—"Interesting and amusing for its novelty." —Billboard

"THE MELANCHOLY DAME"—"You can't go wrong with this one. Christie's have set a tough pace for themselves. If the others live up to this standard, the whole group is worth buying." —Motion Picture News

"We are booking Paramount Sound Shorts as fast as they are received by the exchange. Already played Eddie Cantor, Ruth Etting. Playing 'Just One Word' and Borrah Minnevitch this week. Have booked 'Sidewalks of New York', 'The Melancholy Dame' and 'Two Little Chinese Maids'. This is indication of what leading first run theatres think of them."
—Royal and Newman Theatres, Kansas City

"Paramount Sound Shorts, 'Kisses', 'Melancholy Dame' wonderful. Exceptionally good." —Jacob Lourie, New England Theatres

"The Octavus Roy Cohen stories being made by the Christies for Paramount release are examples of what is liked best in sound shorts."
—Inside Facts (California)

"IF MEN PLAY CARDS AS WOMEN DO"—"Will amuse the women muchly. Well played." —Variety

"A BIRD IN THE HAND"—"Made by Christie. Good entertainment with robust giggles. Audience found it very humorous." —Variety

"THE MELANCHOLY DAME"—"A very good and well recorded comedy subject, playable in any house on any bill." —Variety

RUTH ETTING—"Miss Etting has good appearance on the screen and expert disc voice. Her shorts are important. She stands a good chance of becoming a decided favorite in them." —Variety

SOUND SHORTS IN SIGHT OR SOUND
Dear Charlie and Joe:

Last week at the Chinese Theatre in Los Angeles, I fought my way through crowds to see BROADWAY MELODY, and how I enjoyed it and how I envied you.

But listen, Charlie and Joe. Since I returned from the Coast we screened a picture, MOTHER'S BOY, an ALL TALKING, ALL SINGING Melody Drama with Morton Downey that makes me honestly feel that we have a better picture than "Broadway Melody."

I feel certain that you are just as happy about this as we are, because being in the theatre business you want good pictures, and whether they bear the roaring lion or the crowing rooster is secondary. It's the results at the box-office that count.

Sincerely,

FRED A. FLADER

Dear Fred and H. M.

You men are extremely fortunate in having as your guiding genius, Mr. Carl Laemmle, whose methods of conveying ideas, not only to the trade but to the public, have been an inspiration to all of us. "Straight from the shoulder!"

But here's another one straight from my shoulder.

We have an ALL TALKING, ALL SINGING, PATHE Melody Drama titled MOTHER'S BOY, with Morton Downey, that will make more money for the Universal Theatres than either "Show Boat" or "Broadway" and - we make this statement with the full realization that "Broadway" and "Show Boat" are two of the outstanding pictures produced during the current season.

Sincerely,

SAM DEMBOW, JR.

Dear Sam and Bill:

I am sure that you took an intense pride in the fact that Paramount produced and released such a marvelous picture as THE CANARY MURDER CASE. I saw the picture and thought it was great, and I know that it is doing a tremendous business in all of your theatres.

But let me tell you something, Sam and Bill. You haven't seen anything yet.

MOTHER'S BOY the All-Talking and Singing PATHE picture, from a box-office standpoint starts where "The Canary Murder Case" leaves off, and I am sure you will share my enthusiasm when you see it.

Sincerely,

BILL SAAL

These letters are very personal, indeed
Dear Spyros and Ed:

Because of the perseverance and foresight of Warner Brothers, we have a new medium of expression in this business of ours; that is Talking Pictures. Two of the greatest talking pictures, THE JAZZ SINGER and THE SINGING FOOL were produced by your company, and when I say great I mean great—both from an artistic and box-office standpoint.

These two pictures had a very rejuvenating effect on all of the theatres. They have been rejuvenated just in time to appreciate a better picture than either one of them. It is MOTHER'S BOY, an All-Talking and Singing PATHE Melody Drama that will establish new motion picture history.

It looks like it's another picture for the Hall of Fame.

Sincerely,

CHARLES S. LEVIN

But as a special favor you may read them
Mr. Pathe Struts Again
MOTHER'S BOY

PATHÉ ALL TALKING
ALL SINGING PICTURE

with

Broadway's Golden Voiced Tenor
MORTON DOWNEY

HELEN CHANDLER, BERYL MERCER
BARBARA BENNETT, OSGOOD PERKINS
From Story by Gene Markey
Directed by Bradley Barker
Supervised by Robert T. Kane

A Story of Romance and Sentiment Tunefully Told

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
The wheels are humming

WITH the introduction of the RCA Photophone the statement was made that "Superior facilities and superior resources automatically attract superior public support."

Although but ten months have elapsed since the initial announcement of RCA Photophone, the correctness of this statement is attested today by a demand that is taxing the production resources of the world's largest electrical organizations.

In this brief period, the RCA Photophone has become the standard by which the tonal quality and efficiency of sound reproduction are measured. Sound pictures made by the RCA Photophone system of recording are receiving universal public acclaim.

The facilities of the plants of RCA, General Electric Company and Westinghouse Electric and Manufacturing Company are constantly being expanded to bridge the gap between date of order and date of installation.

On the present basis, theatre owners may confidently anticipate a calibre of delivery service in keeping with the resources and production scope of these organizations.

And they may confidently look forward also to an equipment that embodies all the advances of today, plus the assurance of such improvements as may develop tomorrow.

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411 FIFTH AVENUE, NEW YORK
Subsidiary of the Radio Corporation of America
"I wanna be loved by you... and nobody else but you..."

HE KNEW WHAT SHE WANTED!

LON CHANEY
The Parade of Prize Packages from Leo of M-G-M never ends! Lon Chaney coming in "Where East is East," another smash following "West of Zanzibar" and "While the Circus Sleeps."
His greatest success since "Ben-Hur" is "The Flying Fleet." Thrilling packed houses everywhere. And now comes "The Pagan" directed by W.S. Van Dyke who made "White Shadows."

"A Woman of Affairs" continues to sweep America like wildfire. John Gilbert follows with "Desert Nights." What a star! They all wanted him! The Big Ones stay with M-G-M!

"A Lady of Chance" is delighting her tremendous following. Watch for the Biggest Announcement yet made for this charming star!

"A Woman of Affairs" continues to sweep America like wildfire. John Gilbert follows with "Desert Nights." What a star! They all wanted him! The Big Ones stay with M-G-M!

JOHN GILBERT

MARION DAVIES

She makes 'em laugh, and laughs bring the dough! The "Fair Co-ed" star repeated in "Show People" and wait till you see her new scream!

NORMA SHEarer

"A Lady of Chance" is delighting her tremendous following. Watch for the Biggest Announcement yet made for this charming star!

"A Woman of Affairs" continues to sweep America like wildfire. John Gilbert follows with "Desert Nights." What a star! They all wanted him! The Big Ones stay with M-G-M!

RAMON NOVARRO

His greatest success since "Ben-Hur" is "The Flying Fleet." Thrilling packed houses everywhere. And now comes "The Pagan" directed by W.S. Van Dyke who made "White Shadows."
Greta Garbo

The most talked of star in pictures! "A Woman of Affairs" built her fame bigger than ever. Next: "Wild Child" and it's a throbber Garbo gold-getter!

William Haines

One happy hit after another! "The Duke Steps Out" is his new winner after "Excess Baggage" and "Show People." He's popular!

Joan Crawford

Your public has made her a brilliant star! "Our Dancing Daughters" is just the beginning of Joan Crawford's glorious box-office career! M-G-M is the star maker supreme!

Hal Roach Comedies

"Our Gang"—Laurel-Hardy—Charlie Chase—all stars—they're the class of short subjects! They draw like features! And Hal Roach's tie-up with Victor means you get them now with sound effects, funnier than ever!

M-G-M News: M-G-M Great Events in M-G-M Ufa Oddities; Metro Movietone Acts are the quality shorts of the Industry!
THE JOY of being a Metro-Goldwyn-Mayer exhibitor is that you’re linked up with the Young Bloods of this great industry. There are no conditions that can be conceived of which could ever dislodge this great company from its topmost position in the picture business. We’re on our toes! We got hot early and we’re staying hot! Show business means constant vigilance of public taste, constant dishing up new delights, new thrills, new personalities for the public palate.

GET HOT with Leo, the irrepressible M·G·M Lion! What a succession of hits have come from the miracle studios of M·G·M. It’s a pleasure to think of “Our Dancing Daughters,” “A Woman of Affairs,” “White Shadows,” “Alias Jimmy Valentine” and all the rest of those M·G·M house fillers! Big stars in Big Pictures is what gets the coin. It keeps showmen enthusiastic to work with such a product. It keeps you young and happy and glad to be in this business of golden opportunity.

This year especially, Metro-Goldwyn-Mayer has shown that it pays to be with the dependable, proven producing source. Come what may, and there could never be a more revolutionary year, it’s practical theatre insurance to be linked with M·G·M and its stars.

AND now the arrival of “The Broadway Melody”—playing extended runs at top prices on the East and West Coasts of America—at Grauman’s Chinese Theatre, Los Angeles, and the Astor Theatre, New York—revolutionizing the whole field of talking pictures! How true to Young Blood form that M·G·M should step to the top of Talking Pictures, as it has in the silent field. Get hot! Stay hot! Wear smiles and diamonds with

METRO-GOLDWYN-MAYER
FIRM AND FOREMOST
WILLIAM FOX PRESENTS

HEARTS IN DIXIE

FOX MOVIE TONE

ALL-TALKING ALL-SINGING ALL-LAUGHING Musical Drama
Southland’s greatest entertainers in an All-Talking, All-Singing All-Dancing Musical Drama of Dixieland

STRIKES AN ENTERTAINING NOTE.—"Hearts in Dixie' strikes an entertaining note with characteristic presentations of dusky social life in the Cotton Belt.” — Betty Colfax, Graphic.

THE MOST DELIGHTFUL ENTERTAINMENT IN ALL NEW YORK.—"Without delay you must set aside an afternoon or evening and go to the Gaiety Theatre for here is to be found one of the most delightful entertainments in all New York. I thought it a joy throughout.” — Quinn Martin, N. Y. World.

WILLIAM FOX presents

HEARTS in DIXIE

with

Cast of 200 including BILL-BREW CHORUS of 60 VOICES and STEPIN FETCHIT — “comedy find of the year.”

Paul Sloane Production

NOW MORE THAN EVER
Now drawing, lining and packing them in at the

**GAIETY**

Theatre, N. Y.

at $2 top

**THE FUNNIEST THING IMAGINABLE.** — "Stepin Fetchit — this boy is great. He is the funniest thing imaginable, his dialect recording perfectly via movietone." — George Gerhard, *Eve. World.*

**A GENUINE KNOCKOUT.** — "Our hat is off to Fox films for one of the most delightful screen entertainments that has come to Broadway... A genuine knockout." — H. David Straus, *Morning Telegraph.*

**IMMENSELY AFFECTING AND HONESTLY AMUSING.** — "Done entirely in talk and song, the film manages to capture a touching picture of simple humanity that is immensely affecting and honestly amusing." — Richard Watts, Jr., *Herald Tribune.*

**ENTERTAINMENT THAT KEEPS ONE'S EYES WIDE OPEN.** — "Delightful movietone production. Going to see it after hearing the spiked melodies of modern times is an hour of peace, but at the same time it is an entertainment that keeps one's eyes wide open through every scene." — Mordaunt Hall, *N. Y. Times.*

**BRILLIANT**... "Different from any movie you have ever seen." — Martin Dickstein, *Brooklyn Eagle.*

**IT HAS EVERYTHING**... "Hearts in Dixie presents the simplest and most poignant view of Southern negroes loose in their native haunts, that I have seen in the movies, or, for that matter, the theatre. It has everything." — John S. Cohen, Jr., *Sun.*
Aladdin's Magic?

The Aladdin Theatre, Denver, may think so—but we know it's the crowd-pulling, dough-pulling box-office smash.

FOX MOVIE TONE'S

IN OLD ARIZONA

World's First 100% Outdoor Talker with

EDMUND LOWE   WARNER BAXTER
DOROTHY BURGESS
Raoul Walsh — Irving Cummings
Production

Read this wire —

ARIZONA ALADDIN THEATRE
DENVER COMPLETE STANDOUT FROM
OPENING TO CLOSING LINES WAITING
TO GET IN THEATRE TWO BLOCKS LONG
AGAINST STIFFEST OPPOSITION ON BOTH
STAGE AND SCREEN REGARDS
R J MORRISON

OLD ARIZONA BROKE ALL HOUSE RECORDS
LELAND THEATRE ALBANY RECEIPTS BUILT
EVERY DAY HAD TO RUN MIDNIGHT SHOW
TO ACCOMMODATE TRADE MANY THANKS
FOR SELLING ME SUCH WONDERFUL PRO-
DUCTION KINDEST REGARDS C H BUCKLEY

and this —

CONGRATULATIONS ARIZONA DOING
THE BUSINESS OF DENVER IN FACE
OF TOUGHEST COMPETITION FROM ALL
OTHER THEATRES GROSS EXCEED-
ing SEVENTH HEAVEN AND GLORY
STOP ARIZONA IS ALADDIN'S MAGIC
THIS WEEK DRAWING ALL DENVER TO
ITS DOORS STOP TELL MR SKEEHAN
TO DO IT AGAIN KINDEST REGARDS
HARRY HUFFMAN

and cast your optics on this . . .

"IN OLD ARIZONA," now in its 10th week at the Criterion, Los Angeles. First and ninth week's receipts did not vary more than $300! Criterion did more business in 9 weeks of "In Old Arizona" than in previous 8 months!
CASH REGISTERS are playing SWEET MUSIC Wherever

“OLD TUNES FOR NEW” plays

BELIEVE IT OR NOT...
Richard Wagner composed “Yes, We Have No Bananas.”

Dr. SIGMUND SPAETH
Celebrated Musician and Critic traces its musical origin in this talking pianologue, comedy riot

FOX MOVIETONE ENTERTAINMENT
Scored instantaneous hit at Gaiety Theatre, N.Y. with “HEARTS in DIXIE”—All-Talking, Singing, Dancing—Music Drama of the Southland.

one of the most entertaining short vocal subjects to date.”
—N.Y. Journal

“Remarkable... amusing.”
—N.Y. Telegram

“Interesting and amusing.”
—N.Y. Times

We have no Bananas or Lemons ONLY PROFIT-TAKING TALKERS from
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before the elite of the
country at Miami and Palm
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THE grandest show ever put on! Three great forms
of expression merged by master showmen into
the one giant entertainment that will establish new high
grosses for theatres throughout the land. As a novel
SHOW BOAT topped all others in sales... as a Ziegfeld
Musical Comedy it is the big-money show of a decade
... and now... as Carl Laemmle's talking and singing
triumph, it is positively the biggest of them all!

*Capitol Theatre, Miami
Paramount Theatre, Palm Beach

UNIVERSAL'S NEW ERA
IN ENTERTAINMENT!

HARRY POLLARD PRODUCTION OF EDNA FERBER'S

grand novel. With a brilliant Universal cast... in action and dialogue... headed by Laura La Plante, Joseph Schildkraut, Otis
Bannan, Alma Rubens, Emily Fitzroy, Jane La Verne and hundreds of others. Directed, Silent and Movietone, by Harry Pollard.
Lupe Velez—

"Whoopee Lupe"

is due to give Broadway a great thrill with her acting and singing in "Lady of the Pavements" opening MARCH 9th at Rialto Thea., New York

LOS ANGELES

CHICAGO fell under their spell and flocked to see them in

D.W. GRIFFITH'S

wonderful entertainment

"Lady of the Pavements"

WILLIAM BOYD

JETTA GOUDAL

LUPE VELEZ

Get Prepared

NEW YORK!

there's another

UNITED ARTISTS

PICTURE about to upset a few more house records.

Musical Synchronization by Hugo Riesenfeld

Theme Song: "Where is the Song of Songs for Me" by Irving Berlin
WORLD WIDE PICTURES

Talking about BLACK WATERS

Recreating the Broadway Stage Success "FOG" by John Willard, author of "The Cat and the Canary"

All-talking Feature

A Marshall Neilan Production

The First International Talking Picture
Made in Hollywood by British and Dominions Films Ltd.
James Kirkwood as "Rev. Kelly"
"I'm just a poor servant of the Lord—come to save souls."
"Damn you all! I'm giving a party in Hell, and you're all coming with me, NOW!"

Robert Ames as Jimmy
"I'm a reporter on the press. We'd been tipped to watch "Tiger" Laraby—and I managed to get aboard—but they got me and tied me up."

Ben Hendricks as the watchman
"That drummin' you hear? That's Laraby's blackbird—a cannibal 'e is, a Voodoo cannibal that does Laraby's dirty work. You better not go aboard that ship, young lady."

Hallam Cooley as "Chester"
"Hang on to me, Charlie, something's got me by the legs. Oh, damn it, pull! Help! Help!

Bits of dialogue from "Black Waters" the
His bare feet were as silent as his voiceless lips, his black face matched the darkness, only his eyes gleamed green as he fixed a poison dart in his infernal blow pipe—

Frank Reicher as "Randall"

"Mr. Laraby wasn't expecting me tonight. He always preferred my wife—until he got her!"

Lloyd Hamilton as the Valet

"M-m-m-m-(whistle) My G-God! Uh-uh-uh—Oh! th-th-(whistle) d-devil.

John Loder as "Charlie"

"Get behind me, Eunice. I've got the axe, I'll smash through that door to the deck."

Mary Brian as Eunice

"Oh my dear! I couldn't tell you why I came to this awful ship— but now, take me away, don't ever leave me."

sational melodrama in evening dress.
ar!ot!

They don't need eyes! - the dialogue is that good - but the photography is great too.

Western Electric Recording
Both Film and Disc

WORLDWIDE PICTURES

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This without question is the largest paid foreign circulation in the history of the American motion picture trade papers. These 1,042 paid subscribers represent the greatest foreign buying power unit ever placed on the subscription list of an American motion picture trade paper.

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Now! Children of the Ritz


Keyed to continue First National's Continued Success!


Sure-fire ticket to rags-and-back-again story that will from Cornell Woodfin's emotional "College Humor," $10,000 prize serial... And greatest jazz song, yet, with theme song, "And Some Sweet Day," by Nathaniel Shilkret.

FIRST NATIONAL VITAPHONE PICTURES

Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President
IN THIS ISSUE—

Hoover will study enforcement of laws affecting film trade; Commission to sift activities on measures against trusts, monopolies, trade restraint and commercial practices in which motion picture industry is interested; President favors greater freedom in industry and is not opposed to concentration; Board will not upset procedure of Department of Justice.

COMPLETE INDEX TO CONTENTS

NEWS
Theatres hold key to next moves of Fox and Paramount; Wesco believed barometer to "War" if it is to come following Loew's deal.

Sound brings New York back to limelight as production center; Nine companies have acoustically constructed stages in Empire City.

Showmen with common sense solve sound problems, says Lasky: No need for excitement, declares Paramount vice president in charge of production.

First National effects tieups with "kick" for new big productions—Dramatic is strong in "The Letter," Davey Lee wins Broadway with "Sonny Boy."

FEATURES
Service Talks by T. O. Service
Los Angeles by Douglas Hodges
Pictorial Section
Letters from Readers
Broadway
Sound Pictures

DEPARTMENTS
The Studio
Short Features
Presentation Acts
The Theatre
Classified Advertising
What the Picture Did for Me
New Pictures
Chicago Personalities by J. F.

ADVERTISEMENTS

An Epic of the Screen

THE struggle for supremacy between Paramount and William Fox promises to be the greatest epic of the motion picture industry. Exhibitors throughout the country have perfect seats for a more thrilling and more fascinating drama than they have ever seen enacted upon their own screens.

Paramount has been the undisputed leader of the motion picture industry for so long that the challenge offered by William Fox, as a result of his spectacular purchase of Loew's and Metro-Goldwyn-Mayer, cannot go unanswered. It would be too much to expect Paramount to move over just because William Fox started to shove.

This does not mean, necessarily, that blood will be shed as a result of the extraordinary quickening of the rivalry between these powerful organizations. It is quite within the realm of possibility that the struggle between these two will be a peaceful one; there is so much at stake that neither side would willingly jeopardize its holdings just for the pure love of battle.

If the vast Paramount organization had been unduly disturbed at the prospect of a deal between Fox and Loew's, then it may be taken for granted that some move would have been made to counteract it. Adolph Zukor knew that Fox was negotiating for the purchase of Loew's and Metro-Goldwyn-Mayer; nearly everybody in on the "wise money" knew what was going on.

If Paramount was content, then, to see the Loew string of theatres and the Metro-Goldwyn-Mayer organization purchased by William Fox, it is more than likely that Paramount feels well protected. It is to be expected, therefore, that the battle between these two powerful forces will be amicably conducted, not belligerently.

That it will be fascinating cannot be doubted. Paramount, at this moment, has a perfectly rounded organization. Paramount has a producing organization going full blast, making sixty pictures a year that have the stamp of public support. Paramount has a string of 500 Pucklix theatres, a strong string, needless to say, for the weaker links of the chain have been quietly dropped during the past few years. Paramount has available all necessary financial resources.

William Fox, on his side, has extraordinary strength. He has the greatest string of theatres the world has yet seen, a total of nearly 800. He has two producing organizations, his own units which have attained such prominence and success under Winfield Sheehan, and the brilliant Metro-Goldwyn-Mayer organization. He has fighting sales forces and indomitable spirit. He has plenty of money.

Competition, fair and honorable, is the life of trade. Paramount and William Fox striving to outdo each other can help only to advance the motion picture industry. As Adolph Zukor himself stated, in a recent interview, the basis of the industry is the picture and competition means better pictures.

An Age of Mergers

THE acquisition of Loew's and Metro-Goldwyn-Mayer by William Fox has revived talk of further mergers within the industry.

Students of motion pictures who have seen the Paramount organization in a position of leadership for so long anticipate some move to step out in front once more with a giant stride. That will-of-the-wisp known as Wall Street talks of a merger between Paramount and Radio as though it had already been accomplished.

The philosophy underlying mergers is at once simple and complex. Naturally, a merger is made with the motive of strengthening two positions into a better one; that much is simple. Which two positions can be fairly merged to make a better one is another matter, a problem of peculiar complexity.

So many intricate problems are involved that one may place considerable confidence in the statements of Adolph Zukor on behalf of Paramount and David Sarnoff on behalf of Radio that a merger between these two powerful, but rather dissimilar, units is not in contemplation. That may be said even in the face of the recent experience at Loew's, where responsible officials of the company in caucus assembled announced flatly and without reservation that a sale was not in contemplation.

The matter of mergers between great units is of the utmost importance to the industry, therefore important to individual exhibitors. The wisest course, however, is to keep both feet comfortably on the ground until actual announcements of fact are made.

News Reels in Sound

THE success of the various sound news reels in reporting the inauguration of Herbert Hoover as President of the United States makes the importance of these films more evident than ever before. News events in sound are a development of which the industry may be particularly proud.

The interest manifest in these films is so self-evident as to make comment unnecessary. The public takes the keenest satisfaction in them, and even those critics who decline to be anything but caustic about sound pictures are loud and sincere in their praise of the news reels.

There is something deeper than mere entertainment in this, however. The news reels in sound make history as it has never been made before. Not only do they bring the public in virtual personal contact with the great happenings of the world, but they preserve them for posterity in a manner that could hardly be improved upon.

News reels in sound is as close as mere man has yet come to immortality.
Hoover to Study Enforcement Of Laws Affecting Film Trade

Commission to Sift Activity on Measures Against Trusts

President Favors Greater Freedom in Industry—Board Will Not Upset Procedure

By FRANCIS L. BURT

WASHINGTON, March 12.—A thorough study of the enforcement of the laws against trusts and monopolies, trade restraints and other commercial practices in which the motion picture industry is interested, will be made by the President's commission on law enforcement, proposed by President Hoover during his campaign and referred to in his inaugural address.

The greatly increased scope of the commission's activities came as a surprise to the country, which had anticipated that it would be restricted to consideration of the situation arising under the prohibition laws.

Under this policy, business men in many industries have been saved large sums of money in litigation costs.

Will Not Upset Procedure

With this plan, President Hoover is heartily in sympathy. His proposed commission will not do anything that will upset the procedure. On the contrary, it is indicated, improvements may even be made, for, he explained last week in response to inquiries from newspaper men, 'the purpose and scope of the law enforcement commission is to critically consider the entire federal machinery of justice, the redistribution of its functions, the simplification of its procedure, the provision of additional special tribunals, the better protection of justice, and the more effective organization of our agencies of investigation and prosecution.'

'"It is intended to cover the entire question of law enforcement and organization of justice," Hoover continued. "It will naturally include consideration of the method of enforcement of the Eighteenth Amendment and abuses which have grown up, together with the enforcement of the laws in respect to narcotics to immigration, to trade restraint and every other branch of federal government law enforcement. The whole constitutes one problem of better and more effective organization and enforcement.'

Sound Plays Part in Western Electric's Sales Record; Net Also Makes Big Gain

(Special to the Herald-World)

NEW YORK, March 12.—Sound equipment played a large part in "the most remarkable year in the history of the Western Electric Company," says President Edgar S. Bloom in reporting on the fact that the company's sales for 1928 set a new record, and net earnings surpassed those of 1927 despite larger interest and tax deductions. Sales totaled $265,454,000, an increase of 13.5 per cent., or $34,000,000 over 1927, while the business volume gained 22 per cent. Net profits were $22,023,282. The payroll had gone up to $6,324 employees.

President Bloom declared there were "successively established in the motion picture field the Western Electric system of recording and reproducing sound with motion pictures, which bids fair to revolutionize the motion picture industry and will undoubtedly have an important influence on the future development of the entire entertainment field."

The report calls attention to the progress made by Electrical Research Products, Inc., which makes the sound apparatus, and states it is expected that 3,000 installations in 1929 will be added to the 1,000 previously made.
EXHIBITORS HERALD-WORLD
March 16, 1929

Dramatic Is Strong in “The Letter”; Davey Lee Wins Broadway

Paramount Film Called Particularly Suited to Larger Cities—“Sonny Boy" Captures First-Nighters
(Special to the Herald-World)

NEW YORK, March 12.—Two new pictures came to Broadway last week when the Paramount organization gave the premiere of “The Letter," starring Jeanne Eagels, at the Criterion on Thursday, and Warner Brothers presented Davey Lee, first brought into prominence by “The Singing Fool," of Al Jolson, in “Sonny Boy" at their theatre the next night.

“The Letter" is an all-dialogue picturization of Somerset Maugham's play of the same name. It is a picture with a strong dramatic theme and the comment was heard that it was particularly suited to audiences in the larger cities. Miss Eagels' acting gives ample reason for Paramount's renewal of her contract to do “Jealousy," another of her starring vehicles on the legitimate stage, which is now being filmed at the Long Island studios.

“The Letter" brought forth a keenly interested audience, for the picture had been magnificently ballyhooed by word of mouth before its premiere. That it satisfied most of the audience cannot be doubted. That it fell rather short of the expectations of some others, not contented with mere technical perfection, is also true. In addition, there were many who objected that the story was inconsistently worked out, that the picture was quite short, and an old tale. For all that, the name of Davey Lee was on the lips of every one of them. The hard gale had gone out of the eyes of the older women. There was something tenderly reminiscent in their expressions, their thoughts of Sonny Boy as they waited for taxi cabs in the cold night glare of Broadway.

“Sonny Boy" was taken to the heart of his audience. Just the naive, solemnly of Davey Lee alone made it worth seeing. He was a riot. Edward Everett Horton, who has rocked a good many audiences of late in the Coronet talking comedies, outdid himself in this picture, and Betty Bronson, who has a pretty good speaking voice and a very attractive giggle, supplied the feminine appeal.

There was no question outside of Davey Lee's matchless rendition of "Sonny Boy."—D. F.

Church Adopts Films; Pastor Says Pictures May Supplant Pulpits
(Special to the Herald-World)

ALBANY, March 12.—One of the largest churches in Albany, which has been suffering for several months from small congregations, at its Sunday night services, is now trying out a program of motion pictures as a means of increasing the Sunday night congregation. According to Rev. Harry J. Swan, of the Fourth Presbyterian Church, the pictures are proving a tremendous drawing card. Rev. Mr. Swan even goes so far as to say that there may come a time when motion pictures will supplement the minister in practically every pulpit in the land.

“I think," said Rev. Mr. Swan, "that the motion picture can put across a theme far better than human words. It makes a direct appeal to the senses and people can learn more from the eye than from the ear. Although we are merely conducting these 'movie' sermons as an experiment, the increased Sunday night congregation just about settles the question as to their permanence. Before we started this sort of educational propaganda which is one of the largest in the city, was only about one-quarter filled each Sunday night.

Last Sunday night Rev. Mr. Swan presented a double feature, and the theatre was packed to its doors. Albany is one of the few cities in New York state which does not enjoy Sunday shows. Therefore Rev. Mr. Swan is not competing with the theatres.

Italy Is Using Screen To Educate and Build Moral of Its Colonies
(Special to the Herald-World)

NAPLES, March 2—(By Mail)—Lucien DeFoo, general manager of the International Institute for Educative Cinema has recently sailed for New York. He is due back soon and nothing could be known concerning this voyage. It is clear, however, that he is going to make a contract with the United States Government in view of America's adherence to the above mentioned institute.

The Italian Government in order to obtain, by appropriate propaganda, a stronger hold on the moral factor of its colonies' populace, that is Tripoli and Cirenia, has established a series of pictures; so that properly appointed operators undertake a monthly tour in every principality town, projecting the "Luce" with admittance free. The films of the institute are educative and serve splendidly in the aim of the propaganda.

New York Village Votes On Sunday Show Mar. 19
(Special to the Herald-World)

ALBANY, March 12.—The village of Mas- sena will decide for itself on March 19 whether there will be Sunday shows. The village fathers passed a resolution to the effect that a special election be held March 19 to decide the question.

Flames Raze Theatres In Two Cities of Texas
(Special to the Herald-World)

SAN SABAM, TEXAS, March 12.—The Palace theatre was destroyed by fire with a loss of $20,000 yesterday. The Happy Hour theatre at Daingerfield also was burned to the ground.

Pathé's Ace Cameramen Shoot Inaugural Sound
(Special to the Herald-World)

WASHINGTON, March 12.—All of the Pathé cameramen and their assistants were at the Hoover inaugural and made unusual shots for both the silent and sound newsreels. The cameramen were aided by engineers who supervised the sound recording and had charge of the recording equipment.

In an all night task, the both reels were assembled, edited and ready for public showing the next day.

Missouri Tax Measure And Kansas Censor Bill Still Worry Exibitors
(Special to the Herald-World)

KANSAS CITY, March 12.—The worries of Kansas and Missouri exhibitors have dwindled down to a state of legislatures of those states. In the Missouri legislature there is a 10 per cent amusement bill program which raises a $15,000 for each picture in the ranks of showmen, while the bill which would provide local censorship for each town of Kansas, in addition to the usual state censorship, still is alive, having been favorably reported in committee.

Many tax measures not affecting the theatres have been killed already in Missouri and the principal fear of Missouri theatre owners is that, through a process of elimination, the amusement tax might be dragged out as a "last chance" measure for state revenue this session, although politicians who are supposed to have their earstills to the ground believe the measure has small chance for passage. It now is in committee.

In view of the fact that opposition from within Missouri had a bearing on the defeat of the proposed Missouri censorship bill it is believed the proposed Kansas bill has little chance for passage as it is very unpopular.

Pathé's New Productions Draw Significant Praise, Declares Phil Reisman
(Special to the Herald-World)

NEW YORK, March 12.—One picture success after another at last week's reviews, the critics, has a significance which has impressed everyone in the business," says Phil Mark, Strand theatre, for the grapevine.

"The number of our pictures to play Broadway, with two in one week, has created a lot of comment. "The Spieler" and "Red Mo- cob's Daughter" have been called by reviewers the best pictures of the week.

"When the new Pathé production plans are announced," he continued, "I am certain they will be a sensation of the industry, and as a sales executive I want to say that I am tremen-dously impressed with the magnitude and the salability of the pictures."

During his western tour he placed Pathé Sound News in 74 additional theatres, and reports that his management is doing big business wherever it has been played.

Texas Guinan to Give Broadcast of Fight Bout
(Special to Better Theatres)

NEW YORK, March 12.—Texas Guinan, the night club hostess against the Al Singer-Bud Taylor fight from the Madison Square Garden over station WMSG on March 16. The same evening she will appear at the Al Singer-Bud Taylor fight from the Madison Square Garden over station WMSG on March 16. The same evening she will appear at
Theatres Hold Key to Coming Moves of Fox and Paramount

Wesco Regarded Barometer To "War" If It Is to Come

Zukor Knew of Intended Purchase of Loew's and M G M and Made No Move to Thwart Deal

By PETER VISCHER

NEW YORK, March 12.—Exhibitors throughout the country are watching with the keenest interest for the next moves on the part of William Fox, following his purchase of Loew's and Metro-Goldwyn-Mayer, and by the powerful Paramount organization.

These two are placed in sharp juxtaposition to each other; that they will rub elbows in conflict cannot be doubted. Whether their conflict will bring friendly rivalry and an amiable working out of the struggle they face, or warfare, remains to be determined.

Paramount is apparently content to face the issue as it stands. Despite rumors that Paramount will widen its holdings and which to meet competition, should it become necessary. It develops that Zukor knew all about the intended purchase of Loew's and M G M by Fox. He made no move to thwart it, apparently content that it would not harm Paramount's interests. Zukor drew up plans some years ago to meet Loew opposition in New York, should it become necessary, and instead entered into a working arrangement whereby M G M pictures would be available for Publix houses.

Fox Amalgamating Units

Meanwhile Fox is working at top speed to perfect the amalgamation of his new units with the old. Winfield Sheehan, his general manager, has established himself in a suite in the Savoy-Plaza hotel, where an extraordinary amount of business is being transacted.

One of the first moves made by Fox was to bring Irving Thalberg to New York from Hollywood, where he has been established as production chief for Metro-Goldwyn-Mayer. Immediately upon his arrival he went into conference with Fox, Sheehan, Nicholas Schenck and Louis B. Mayer.

Fox is in the present, at least, the Loew and Metro organizations are remaining intact. It was definitely stated last week that a shakeup of Loew and Metro forces is not contemplated, though students of the industry take it for granted that certain duplications will be eliminated in time, to effect wise economies.

Wesco Seems Barometer

Some curiosity is evident regarding Fox's plans for Loew's and M G M. An earning statement made public last week shows that for the twelve weeks ending Nov. 13, 1928, Loew's had an operating profit of $2,997,276 and a net profit of $2,102,033. This is money, even in American dollars. Apparently, if there is to be war, it will be a theatre war and not a war of product. Paramount is at the moment in a particularly strong position, with most of the weak sisters weeded out of the Publix string. Fox has an immense number of houses on his hands, nearly 800, and that they would profit from several years of intensive concentration cannot be doubted.

The feeling here in New York is that if there is to be a war between these two great factors in the industry, then it will first be noted in the western end of the country. Wesco seems to be a barometer of this situation.

PORTLAND Theatres Hit Union Demands; "Hip" Is Reclassified

(PORTLAND, March 12—Portland exhibitors have banded together to fight the local operators' union, whose demands with regard to sound equipment are keeping many of the suburban houses from wiring. Two men at $75 a week is an impossibility for many of the small houses, but the union will not retract one step from the arbitrary stand they have taken.

Another conference is being held. If it fails, there probably will be brought about a deadlock between the two factions.

The Hippodrome has been on the open shop basis for the past 8 days, but it will be given a new classification, under which it will be required to employ four stagehands in the place of six, with five musicians instead of eight. The status of all other union employees will remain the same.

Wingate Denies Officials Favor Repeal of Censor Law of New York State

WINGATE, N. Y., March 12—James Wingate, director of the Motion Picture Division of the State Education Department, today denied that there was any report of the unfavorable feeling among departmental officials that they favored the repeal of the censorship law, and that state review and licensing of motion pictures is very well located in the State Education Department. The general experience of states which provide for a state review and licensing of motion pictures seems to support this opinion, as at least four, if not five, of the six states which do that work have it under their State Department of Education.

So far as I know, the board of regents have made no expression upon the matter—Wingate told the Herald-World. "I advise you that it is my personal opinion," Wingate added, "that state review and licensing of motion pictures is very well located in the State Education Department. The general experience of states which provide for a state review and licensing of motion pictures seems to support this opinion, as at least four, if not five, of the six states which do that work have it under their State Department of Education. The general experience of states which provide for a state review and licensing of motion pictures seems to support this opinion, as at least four, if not five, of the six states which do that work have it under their State Department of Education. So far as I know, the board of regents have made no expression upon the matter—Wingate told the Herald-World."

Lent Cuts Little into Upstate N. Y. Receipts

(ALBANY, March 12.—While some theatres are reporting business as being rather slack these days and laying it to the effects of the Lenten season, other houses in central and northern New York, declare that business is fully up to normal, and that Lent is not cutting into receipts as in years past. Exchanges along Albany's Film Row report business as being under normal for this time of the year.

"Noah's Ark" As Roadshow To Open in Five Cities

NEW YORK, Mar. 12.—Warner Brothers' decision to open "Noah's Ark" as a roadshow attraction was announced this week by Sam E. Morris, vice-president.

This picture, which has its world premiere some weeks ago at Hollywood at Grauman's Chinese theatre and which opened for its first Broadway showing last week at the Winter Garden, will go on view in five other large cities in the near future.

The picture will open at the Majestic theatre in Boston, April 15, and the Woods theatre in Chicago, April 17.
A Good Show

To return briefly to the subject of Mr. William Fox, which seems to be the thing to do these days in motion picture circles, it might be said that he puts on a deal with real 100-proof prewar showmanship.

First, a few rumors and prompt denials. Then argument, and ballyhoo. Then more denials, made so earnestly and with a shocking show of sincerity. Then finally the deal is closed, definitely closed, with more denials.

All this is not putting over the deal, not presenting the big act. This is merely preparation, merely a prologue, a bit of presentation to precede the big picture.

* * *

Then comes the old dawn.

Invitations go out to a chosen few that Mr. Fox will entertain at the Roxy theatre during the quiet of Sunday afternoon. The cat is out of the bag, but there is nothing more than a hint that Mr. Fox has something to announce. Apparently there is just a little party on tap.

The afternoon moves on and they begin to gather in the Roxy, high up in one of the corners of the building, not far from Mr. Fox’s own office. A pleasant room is fitted out with chairs, not too conspicuously placed in rows. A table holds light refreshments; servants pass noiselessly around. A piano keeps the rows of chairs from looking like a schoolroom, but it is smothered under hats and coats, wrappings of a press pretending to be blasé.

There is an air of suppressed excitement. Finally Mr. Fox enters, quickly, flanked by high priests of his organization, Mr. Winfield Sheehan and John Zanft. With them are Nicholas Schenck (smiling at the men he’d told that Loew’s was not for sale, certainly not to Fox) and David Bernstein, officials of the Loew-Metro organization.

Everybody knows exactly what was going to happen. Everybody knows just exactly what is in the typewritten sheets that are to flutter around the room. And yet they all sit hushed and interested in what is going to happen. They want to see the show.

* * *

Mr. Fox will say a few words. The announcement will give all the details. Please do not ask Mr. Fox for further information. There will be nothing more to say. It is all in the little press bulletins.

Mr. Fox starts to talk. He is modest, commendably so, but very proud. It is apparent that he knows he has accomplished something. He thinks of the great purchase he has made, binding Loew’s and Metro-Goldwyn-Mayer to his own triumphant organization. His mind rests on them, but not for long. It quickly shifts to other scenes; he thinks of his early days in the picture business, his early days in this country, an eager, strange and gaunt little kid brought to America from Hungary to work out his own salvation.

"When I first wanted to go into motion pictures," is the theme of Mr. Fox’s song, "people thought I was crazy. . . . I was working in a clothing factory—$5 a week. . . . $17. . . . when I wanted more I couldn’t get it; they told me I was $2 overpaid as it was . . . so I quit . . . my savings of $1,666 . . . and with that I bought my first theatre, a house in Brooklyn, with seats at 5 cents each and a box-office of $7.50 when the house was full. . . ."

PETER VISCHER.
U.S. Launches Suit Against Hays Body and Film Boards

Government Charges Conspiracy for Restraint of Trade by Operation of Credit Committee—Defense Declares Nine Millions Lost in Theatre Transfers Last Year

(Special to the Herald-World)

NEW YORK, March 12.—Trial of the first of the Department of Justice's two suits in equity against the Hays organization—the M P P D A—and Film Boards of Trade, under the Sherman Antitrust Act, began here yesterday in federal district court No. 3, Federal Judge Thatcher presiding.

It is the contention of the Government that the defendant distributors and Film Boards of Trade are engaged in a conspiracy for the restraint of trade by operation of credit committees throughout the country.

The keynote of the defense is that no power is given to anyone by the rules and regulations of credit committees by which injury can be done to any exhibitor. It is also the contention of the defense that the Government must prove that concerted action, alleged conspiracy, is harmful to the individual exhibitor. The theory of monopoly and it is admitted by the Government that competition is free.

Intimidation Plot Charged

Edwin D. Dowling, chairman of the Wallader, Wickersham and Tait, is head of the defense council which also includes Gabriel Hess and Charles Pettijohn of the Hays organization and Arthur Fisk of the law firm of C. Stanley Thompson and Ralston R. Irvine, special assistants to the attorney general, are handling the case for the Government.

To expedite matters the case has been brought against First National, co-defendants being the respective Artists, Fox, Pathe, Universal, R K O, Vitagraph and Educational.

Thompson says that the Government will show a conspiracy to coerce and intimidate purchasers of theatres to assume the contracts of the former owners which is, allegedly, done by shutting off the service of the owner until he has assumed the obligations of his predecessor. The Government asks an injunction against the alleged conspiracy of distributors and Film Boards of Trade, contending that the credit agreement is a restraint of interstate trade and commerce.

Big Loss in Theatre Changes

The defense states that 4,000 houses changed hands last year, that $9,000,000 was lost when the new purchasers failed to assume old obligations, and that only 30 exhibitors were called upon for security against new contracts.

The Government is understood to have 30,000 exhibits garnered from the files of the defendants to which it has had free access in the four years in which the investigation has been conducted.

All the Government's evidence will be documentary, while the defense will call a number of exhibitors to the stand.

The case was adjourned at 5:30 p. m. for continuation today.

An as yet second of the two suits, which concerns the operation of Arbitration Boards and methods of enforcing decisions, will be argued in the same court.

Mr. Justice M. Frank, chief justice of the United States Supreme Court, will preside in this suit, in which Paramount et al will be defendants.

"Rainbow Man" Songs Will All Be Published Before Film's Released

(Special to the Herald-World)

HOLLYWOOD, March 12.—The principal songs of the composition of "The Rainbow Man" starring Eddie Dowling, SonorArt's all-talking and musical picture now being filmed in Hollywood, will all be published prior to release of the production, as deals for the new song material are now under way, with several publishing firms bidding for the material.

All the music has been written as original numbers by James Hanley, who was with Dowling in the song writing for Dowling's musical comedies such as "Honeymoon Lane," "Sally, Irene and Mary," and "Sidewalks of New York." The principal song numbers of "The Rainbow Man" are "Sleepy Valley," "Smile Little Pal" and "The Rainbow Man," Louis F. Gottschalk is arranging the music and conducting the orchestra.

Fox First to Broadway With Mexican Revolt Film

(Special to the Herald-World)

NEW YORK, March 12.—Fox News scored a treat yesterday with the first pictures of the latest Mexican revolution to reach Broadway, while Pathe News has cameramen with both the federal and the rebel forces in Mexico; pictures showing the capture of Juarez and Nogales reached New York by airplane early yesterday morning and got to the Broadway houses in time for the afternoon shows.

Brown Denies Publix Pact To Supervise RKO Houses

(Special to the Herald-World)

NEW YORK, March 12.—There is absolutely nothing to the denial of Hiram S. Brown, president of R K O, said today in denying the report that Publix has agreed to supervise the operation of R K O theatres.

"We are operating our circuit ourselves and will continue to do so to the best of our ability," Brown said.
"My Ten Years Before the Screen"

By ROBERT E. SHERWOOD

in which a famous critic who has roasted and toasted motion pictures for a decade or more to the amusement, profit and detriment of the industry, prints the manuscript of the address he would have delivered at a banquet if the producers and distributors had tendered it.

This is just one of

Fifty or More Features
of the 1929

Motion Picture Almanac

which will be in the mail next week to the hundreds who have ordered their copies in advance.

Quigley Pub. Co.,
407 So. Dearborn St.
Chicago, Illinois.

Gentlemen:

Enclosed is a check or money order for the sum of $2 for which please send a copy of the 1929 Motion Picture Almanac to the following address:

NAME.................................................................

ADDRESS...........................................................

CITY..............................................................STATE

Print or Write Name and Address Carefully to Avoid Error
EXHIBITORS

Odd Picture Theatre
Does No Advertising;
Hasn't Any Box Office

House Operates as a Club to Get
British Law; Bar Natives
(Special to the Herald-World)

NEW YORK, March 12.—Distant parts of the
world, China, India, Africa, boast odd
motion picture houses. But one of the strang-
est is the "Carib Club," in Nassau, Bahamas,
only a couple of hours by air distant from
Miami. The Carib Club does no general ad-
vertising, sells no tickets to the public, has no
billboards, and admits no strangers. It is run
as a private club and is supported by mem-
bership dues only. Yet it is the only movie
palace for Nassau's white residents.

The club occupies part of a long building on
the waterfront. The other half of the struc-
ture is a liquor warehouse, where, it is ru-
mered, great quantities of whiskey were "ou"
being the heyday of Nassau liquor
smuggling.

Each of the three weekly performances
opens with the ringing of a gong, signal for
the audience to "God Save the King." The great majority of the guests at-
tend in formal evening dress.

The real key to the Club's exclusiv-
est is not far to seek. Four�ths of Nas-
sau's population are negro spiners, fisher-
men, stewards, and farm laborers; yet they can-
not, under any pretext from church or places,
as such as Nassau's other cinema. So
Bahamian, English, and American business
men and women own and organized the club,
which extends membership privileges to the
white residents and to American and Canadian
winter tourists. But there are no bright lights
or placards or the Miami sort of publicity
here to Shilling the box office.

Fox Movietone News
Tells Inaugural Story
In Distinct Recording

That Fox Movietone News got some very
fine shots of the Hoover inauguration was evi-
denced last week when the newsreel ap-
ppeared at the Uptown, Chicago. The first
sequence showed hordes of Coolidge escorting
Hoover to the stand to receive the oath of
office. Coolidge stepped to the microphones
studio, while a band and Taft proceed to
administer oath of office.

Hoover then made his inaugural speech and
while his speech was being recorded the
camera panned over the vast crowd sur-
rrounding the grounds. The camera next followed Coolidge to the train and recorded his
farewells to everyone.

The closeup shots were exceptionally
good and the recording clear and distinct.

Sydney Cohen Purchases
Lovell Farm at Somers
(Special to the Herald-World)

NEW YORK, March 12—Sydney S. Cohen,
President of the Motion Trade and Com-
merce of the Motion Pictures Industry and
former president of the M.P.T.O.A., has
purchased the Lovell farm comprising about
41 acres on the east side of Lovell street,
in the town of Somers, near Lincolnlade, New
York.

Wenger Signs for Grand;
Is Now Operating Two
(Special to the Herald-World)

UNION CITY, INDIANA, March 12—R. S.
Wenger of the Indianapolis Motion Pictures
has signed a contract to take over the manage-
ment of the Grand. He has closed the Victory and is
operating the Strand two days a week at 5
and 10 cents.

New York Back to Limelight as Production Center

Nine Companies Have Acoustically Constructed Stages in Empire
City—Several Closed for Years Are Reopened and
Rebuilt, Others Being Erected

BY DOUGLAS FOX

NEW YORK, March 12.—Sound has brought about the return of New
York as a production center. Studios which had been shut down for years
are being reopened and rebuilt while new ones, especially designed for
the new medium which promises to be the mainstay of future entertainment
in America, are under course of construction.

Paramount, Metro-Goldwyn-Mayer, Warners, Brothers Fox, Pathe, R.C.A
Photophone, the Victor Talking Machine Company, American Sound Films
and Biophone all have acoustically constructed stages in and around New
York. Most of them have been working full blast, concentrating on shorts
which in some studios, have been turned out at the rate of two a day.

The men in charge of production, at all these studios are convinced that New York
is the logical center for sound pictures. They cite the propinquity of the headliners
of the legitimate stage, the presence of a great deal of mechanical equipment; the nearness of Wall
Street and the center of distribution as clinching arguments. As for the weather, most
sound shooting is done indoors. For snow scenes it is not far to Lake Placid and there
is plenty of country of every kind within 25 to 30 miles of the metropolis.

Of the studios, the Paramount-Fa-
mous-Lasky building in Astoria is the
most imposing. The marble facade
with the deeply indented porte-
cochere is reminiscent of a great rail-
road terminal rather than a motion
picture studio. Its main stage, 150
by almost 300 feet, is easily the larg-
est in the east. It is an open stage,
but the monk cloth hangings make it
available for sound, and two com-
panies, if they are careful, can shoot
at once. In the basement are two
more thoroughly sound-proofed, spe-
cially constructed stages. A new
building 200 by 50 feet, is being added
to the studio. This will house the
heating and lighting plants, property
rooms, carpenter's shops, etc., and
leave more room for shooting as well
and reduce the noise hazards.

The studio was opened last August when
equipment was installed and a certain amount
of time was given over to experimentation.
All the work was done in the downtown
stage until it was found that the big stage
could be used for sound. The stuff was
prepared at first, but advance was rapid
and pretty soon shooting began in earnest.

The first talking feature began in October with Jeanne Eagels in "The Lady,"
which is now playing to Broadway. It was made
under the direction of Jean DeLimur, who
wrote the "Legion of the Condemned."

The Marx Brothers were gambling through the motions of "The Cocoanuts" when this
reporter strolled on the stage and came near
to being ejected after a valiant struggle with an incipient smash.

Robert Florey and Joseph Santley, direct-
ing, heaved sighs of relief when the tension was
over.

Mona Bell is in charge of things at the studio. His title is production executive.

Among the comedians doing shorts are
Eddie Cantor, Fred Allen, James Barton and
Donald Ogden Stuart.

Among the features which have been made
in the past few months (all are dialogue pic-
tures) are "The Hole in the Wall" with Edward Robinson, "Gentlemen of the Press" with
Walltuson, and "Nothing But the Truth" with Dix. Jeanne Eagels is now doing
"Jealousy" and will probably get to work on another feature soon.

The building is completely equipped. That
means dressing rooms, restaurant, everything
in the way of mechanical equipment, labora-
tories and a honeycomb of offices as well as the
usual run of projection rooms and so on.

MGM Studio Elaborate
Metro-Goldwyn-Mayer's Eastern Sound
Studio at 127th street and Second avenue is
also an elaborate establishment. So much so
that a list of the various rooms with their
purposes covers three closely typewritten
pages. Let it suffice that it is completely
equipped from recording rooms and cylinder
labors to the lighting of the second of the four floors and basement.

Production is generally limited to Metro-

Columbia Places First Public Stock Issue
On N.Y. Curb Exchange in Expansion Move

NEW YORK, March 12.—Columbia placed its first public issue of stock on the
New York Curb Exchange Friday, the issue being for expansion in both sound
First National Effects Tieups with Kick for All New Productions

Newspaper Drive for “Divine Lady” and Old Gold Campaign for “Barker” and “Weary River” Set the Pace
(Special to the Herald-World)

NEW YORK, March 12.—Producer exploitation tieups have taken on a new importance, both in variety and completeness of tieups, through the policy adopted by First National on its latest product, Ned E. Depinet, general salesmanager, declared today.

MAN’S promises have been made in the past by the cooperation, Depinet said, but the proof of the pudding with First National is a layout of campaigns of which “The Divine Lady,” a $100,000 newspaper drive, is pointed out only because it is. They are taken from the latest, Depinet recalled a long train of tieups.

“The First was co-operation, the stronger Warner has been wide publicity for ‘Weary River’ through the popular song, a Victor record and radio favorite. The Victor Company is just releasing two ‘Divine Lady’ records that promise to be equally popular. They are taken from a song published by H. Witmark & Sons. One is an arrangement by Nathaniel Shilkret, played by his orchestra; the other a ‘Lady Divine’ song sung by Paul Oliver, Victor artist.

Effective Use of Radio

“First National is making effective use of the radio through the Vitaphone Jubilee Hour and other features on the air. Millions of people were reached by Colleen Moore and the other stars, March 4.

“A tieup for Alice White in ‘Broadway Babylon’ has just been negotiated with the Tantzen Bathing Suit Company, whereby 10,000 stores will feature Alice White in a Tantzen bathing suit in window displays as well as newspaper and magazine advertising.

“Millions will be reached by the True Story Magazines of March, April, May and June, and the first National players on the cover—Billie Dove in March, Doris Dawson in April, Billie Dove and Antonio Moreno in May and Colleen Moore in June. True Story Magazine has a circulation of over two million.

“Another recent newspaper break of great value in the marketing work of ‘The Barker’ and ‘Weary River’ has been obtained through the tieup with Old Gold cigaretts,” he said. “Two thousand newspapers carried advertising on these two pictures in connection with its own advertising. This is the sort of co-operation that really means money to an exhibitor.

We have prepared special campaigns on all departments of the picture. The exploitation records on ‘The Barker’ and ‘Weary River’ have proved of great value. Then there has been wide publicity for ‘Weary River’, through the popular song, a Victor record and radio favorite.

“The Victor Company is just releasing two ‘Divine Lady’ records that promise to be equally popular. They are taken from a song published by H. Witmark & Sons. One is an arrangement by Nathaniel Shilkret, played by his orchestra; the other a ‘Lady Divine’ song sung by Paul Oliver, Victor artist.

Italian Executive on Visit to U. S. in Interests of World Film Institute
(By Special Correspondent to the Herald-World)

NAPLES, March 2—(By Mail.) Lucien De Feo, general manager of the International Institute for Educative Cinema, has sailed for New York to make contact with the United States and states important questions in view of America’s adherence to the Institute.

The Italian government, in order to get through appropriate propaganda, a stronger hold on the moral factor of its colonies, that is, Tripoli and Cirenaica has established a special office for propaganda purposes. The properly appointed undertakers undertake a monthly tour in every principal town projecting the “Luce” films, any one being admitted to the studio. The films of the institute are very educative and instructive, thus serving splendidly the aim of the propaganda. The natives prove to be very enthusiastic for such a discovery as this picture was absolutely unknown. By this wise system Italy obtains great advantages because it helps to give the natives a positive manifestation of Italy’s grandeur and beauty.

Sugarman With Columbia

NEW YORK, March 2.—Benjamin Sugarman salesmen to work out of the Pittsburgh office. He comes to Columbia from Paramount, with which company he has spent 5 years as salesman in Denver, Milwaukee and Pittsburgh.

Indiana Senate Repeals Daylight Saving;

Chicago Faces Early Time Start April 6

Indianapolis, March 2.—The Indiana Senate has today passed a resolution that daylight saving time be abolished and that the early time for telegraph and telephone traffic be 11 o’clock instead of 12 o’clock. The measure, which fixes Central Standard time as official, now is Governor Harry G. Leslie for his signature. The vote was 24 to 9.

Chicago exhibitors were not jubilant. They are facing the prospect not only of a partial abolition of daylight saving, but the possibility of the time being fixed at 11 o’clock instead of 12 o’clock. The proposal before the city council calling for starting daylight saving at midnight of April 6, was defeated by an early vote today.

At Albany the legislators decided not to report out the bill to repeal daylight saving, under New York state. The censorship blow hill also is expected to die in committee. In California financial interests are backing a daylight saving measure.
PICTORIAL SECTION

Stories Told by the Camera

Harry Pollard, who is to direct two more productions for Universal to complete a trilogy of super-audiences, the first of which is "Show Boat." "The Minstrel Show" and "The Barnstormer" will follow.

Sally Blane, RKO player, pays tribute to St. Patrick—and 'tis of no importance if she be Irish or not. Neither are most of us who wear the green on March 17.

In lieu of a snapshot showing him under the Cuban sun, we present this study of Major Albert Warner, vice president of Warner Brothers, to mark his wintertime sojourn in Havana.

Host to distinguished British visitors William J. Cowen, RKO director (right), shown with Lady Reid and W. J. Benson on the latter's visit to the studio during their stay in Hollywood. Benson suffixes his name with the initials C. B. E., a title given him by his country for his war services.

Twenty-three—and admits it. Yes, Joan Crawford is three-and-twenty, and the MGM star is shown with her big birthday cake on the "Modern Maidens" set at the studio, and with her director, Jack Conway; Douglas Fairbanks, Jr., and Rod LaRocque, masculine leads, waiting for a handout.
The dean of our two (2) ex-Presidents breaks into the audience. William Howard Taft, chief justice of the U.S. supreme court, with his granddaughter in Pathe Sound News No. 11.

Astrology at M.G.M. Cecil B. DeMille, the noted director, being told by Belle Bart, astrologist, that he is going to make a great picture during 1929, which everybody knew anyway.

Louder, please—and heaven help those tuning in! Lupino Lane, the Educational comedian who is to make an audience soon, seems to be trying out the mysterious "mike" on his brother, Wallace Lupino. Lane has been appearing in a legitimate production in San Francisco.

A family affair, demonstrating how Mr. and Mrs. Pat Rooney, the famous vandevillians, settle those little matrimonial disputes. Pat the Third is the referee, impartially enforcing the rules, which may be Marquis of Queensbury or not. The Rooney's are making Universal audien.
March 16, 1929

Below: Betty Compson about to retire—for the night. Her next production is Warner Brothers' "The Time, the Place and the Girl," a once-famous LaSalle theatre operetta.

Below: William DeMille taking his "White Collars" company through the dialogue, assisted by Joe Boyle, while Edythe Chapman, Kenneth Gibson, Besie Love, Conrad Nagel, Leila Hyams, Robert Obee, James Neill and Paul Kruger read their parts. Lester Smith is at the camera.

Below: Betty Compson about to retire—for the night. Her next production is Warner Brothers' "The Time, the Place and the Girl," a once-famous LaSalle theatre operetta.

The charming daughters of William Beaudine, the director, on the set for "Two Weeks Off," with Jack Mulhall and Dorothy Mackaill and dad, who is directing this First National picture.

William Bloecher, director of studio publicity for Warner Brothers.

The love interest turned into an exquisite portrait of Lily Damita and Don Alvarado, who have the romantic roles in MGM's production of "The Bridge of San Luis Rey."
Showmen with Common Sense Solve Sound Problems: Lasky

No Need for Excitement. Declares Paramount Vice-President—Interviews Himself and Learns That Picture Is the Thing, Not Whether Audien or Silent

(Special to the Herald-World)

NEW YORK, March 12.—Good showmanship and common sense will solve all the problems that have been raised by audiens and sound pictures, and while "the film industry faces a situation unparalleled since its start, there is no need for excitement or hysteria," according to Jesse L. Lasky, Paramount vice-president in charge of production.

Lasky declared that the future of audiens is the future of the industry itself, that the talking picture is here to stay, but that the public will ask only whether a picture is good, not whether it is talking or silent. Audiens, however, will make for better entertainment, he said, with the possibilities of the new field scarcely scratched as yet.

Applying his own formula, asking himself questions and then answering them, Lasky said:

Q. Will all pictures be talking?
A. No. It all depends on good entertainment. The ratio of talking and silent pictures depends upon the way strong dramatic subjects shape up, and upon the public's reactions to the two types of pictures.

Q. Will the silent pictures of the future be synchronized with moving pictures?
A. Yes. We have found that synchronization adds tremendously to the dramatic and romantic appeal of productions. Subjects that lend themselves to beautiful musical expression will be chosen in preference to those that do not. The same applies to sound effects.

Q. Will stage stars supplant the present silent stars in dialogue pictures?
A. Both will have to add other qualities to those that brought them success in the past. The stage player will find his or her trained voice a great asset. The established film player has demonstrated screen personality. If there is any advantage, it probably goes to the present film players.

Q. Is beauty still important in pictures?
A. More so than ever. The voice expresses so much of personality that beauty takes on a new meaning in talking pictures. A melodious voice will never take the place of physical beauty, but it can add to it.

Youth Still Preferred

Q. Will talking pictures affect the preference for youth on the screen?
A. I see no reason why they should. If the public wants to see youth, why will it not want to hear it?

Q. Do talking pictures offer more opportunities for talent than silent films?
A. Unquestionably. The singers, the dancers, the whistlers, and any others with any sort of talent can now turn to the screen.

Q. Will talking pictures have any effect on the general speech of the nation?
A. I am sure they will, and a beneficial one. Clean, correct American English will result from them. Just as the films set styles in clothing, they will bring a new fashion in improved speech.

Q. Do you recommend elocution lessons for players or novices who aspire to film fame?

A. Elocution went out of style for the stage some time ago. It is not wanted for talking pictures. Lessons to improve diction are excellent. The declamation style of elocution is harmful. Singing lessons are helpful. None of our players has been inducted into lessons of any sort. The players are using their own good judgment in what voice training they are doing. I want them to be natural.

Q. What of his style of elocution?
A. Sometimes they are an asset. I have requested Maurice Chevalier to take care that he does not lose his French accent.

Hollywood Musical Center

Q. What effect will synchronized pictures have on music?
A. They will make Hollywood a great musical center. They will bring, too, a greater popular appreciation of good music.

Q. What of the future or musical shows in pictures?
A. Tremendous. Musical plays, such as "Close Harmony" or "Burlesque" will be very popular. There will be screen musical comedies and operettas. I do not think grand opera will return to the screen, because it is not popular enough generally.

Q. How about Shakespearean plays?
A. The public demand for them is not great enough.

Q. What is the next technical development?
A. A wide angle lens, giving a broader screen. The screen of the future will be as big as the present theatre stage. The new development will make every seat in a theatre a front row vantage point.

MGM Official Shelters Homeless During Blizzard

(Special to the Herald-World)

NEW YORK, Mar. 12.—An account in a Paris paper of relief work on the part of the Government Palace by Joe Freeman, director of M.G.M Continental theatres, and supervisor of this Loew-Metro-Goldwyn house, sponsors an appeal to take care of many of the homeless in the French capital. The cellars of the Palace were opened up for "business" within 24 hours. In cooperation with a prominent restaurant owner, Freeman arranged to provide food at night and in the morning for those who came to the improvised hotel.

13 Million Patrons In Two Years; Roxy And Gang Celebrate

(Special to the Herald-World)

NEW YORK, March 12.—Roxy and his "gang" are still celebrating the anniversary of the ten million dollar theatre on Seventeenth avenue which was two years old yesterday. In those two years thirteen million people have been in what has had to offer and more than eleven million dollars has been taken in at the box office.

"I feel that I have justified the faith that my friends have had in me," Rothafel said, "but still I want to go on. There are greater things to come and those people expect them. My only hope is that I may live up to their faith."

Roxy said he had big plans for this year but did not want to discuss them. He was too much excited with the present to go far into the future.

RKO Managers Co-operate In Syncopation Festival; Many Tieups Expected

(Special to the Herald-World)

NEW YORK, March 12.—Mark A. Luescher, president of Radio Keith Orpheum and Hyman Stahl, advertising manager of Radio Pictures, got the fullest co-operation of all the RKO managers in putting over a "Syncopation Festival Week." After the pictures had been booked solid for their chain of theatres a national temp campaign was launched through the Victor Talking Machine Company and its thousands of dealers, Stept and Green and Harms, music publishers, the National Broadcasting Company and the 150 RKO theatres.

The publishing firm of Doubleday Dorr lined up book shops throughout the country and exploited "Stepping High," the book from which "Syncopation" was filmed. Resi- dent managers won local co-operation of broadcasting stations, dancing schools and dancing contests, and special attention was paid to lobby displays in each of the theatres.

Carl Stearn, Warners' Seatle Manager, Dies

(Special to the Herald-World)

SEATTLE, March 12.—Carl Stearn, 45, northwest manager for Warner Brothers exchange, died at the Swedish hospital here following a heart attack. Stearn was connected with the film industry for more than 25 years. He was formerly Seattle manager of Metro-Goldwyn-Mayer. Stearn is survived by his widow and two sisters.

Titanff Appointments Morrow District Sales Manager

(Special to the Herald-World)

NEW YORK, March 12.—Ralph Morrow, general sales manager of Tiffany-Stahl, has appointed Ralph Morrow as southern district manager, in charge of exchanges in the entire South.

U. S. Film on Mexican Oil

WASHINGTON.—"Through the Oil Fields of Mexico" is the title of a new educational motion picture film prepared by the department of commerce, through the United States Bureau of mines.
Show Your Sound Equipment
To Patrons, Manager Advises

Take Mystery Out of Synchronization and Customers Will Appreciate Its Wonders, Declares Ponton—Calls Ear for Music Big Asset to Exhibitor

SYNCHRONIZATION is no longer a mysterious secret. When theatre managers realize this they will take another step toward socializing their patronage to the point of making them interested as well as enthusiastic supporters of synchronized programs. The day is just about here when wired-house monopolies will cease to exist, and every theatre in any good-sized town that is anxious and desirous of giving the best type of entertainment to its patrons will be wired for sound and talking pictures.

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By FRANK PONTON
Managing Director, Kenosha (Wis.) Theatre

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New York Back in Limelight
As Sound Production Center

[Pictures of Eastern Sound Studios on Page 41]

(Continued from page 31)

Movietone Acts which include miniature dramas, comedies, revues, sketches, playlets, monologues and dialogues ad infinitum. Individual talent abounds. Miller and Lyles, Vincent Lopez, George Dewey Washington, The Happiness Boys, the Gilbert and Sullivan ensembles and the Capitol Theatre crowd can be seen kicking their heels and singing their songs all over the several stages. Major Edward Bowes and Louis K. Sidney are in charge, with Nick Grinde directing.

The lower stage, 30 by 73, is used by the music department for scoring films. The main stage on the second floor is 114 by 58. One of the main uses of the studio is for purposes of synchronization. Musicians simply clutter up the place.

Radio to Make No More in East

Pathé used to share Sound Studios, Inc., with Radio Pictures, which recently completed "Syncopation" there. Radio, however, will make no more pictures in the East, according to Lee Marcus, vice president in charge of sales. So Pathé reigns supreme.

It is concentrating on the production of an extensive schedule of musical features and short subjects under the direction of Robert T. Kane. For the past few months the old building at 134th street and Park avenue, which was once a dance hall, then a skating rink, where Pearl White made her early serial thrillers, has been rocked with the musical synchronization of "The Leatherneck," "Noisy Neighbors," "The Shady Lady," "Geraldine," "Sal of Singapore" and "The Spierer," which made such a hit at the Roxy.

Pathé Forces Busy

Morton Downey’s first Pathé talking and musical feature, "Mother’s Boy," has just been completed, the production of Gilbert & Sullivan’s most popular operetta is under way, and George Lemaire is making a series of Pathé talking comedies.

Josiah Zuro is in charge of all musical synchronizations. Formerly the director of presentations for Famous Players’ theatres, he now conducts a 44-piece orchestra in what Pathé claims is the largest synchronization room in the world.

The main stage at Sound Studios is 100x125 and will accommodate one large or two small sets.

Fox Expansion Predicted

Production in New York for the Fox organization is centered around Fox Movietone News, the workings of which were described in a recent HERALD-WORLD article. Occasionally they shoot a few shorts over at the buildings on Tenth avenue and it is believed that they are planning to go in rather heavily for this sort of thing in the near future. Cortlandt Smith, in charge of production, is uncommunicative.

150 Vitaphone Shorts

Warner Brothers reopened the old Vitaphone Studios on Avenue M, Brooklyn, in the middle of December. Since that time they have turned out more than 150 shorts, or something like two a day. The main stage, just large enough for two sets, measures 50x100. A large one adjoining it is in construction. The place is completely equipped for turning out sound pictures. They can be produced there, developed, cut, edited and sent out on the market.

The only outside work is the processing of the discs, which is done in New York. The personnel in steady employment, including the clerical staff, numbers around 250. Morris Levinson is the manager in charge of the studio. Bryan Foy, son of the famous Eddie, is in charge of production and also takes care of most of the directing.

Foy claims to be the first man to do a full length all talking picture, "The Lights of New York," which, by the way, was made on the Coast.

Every studio has a director who did the first all dialogue feature. Which is an indication, at any rate, that they are not exactly new.

No Synchronizing of Silents

Plans are underway for the production of a number of two reeler as well as the program novelty shorts. Murray Smith is writing the scenarios and Edmund Joseph is doing the dialogue. Sesuie Hayakawa, the Japanese who was the talk of the town some years ago, is making two reelers in sound. J. C. Nugent is writing a two reeler in which he will take the lead. Raymond Hitchcock is another who will be starred in two reelers.

There is no synchronization of silent pictures, as in many of the other studios.

Quite an elaborate system, however, is used to insure perfect synchronization between the camera and the machinery in the recording room. Because of the changes that have to be made with the discs, takes can be only seven minutes long—which is pretty long for any kind of a take these days.

Scenes Rehearsed in Sound

Scenes are rehearsed in sound without the camera and then played back without the disc. Recording is done on three discs simultaneously. One is destroyed and the other two are processed. Playing back will ruin any disc. The great wax plates come an inch and a half thick, weigh eighteen and a half pounds and can be shaved down and re-used until they are half their original thickness.

Harold Levey, by the way, is the musical director there.

Universal, at the present moment, is not using its studios across the river at Fort Lee, N. J. It is believed, however, that they will be utilized with the inauguration of the Universal Sound Newsreel in the fall. The dialogue sequences of "Show Boat" were made in the Ziegfeld theatre.

[Josiah Zuro, director general of music for Pathé, is shown with the orchestra which he employs in making musical synchronization of Pathé Pictures. In Chicago last week, on his way to the West Coast, Zuro declared that the music department of Pathé was growing by the familiar leaps and bounds.

This survey will be concluded next week in this department and will include Eastern sound production of RCA Photophone, Columbia, American Sound Film Productions, General Talking Pictures Corporation and Biophone.]
New Sound-on-Film Device for $1,000 From Movie-Phone

A sound-on-film device which will sell for $1,000 has just been announced by L. E. Goetz, national distributor for the Movie-Phone Corporation, with offices at 724 South Wabash avenue, Chicago. The Movie-Phone disc equipment has already been installed in more than 200 theatres.

The new sound-on-film device is sold in connection with the company’s disc equipment, which also sells for $1,000, making complete sound on film and disc equipment for $2,000.

This new Movie-Phone equipment will place complete talking picture devices within the reach of hundreds of exhibitors who have held up their orders for this kind of equipment because of the higher prices heretofore, Goetz said.

The Movie-Phone Corporation already has installations of its disc equipment in practically every large city in the country and to these will be added the sound on the film attachments which are ready for immediate delivery. The Movie-Phone Corporation promises the same quick delivery and service on the sound-on-film device as on disc equipment.

Goetz announced that exhibitors may purchase the sound-on-disc device to determine how the audience responds to sound pictures, and later, if desired, can add the sound-on-film attachment.

Powers Cinephone Gets George Craff

(Special to the Herald-World)

NEW YORK, March 12.—George Lewis Craff, formerly engineer with the Victor company at Camden, New Jersey, has joined Powers Cinephone and will serve in an advisory capacity on all sound productions, using the Powers system.

With the Victor company he was identified with the scoring of “Wings,” “Lilac Time,” “Redskin” and “Abe’s Irish Rose.”

Maxwell Sails for U. S.

For World Wide Session

On “Made to Order” Films

(Special to the Herald-World)

NEW YORK, March 12.—John Maxwell, chairman of British International Pictures, sails from London tomorrow for America to confer with the executives of World Wide Pictures on a talking program for fall releases. Maxwell heads the largest British producing company and is planning on spending millions of dollars on all dialogue productions, to be released in the United States and Canada by World Wide Pictures.

It is the intention of the company to make “made to order pictures” for the American exhibitors and J. D. Williams says “the finest line of product ever sent out of Europe will soon be on its way.”

Dowling’s “Rainbow Man” Uses Sound-on-Film Plan

(Special to the Herald-World)

HOLLYWOOD, March 12.—The “Rainbow Man,” the talking picture which Sono-Art Productions is filming with Eddie Dowling, will be released with the sound on film. It is being taken with Western Electric apparatus in the Metropolitan sound studios. Engineers H. W. Bergman, Robert Harper and Dodge Jumme are in charge of the recording.

Fred Snow is directing and George Crote is film director and editor.

Audiens Boost Silent Pictures’ Standard Declares Floyd Bacon

[By Special Correspondent to the Herald-World]

SAN FRANCISCO, March 12.—While making a short trip to the studios a correspondent of the Herald-World was greatly impressed by the unshaking faith of the producers in the future of audiens. With a source of wonder, even to those connected with the studios who watch millions of dollars go into the erection of sound-proof stages and electrical equipment. The confidence of the producers increases one’s respect for this new off-spring of the moving picture industry.

My friend talked to Floyd Bacon, at the Warner studio and got some ideas worth passing on. My friend was asked “How do they like the talkies in San Francisco” and answered that he had heard them called “shouts.”

“That’s the trouble,” replied Bacon, showing some irritation, “but not all the fault lies in the making of sound pictures. The shouting element is often the fault of the amplifiers in the theatres. It is as necessary for the operator in the theatres to learn the technique of projecting as it is for the studio operator to register the picture.”

“Arein’t they specially trained?”

“‘Yes. But it is the same as in oil. Discover oil and everybody is an oil operator overnight. We should not judge the talkies too harshly.”

While Floyd Bacon is an enthusiastic believer in the future of audien pictures he believes there will always be a place for the silent pictures. He believes that the audiens has more than justified itself in demanding more of actors than silent pictures do. He believes that it will bring about a higher standard of screen play values and that these will be felt in both the sound and silent productions.
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WRITE — WIRE — PHONE
Film Cutters Read Lips of Players as First Aid in Editing

(Special to the Herald-World)

HOLLYWOOD, March 12—Methods of editing auditions have changed as much as the pictures themselves. According to B. W. Burton, who is editing the synchronized prologue of Universal's "Show Boat," it is not only where to cut, but how to cut. The sound is printed on a separate piece of film and when edited and transferred to the film which has the picture. To find the place to cut, the film editor must and will read the lip action of the characters. He must memorize the lines while watching the picture and then edit by lip reading.

8 Christie Shorts
And "Carnation Kid"
Released by PFL

(Special to the Herald-World)

HOLLYWOOD, March 12—This month is the largest in the history of the Christie Film Company. Headed by the "Carnation Kid" with Douglas MacLean, a talking feature production, the release schedule calls for three Talking Plays and five silent two-reel comedies. The "Carnation Kid" already has opened at the Paramount theatre, New York. It was filmed in 43 sets and locations.

Paramount also is releasing this month "Post Mortems," "Music Hath Harms" and "Meet the Missus."

Exhibitor to Represent
Photo Talker in Oklahoma

(Special to the Herald-World)

OKLAHOMA CITY, March 12.—Tol Teeters, who operates the Palace of this city, the Rex at Maud and the Gaiety and Palace at Tulsa, has acquired a franchise to market the Photo Talker in Oklahoma. He will install Photo Talker in four of his houses at once. The Griffith Amusement company has installed sound equipment in the Rig theatre at Berger, Texas.

Bristolphone Installed
In Small Wisconsin Town

(Special to the Herald-World)

NEW LONDON, WIS., March 12—Bristolphone has been installed in the Grand theatre in this city. New London is said to be the smallest city in the country to have sound producing motion pictures.

Kaukauna House Equipped

(Special to the Herald-World)

KAUKAUNA, WIS., March 12—The Vaudette theatre has installed Vitaphone and Movietone equipment. William van Dyke is the manager.

Ashland Gets Vitaphone

(Special to the Herald-World)

ASHLAND, WIS., March 12—The Royal theatre will install Vitaphone equipment by April 1, according to A. Latts, proprietor.

Rice Lake House Wired

(Special to the Herald-World)

RICE LAKE, WIS., March 12—Vitaphone equipment was installed this week in the Majestic theatre of this city. It is owned by George Minier.
HEAR, SEE AND COMPARE

MORE VALUE PER DOLLAR INVESTED THAN IN ANY OTHER EQUIPMENT YOU CAN BUY

MR. EXHIBITOR! If you are investing in Sound Equipment, would you rather have the finest equipment that money can buy NOW—or do you prefer to put out your good money for a lot of glowing promises for the FUTURE? Exhibitors will profit by analyzing the FACTS cited below, concerning Gennett Synchronizer Systems.

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GENNETT SYNCHRONIZER SYSTEMS are so designed that by a simple lever movement you can detach the synchronous equipment from your projectors. Thus: 1) You can switch from “talkie” to silent and run your projector on its own power at any speed to conform to time schedules; 2) Keeps current bill down; 3) Saves overtime payrolls.

GENNETT SYNCHRONIZER SYSTEMS are all A-C 110 volt operated and are adaptable to any and all standard makes of projection machines.

FILM ATTACHMENT. We expect to be ready in a very short time to offer exhibitors a film attachment which will conform both in price and quality to the standards of our present product. With this in view present amplification is so designed as to handle such film attachment with but slight additions whenever such attachment is added to your equipment.

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GENERAL SOUND EQUIPMENT CORPORATION
1650 BROADWAY, NEW YORK CITY
World Wide Pictures
Appoints S. N. Berg to
Direct Music Bureau
(Special to the Herald-World)

NEW YORK, March 12—World Wide Pictures announces the creation of a musical department headed by S. N. Berg. This means that there will be established a complete bureau to musically interpret future World Wide releases, with music arrangers, copyists and a musical director for recording on both film and disc.

Berg resigns from Sam Fox sound department claimed to have scored the first motion picture and also the inventor of the cue sheet. At one time he was musical director of the Motion Picture vaudeville and the Exhibitors Trade Review. Previous to going with Sam Fox he had been abroad and associated with Keith Prowse, the largest music publisher in England.

Berg is working out a new development in sound synchronization whereby sound will not be confused merely to effects but work up the psychological and dramatic situations. His department will be located at the World Wide office, New York.

Simplicity Claimed for
Theatre Cue Service

The Synchronized Music Company has developed a new cueing service that simplifies, it is claimed, the work of the individual handling non-synchronous sounds devices of every kind. These cue sheets give every necessary detail for cueing the music and sound effects to the picture. This service has been put on a large production basis that permits a sharp price reduction also.

Arrangements have also been made to handle the Dubbing machine. The company now offers itself to meet the requirements of theatre owners for everything in the reproduction of sound in their theatres.

"Cohens and Kellys" to
Be Released March 17
(Special to the Herald-World)

NEW YORK, March 12—The latest Cohen and Kelly picture, called "The Cohens and Kellys in Atlantic City," will be released on St. Patrick's Day, March 17, according to an announcement by Carl Laemmle. This is the third of the series of "Cohens and Kellys," and next year, on March 17, will be seen the fourth of its kind. The picture has George Sidney, Kate Price, Mack Swain, Vera Gordon and others in it.

Orpheum in Des Moines
Opens with Photophone
(Special to the Herald-World)

DES MOINES, March 12—Photophone equipment has been installed in the Orpheum theatre in Des Moines. "In Old Arizona" was the first show, and opened Sunday, March 3. Elaborate changes were made in the house to accommodate the new apparatus and to put over audiences with the vaudeville audience.

Seattle Bagdad Wired
(Special to the Herald-World)

SEATTLE, March 12—The Bagdad theatre in the Ballard district, owned by Jensen-Von Herberg, has been equipped with Vitaphone and Movietone. Leroy Johnston is manager.

Audiences will Be Potent Medium
For Propaganda, Griffith Says

(Special to the Herald-World)

NEW YORK, March 12—Talking pictures will entirely supplant the silent film, television may become an adjunct of the press, and national figures will soon appear in dialogue films for purposes of propaganda, David Wark Griffith, United Artists director, told the Herald-World today.

Griffith, whose directorial activity will soon be centered on Molly Picon, of the Yiddish Art theatre, to name in town for the opening of "Lady of the Pavements," starring Lupe Velez, at the Rialto last Saturday.

I think that the President will not allow national figures will soon have to give their statements to the sound newspapers as well as to the press if they want their communications to have the ring of authenticity," Griffith said. "People take more stock in what can be seen to move and heard to speak than they do in the cold vision of the printed word. The sound newspaper is the natural complement to the newspaper. And I also think that the time will come when television will flush the news of the day before our eyes as we ride in to work on the morning train. It will be many years before this medium is at all practicable but the time will come when it will probably supplant the more ephemeral portions of the press.

"Talking pictures," Griffith continued, "will probably be perfected within a year. In two years or so the production of silent pictures will be practically negligible because, although audiences have had their limitations so far, there is not a thing that can be done silently that cannot be done in sound.

"Dialogue pictures will mean the end of the legitimate theatre in the smaller communities in a great many cases musical comedies will be done directly in this medium. The legitimate theatre, however, will never die. It is a medium of expression which can be approached but never duplicated on the screen. Motion pictures, no matter how vital, how gripping they are, are essentially remote when compared with the living drama. The theatre is a place of illusion—that illusion is more perceptible in pictures, you are conscious that your characters are shadows, not real. They are not real in the theatre but they do live and breathe before you, they have color and a vitality which you can sense as well as see.

"Predicts More Screen Propaganda

"During the war I devoted considerable time to propaganda. I was making a picture in England called 'Hearts of the World.' I persuaded the Dowager Queen Alexandra to play in it. She managed her entrances and exits remarkably well and showed quite a natural flair for acting. And there is no doubt that her appearance in the picture helped tremendously in war-torn England.

"Nations are constantly using propaganda for which motion pictures and especially sound pictures are a splendid medium. When this is more generally recognized it will not be as uncommon to see and hear your national and world figures on the screen.

"There is no such thing," Griffith went on, "as a third dimensional film. Trick lighting will give you certain effects in relief. Re- volving lenses will not do it for the simple reason that photography is the imprint of light on film and no matter what kind of lenses you have the basic results will remain the same."
THE STUDIO

West's "Alibi" Called Best Audien
Ever Produced; Gang Theme
Gilstrom Directs Two Good Dialogue Short Features—Hollywood Overrun
with Poor Relations and Parasites

By DOUGLAS HOUSES

HOLLYWOOD, March 12.—If Roland West never makes another picture it doesn't matter. He has made one that has burned the ears off a couple of producing companies that had set a fast pace in making audien.

He has called it "Alibi." Whether that's a name or an excuse for one doesn't matter, the picture starts with in pretty lively fashion and has boom-booming all through it with stuff in the latter part that better any melodramatic action in the best five reel Western.

Not that "Alibi" is a Western or a cheap quality picture; it is an expensive piece of work built from the ground up.

The only people in the cast I recognize are Pat O'Malley and Mae Busch. The others are new friends from New York who have spent their lives behind the footlights.

The picture proves numerous things to the trade. It isn't pretentious nor uncommonly experimental. It comes from the United Artists studio as that company's first big debut into dialogue.

It isn't experimental in using musical comedy songs throughout the action. That has been done successfully chiefly by MGM in "The Broadway Melody."

It proves that the most fashionable kind of dramatic theme, namely the underworld, can be applied to audien production. Guns popping men off in dark alleys while hands play 100 feet away is novel in a Hollywood product.

It proves that in a good audien charac ters in the story achieve a much more distinct individuality than on the silent screen. The characters portrayed by O'Malley, Chester Morris, and Regis Toomey are separated by chasms. The rather obstinate appearing Elinor Grith holds nothing in common with Irma Harrison in her role. Each character stands out as indubitably as in a Dickens novel.

Sequences are permitted in the action that would have been thrown out completely had the picture not been enhanced by audien equipment. It would have been impossible to tell the onlookers the story of the episode in the night club or in the roof bungalow if the lens alone had been depended on. The action would have been too complicated and would have been deleted.

With these things in mind the picture seems to be the best dialogue picture ever made. It has the elements of entertainment so thoroughly backed into it that it is easy to say it's a fine picture. But, I believe it is more than that.

The two reel field is probably the most feasible place to expect the greatest progress in audien. Fred Gilstrom has given several months of conscientious study to the new device and has begun successfully to put many of his ideas into production.

Alongside of him is Al Cohn who is writing and editing the Christie output. Their stuff is getting too much heard about, "Melancholy Dame" (which you've already heard about) and "The Framing of the Shrew" are negro stories by Octavus Roy Cohen. They are as funny as the original Cohen stories and are (if I'm not confusing you) more entertaining than the originals. They tell a funny story in the way of drama rather than narrative. In this case drama is (perhaps always is) more entertaining than narrative.

In "Framing of the Shrew" Floriano Slappey straightens out the domestic difficulties of his pal by strategy. After six cons ultations with Floriano h.p. finds there is no reason for a smart house-husband to work or worry. The wife does all the work and pays the pal to lie in bed for breakfast and take things easy.

Gilstrom's work is further proven in "Meet the Misius," a Gleason starring pic ture of two reels. It is funnier than the Cohen picture.

Quite noticeable here are the idle guests of the town. The Packards and Cadillacs that many of them are driving belong to hard working girls that haven't time to cruise along the boulevard. The afternoon is the time for this sport.

The girls who own them are working before uncomfortable kleig lights. They arise at six in the morning and return home about eight for dinner and a few hours rest.

Their pay checks are reputedly large and therefore Uncle John and Aunt Emma decide to move the family from Ironton, Michigan, to Hollywood, where Cousin Mary "is in the movies." Maybe Mary can get Uncle John a job as a janitor or something. But jobs are scarce and Uncle John soon finds he has been living at Mary's beautiful little home for a year without having paid any rent. He falls easily into the habit and Mary is too much of a sap to kick him out.

Stepfathers and stepmothers are as bad or worse than the distant relatives. Sally Phipps filed a petition with the court last week here asking that her stepfather be kicked out bodily and that he be restrained from annoying her.

She claimed he had taken her money and had never accounted for it.

Fox-Low Deal Has No Effect on Plans of U, Says Laemmle

(Special to the Herald-World)

HOLLYWOOD, March 12.—That he now feels the need all the greater for him to produce pictures as an independent was voiced Sunday by Carl Laemmle upon his arrival at Radio Corporation of America where he is expected to a merger with Universal with another company and said the Fox-Low deal will have no effect in any way upon his own motion picture plans.

"The many new alignments," he said, "entered into by motion picture producers only strengthen Universal."

He was met by Carl Laemmle, Jr., associate producer. Laemmle has been vacationing at Hot Springs, Ark.

Production of Audiences in Four Tongues to Be Made
By Boasberg and Brock

(Special to the Herald-World)

BEVERLY HILLS, CALIF., March 12—Production of talking and musical short reel vaudeville sketches in English, French, German and Spanish will be launched by Al Boasberg and Louis Brock April 1. Brock signed contracts in New York March 8 with Radio Corporation of America whereby the films will have worldwide distribution through RKO.

Al Boasberg, writer of original vaudeville material for Eddie Cantor, Phil Baker and other stage and screen comedians, will write the original sketches and take entire charge of production. Louis Brock has had wide experience in foreign distribution of films, and is thoroughly conversant with market requirements abroad.

In making pictures, each set or sketch will be produced in English; and then actors will be engaged for the German, Spanish and French versions, with each of the latter shot in rotation. In some instances, it will be possible to engage players who will be able to take the same part in two or more versions. The producers expect to use both vaudeville and stage players in the pictures. Brock is now en route to Hollywood. It is expected that the first series of six pictures will be produced in the East, pending completion of installation of electrical apparatus at the local studios.

Lehman, Arthur Caesar
Resign from Director
And Writer Staff of Fox

(Special to the Herald-World)

HOLLYWOOD, March 12—Henry Lehman and Arthur Caesar resigned their positions at the Fox lot last week. Lehman has been on the director's roster about one year. Caesar had come recently from New York and has written several two-reel comedies and also did the dialogue for Jack Ford's "Napol eon's Barber."
Many Film Actors Give Way To Stage Folk; Voice Demand

Stars However Are Able to Buy Their Way Into Audiences; Fannie Hurst Bound Westward; Swanson Signs Paul Stein: Jolson and Meighan Start Work on Films

HOLLYWOOD, March 12—Whether erstwhile motion picture stars will enjoy a comeback after their present competitors have been tried out is doubtful from appearances. In practically all studios every cast bears a strong New York stage influence.

The actors brought from the New York stage are fitting into jobs heretofore held by beautiful but inaudible film people. People like Charles King may lack the beauty but they make up for it in voice.

In “Alibi” it is difficult to relate the names in the cast because so few of them are familiar Hollywood faces. Pat O’Malley is there to be sure but he is with strange company.

Very few actors who lay no claim to stage experience somewhere along the line are in demand. But, men like John Miljan, who have proven voices as well as faces, are going to the top by leaps and bounds because of increased demand.

Ready made stars are in the delightful position of being able to pay their way. They are making their own pictures and you cannot keep them from talking.

Swanson Signs Stein for Audien

Gloria Swanson has signed Paul L. Stein as director of “Queen Kelly” and camera work is scheduled to begin immediately.

The double version of “Queen Kelly” has been in preparation ever since the completion of camera work on the silent picture more than a month ago. As finally approved, the studio is using open casting for the recording of Miss Swanson’s voice not only in dialogue, but in a number of songs as well.

Stein, an Austrian, is regarded as being particularly fitted to direct the picture, which has its setting in Germany. Schooled as a factor for years in the Max Reinhardt company in Berlin, he also has written plays and novels and directed a number of musical production pictures in both Europe and America.

The new picture, Miss Swanson’s third independently produced offering under the United Artists, is expected to be completed for late summer release.

Fannie Hurst Coming West

Herbert Brenon will soon start production on Fannie Hurst’s famous story, “Lummox,” and Joseph M. Schenck has prevailed upon the noted writer to pack her bags. Brenon was in constant script consultation with Miss Hurst and Elizabeth Meachum while a picture he was completing for the Max Reinhardt company in Berlin, he also has written plays and novels and directed a number of musical production pictures in both Europe and America. The new picture, Miss Swanson’s third independently produced offering under the United Artists, is expected to be completed for late summer release.

All of which are nearing completion.

“On With the Show” is an elaborate musical show with an all-star cast including Sally O’Xel, Betty Compson, Jo Dye, Jack Egan, Spring Byington, Arthur Lake, William Bakewell, Sam Hardy, the Fairbanks Twins, and others. Alan Crossland is directing.

Al Jolson is starred in “Little Pal” with David Lee, Marian Nixon, Henry Herbert and Kenneth Thompson in the supporting cast. Lloyd Bacon is directing.

“The Argyle Case” is Thomas Meighan’s first Vitaphone starring vehicle. Warner Brothers have signed Lila Lee as his leading lady. H. B. Warner, Gladys Brockwell and others are prominent in the cast and Howard Bretherton is directing.

“Skin Deep” is Monte Blue’s latest starring vehicle. In the cast are Betty Compson, Alice Day, John Davidson and others and it is being directed by Ray Enright.

Abbe Lane is directing “The Sap” with Edward Everett Horton, Alan Hale, Patsy Ruth Miller, Edna Murphy and Franklyn Farnum.

Grant Withers is portraying the leading role in “In the Headlines”, which John Adolph is directing. Marian Nixon has the leading role in “Elmwood.” Edmund Breese, Clyde Cook, Pauline Garmon, Hallam Cooley and Vivian Oakland are included in the all-star cast.

LeRoy Gets Better Job

Mervyn LeRoy saw his First National-Vitaphone contract torn up this week—and a new one substituted at a chunky advance in salary.

LeRoy has been directing less than two years. His first picture was “No Place To Go,” and since then he has had such successes to his credit as “Harold Teen,” “Oh! Kay,” and “Naughty Baby.”

LeRoy is directing his first singing, talking and dancing offering, “Broadway Bahamas,” which should be of value. The first picture under the new contract will be, “Little Johnnie Jones,” a screen version of the George M. Cohan success, which will be presented with an all-star cast as a complete Vitaphone picture.

LeBaron Again to East

William LeBaron, the president in charge of production of Radio Pictures at the RKO Studios, left last night on his third trip to New York City since the Christmas holidays.

LeBaron’s present jaunt to Manhattan (Continued on next page)
Universal’s “Hearts in Dixie” Wins; Character Study of Negroes

Picture Is Found Splendidly Constructed and Excellently Executed—Verboso Prologue by White Actor Is Called Unnecessary

By WILBUR MORSE, JR.

HOLLYWOOD, March 12.—Half the Hollywood folk who put on their dinner clothes last Wednesday night to attend the opening of “Hearts in Dixie” at the Los Angeles United Artists theatre, came away praising the unique merits of a splendidly constructed and exceptionally well executed bit of entertainment.

The other half went home with another thought. It was that William Fox and his assistants had no business to go and start down any lane of the show business this year, whether it be in consummating mergers or being the first onto the screen with a new subject.

A Film of Character Studies

Until “Hearts in Dixie” was booked here, this precursor, for one, had thought King Vidor’s “Harmony” would be the first venture into the debatable field of all-Negro film. But Vidor will have to turn over an unusual picture to an ambitious service to participant Negro film. Shelly test first vivid glimpse of Negro life, with its colorful trimmings of the Negro’s music and gaiety and superstitions and search for enlightenment. For this particular field won’t stand crowdfunding.

The picture’s theme is a slender one, serving childish as a homely thread on which are strung splendid character studies. Stetin Fetchin’s comedy as a worthless, lackadaisical black and the squint-eyed voice of Clarence Huse, the “Pappy” of the film, are the outstanding offerings of the capable Negro cast, a cast brightened by the sweetness and naturalness of its principals.

Sympathy Inherent Quality

Not quite as tense in its story, not quite as vibrant in its setting as “Porgy,” which the New York Theatre Guild staged so beautifully two seasons ago, “Hearts in Dixie” is none the less a worthy screen successor to the Heyward play.

Like “Porgy,” it lacks any trace of offense to either white or black, and its inherent qualities of sympathy made unnecessary the verboso prologue, in which the one white actor of the piece explains its purpose. Indeed, one feels that the novel effort was made to increase rather than lessen any feeling of antagonism brought to the theatre by any small group which it is obviously aimed.

The premiere of the picture here attracted an unusually representative audience and the spotlights, the cameras, the radio announcers and other trappings of exploited openings drew downtown crowds who usually do star gazing outside the long run houses of Hollywood.

Two Movietone Comedies

“Hearts in Dixie” was presented to Los Angeles with a surrounding show which might supply exhibitors with still another experiment in presentation to study. For, instead of a lengthy overture, or stagebow, and a comedy, there were two movietone comedies and no other prologue, except a prolonged effort of an organism with illustrated slides that might well have been spared.

The first comedy, presenting Robert Benchley as a character as hilarious as his other offerings, Clark and McCullough in “Waltzing Around” were funny but not as funny as in some of their previous film foolish.

Many Film Actors Give Way to Stage Folk to Meet Audien Voice Need

(Continued from Preceding Page)

calls for the perfection of details incident to the 1929-30 program of Radio Pictures, the first of which are to go into production at the RKO Studios shortly.

During his last stay in the metropolis, he signed a host of film, theatrical, and musical talent to contribute to the 1929-30 program of Radio Pictures, as well as obtaining an imposing list of story and musical material.

LeBaron will return to Hollywood by the middle of March.

Maude Fulton, who directed the stage and radio prologue directly for the screen, has joined the staff engaged in writing scenarios and dialogue for Radio Pictures, it was announced today.

Most of Miss Fulton’s career has been as a stage writer, and she wrote and played in “The Humming Bird,” which later were used and adapted by Gloria Swanson. She wrote and played in “Sonny,” which ran for some 15 weeks on the Pacific Coast. But her latest stage success, of the seven plays she has written was “The Brat”.

Davies’ Audien Debut

Marion Davies will march to the rank of audien stars this week when she begins shooting on “Marianne,” a French comedy written and directed by one of the leaders of French screen production debut by Dale Van Every.

In the 100 per cent talking, singing and dancing feature, Miss Davies will play the part of a Parisienne with a voice, and will introduce three new songs via the sound screen. Laurence Stackels is responsible for the adaptation of the adaptation which includes numerous French passages.

Caldwell-Hilliker Return to Fox

Capt. H. H. Caldwell and Katharine Hilliker, the ace film editors of Hollywood, have just completed editing and titling “Christina” for Fox Films. This is Jack J. Cohn’s latest starring vehicle directed by William K. Howard and with Charles Morton and Dieter Schildkraut in the leading supporting roles.

Mr. and Mrs. Caldwell have just returned to the Fox lot after having completed the editing job on J. Cohn’s two new picture, “Eternal Love,” for United Artists.

Kenneth Thomson and Jolson

Only recently returned to Hollywood from a vacation jaunt to Atlanta, Ga., and other Atlantic seaboard cities, Kenneth Thomson has just introduced a new male in the forthcoming Al Jolson picture for Warner Brothers.

He returned to find local critics praising his performance of two songs and five dances, playing simultaneously here, “The Broadway Melody” at Grauman’s Chinese Theatre, and “The Bellamy Trial” at Loew’s State. Hailing from the New York stage which he deserted two years ago, Thomson’s first notable film performance was in the lead of “White Gold,” the William K. Howard production which won so much favorable comment. He was seen on the stage in the revue, “Vaudeville, July 4th” ago, at the Berkeley Theater in “The Devil’s Plum Tree,” with Ruth Chatterton.

Higgin and Boyd Again

Howard Higgin and William Boyd are now at work on their fourth picture together at the Pathe Studio.

High Voltage Is Offered thru LeBaron for the screen by Elliott Clawsow, is their current production, those who have gone before are “Vespers,” “The Judge,” “The Leaferner,” two of which received mention by a leading motion picture publication as one of the best of the month.

Owen Moore, Cab Calloway, June Elfin and Philip Smalley are playing conspicuous supporting roles in “High Voltage.”

Moorehead and Miljan in “Ghost”

Natalie Moorehead, stage actress, is the latest celebrity to be lured from the footlights to the microphone. Miss Moorehead has been signed to play the role of “Lady V” in Metro-Goldwyn-Mayer’s all talking filmanization of Ben Hecht’s, The Green Goddess, a Theatre Guild production for the second time.

Her role is that of sister of the hero, a part played by Roland Young, also a newcomer from the stage. She played also the character of Estelle in “The Good Soldier,” for which she was nominated for “Dr. Ballou” in the new picture.

Rogell Directs Own Story

While other producers are pursuing the "watchful waiting" policy regarding audien, Harry Cohn, representing Columbia, is according to the demands of the public, Albert S. Rogell, whose “The Shepherd of the Hills,” which he directed for Fox, is one of the best pictures of the year, is to be directed by one of the HERALD-WORLD’s highest box-office successes, has affixed his signature to a contract to direct his own original story, The Flying Marine.

The acquisition of Rogell by the Columbia organization is considered fortunate as it was he who directed “The Lone Wolf’s Daughter,” the first all-talking feature which opens at the Roxy in New York next week.

“The Flying Marine” is to be directed by Rogell with both dialogue and sound throughout, and each separate unit of this campaign picture is to be inaugurated, upon orders from Cohn, immediately following the selection of the cast.

Rogell has given a promise to Carl Laemmle, Jr., associate producer with Universal, that immediately following his completion of the talking picture for Columbia, he would direct a series of productions for Universal based on industrial life; these also to be audien.
THE SHORT FEATURE

Releases

WEEK OF MARCH 17
EDUCATIONAL—Summertime, Lupino Lane, two.
M.G.M.—"All 'L Allah," oddity; "Untilted," Chase, two.
UNIVERSAL—"Foolish Husbands," Sennett, No. 9125.

WEEK OF MARCH 24
EDUCATIONAL—Our World Today, one; "Parlor Past," Collins Dent, Mermaid, two; "Tinger Snaps," Big Boy, two; "Time to Expire," Stone, Cameo, one.
M.G.M.—"Jungle Orphans," Oddity.

WEEK OF MARCH 31
EDUCATIONAL—"Wise Wisemmin," Jerry Drew, Ideal, two; "A Moving Movie Show," Hodge-Podge, one.
M.G.M.—"Jungle Orphans," Oddity; "Why Is a Plumber an All Star," two.

UNIVERSAL—"Alpine Antics," Oswald (also with sound) one; "The Diamond Master," serial, No. 9, two; "Tige's Girl Friend," Buster Brown comedy, two; "Riding for Love," Tendersfoot series, two.

WEEK OF APRIL 7
EDUCATIONAL—"The Buzz," Mack Sennett, Talking, two; "Four Wheel Brakes," Jerry Mandy, Compton.
M.G.M.—"Persian Wedding," Oddity; one; "Thin Man of Sherman" Charley Chase Comedy.
PATHÉ—"Smiley Series," No. 9017, one.
UNIVERSAL—"Prodigal Son," "Snappy Comedy," one; "We Three," Mike and Ike, Stern, two; "Days of Daring," Bob Curwood, two.

Newpictures

INTERNATIONAL NEWSREEL NO. 19—Hoover is inaugurated 31st president of the United States—Capt. George Fisher, rescuer of Florida crew, receives medal from treasury department—President Coolidge in Mexico, in office only short time, threatened with widespread revolt.

PARAMOUNT NEWS NO. 64—President Hoover inaugurated as rain pours down—Lincoln and the President and Circuit Judge in a motor sleet that goes 25 miles an hour—Secretary Davis awards flying cross to Sonja Henie for her cheer leading in China.

THE NEWS NO. 22—President Hoover inaugurated. President Coolidge and Mrs. Coolidge escort him to capitol as Chief Justice Taft administers oath.

M.G.M. NEWS NO. 60—President Hoover takes up duties as host of visitors storm white house—M.G.M. News film shows pictures of Mexico revolution.

Duffy to Make Audiens

Jack Duffy is added to the growing list of comedy stars who are getting into audiens. He has been starring in the Sandy MacDuff silent comedies for Paramount-Christie, but next week he will join the cast with Douglas MacLean and Marie Prevost in all audien feature, "Divorce Made Easy."

Sound Brings New Era for Short Films

GRASPING of the opportunities presented by the introduction of sound into pictures of one to three reels has produced a new era for the short feature. One of the best: evidences of that is the special exploitation that has been accorded the talking comedies of Mack Sennett, which Educational is distributing.

Four different methods of playing up the talking short comedy are presented in the illustrations on this page.

WORTH 1000 LAUGHS!

You'll Roar As The
Lion Roars
When You Hear and See
MACK SENNETT'S
Talking Comedy
Featuring
Johnny Burke, Daphne Pollard, Vernon Dent & Billy Bevan
FOX POLICE PALACE-Meriden, Feb. 25, 26, 27, 28

Laugh Currency issued by Al W. Gillis, Palace, Meriden, Conn.
PRESENTATION ACTS

William Fox Has Largest Circuit

STAGE SHOWS

Chicago Granada
Week Ending March 15

In keeping with the recent new policy inaugurated by this management, the Granada presented another huge stage show this week called "In 1933." It was modernistic as well as futuristic and was sort of a prophecy in extravagant style. The stage show was preceded by a message on the screen from Stuyvesant Peabody, chairman of the World's Fair expansion committee, who gave a detailed message and was quite appropriate for this particular presentation.

Charles Kaley was featured with his band and was surrounded by a cast of capable artists. Jack Laughlin, who produced last week's stage show, also starred this one and did a good job of it again.

The show opened in musical style with six boys and six girls in modernistic costume as a male singer beamed the line with a voice called "In 1933." This is a published number of which the stage producer is one of the writers and has a nappy sweater that may lead me into one of the best sells. The setting for this opening is quite novel as it represented Chicago's skyscrapers with six posters each bearing the trademark of some nationally known product, such as Wrigley's chewing gum, etc., with cutout effects displaying girls' heads from behind. These name girls and boys also offered a novel dance routine intermingled with specialties and acrobatic features, and receive a fine band.

After this number Charles Kaley came on to announce the opening band arrangement of "Sweetheart of All My Dreams" and as he did the skyscraper set was raised and full stage setting displayed a beautiful reception room with fancy staircase winding up around it and the starseand snuggled in the center of it. This was to be one of the high lights of this setting was the gift statue that decorated the first step and later turned out to be a human being. Kaley obliged by singing a chorus of the band number through his megaphone and after the band had played it with plenty of pep he turned the band over to Charles Wheeler, who took some readings for the balance of the show. The twelve Granada girls then struck the way and the starseand dressed as roses with the heads presenting a red bloom while the lower extremities were trimmed in green bobbles to represent the stems and they engaged in a novel series of Tiller steps as the male singer sang "I'm Bringing a Red Rose." This is one of the hit songs of the "Whoopee" show and it is about the first time that a popular theatre has staged a revue around it.

After this number, which produced quite a novelty, the gift statue came to life and offered a fast series of specialty steps in conjunction with his speech. This routine stopped the show cold and brought the interpreter of the number out for a speech in which he gave the producer of the show credit for the originality of his number.

A young lady of charming personality followed him with a medley of Victor Herbert melodies with which she also injected a few strings of violin music. This young lady's routine was probably arranged for vaudeville and in spite of the fact that it was considerably histrionic it went over on the merits of her voice and personality. She was followed by another dance routine by the Granada boys and girls, this time as zombies with tambourines.

The comedy element of this program was supplied by a man dressed as a policeman and his little fox terrier, whose antics are a drab and other unique tricks, not only received the enthusiastic applause of the audience but also kept them in a happy mood.

The next specialty on the bill was offered by three young men and a girl in what turned out to be a (Continued on next page)

P. S. Don't forget these other two hits:
"I FAW DOWN AND GO BOOD"
"ME AND THE MAN IN THE MOON"

WILLIE BOROWITZ
908 Woods Theatre Bldg., Chicago, Ill.

It is quite unusual for a man to make a huge success in one town after having been away from it for a long while. This is true almost in any line of business but it is the exception with Henri A. Keates, who, a good many years ago, started out the DeLave Theatre, Chicago, as the first Chicago organist to feature solos and community singing. Now Keates is the most talked of organist in Chicago and known from coast to coast as "The Man Who Put Community Singing on the Map." Bandan & Katz, who employ Keates, find him a box office stimulant and rotate him over their Chicago circuit from week to week. Keates has proved that his novelties are not only a success in one theatre but in any theatre, and the reason for this continued success is that he has made it his business to present only original novelties.

Greater Chance
For Musicians
And Artists

Recent M-G-M Purchase
Magnifies Presentation
Prospects

By A. RAYMOND GALLO

The biggest motion picture deal was put over last week when William Fox bought M G M, of which Loew's, Inc. were the owners. The deal, which caused considerable excitement and interest in the motion picture industry, is bound to have a great deal of influence on the size and scope of the presentation field. Fox already owned and controlled over 600 theatres before the M G M deal was consummated, and the new assets now make him the most outstanding figure in the motion picture business.

Nearly 800 theatres will now be serviced and booked under the Fox banner, of which 175 of them are Marcus Loew houses, while the balance include West Coast Theatres, Midwesco and the Poli circuit. The new buy includes deluxe theatres in twenty-one states and with the plan now in preparation, Fox will have 200 more deluxe theatres in the remodeled Midwesco circuit.

Fox Now Leads the Field

Until a few months ago the Public Circuit, a subsidiary of Paramount, was the biggest theatre chain in the country with Keith-Orpheum a pretty close second. Since William Fox has taken control of Weasco and the other circuits, including the latest M G M deal, the Fox organization has the most powerful production and distribution organization in the motion picture business, since the M G M theatres were the Loew houses and the Loew circuit was considered one of the largest before the merging season came on.

The Warner Brothers' deal with First National, which also includes the Stanley Circuit, is a nice outlet for their product but not as powerful as the last two organizations. Unless Radio-Keith-Orpheum merges with Public, or makes some arrangement whereby both circuits will be operated under one head, William Fox will have the largest presentation circuit in the country.

This development should be of considerable interest to people actively engaged in the business of stage shows. Although no new plans have been made as to the future policy of Fox and its newly acquired or-

END
EXHIBITORS HERALD-WORLD

March 16, 1929

Organizations, it is understood that they will all more or less specialize in pictures and stage talent. It is safe to state that under the new ownership the present policy of vaudeville and stage work will continue and meet the general public demand in motion picture theatres. If this happens and there is a very good possibility that it will, there will be no such a thing as vaudeville any more, as all stage entertainment in picture theatres from then on will be referred to as presentation.

When this happens, Radio-Keith-Orpheum will have to inaugurate a new stage policy in an equal charming way with the other theatres, and when that time comes the well known brand of Orpheum and Keith Vaudeville will pass out and make room for the much more popular demand, and its new trademark will be Presentation. When all these things come to pass, and these theatres are doing as they should, and the William Fox organization is a firm believer of class programs, and in spite of the fact that it may have considerable talent on the screen along with that of popular vaudeville, it will not jeopardize the future of its theatres by robbing them of the human element.

Presentation LETTERS

In this open form through these interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS—To the Editor: This is the first time I've written you, however, I read the Herald-World each week, as it is sent to me, and enjoy especially the notices of the various plays and what they are using for their "specials." I use as a title. Lisbon Theatre's special, called "Closeup and Snapshots," featuring songs, "I'll Get By," "Marie," "How About Me," "I'd Rather Be Blue Over You"

This is a very entertaining novelty, which was well demonstrated by the audience in their splendid dressing, their genuine applause which was still heard after feature had started. You may print any part of this in your organ column if you choose. I think it would be fine if more organizations would let us know what they are using for specials, and how they click. Very sincerely—Edna Merle Bain, Paramount theatre, Nebraska City, Neb.

Playing Return Dates for Balaban & Katz

After proving that comedy dentures can be entertaining on a high class program as well as the popular type, the Lasser Brothers are now making their fourth tour of Balaban & Katz houses in a new Chicago unit.

The boys recently scored a hit at the Chicago Theatre in the new stage policy and previously completed their third tour of Publix as a featured attraction. The type of entertainment that they present is a combination of eccentric and athletic routine intermingled with much clean comedy.

Before entering stage work the boys were members of a theatre staff.

Chicago's Favorite Entertainers

Centuries ago every king had his favorite clown and the jester found himself important in the king's court as any member of his kingdom. It seems that that same tradition has passed from one generation to another and even in our present day amusements we select our comics then and almost worship them as in the days of old.

Helene Keller and George Reily who scored their first hit in a picture house about five years ago are probably the most liked presentation team in the entire Midwest. This capable couple of funster staged many engagements over the Publix circuit and have appeared in Chicago deluxe houses so many times that we have lost track of the engagements.

Chicago has practically adopted them as his favorite entertainers this week they are featured in "A Melody Menu" now playing the Paradise theatre with Mark Fisher.

Roy Detrich Makes "Whoopie" While Wife Is Away

Mrs. Roy Detrich, wife of the popular southside singing bandleader is enjoying an extended vacation with her mother and brother, Dr. Harry Griff of New York City. Three nephews, one who is also a star, has joined the family in the reunion, and, according to Roy, Jr., Mrs. Detrich's son, a good time has been had by all.

Roy Detrich, who is now entering his second year as master of ceremonies for the National Playhouses, recently won his handle with the Capitale and Avalon theatres.

This week his stage show is called "Whoopie" and features the Rosedale boys with Born and Lawrence.

STAGE SHOWS

(Continued from preceding page)

daring and novel adagio team, intermingled with many acrobatic twists and turns. At first the black uniform of the men with white capes caused snickers but as the routine progressed the act soon had the audience in their control and they were given a tremendous ovation for their splendid efforts.

The finale showed the male singer introducing the best things in life such as beauty, joy, etc., while one of the ballet girls portrayed each part in novel attire. To keep the continuity of the show, Clem Dengler, as Dick Debecca, sang another chorus of "In 1933" as the rest of the cast assembled around the beautiful setting while the orchestra and organ struck up the tune of "Mystery of Life" as the curtain slowly descended.

A point that is worthy of mention is the original lighting and coloring that were played on the stage set during the ballet routine.

Atlanta Howard

Week Ending March 2

With Arabian atmosphere enveloping them Louy Lawy and his Merry Musical Men offer the Emmett Roger's production, "Pishah," to Howard this week. Lawy and his Men went over in good style, saving the show from an absolute flop.

The show opens with the Good Girls offering a routine, slow, Stagey and unquestionably amusing. They seemed to possess only fair dancing ability. Following was a distinctly novel band number, which drew a good hand. Art Dickson, baritone, sang, "Me and the Man in the Moon" and "My Blackbirds Are Blue Birds Now," to fair approval.

Next in line were three tumblers, a la Francis Trio, held the stage. They brought some laughs, but failed to be the high class act Howard audiences require. The Gould Girls returned to present a fast stepping number and went over better than on first appearance.

Detroit Fisher

Week Ending March 1

The Publix star piece "Zig-Zag Folksie" was on the stage at the Fisher this week, and a very nice little stage show it turned out to be, too. Paul Leah is the master of ceremonies of Fisher now. He is a good looking young man, has a nice way with him and the audience seems to be with him.

With a title like "Zig-Zag Folksie," the setting for the piece, of course, couldn't be anything else but in the fantastic manner. And that's just what it was, with jagged streaks of color, like streaks of lightning, shooting across the drops.

A group of ten little girls in vivid blue costumes, ornamented all over with silver epaulets, were doing a routine dance as the curtain went up to the tune of "Don't Be Like That." Astounding them were four young men, who later were introduced as the Edgemont Four. This quartet, while they opened as sin-
Indianapolis Indiana
Week ending March 8

The stage presentation, in which Charlie Davis and his band are featured, bears the title "Magical Roy." Davis and his band play "I've Got a Lion and Go Boom," and "My Apache Man," an original composition. Davis has also introduced several new numbers of his organization by having them do specialty numbers. Burns and Kissen sing parodies of popular songs. Dance was provided by Star and Rolla and Emile and Remainie.

Philadelphia Fox
Week ending March 9

The surrounding hill at the Fox this week was second to none in Philadelphia.

Healey and Kellen's popular request, back this week crooning and harmonizing in their own irresistible style. The Willow Lady shay with the laughing duet almost comically, the leading chorus woman with the audience as chief performers. In reviving the memory of the "harmonizing quartet" of their boyhood days, Healy and Cross strike a chord in the memories of many in the audience and the applause is generous.

Philadelphia's own stars, El Brendel and Fl Burt, in their hilarious comedy "Yohnny Johnson and the Euchester," reach a co-rhythmic climax when Yohnny borrows a dress suit from the Duchess' father, but with every move something rips and a regular nightmare follows for Yohnny. But the audience gets a big kick out of Yohnny's nightmare.

King, King and followimg and maybe those three加上 aren't very moving and taggets. When they aren't buck and wine dancing, one takes the energy of the stage and does a solo dance, and the variety of subjects in their repertoire is amazing.

Sanami and Geniy put an act that is unique, exotic and colorful. The curtains are drawn aside revealing a golden four-armed statue of Buddha. The arms of the statue slowly begin to move in time to the music. As the statue quickens the statue rises and begins a most unu-iural oriental temple dance. A female figure directly in back of the statue also rises and together they dance and assume various poses in keeping with the spirit of the dance. As the music subsides, the act returns to their original positions and the curtain falls.

By way of contrast the Triana Sisters, in yellow and orange costumes, with fringe skirts and long scarfs fastened to the wrists present a dance of Spain, with the beat of castanets, and the music of the guitar, to dance to the music of their drummers' fingers tapping time to the movement of their feet.

The Queen of the Tiffany girls contribute no small part to the evening's entertainment. They first appear in blue tights against a sparkling silver drop. Four (Continued on next page)
George Givot, a Pupil of the Old Master—Paul Ash

When Paul Ash is old and gray and cannot direct his stagehand any longer he will at least have one consolation in life and that is that he has been responsible for the origination of the bandshow policy and also the discovery of many stage stars.

Among those who used to be Ash is responsible for finding during his Chicago reign at Meekins and at the Oriental theatres, are Miss Wayne, Peggy Bernard, Johnny Perkins and George Givot. Each one of these artists are now Stars representing the small Brothel.

Johnny Perkins is still sticking to picture houses, but George Givot has discovered that he really possesses a fine tenor voice. About a year ago this fact became known to Givot at a benefit and since then he has been training his voice under the direction of Henry Halperin, formerly an associate of Caruso.

Givot now has a repertoire of several operas in the original languages and will soon make his debut in concert after completing his present tour of Publics.

The revue idea is different than most, and it was well received during the week. The women flocked to it, of course, to get beauty hints and as for the men—

As for the rest of the stage show, it was well above the usual revue in that Ross proved himself a good C. M. and Helen Lynd, without her being known to this audience. Helen offered good impressions of Leonce Urie and Fanny Brice and was very well received. The Kaufman Boys and Girls had a little too much of the “Gypsy Sweetheart” and “The 12th Street Rag” on an accordion, the only fault being that the solo was too short.

Ida May Chadwick and Greiger did another sone and dance with the tap dancing of Miss Chadwick the outstanding hit. Ross proved himself a good Mc. when he sold Helen Lynd, without her being known to this audience. Helen offered good impressions of Leonce Urie and Fanny Brice and was very well received. The Kaufman Boys and Girls had a little too much of the “Gypsy Sweetheart” and “The 12th Street Rag” on an accordion, the only fault being that the solo was too short.

Detroit Michigan

Week Ending March 9

Helen MacFadden, daughter of Bernarr MacFadden, who made himself famous as a physical culture exponent, was the central figure in “Perfect Girl,” the Public's presentation at the Michigan this week. The revue is built ingeniously to exploit Helen, her figure and the “daily dozen” she goes through to keep in top-notch health. And of course there was one of those special beauty mattresses for women only during the week, at which Edna Moore delivered a talk on health and Helen MacFadden went through her exercises.

In the regular stage bill, MacFadden is assisted by twelve Foster Girls, who go through a program of dances which are labeled as good for reducing.

San Francisco Granada

Week Ending March 7

This week’s stage show at the Granada introduces Brooke Johns as the new master of ceremonies and if his initial performance is an index of what may be expected during the balancing weeks he may as well hang up his hat and consider himself blazed, as far as the public is concerned. Not that he’s great, or anything like that, but that he is a great big, good natured human, with a lot of personality and a real Westerner in spite of that Southern drawl. He’s the kind of a fellow who makes you feel at home, even in a theatre, and whose easy manner is reassuring.

The stage show opens with a special musical production featuring the famous prison scene from the opera “Faust,” with Gino Severi conducting the Granada Concert Orchestra.

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New Haven Olympia

Week Ending February 27

Bobby Agnew, who formerly was in pictures, heads the Publicus unit “Happy Go Lucky” at the Olympia, produced by Charles Nieggerman. He, like all the rest of the show, is fine and well done. It is a “fourth of July” in real style, and Miss Helen Daily, who has been with the show since its inception, is greatly missed.

Chicago Diversey

Week Ending March 8

This stage production is a complete hit with the entire audience and goes on to prove that a good revue is the key to a good show. Chicago Diversey was the first and only all-black stage show to open in Chicago in 1929 and it remains one of the most popular shows in the city. The cast is filled with talented performers, including dancers, singers, and comedians. The show features a variety of acts, including tap dancing, jazz numbers, and spoken word poetry. The audience is always engaged and laughing, making for a fun and entertaining night out.
in front of a production set with the band on the stage, he conducts, sings, introduces the various entertainers and generally introduces the life of the party. That boy has personality plus.

The twelve Beebe Barrie Girls, in tuxedos and black chiffon, start the ball rolling with a snappy tap dance. Then the stage band strike up a popular tune, "Topicals," with Charlie energetically conducting. Jim Gerlach and saxophonist Bill Pick are featured, and his song, "Cassy Jones," is reminiscent of the old type of vaudeville entertainers. He puts over some wise cracks as he and Charlie Melson engage in a clever patter and he sings "Cassy Jones" with a great deal of animation. The ballet in black and yellow, with costumed, appear in a charming "Spanish Interlude," grouping themselves in graceful postures at the back of the stage as Nita and Arliz give an exhibition of tap dancing that is characterized by perfection of technique and restrained gracefulness.

Jerome Mann makes a tremendous hit with his impersonations of Ted Lewis, Eddie Leonard and others. As an encore he imitates Pat Rooney. He is not only clever in his impersonations, but has a fund of original stunts that make him an extremely popular entertainer.

The Beebe Barrie Girls appear in a unique character dance entitled "Gollwogas." Attired in yellow silk and blue woolen wigs they give a perfectly synchronised dance that goes over big, especially with the male part of the audience. Charlie Melson's singing of Irving Berlin's "How About Me?" wins the house. Perhaps the most delightful offering on the program is White and Manning's "Everything Is Spanish Now," a clever account of burlesque dance in which comedy is introduced with startling realism in a manner that must be seen to be appreciated. The reproduction of native Spanish costumes of the face of the feminine member of the duo after some fanciful and unexpected collisions and falls is too bewildering for words.

In the splendidly staged finale the entire company appears with the band on the stage, in ballet dancing and in the background on an elevated platform several girls holding revolving electric pinwheels forming a colorful and animated picture and concluding one of the most outstanding presentations that ever graced the Stanley stage.

 caraME ROMANO

(Reactor to the Theatrical Profession)

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ORGAN SOLOS

Don Williams' (New York Garden) fine playing and perfect picture synchronization, is one of the good features of this house’s program. Incidentally, Don is William’s organist at a private theatre in Long Island, during the summer months. This week at the Gardens, Williams’ fine selection of numbers, which he used to the motion pictures, “Beware of Bachelors,” and “Power of the Press” was one of the highlights of this program.

Walter Wild (New York Hippodrome) presents a “Organ Presentation” called “Summer and Moonlight.” Wild played a fine number called “When Summer Is Gone.” His other number was “All by Yourself in the Moonlight.” Intermingled with these numbers, he used clever slides with special lyrics that aroused much enthusiasm. The reception accorded him was big.

Carlyle Beadeau (Marinette, Wis., Rialto) synchronized the photoplayer “Vikings” with several sound steps and played with perfect effects of aeroplanes, machine guns, etc. This chap also scored “Mother Machree” so well that people on leaving the theatre, commented on his work. He is also popular for his organ symphonies pictures, and is noted for dramatizing motion pictures in an original way, as he never takes his eyes off of the screen. At least that’s the opinion of several patrons who enjoy his work.

Bernie Cowham (Flushing, L. I., R-K-O) played an organ solo called “Isn’t Nature Grand.” Bernie used special slides that went well with the theme. He received a request for the audience to sing. Everyone complied with Cowham’s request and sang “The Sun Is at My Window,” “Where the Sky Little Violets Grow,” “A Precious Little Thing Called Love,” “Jimmy Flynn,” of Remick’s, sang a chorus alone and one with the audience that was received very well. Bernie, through his pleasing manner and fine playing, has become very popular at this house and also at the Madison theatre, Brooklyn, with which he alternates each week.

Henry Murtagh (Brooklyn Paramount) offered an original solo called “Follow the Leader.” His numbers were: “My Blackbird Are Shellsbriere Now,” “Once in a Lifetide,” “I Faw Down an’ Go Boom,” “Let Me Call You Sweetheart.” Intermingled with the numbers Murtagh used some clever slides that told the story. As usual his reception was also big.

Francis Kromer (Chicago, Diversey) used as his solo a special arrangement of popular numbers, called a “Continual Theme Number.” The numbers used were: “Avalon Town,” “Cousy Little Dream House,” “Don’t’ You Know That Life Won’t Be Happy Days,” “Marie” and “As Long as I Have You.” The audi- ence responded very well to each of the numbers but showed preference to “Avalon Town” and “Marie.”

THESA ME SONGS

The theme song for First National’s production of “Children of the Rita” featuring Dorothy Mackall and Ray Milland, is called “Some Swell Day.” The number was composed by Nathaniel Shilkret and it is published by the Remick Music Corporation.

The new Pathé all-dialogue production “Mother’s Boy” will have a theme song by the same name which will be sung by Dorothy Downey, who will also be featured in the picture. Several other songs will be sung in this production such as “I’m Funky Folks But I’ve Got Bad Little You,” “There’s a Lot You Don’t Know About Me,” “You and I,” and “The World Is Yours and Mine.”

The new United Artists film, “Evangelista,” starring Dolores Del Rio, has a theme song also called “Evangelista” which was composed by Al Jolson.

BEST SELLERS

Week Ending March 9

1. “Carolina Moon” (Joe Morris).
2. “Precious Little Thing Called Love” (Remick).
4. “Marie” (Irving Berlin).
5. “Sweethearts on Parade” (Milton Weil).
6. “Avalon Town” (Sherman Clay).
8. “Sweetheart of All My Dreams” (Shapiro-Berinstein).
12. “Tommy Boy” (DeSylva, Brooks & Henon).
13. “My Mother’s Eyes” (Leo Feit, Inc.).

BEAT SAKS and SONGS

MY CASTLE IN SPAIN IS A SHACK IN THE LAND—Lowe, Feit, Inc.—Is one of the best of the dream songs out now. In fact, with the play the Lombardo band is giving it is already selling well. The melody is fine and the words are by Charles Newman, music by Carmen Lombardo.

PLEASE LET ME DREAM IN YOUR ARMS—(Leo, Feit, Inc.).—Is another of the best of the dream songs out now. In fact, with the play the Lombardo band is giving it is already selling well. The melody is fine and the words are by Charles Newman, music by Al Shermam, Al Lewis and Carmen Lombardo.

I WISH I HAD DIED IN MY CRADLE—(Before I Grew Up to Love You)—(Shapiro-Berinstein)—An old song that is being revived. It’s a sad song and has a powerful story. There have been calls for this song and that’s the main reason for its revival. Words by Lew Brown, music by Max Friedman.

STAIRWAY OF DREAMS—(Villa Maret, Inc.)—A dream song. There are quite a few dream songs on the market right now. This is a very good song and if the competition on that kind of a song is not too stiff it should make some money. Words by Gene Stone, music by Al Mack.

AKE UP! CHILL’N UP! WAKE UP!—Donaldson, Douglas & Gomberg—a song on the social order that is really a classic. The lyrics make one think. The tune is perfect. Out to go a long way. Lyric by Jo Trent, music by Willard Robinson.

MY HEART IS BLUER THAN YOUR EYES—(Joe Hiller Music Corp.)—A new publisher makes his bow with a very good song. After all that’s all that counts. One is as big as her song is, an old saying in the music business. This new publisher has a very big following and should click. This song is the kind that will follow and it is a novelty song and yet commercial. Words by Alfred Bryan, music by Monte Wilshire.
THE THEATRE

Big Music Tieup Opens New Sound Theatre

By W. M. GLADISH

OTTAWA, March 12.—Something quite out of the ordinary in the way of an introduction of sound programs in a theatre was seen here on March 4, when Manager Ambrose Nolan secured a tieup with local music houses for the presentation of the first sound bill in the new Avalon theatre. This house, which is a picturesque atmospheric theatre, was completed and opened last December and it was built with a view to sound projection, but the equipment could not be procured and installed until March.

Manager Nolan made a direct tieup with the music stores not only on the theme song of the opening sound picture, "Four Sons," but also on a musical angle involving the name of the theatre. A full-page combination display appearing in the Ottawa Journal, contained announcements in the individual advertisements that a free ticket to the Avalon would be presented to each person purchasing "Avalon Town." It was either a phonograph record or sheet music form. These were available in the Victor, Brunswick and Apex recordings in practically all of the stores.

A typical dealer announcement appearing on that page read as follows: "Special Free Offer." "One complimentary admission ticket to the Avalon Theatre will be given with every purchase of 'Avalon Town,'" the new Brunswick Record No. 4199, featuring the Colonial Club Orchestra with a vocal chorus by Scappy Lambert.

The Victor and Brunswick dealers also made advertising reference to the theme song of the screen feature, namely "Little Mother," in their respective advertisements.

Sound Boosts Music

The special page also served to emphasize the growing relationship between the art of music and synchronized pictures, the music dealers of Ottawa declaring that sound films already have resulted in a big boost for music enthusiasm and interest. The advertisers on the page included some of the largest music houses in the Dominion and those comprised the John Raper Piano Company, C. W. Lindsey & Company, Robertson, Pingle and Tilley, McKeehnke Music Company, the Charles Kirke Music Company, Limited, and other advertisers.

The Avalon theatre is of the Spanish mission type with both atmospheric exterior and interior being the first of its kind in Canada. Although the house seats only 900 persons, the equipment is complete in every respect, including two of the very latest Simplex projection machines, a Brenkert color projector, a double stage, Wurlitzer organ, grand piano, a moving cloud sky effect on the arched sky ceiling, complete stage equipment and a suite of projection rooms that were part of the original construction of the theater.

One of the projection rooms accommodates the film projection and Brunckert equipment, the other with the non-synchronous equipment of Western Electric make, while the third room has the publicity and adjuncts for the presentation of Movietone and Vitaphone pictures, the installation being Western Electric throughout. The three projection rooms have solid concrete walls and are integral with the building, not being an addition or afterthought.

Manager Ambrose Nolan often makes good use of the statement that the Avalon is the "first theatre in Canada to be scientifically constructed for the showing of sound pictures." Incidentally, P. J. Nolan, father of the manager of the Avalon, is the owner of three theatres in Ottawa, the Avalon, the Rex and Columbia. The Avalon is the second theatre of this group to be wired, sound equipment having been installed in the Rex several weeks previously.

Fox Gives Daily Paper To Milwaukee Patrons

One of the finest exploitation and service stunts ever pulled in Milwaukee, is being carried out right now by the Midwesco Theatres, Inc. Each evening all the patrons of the Merrill and the Strand theatres (Fox houses), are given a copy of the "Budgog" edition of the Milwaukee Sentinel, a morning newspaper, with the compliments of the Fox Enterprises in Milwaukee.

On the newspaper is a sticker which says that the copy of the paper is complimentary and that a certain picture is showing at the Wisconsin theatre this week. This has proved to be an excellent way of advertising for the Midwesco circuit for its largest theatre in Milwaukee, and the stunt, of course, has been received very favorably by the Sentinel. Cliff Gill and his lady, in the publicity and advertising department of the Midwesco Theatres, Inc., thought up the idea, and it no doubt will be continued for some time.

No One Is Seated During Last 15 Minutes of Audien

(KANSAS CITY, March 12.—Legitimate theatre methods are being used by several motion picture theatres here. The Newman, first run downtown house, and the Isis theatre, suburban house, advertised last week that no one would be seated during the last fifteen minutes of a talking picture.

Holds Cooking School And Draws Big Crowds

(MANITOWOC, WIS., Mar. 12.—The Capitol Theatre recently packed e house three afternoons by offering the use of the theatre for a cooking school. Many farmers came to attend the school and many stayed over for the evening show. This was a good idea that worked out very successfully for the theatre.

The new Avalon theatre, at Ottawa, Ontario, where Ambrose Nolan, manager, gave sound picture a deluxe introduction.
Music in Audiences Opens Up New Tieup, Says Victor Executive
(Special to the Herald-World)

NEW YORK. March 12.—The close parallel between the talking picture and the subsequent popularization of the song and musical numbers from the screen has opened up new avenues of exploitation for motion pictures houses, says H. S. Maraniss, head of the Victor Record Exploitation Department of the Victor Talking Machine Company.

Maraniss is responsible for the exploitation tieup between his company and R.K.O on the first Radio Picture, "Syncopation," which has been the most thorough that has yet been made. In an interview with the Herald-World today, Maraniss stressed the value of such tieups to exhibitors, and in particular the line of advice to the managers of wired houses.

"When you have set your date for a showing of a talking picture incorporating a Victor song hit," he said, "be sure to establish contact with your local Victor dealers at once. Arrange for your initial tieup campaign sufficiently in advance to be assured of a smooth running campaign."

"For instance, we have effected a tieup with R.K.O Productions on "Syncopation." Literally hundreds of thousands of car cards are being used in this campaign. Many suggestions for cooperation with theatre managers have been sent to our dealers. Special window cards, inserts for records and suggestions for window display have been forwarded to them. "Syncopation Festival Week" is to be celebrated. And R.K.O's elaborate, twelve page press book of this picture has incorporated the major details of these cooperative tieups.

"The thing for the theatre manager to do," Maraniss concluded, "is to get in immediate touch with these Victor dealers and arrange for a smooth and successful continuity on this and other Victor campaigns."

"Broadway Babies" in National Tieup with Jansen Sun-Suit Co.

A national tieup of Alice White in "Broadway Babies" and the Jansen Sun-Suit Company has been arranged and will be carried by the retail dealers in all parts of the country. Window displays were made, advertising, photographs in the fashion sections and national magazine advertising will be given, as well as the "Broadway Babies" has its first run showings.

The Jansen Company assures the fullest co-operation of more than 10,000 dealers and the heaviest advertising will be launched to coincide with the run of the picture.

Because of her physical qualifications, Alice White is the ideal star for this picture.

Hula Maid, Savage On Roller Skates Do Trick at Texas

In the exploitation of "White Shadows in the South Seas," M.G.M.'s drama of the ocean isles, the Texas theatre, San Antonio, pulled two ballyhoo stunts resultant of good box office effects. One week in advance of the showing, a thrashed hut was erected in the patio of the theatre. A local girl was rigged out as a hula maid. A parrot, a monkey, some coconuts and other articles associated with life on the islands were attracted. The girl was used to portray the shaming terpsichorean of the islands—at luncheon clubs, in hotel dances, and in the music stores.

A man dressed up as a savage appeared on the streets on roller skates, with breech cloth, beads, top hat, and white cuffs, together with a high brown makeup. Around his waist was a big cow rope, attached to a new auto which pulled him. The International Newsreel cameraman was set up in the rear seat of the touring car, supposedly making a picture of this wildman. The anti-ballyhoo law has no clauses prohibiting the making of a picture in the streets. On the car was a banner with a sign reading, "You May Be Amazed at This, but You Will Be More Amazed at 'White Shadows in the South Seas,' Now Playing at the Texas Theatre." Newspapers came through with unsolicited stories and cuts.

Raquel Torres, by virtue of the great Spanish population of San Antonio, was given a big newspaper, screen and billing campaign. La Prensa, the Spanish paper, carried front page stories every day on the new star, during the showing. The Hearst ads helped build up patronage on the picture.
EXHIBITORS HERALD-WORLD

D. W. Griffith’s “Battle of the Sexes” was fought out in the clouds at Portland, Ore., through cooperation of the Supply Company’s branch there with Irving Waterstreet of United Artists. A portable screen of miniature size was used and a series of storage batteries provided the power. A tri-motor plane of the West Coast Air Transportation Company was used, and the showing was made at 1,500 feet altitude.

**“Last Warning” Gets Big Teaser Play for New Haven Olympia**

Wallace Allen, publicity director for the Olympia, New Haven gave unusual exploitation to the Universal picture, “The Last Warning,” with the assistance of Lee Balsley, Universal exploiter. George Labey is in charge, the manager of the house.

Starting one week in advance of the picture the teaser ads were run, the same ad being used on five different pages of the same paper, all papers being used. Here were the ads.

**Thursday:** “This Is The First Warning.” See Wednesday’s paper.

**Friday:** “This Is The Second Warning.” See Wednesday’s paper.

**Saturday:** “Doctors This Is The Last Warning.” See Wednesday’s paper.

**Sunday:** “Bootleggers This Is The Last Warning.” See Wednesday’s paper.

**Monday:** “Pedestrians This Is The Last Warning.” See Wednesday’s paper.

**Tuesday:** “Speeders This Is The Last Warning.” See Wednesday’s paper.

**Wednesday:** “See The Last Warning Ad on page 4.”

The house has a Thursday opening. The Register ran a dress designing contest using Laura La Plante’s figure with over 1,500 answers being received and the window where the winning drawings were displayed blocked traffic all day. The theatre called up various people using the following message: OLYMPIA THEATRE CALLING THIS IS THE LAST WARNING, and the caller hung up. During the run of the picture the message was changed. 200 hangers were used in the lobby a full week in advance. A radio program also helped to pull the picture. 5000 ballot heralds were used door to door in advance. 10,000 programs used in the theatre heralded the coming of the picture two weeks in advance. The result was a large opening day in spite of bad weather.

**Pep Up the Managers By Exchanging Ideas In Weekly Chain Sheet**

There is nothing like a good weekly “pop” sheet to stimulate interest among theatre managers in a chain theatre system. It is the weekly meeting place and exchange shop for ideas, news and items of interest to everyone in the chain.

Eugene Arnstein of the Milwaukee Theatre Circuit, Inc., has one of these weekly sheets called the “MTC Sneakos,” which is terse, to the point, and full of many helpful suggestions to the boys working for the firm. As an editor, Gene sums down exploits, services, etc., very well, and in a way that makes very interesting reading. He has succeeded in working up a lot of pep by this little weekly sheet.

**WANTED a couple to be MARRIED by the JUDGE LINDSEY COMPANIONATE MARRIAGE CEREMONY**

Apply NOW to manager ORIENTAL THEATRE Grand Ave., at E. Morrison Phone EAst 7136 Home Furnishings by Portland Merchants

When “Companionate Marriage,” First National release, was booked into the Tobbets Oriental at Portland, Ore., the advertising was launched with the above.

**Van Norman Calls Premiums N. G., Says They Cheapen Show**

It is not a good policy for a theatre to give premiums in order to gain attendance, according to Eugene Van Norman, manager of the Venetian theatre, Milwaukee. He believes that the giving of premiums in order to gain attendance is an admission on the part of the theatre manager that the picture is not good enough to attract attention, and that he must give premiums to get people to attend the show.

“When you are managing a theatre you are, of course, interested in filling the house,” declared Van Norman. “However, you do not want to give people the idea that your theatre is a traffic box, where each can expect to get something. You are in the theatre field to give people amusement for a certain price, but why cheapen it by the constant giving of premiums?”

It is Van Norman’s opinion that theatres of the country constantly are trying to outdo another by giving premiums, the publicity produced being interesting and the public is constantly expecting more for the money, he says.

In viewing a picture of proven merit the theatre patron is getting his money’s worth, Van Norman believes.

**Fans Write Dialogue for Six Silent Scenes of Film**

When the “Last Warning” played the Stanley theatre at Pittsburgh, A. J. Sharrick devised the gag of having the fans write the dialogue for the six silent scenes in the picture. Pictures of these silent scenes were run in the Press and prizes were offered for the best conversations.

Pathe Signs Gromon

NEW YORK—Dr. Francis Gromon has been signed to assist Josiah Zorn, director general of music for Palace. For the past two years Gromon has been musical director of Paramount-Publix theatres. He formerly conducted a number of musical operatic productions for the Shuberts.

"Women Take Over Honors at Palace" was the heading with which E. F. Rogers, resident manager of B. F. Keith’s Palace theatre in New York, featured this board in which he played up the newspaper writeups on a bill at the Palace.
SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

By T. O. Service

"DESERT NIGHTS"

NOW, if I may hark back from this distance to the initial paragraph, can a picture be really bad if it has Ernest Torrence, John Gilbert and Mary Nolan as principals. (I hasten to add that I think it was Mary Nolan and have not looked up the file to make sure.) But it can be pointless. And that is the only thing wrong with "Desert Nights." It tells interesting events interestingly and works up to a finish which suddenly reveals that there isn't any story after all. Too bad, but just one of those things. Maybe I'm wrong.

The titanic Torrence (neat, eh?) is in this the bold bad guy he's been before with John Gilbert across from him. This time the big fellow's all for stealing diamonds from the little guy's mine in Africa somewhere. And the gal, blonde but by no means dumb, is in on the deal. So they steal the diamonds and the guard and romp off across the desert headed for somewhere or other and freedom.

There is the usual thirst stuff of course, and if these folks can't look thirsty nobody can, but nobody dies. Maybe that's one of the things wrong with the yarn, although death in moderate measures is thrown about the background and helps but little. And eventually everybody gets back to where they started and the big fellow is given the works for being a crook but the gal gets by because the boss has fallen for her. I guess this is the break in the thing. It really isn't done in Kimbery.

A CHRISTIE COMEDY

DUE to the cock-eyed custom of drawing red drapes across the screen at the close of a feature picture and forgetting to draw them aside until the title of the next picture has run through, I don't know the title of an all-colored, all-talking and all-right Christie comedy I bumped into unexpectedly at a loop theatre last evening. But I do know that if this type of comedy is available in any substantial quantity somebody might just as well launch that long-contemplated short-feature cinema right now and get ready to pick up the million.

The folks in this thing are all colored and if I'm not mistaken the thing was written by Octave Roy Cohen. The action begins and continues quite some time in a colored cabaret. And if you ain't never seen no colored cabaret this is where you discover a great gap in your total experience. The very upholstered cinema where they shot the picture was plain black-and-tan ten seconds after the big boy at the ivories bore down. (Including your earnest and this morning, for some obscure reason, illiterate reporter.)

Then they go into the lines. Seems the boy what owns the joint's been married to the blues singer, whose never matrimonial risk is the rotund gent at the piano forte. But the boss' new and heavier mamma don't know about this. Wherefore jealousy, bickering—as the genteel lady who didn't care for Weber and Fields designated their routine, and a series of gags I'd call blackouts if that wouldn't be a wheeze. (If it isn't, I will. All right, I do.)

But this fickle mechanical invention of the devil that makes deadline writing speedier but dumber is no match for the leisurely colloquialisms of Mr. Cohen or the equally leisurely humor of his characters. This, if I may fall back upon my old familiar crutch, is one of those pictures you've got to witness (the word to use, by the way, in spots where "see" used to suffice) to learn about. I humbly and sincerely suggest that you get a load of it.

TELEGRAPH TIDINGS

I HAVE firsthand and eminently reliable reports at hand concerning two pictures recently geared to Broadway's more or less eager gaze. They are "Sonny Boy," the inevitable Jolson companion piece, and "Hearts in Dixie," which seems to be another Fox innovation and to contain a heavily if not completely negroid cast.

Frankly, I'd tell you all that my good friend has to say about these pictures were they not two that I feel certain I'm going to paragraph at great and groggy length when they eventually crash Balaban & Katz. (I struggle through unimportant paragraphs on so many unimportant pictures that I'm selfish about things like this.) However, I may mention that the first named production is reported excellent and the second one not so good. The first one is reported lacking in the sloppy sentimentality that breaks up so many kid pictures and the second one is said to lack a plot. And I think you may take these pronouncements at their face value. (And, for a final and, I hope my earnest associate will condone this treatment at the hands of a veteran whose declining years—Gag: Declining what?—contain all too few occasions for really unlimbering the adjectival artillery.)
In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

THE FEATURE PRESENTED WILL SERVE EXHIBITORS IN BOOKING AND IN THE PREPARATION OF THEIR ADVERTISING CAMPAIGN.


TYPE AND THEME: Jim Brown just beaten by a cord shark, Mecliser, and thrown into the river, escapes with the aid of his dog Ranger. Ranger helps him get this, who murder and murder Biker, and accuses Brown. Jim is caught and journalism and Sherlock Holmes is to Hawking's cabin to get evidence of Jim's innocence. There, there is a man with Brown. Lammer goes for help. He aids his master to escape and they both go to the scene of the terrible fight, in which Hawking is killed. Jim proves that Hawking was the guilty man.


TYPE AND THEME: Bill Roberts, a youthful earth, and Sadie, a dancehall girl, who is trying to dream her way to bliss, falls in love with a brothel. They marry to get her dry clothes, propitiate marriage. They are married to a beat and the following up-story, pantomime, Bill sneak back to his ship. Sadie wakes up and finds herself deserted and again tries to dream herself, but again Bill sees her, dives off his ship and saves her, this time really marry her.


TYPE AND THEME: Pat and her sister, Frances, are both scheming to land George Dences. Their mother interferes and the girls are sent away to the boarding college with instructions issued to the matron to keep them from George, who is a member of the faculty. After many complications George realizes that Pat is the better of the two sisters and wants to marry her. After this, he is saved by Pat, who is rescued in a Chinese hotel and causes her to miss the boat. George returns for her.

NIGHT CLUB: Paramount all-talking comedy drama with Lester, Alton, Esther Taylor, Raymond Hitchcock, Carroll Comer, and Lilian Walker. Distributed by Johny, Georgia Hale, Georgia Hoyt, and Tamaki Yoshida. Directed by Grant De Linn.Released.. Length 3,686 feet.

TYPE AND THEME: Story is told in the life of a great actress, Audrey Marden. Mrs. Grandy, maid, studies the patrons as they take off their masks to drink and dance, some and some drunk and one bent on murder. The scene is a masquerade, the finale of a parade of entertainment, presenting the famous names of Broadway.


TYPE AND THEME: Leslie Crouse and her husband live on a rubber plantation near Singapore. Her husband leaves for a trip and Leslie invites Geoffrey Hammond to visit her. Her letter to Hammond intercepts a love scene between Hammond and a Chinese woman, La-Li. Hammond goes to Leslie and is shot by her. La-Li has the letter Leslie wrote and can send her to prison, but Leslie's husband mortgagess his home to buy the letter and save his wife.


TYPE AND THEME: Lieutenant Gresson, carrying important information to his colonel, meets Judith, who is in reality a German spy. Judith gets him drunk and gets an important paper out of his pocket. Judith disappears. Gresson is sent on an important errand within the German lines. He is caught and sentenced to be shot. Judith helps him to escape.


TYPE AND THEME: Dick Hresow, amateur detective, marries Mary De Leon, stage star and accidental stows her jewels from being stolen. Her man and press agent plot to get the jewels and murder Hresow. Hresow is successful in frustrat- ing their plans but is trapped. Mary tears his face with his fate and with the aid of the police he is arrested.


TYPE AND THEME: Ed Mark steals a necklace and hides it in the collar of Rin-Tin-Tin. They become separated and Rin-Tin-Tin meets friends with Bill Holmen. He is taken to Bill's sweetheart. Mark and his gang find Rin-Tin-Tin, but also discover that the collar is missing. They capture Bill and threaten to shoot him unless he gives up the collar. He is rescued by her sweetheart and Rin-Tin-Tin, and the crooks are captured.


TYPE AND THEME: Eugenie Bromley and her father are visiting Silas LaThorpe. He is killed by a gangster, who in a struggle is hitting Silas with a valuable pearl in his possession. Silas takes Eugenie and raises her to womanhood. He has forgotten the pearl but knows that should they ever meet he will recognize it. He leaves the pearl to Claude, a whoop who is in love with Eugenie. Silas is mysteriously stabbed to death. The Hindos have returned, taken their pearl and made the way clear for Claude and Eugenie to marry.


TYPE AND THEME: Al Williams and his sweetheart, about to be arrested for speeding, elude the motorcyle cop by going to the flying field where Al has his plane in readiness. The police call out their aerial forces and after an exciting chase capture Al. Sylvia, his sweetheart, refuses to marry him and accepts Stanley Stevens. On the day of the wedding Al interferes and Stevens kidnaps Sylvia in his plane. A terrific battle in the air Al takes Sylvia into his plane and rescues the newly married couple of the laddcr. An aerial wedding follows.


TYPE AND THEME: Sid Davis is training for a flying contest. He has his plane in readiness at his home; but Modlena, the kid's manager tells Modlena that she is not interested in him. Modlena, who is in love with him, thinking she is a liability to his career. Davis, disappointed, is losing heart when his friend finds Modlena left. Ina forced hurry he knocks out his opponent and goes to Modlena.


TYPE AND THEME: In the role of a tenderfoot, Pat Hawley, an 18 year old boy, is sent to keep the foreman and his gun from robbing the kid. Pat is put to work helping the kid. At night he slips out into the wilderness to engage in exciting events the gun is caught, Pete becomes known to his brother and wins the love of Ellen, a niece of the bandit foreman.


TYPE AND THEME: In cleaning up the underworld gang, Attorney Dick Starr is successful in sending Alice Carroll to prison for murder. With the help of vengeenm Alice escapes and goes to Africa. During the trial Starr had fallen in love with Alice and goes to every effort to get a pardon and prove Alice innocent. He manages to pull out and fight and Starr finally enters to return his name.

LOOPING THE LOOP: Paramount drama with Werner Kraus, Rollo Ogden, Fred Ward and Gina Manes. Released Length 6,702 feet.

TYPE AND THEME: Botto, a clown, has evil ways in women, while Andre, an automaton, will cost old loves for new in quick order. Andre loves Jenny Jayo but loses her when she finds he is an automaton. Jesse, a restless cabaret dancer, and Mas Grady, maid, studies the patrons as they take off their masks, drink and dance, some and some drunk and one bent on murder. The scene is a masquerade, the finale of a parade of entertainment, presenting the famous names of Broadway.

March 16, 1929

EXHIBITORS HERALD-WORLD

Mason Hopper. Released January 26. Length 7,166.

TYPE AND THEME: Blythe, underworld leader, has sworn to wipe out the district attorney, Crawford. He sends his henchman Kid to do the job. On the train the kid learns detectives are after him so he forces Clarence, a type tailor and a friend of Kid's, to drive him out. Clarence meets Whitely's daughter and falls in love. Through Clarence, Kid learns of the gangster.


TYPE AND THEME: Lilian Garson quarrels with her husband, calls his lover, Hugh Paton, and plans for him to get an auto. She meets Doctor Brodie, who helps her to escape. He is as safe as a bank behind his home, finds that guests have been invited for dinner, has no money, and frantically tries to pay the losses. Brodie marries. Her husband becomes suspicious of what his wife has and the Doctor tells the story and yet keeps Lilian's secret.


TYPE AND THEME: To clear up his debts the Marquis, his valet, and tailor form a corporation to get him married into wealth. They finally arrange for his marriage to the daughter of a wealthy New Yorker. America kills him finally in love with their social secretary. After the marriage the Marquis, paid the Japan leaves for New York and his wife gets a divorce on the grounds of desertion. Hugh Paton, the secretary, finds he employed in a New York bookstore and happiness comes to all.


TYPE AND THEME: Hugh Rand, owner of a diamond mine, is tricked by two crooks, Steve and Diana, who pose as a count and daughter. They take Hugh with them through the desert so he can't find his way back to the mines. Hugh, tired from traveling, desert Steve and Diana, leaving them in the desert. Hugh, let free to direct them to a water hole. After a hard journey they find the diamonds from Diana and escape. Hugh tells Diana that he is in a fix and that he is going to become a diamond miner so he can have the diamonds in his own and Steve took only stones. Back in Hugh's mine, Steve is captured and put in prison. Diana loves Hugh.


TYPE AND THEME: Peggy Lane, chorus girl, becomes mixed up with an unwilling gangster, and gets herself in trouble. She tries to get him out of it but he takes her with him. She is discharged but has to do her last act and it takes place in the mike. He tells her she is too hot but she soars him. David leaves the show downstage. He gets all the money and that David loves her, and Peggy starts after him. Fifty years later David and Peggy are new families and have two children for doing stage tricks.

STRONG BOY: Fox drama with Victor McElhenny.

As the trial ends—A scene from First National's "Stranded in Paradise," starring Dorothy Mackaill and Milton Sills.


TYPE AND THEME: Bill Blass, known as "Strong Boy," has a brain that works dizzier than running molasses. The only big things in his life are the eyes of Mary McGregors. "Strong Boy" saves the life of the superintendent's daughter that is given a promotion. He gets the job in the lost and found department where he saves a set of valuable pearls. Another promotion brings him to engineer an ransom. Mary, he saves the life of a qui and Mary consents to be his own.

NEW YEAR'S EVE: Fox drama with Mary Astor, Charles Merton, Arthur Stone, Helen Ware, Fredric Frencler, Florence Lake, Summer Getchell, Virginia Vance and Stuart Erwin. Directed by Henry Lehrman. Released March 4. Length 5,000.

TYPES AND THEME: Marjorie, downhearted because she has no job and her family is sick and hungry, seeks shelter at the house of Edward Sumner, a supposed millionaire, by returning a lost pocket book. Ed gives her a $100 bill with Happy New Year written across it. Meanwhile Steve, a crook, returns to a gangster, to borrow money, but is cheated for $100 bill. Ed gets suspicious, Marjorie decides to go to Harman, a gambler, to borrow some money. But also goes to Harman to get revenge for a quarrel. Harman is killed by Steve and Ed, who followed, is held for the murder. Marjorie finds Steve, who confesses he killed Harman. Ed is freed and he goes to Marjorie.


TYPE AND THEME: Lena Smith leaves for New York to attend a Socialite and meets a retired man. She falls in love with him and after he goes back to his home, Lena goes to the wifes of the man in the home of his father, Herr Hofrat. Hiding her love Lena goes to the police, but the suspicions of Herr Hofrat Lena is discharged and the husband refuse to give her the money necessary to get her sister and son from prison. Lena takes the money city and gets the money. Franzi learn that she has the money, who gives Lena the arm, and Lena shoots himself. His father learns of his marriage. Lena is sent to a prison farm, but escapes and goes to a hobo camp to love her.


TYPE AND THEME: The Wolf, out to corner copper, is forced to seek a loan from his worst enemy, Stupor. The partner of the Wolf, Tyler, takes a check from the Wolf. The Wolf takes in the loan and then drains them out. In doing this he also ruins Frank, a friend of the Wolf. He informs the Wolf of his plan, the Wolf, and his partner goes broke and is called to a scheme to make a lot of money and save his plant. After-exercising experiences with one woman for a moment, Jack proves he is right and everyone is.


TYPE AND THEME: Mary and Jim, two lonely workers, meet at the beach. After a riot of fun they become separated. That night Jim starts a phonyphone and plays the song to which he and Mary danced that afternoon. Mary, who lives across the hall, hears the noise, and Jim hears her and her loneliness ends.


TYPE AND THEME: Dave Roberts, working for a gangster to get acquainted and to get the townpeople to bet on him. Dave, in the masquerade, is the new owner of the gang. The citizens believe in Dave but a fracasKee fights costs them their money. The gang moves to another town and Dave gets in with the citizens. Dave meets Marjorie and loves her. The fight is set and Dave is supposed to "throw" pay a couple of boys to distribute cards with the following legend: The complete sheet of the The Red Sword or cards about six by six in size. Copy: "See Your Favorite at the................... theatre, Marion Nixon, Carmel Myers, William Collier, appearing in 'The Red Sword.'" Send the following letter to your patrons on your mailing list:

Dear Friend and Patron:

It is merely that I am able to offer you the distinctly different film fare that "The Red Sword" will afford at the theatre.

"The Red Sword" is a flaming romance laid against the colorful background of the falling Russian Empire. All the color of the Romanoffs and their Cossack cohorts is shown vividly on the screen.

The cast including Marian Nixon, William Collier Jnr., leading "talkie" star, and Carmel Myers, act as they have never done before and seem to actually live the thrilling story.

All in all, it is a picture to remember, one crowded with interest from start to finish. Also one that you will thank me for booking you to see.
When the National Board of Review of Motion Pictures met in New York, one of the activities was a visit to the Warner Brothers film studio, where the current talking pictures are made. President H. M. Warner, of Warner Brothers, was one of the speakers.


TYPE AND THEME: Hugh Drummond ("Capt. Stone") is a man who supports and then marries the pilot, Vom Stahl, who, in return, gives him his name. The last Drummond, warnless, holds up an auto in which Paul Duskin and Jack Arramud are riding. Sue is also of the holdup, however, to escape the violent love of them both. Drummond returns the loot and goes to Sue, who is without a cent. ruins her life, ruins his car, and leaves them to sue. Ray Drummond a woman. A cafe and a cafe in the street, where the lovers meet, because they do not know each other. Sue arrives, and sits in a cafe with the man she loves. Sue is in love with the man she loves, and he loves her. Sue冈冈s the heart of a cafe, leaves it, and leaves her. Sue is in love with the man she loves, and he loves her.


TYPE AND THEME: A film with Eddie Quillian and Van Reel. The Monarch family is being killed. The Monarch family is being killed. The Monarch family is being killed.


TYPE AND THEME: Willoughby Quimby having a hot time in Paris is visited by his former wife's daughter. Elizabeth wants to have a good time but does not want her father to know it. She meets Bobbie Gordon, Elizabeth also meets Conroy Cress, Bobbie leaves Elizabeth is at Cress's apartment and arrives in time to save her from him. She sees that Bobbie is his right mate and marriage her.

OVERLAND TELEGRAPH: THE: M.M Western with Tim McCoy, Dorothy Dan, Frank Reis, Louis Fazio, directed by Robert Elliott. Released November 24, 1928. Length 1,163.

TYPE AND THEME: Civil war time and the government is doubtful whether Utah and California will be part of the Union. According to the telegraph to bring the news. The Infant, instead of sending the telegraph to the government, is being? to try and prevent construction of the telegraph. The Infant, instead of sending the telegraph to the government, is being? to try and prevent construction of the telegraph. The Infant, instead of sending the telegraph to the government, is being? to try and prevent construction of the telegraph.

Jerry and his parents, returning home, are stopped by a cowboy. Jerry and his parents, returning home, are stopped by a cowboy. Jerry and his parents, returning home, are stopped by a cowboy.

.45 CALIBRE WAR: Pathe Western with Don Coleman, Dan Gourley, Hal Hart, Edward James, Duke R. Lee, Floyd Anne, Jennifer Lofts, Murdock MacQuarrie and Orell Jacobs. Directed by Leo Maloney. Released December 30, 1928. Length 897.

TYPE AND THEME: Ruth Walling, child outlaw, falls upon a man and a woman in the woods. She uses a knife to defend herself. The man and the woman take her home, and she helps clean out the crooks that are robbing the settlers of their homes. Ruth answers Ruth's call and succeeds in capturing the bandits, and that wins Ruth's love.


TYPE AND THEME: Of the Wachtel's parents, twenty-one years ago, Manny refuses to speak and leaves his son in his own son, and his wife. She is a widow and her daughter. In a little while, her daughter has done to protect Glory from Wright.


TYPE AND THEME: Frank Gregory loves his wife, Marva, in spite of her infidelity. But when his magnificent house is threatened by her, he marries a woman in Mississippi. His wife, Frank moves alone. His brother, Frank comes from the East, and keeps his brother away. His brother, Frank comes from the East, and keeps his brother away. His brother, Frank comes from the East, and keeps his brother away. His brother, Frank comes from the East, and keeps his brother away.


TYPE AND THEME: Peggy Meredith is kidnapped and held to ransom. The men who hold her are the band, but the police think that there is a man who is the band, and the police think that there is a man who is the band, and the police think that there is a man who is the band.


Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept. Exhibitors-Herald-Wold, 407 So. Dearborn St., Chicago, Ill.

The Recognized National Classified Advertising Medium

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ORGANIST—Experts thoroughly trained in showmanship available at all times for first-class positions. Men and women. No service charge. Write full information concerning salary, organs, hours, etc. Address Simplex Organ and Monarch Organ Playing, 210 N. 7th St., Allentown, Pa.


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FEMALE ORGANIST at liberty because of Visits. Will start at moderate salary in order to prove worth. Go anywhere. Large library, cues pictures accurately, solo work, families, all makes, all organs. A1 references. Addressing, Address Box 328, Exhibitors-Herald World, 407 S. Dearborn St., Chicago.

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INVENTORY SALE of $35,000 used theatre equipment. Our warehouse is crowded with this merchandise and must be disposed of at reasonable prices. Merchandise consists of about 7,000 5 and 7 ply veneered theatre chairs, different styles and designs—all in excellent condition, price ranging from $1.25 and up. Also about 6,000 upholstered chairs. Some of these chairs are of the highest grade spring constructed seats on market today and many other styles of upholstered chairs, prices from $1.75 and up. Large stock of parts for all makes of chairs. Refer to Simplex, Powers and Monograph machine, generators, compensating, spotlight, etc., as well as musical instruments. Everything for the theatre, Write for particulars. We assure you great savings and will send you literature on our merchandise.

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THEATRE EQUIPMENT, new and used, Opera chairs, projectors, screens, generators, rectifiers, refractions, etc. Write for list and catalogue. Address Movie Supply Co., 844 Wabash Ave., Chicago.

FOR SALE—Reflectors Arc Lamps and accessories, also guaranteed rebuilt Powers 6-A and 6-B and Simplex Estella. Best Prices. Write Joseph Sprattler, 124 E. Ninth St., Chicago, Ill.

FOR SALE—Three Theater Projectionists as a bargain. Also one Butcherst electric popcorn machine, A-1 shape. Address H. E. Rub, Berryville, Ark.

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SEVERAL THOUSAND BRAND NEW SPRING CUSHION CHAIRS at the most sensational bargains ever offered in the opera chair line. Beautiful specimens of the Seating Craft. Best of upholstering material. Any amount sold. Don't hesitate to write for exact photographs and details. Are you in the market for a veneer chair? Then write us today on your letterhead, your name and address and prices. Address C. G. Demel, 843 South State St., Chicago, Ill.

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OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you half. New and used Opera Chairs. Address J. P. Redinger & Co., Scranton, Pa.

REFERENCE BOOKS—Motion Picture Trade Reporter, $1.00; Amusement Motion Picture Art, $2.50; Films of the Year, $2.50; Close-up annual subscribed, $3.50. Theatre Organ, $1.00 per year. Send check or money order with your request. Address Exhibitors-Herald World, 407 S. Dearborn St., Chicago, Ill.

Theatres for Sale

FOR SALE in Connecticut town of 10,000 population—theatre 10,000 cash. Details. Address Box 363, Exhibitors-Herald World, 407 S. Dearborn St., Chicago, Ill.

FOR SALE—Liberty theatre, Billings, Montana. Good house, making money.

SALE—LEASE—TRADE 400 Seat Theatre. Best location in city 45,000. Paved roads from eight directions giving drawing power of 50,000 more. Address F. C. Davidson, Danville, Ill.

NEIGHBORHOD THEATRE AND CAFE, doing fair business. Will sell lease—lease—lease. Have other up to date theatre for sale. Address Box 377, Exhibitors-Herald World, 407 S. Dearborn Street, Chicago, Ill.

FOR SALE—One of the best small town shows in Nebraska. All new equipment, new building. Equipment priced right for quick sale. (Satisfactory lease on building. Must go at once). Address Fred Glass, 407 E. Wisconsin, Chicago.

THEATRE FOR SALE—A bargain. Must sell. For particulars write C. A. Warren, Circleville, Ohio.

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FOR SALE—Two Rebuilt Wurlitzer Unit Oructs. As new, never used. New Pedals, traps, etc. new console. Price $3,800.00 each. Bargain. Address Box 373, Exhibitors-Herald World, 407 S. Dearborn St., Chicago, Ill.

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GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 140 W. 21st St., New York.

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FOLLOW THE CROWDS—They know best. For Superior transactions and Dependable Service and Moderate Prices, send your Repair Work to our Pleasure Shop. Every Job Guaranteed. Relief Equipment Loaned FREE. Established Over 20 years. Mail to: March Theatre Supply Co., 355 South second street, Memphis, Tenn.

SKILLED MECHANICS, specialized tools and 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 machine 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 Sprattler, 124 E. Ninth St., Chicago, Ill.


Equipment Wanted

WANTED—2 Peerless or Powers Projectors, also Strong reflector arc lamps. State price, condition and name of manufacturer. May or may not be ordered through us. Send check or money order with your request. Address Exhibitors-Herald World, 407 S. Dearborn St., Chicago, Ill.

In Market for used theatre equipment. Address M. Erick, Globe, Arizona.

WANT SEVERAL MERCURY RECTIFIERS, used, bad or incomplete, cheap. Address Preddy, 389 Golden Gate Ave., San Francisco, Calif.

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

Theatre Wanted

THEATRE WANTED—To buy, lease or rent in Southern Missouri, or Colorado, looking for a 400-seat house, population 10,000. Address Box 375, Exhibitors-Herald World, 407 S. Dearborn St., Chicago, Ill.

WANTED TO LEASE OR BUY THEATRE in town of 2,500 or over. Give full particulars. Address Box 376, Exhibitors-Herald World, 407 S. Dearborn Street, Chicago.

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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 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.
Digging Out of Snow

MINNEAPOLIS, MINN.—To the Editor:

Am sending you, with a few reports, the way things have been in the Great Cold. It is so long since I've sent any in that I presume you think we are all snowed under out here. You notice I've not reported any percentage as I do not keep records to the figures. These last few weeks have been terrible for business out here. Country roads have been almost impassable, and the severe weather keeps people at home, but we are hoping for better times soon.

I see T. O. Service has been getting panned again recently; but let me tell you any, tell him I always read Service Talks first, Jenkins, letters next, when the Herald-World comes, and so on. I do not disagree with his opinions on pictures. So, of course, I think he's a pretty clever reviewer.

Also liked Mrs. Record's letter in the Feb-

uary 16th issue. What she says about "price fixing" for small towns is just the way we feel about it here after five years of more or less strenuous experience.

With much praise for your splendid paper and best wishes for its success.—GEORGE BEN-

SON, The Community theatre, Minneapolis, Minn.

Argentine Exhibitor Wires Five Houses

(Special to the Herald-World)

NEW YORK, March 12.—Max Glucksmansohn, assistant in the Argentine, has decided to wire his houses with Western Electric sound equipment. This is another instance of an immediate wiring of five houses.

Work will start at once and the first house is the Grandspindl.

To the Editor:

Concerning your broadcast, I feel that it is impractical to sub-

scribe to it.

(Continued on page 73)

Exhibitor Herald-World

March 16, 1929
**WHAT THE PICTURE DID FOR ME**

**Verdicts on Films in Language of Exhibitor**

**Copyright, 1929**

**Columbia**

**OBJECT ALIMONY:** Lois Wilson—Pleaseing picture, many good comments. I have yet to play a bad one from Columbia.—A. C. Spinks, Rivoli theatre, Thomasville, Ala.—General patronage.

**POWER OF THE PRESS:** Douglas Fairbanks, Jr.—About as good a little program attraction as has shown this year. There were certain slips in the direction but they were hardly noticeable, and the general consensus of opinion was that the Columbia was good. The wind-up was full of action. Also strong suspense through the entire picture. Seven reels.—H. H. Hedberg, Amuse-U theatre, Melville, L.a.—General patronage.

**SUBMARINE:** Jack Holt—43%. January 20-21-22. If you're looking for a real picture here to please everyone, here it is. Our patrons say it is the best it has here in three years, and we haven't been playing any junk. A good story that is full of action and suspense. If some of the "big outings" hadn't done such a splendid job for it, I'm pretty sure it wouldn't be afraid of it. It will live up to anything you say about it. Business below normal, but not the fault of the film.—John E. Wallack, Orpheus theatre, Klamath Falls, Ore.—General patronage.

**MOTHER'S RELATIONS:** Helen Chadwick—43%. January 4-11. Excellent melodrama. All right if your fans are not too particular.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

**SIREN:** Special cost—Very good program picture.—H. H. Hedberg, Amuse-U theatre, Melville, L.a.—General patronage.

**RANSON:** Lois Wilson—20%. February 17-18. Sensational melodrama with some illogical moments, but it seemed to pass muster with my fans.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.


**COLLEGE HERO:** Entertaining college story with plenty of comedy.—J. L. Seiler, Selma theatre, Selma, Cal.—General patronage.

**THE SPORTING LIFE:** Belle Bennett—10%. January 27-28. Excellent melodrama; all right if your fans are not too particular.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

**First National**

**OUT OF THE RUINS:** Richard Barthelmess—February 19. They liked this one—even when I got my effects mixed and gave them the auto horn on the airplane raid.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

**OUT OF THE RUINS:** Richard Barthelmess—Very good.—D. A. Border, Mystic theatre, Warren, Ind.—Small town patronage.

**OUT OF THE RUINS:** Richard Barthelmess. 49%. January 19. Ted star is good, but why hand him a good story? Poorest Saturday offering for a long time. Please some of the ladies, but the rest of the customers just said, "Blah!" Seven reels.—R. Holshue, Rose theatre, Sumas, Wash.—Small town patronage.

**DO YOUR PLANNING EARLY!**

The first intimations of the 1929 gathering of the Herald-World Family have been given. A few weeks ago J. C. Jenkins had a word or two to say about it, and a sly little picture was slipped into this department to whet your appetite for the summer delights of Minnesota, beautiful land o' lakes.

Brother Andy Anderson of the State theatre in Detroit Lakes, Minn., has been getting things under way for the 1929 host, and he is as anxious as the Herald-World is—slyly, doublet, as you are—that the second annual gathering, to be held probably in July, is a perfect success. Let us henceforth call it the "Exhibitors Own Convention," and what is more, make it. One those who will attend are absolutely assured of much excellent entertainment, in surroundings that only summertime-daydreaming can make us imagine.

The Businessmen's Association of Detroit Lakes has promised Brother Anderson and the Herald-World that it will cooperate to every extent possible to provide comfortable quarters and a score of good films for Mr. and Mrs. Exhibitor and the youngsters. A letter to H. C. Correll of the businessmen's association reads:

"Inform the patronage regarding lodging accommodations—or write direct to this department. There are 412 lakes within 25 miles of Detroit Lakes. Detroit Lakes is the home of the finest golf courses in the state of Minnesota. But more of that anon. Just now we only want to remind you of the 1929 Exhibitors' Own Convention, requesting, to paraphrase the Christmas slogan, that you "Do your planning early."

**THE BAKER:** Milton Sills—51%. February 20-21. Milton Sills well liked here, but judging from comments, this was the weakest Sills picture we ever played. Seven reels.—Beatty & Johnston, Crescent theatre, Red Deer, Alberta.—Small town patronage.

**DO YOUR DUTY:** Charles Murray—50%. January 9-10. This is a good clean comedy, full of laughs, and it pleased. Six reels.—Beatty & Johnston, Crescent theatre, Red Deer, Alta.—Small town patronage.

**DO YOUR DUTY:** Charlie Murray—It's too bad First National went "Haywire," like all the producers, over-gave and ruined the man. Charlie Murray. He never fails to please my customers, and this picture was extra good. Seven reels.—P. G. Vaugham, Sun theatre, Kansas City, Mo.—General patronage.


**SEVEN FOOTPRINTS TO SATAN:** Special cost—No draft at the box office. Too many of these mystery stories. Seven reels.—Leah Halves, Eiel Joy theatre, King City, Cal.—Small town patronage.

**HIS CAPTIVE WOMAN:** Milton Sills—A court-room scene with witnesses telling their stories, but it is so well done that the audience remained seated to their seats until the end. There's some good acting by Milton and Dot Mackall in this number, and the director did a town patronage much action for a Sills picture, but it proved very entertaining. Eight reels.—H. H. Hedberg, Amuse-U theatre, Melville, L.a.—General patronage.

**NAUGHTY BABY:** Alice White—This one pleased a nice Sunday gathering. Not a big picture but the blonde heroine was all a person can desire.—Small town patronage.

**THE GLADIATORS TRAIL:** Ken Maynard—February 1. A very good Western.—F. W. Carroll, Liberty theatre, Chapman, Kan.—Small town patronage.

**THE PHANTOM CITY:** Ken Maynard—Good mystery western that held their interest throughout. Six reels.—Leah Halves, Eiel Joy theatre, King City, Cal.—Small town patronage.

**THE PHANTOM CITY:** Ken Maynard.—A Western that turned out to be a mystery thriller that makes F-N's "Haunted House" look like a wide open space. Plenty of razzle-dazzle. Reel and general compliments we have heard on a Western feature in a long, long time. There is a plentiful supply of comedy furnished by a Negro actor who knows his spuds. Ken Maynard surely hit the bull's eye with this number. Six reels.—H. H. Hedberg, Amuse-U theatre, Melville, L.a.—General patronage.

**SHOW GIRL:** Alice White—January 30. This picture caused a lot of favorable talk, although the titles were considered somewhat misleading and hot. But as it turned out at the end, they all pleased.—F. W. Carroll, L. 0. O. F. theatre, Wickford, R. I.—General patronage.

**LILAC TIME:** Colleen Moore—January 19. Pleasured the Miss carrot. Well, Miss Colleen, you should have a lot of new fans from this picture. Finally acted, wonderfully directed. S. R. Capone out before showing started. It was the paller and they came. The star's followers all returned home happy.—G. L. Salisbury, L. 0. O. F. theatre, Wickford, R. I.—General patronage.

**THE HAWK'S NEST:** Milton Sills—A very good picture that went over big. Seven reels.—Colin Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.


This picture gave very good satisfaction to our


LADIES IN A TURKISH BATH: Dorothy Mackaill—15%.

THE MAD MAD: Sally O'Neil—February 5. The press book said this was from Glyn's "The Man and His Woman." Adams, oh, how he lied! It bears no more relation to that Glyn epic than it does to "Frankie and Johnnie"—not so much, in fact. It is a sad and tragic tale of a pathetic little brainless flapper who got drunk and married and got a dirty deal all around, and finally drove her car off one of the numerous bridges. —Patronage: Pastime theatre, Mason, Mich.—General patronage.


THE YELLOW LILY: Billie Dove—50%.

THE UPLAND RIDER: Ken Maynard—32%.

SAILORS' WIVES: Mary Astor—Considered a very fine picture, caused a lot of very favorable comment, therefore no regrets. —L. S. Sibley, I. O. O. F. theatre, Wyoming, Neb.—General patronage.


The Fox

THE AIR CIRCUS: Special cast.—Splendid program. The following show is the best we have ever seen. The entertainment value is there, but patrons kick when price is based on the number of reels. Several reels, why the tax is increased. Some good air stuff in this is probably what save the producers the encouragement in making the exhibitor pay more. Give this number good advertising, as it will please if you can set them in Eight reels.—H. H. Helberg, Amuse-U theatre, Melville, La.—General patronage.

HOMESICK: Hamer Cohen—February 19. Sammy tries hard, but the picture isn't much. There are a few laughs, but two reels were done against the will of Mr. Ira Garland, Hallo, Lincoln, N. H.—Small town patronage.

HOMESICK: Hamer Cohen—15%.

MOTHER MACHERE: Belle Bennett—15%.

MOTHER MACHERE: Belle Bennett—Something different and very beautifully done. A good production. —General patronage. —Patronage: Belle Bennett in a moving picture we stood it up big. It will stand up.—Marion F. Bodwell, Paramount theatre, Lincoln, N. H.—General patronage.

CAPTAIN LASH: Various—February 21-22. Just fair. Not nearly as good as "The River Pirates." —Patronage: Captain Lash will and will not help this star. McLane and Clyde Cook hard to get it over, it but it is a hopeless task. Give McLane and Clyde Cook and they will be in demand. Ten reels.—M. B. Quire, Star theatre, Kanawa, La.—Small town patronage.

FOUR SONS: Special cast.—The best picture of the year, barring none. They just don't make 'em any better than this one. If you can only let your patrons see this picture, it will be seen the world over on fire with it, but everyone that saw it was a booster. Many stopped to say how well they enjoyed it. —Patronage: Four Sons will be a good market. —Patronage: M. B. Quire, Paramount theatre, Wyoming, Ill.—General patronage.

FOUR SONS: Special cast.—January 31, February 1. Very good picture, pleased 100 per cent of those who saw it in show. Worth the price they ask. I think this picture will stand a raise in admission. Exhibitors, give this picture the extra advertising and good promotion. Ten reels.—M. G. Goldberg, Opera house, Oakfield, N. Y.—Small town patronage.

FOUR SONS: Special cast.—100%.

FOUR SONS: Special cast.—February 16. A very fine picture. We hung the S. B. O. sign out for the first time in many moons. Ten reels.—M. B. Quire, Star theatre, Kanawa, La.—Small town patronage.

FOUR SONS: Special cast.—January 21-22. Good sweet picture, only after the serious acting was good and fine, but why put in so many real silly, silly parts in it? I was raised in a German home and I know that old German men act so silly. But then that doesn't condemn the picture or acting. Ten reels.—Mrs. J. D. Swabb, Strand theatre, Oxford, Kan.—General patronage.

FOUR SONS: Special cast.—35%.

FOUR SONS: Special cast.—February 16-11. Cold weather and what not, but it is a good picture. —General patronage. —Patronage: Some of the reels do a little bit too high for small town theatres, but they are good pictures. Eleven reels.—Simsons & Asmussen, Palace theatre, Clearwater, Neb.—Small town patronage.

THE RIVER PIRATE: Victer McCaulin—30%.


THE STRIPED WAVE: Special cast.—February 5-15. A good educational picture. Some women say they do not wish to see any women, so why worry? Six reels.—J. I. Conlan, Charkroben-Hall theatre, Lincoln, N. H.—General patronage.

TRUE HEAVEN: Special cast.—Just a good ordinary picture. Will satisfy—Paul E. Anderson, Lincoln, Neb.—General patronage.

THE FARMER'S DAUGHTER: Special cast.—Here is another good comedy feature. A picture like this is one for a change and the audience is safe as it is, to show too much of it? This little girl is going to be good, if she has good directors as she has now. —Mrs. J. D. Swabb, Strand theatre, Oxford, Kan.—General patronage.

BLOINDFOLD: Lois Moran—95%.

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EXHIBITORS HERALD-WORLD


EAST SIDE, WEST SIDE: Special cast—February 9. Never cared for O'Brien's acting this time. The general public did, but the exhibitor should use more taste and please his hat off to George. —F. E. Sabin, Majestic theatre, Eureka, Mont.—Small town patronage.

THE DEADWOOD pilot: Tom Mix—29%. January 23-24. This old reissue is a fair Western, but audiences will not go for it. Ten reels.—J. M. Adams, Watson theatre, Watson, Neb.—General patronage.


THE ARIZONA WILDCAT: Tom Mix—Very poor. Didn't even please the Mix fan.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

GOTHAM

THE RIVER WOMAN: Special cast—Still another endless picture. We paid our money and laid down on the Mississippi river front somewhere. A little different and not a bad picture. Seven reels.—P. C. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.


WILD ORCHIDS: Greta Garbo—49%. February 18-19. Garbo, with Nils Asther and Lewis Stone, in a superbly directed drama of the trials of a woman. A delightful picture. At all small-town patrons have said it is a far better than the special. It is not a special, but the special cast that they said it was. Eight reels.—Leslie Miller, Joy theatre, King City, Cal.—Small town patronage.

SHOW PEOPLE: Special cast—This one sure did a 20% for me. It is a fair picture, but not the special cast that they said it was. Eight reels.—Donald Johnson, Joy theatre, King City, Cal.—Small town patronage.


WEST OF ZANZIBAR: Lon Chaney—A mighty good picture, Pete Harrison to the contrary. We cannot understand why this Harrison is so bad, but has been entirely fooled by him on several occasions, we concluded to take a chance and were glad that we did, as it made us some money, and we had many complimentary remarks on it and NO kics. By the way, how many of you exhibitors are aware of "AT THE PASTIME CLOUD OF TEN" and boosted the picture accordingly? Well, we did, and pray for such a razzing on any picture. We cannot estimate the harm that it did to our house. Seven reels.—H. M. Face & Sons, Elmhurst theatre, Maple Rapids, Mich.—Small town patronage.

THE MISTERYIOUS LADY: Greta Garbo—A corkscrew gorgeous picture, but not a star picture. Here we come to a verdict. In connection with this, had 2,000 feet of talkies which created no interest other than curiosity. Eight reels.—Glacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

BROTHERLY LOVE: Dana-Arthur—February 21. A fairly good comedy by a pair that seemed to go over pretty good. Seven reels.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

BROTHERLY LOVE: Dana-Arthur—Good average comedy that pleased a Saturday afternoon crowd. Seven reels.—Leslie Haben, Red Joy theatre, King City, Cal.—Small town patronage.


BEYOND THE SIERRAS: Tim McCoy—February 16. Mystery, snow, sleet and to very good Saturday crowds. Print and photography good. Six reels.—O. G. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

BEYOND THE SIERRAS: Tim McCoy—February 22-23. Story of the days of gold discovery in California with good star cast of bandits. Six reels.—George Benson, Community theatre, Mineo, Minn.—Small town patronage.


MORGAN'S LAST RAID: Tim McCoy.—Tim McCoy—February 16. If you like Tim McCoy, you'll probably like this. He belongs in a military role, instead of in Westerns or as a sentimental villain. He was over better than usual in this one. The presence of Dorothy Sebastian also helps. However, our people seem to stay away when we advertise a McCoy picture. Good print and fair photography. Average attendance to a less than average Saturday attendance of six reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

MORGAN'S LAST RAID: Tim McCoy—Weather cold. A Western picture for Saturday night. Had good business. Picture pleased all. We need some good Westerns. People have been on tight rope with thrills and not so much crime. Six reels.—K. Hahn, Centennial theatre, Warsaw, Ind.—General patronage.

MASKS OF THE DEVIL: John Gilbert—Without Theodore Roberts it would have been nothing at all. People didn't know what it was all about. Another good film, well acted. Give Gilbert the picture and he can make a good picture. This is a very good picture in this one. A 100 per cent flop.—Marion F. Bodwell, Paramount theatre, Wyoming, Ill.—General patronage.

BRINGING UP FATHER: Special cast—25%. January 6-7. A silly lot of trash, but it seemed to tickle the few who came to see it.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

MADEMOISELLE FROM ARMENTIERES: Special cast—This got by, but was no real hit with our patrons. Five reels.—Glacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

EXCESS BAGGAGE: William Haines—February 21-22. Had a larger crowd the second night than the first, so it must have been good. Les, this is the good picture we worked up to, and so far, so good. Eight reels.—O. G. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

EXCESS BAGGAGE: William Haines—January

STARTED SOMETHING

The criticism of T. O. Service some time ago by Mrs. Grace Dimmick of the Majestic theatre in Weiner, Ark., seems to have been intended for something less than it turned out to be. A picture which Mrs. Dimmick called "There's Heart." The picture, a while, but inasmuch as Phil Rand, the real smell, Salmon, Idaho, exhibitor, called T. O. Service rather vigorously last week, the incident is double to any rate.

"We seem to have started something," Mrs. Dimmick writes, "when we mentioned that T. O. Service has wrecked our pictures for it was unintentional. That letter was not meant for publication, and we were surprised when we found it in circulation. However, we hasten to say that AT LAST we have had a feature that he raised highly, that met the heart approval of practically all our audience and most certainly did please the personnel staff and that that first film, for "Heart to Heart." This is called 'Zanzibar' and sounds like it might be a mush love story, but it is one of the finest of the home type of comedy we ever played.

"I have ordered 'Zanzibar' on the previous night, and of all the sorrowful things we have ever seen, it takes first place. Fortunately, we have read the press and on this picture, so we hunted up the press sheet and promptly sent a hurried call to F.N. to send one of the pictures we had under contract, for us to use on Saturday night, carrying the statement that this is the prize of the picture. This one issue of the Herald-World was worth a year's subscription to us!"

"The folks who did come on Friday night complimented us on our not allowing the children to see such worldly horrors. W'll admit that it is the first M G M picture we have to condemn, but hope we never have another like it. Or the other hand, 'Heart to Heart' is one we could have probably played two nights. As one patron remarked, 'Every picture kick out of that picture.' Just another reason why we voted for Lloyd Hughes! Mary Astor was excellent also, as was Louise Fazenda."
This was rather a disappointment for the Haines fans, as they look for more comedy in his pictures. However, they liked it pretty well. Seven reels—George Benson, Community theatre, Minn.—Small town patronage.


The story is also very good and it made a good Saturday night picture with most of the patrons present in the theatre. Red Deer, Alta.—Small town patronage.

FOUR WALLS: John Gilbert—December 16.-Since it was a very good picture and how it worked after his release. Good. Seven reels.—George Benson, Community theatre, Minn.—Small town patronage.

OUR DANCING DAUGHTERS: Special cast—January 15. Did biggest Saturday business in weeks. Everything about the picture was to boost it. Nine reels.—Frank Orban, Savoy theatre, Minn.—Small town patronage.

OUR DANCING DAUGHTERS: Special cast—January 29-31. This picture received praise and knocks in about equal quantities from our patrons. Personally, I liked it and think it's influence, if any, good rather than bad. Nine reels.—George Benson, Community theatre, Minn.—Small town patronage.


OUR DANCING DAUGHTERS: Special cast—February 15-16. Good picture, but had basketball tournament going on and pleases a very good crowd, but the picture is fine. Some of the close-ups were blurred, but the rest was clear and plain. Nine reels.—George Benson, Community theatre, Manassas, Mo.—General patronage.

OUR DANCING DAUGHTERS: Special cast—A very good picture. Nine reels.—Paul H. Dufy, best we had from M.G.M.—A. J. Cuhel, Opera House, Bruno, Neb.—General patronage.

OUR DANCING DAUGHTERS: Special cast: Weather fair and cold. Good business and a good picture, a picture that will please 90 per cent of the audience. But the picture is worth it to them. Pictures with a good story is what we need.—W. E. Hahn, Centennial theatre, Warwaw, Ind.—General patronage.


10-11. Did not see this myself because of the snow, but everyone praised it highly. Eight reels.—George Benson, Community theatre, Minn.—Small town patronage.

THE Cossacks: John Gilbert—February 8-9. So many reports have been very flattering on this picture but we couldn't get it. It's worth the value for our clients. Too rough and gruesome. Arce E. McLeod, Rex theatre, Mayaguez, Mo.—Small town patronage.


THE Cossacks: John Gilbert—Here's a real picture. Plenty of action, thrills, wonderful riding and most exclusive treatment of the women in it.—George E. Fuller, The Playhouse, Fallopa, Ala.—General patronage.


19-20. A very good Haines picture, not his best. But few who saw it liked it. My patrons liked it. My patrons liked it. With some life to them. Pictures with a good story is what we need.—Paul H. Dufy, Community theatre, Minn.—Small town patronage.

THE ACTRESS: Norma Shearer—February 19. This puppy came and have a swell play? that's what makes you feel glad you're in the game, and they will tell you. It's worth a cent.—Grand theatre, Dunkirk, N. Y.—General patronage.

THE FIRST KISS: Wray-Coo—When your first kiss, have and will ever have a swell play? that's what makes you feel glad you're in the game, and they will tell you. It's worth a cent.—Grand theatre, Dunkirk, N. Y.—General patronage.

THE LADY: Roy Del Ruth—February 6. This is a very fair program picture that did not do as well as expected. Seven reels.—Roy Del Ruth, Community theatre, Minn.—Small town patronage.
THE WATER HOLE: Jack Holt—February 13-14. This is a snappy, delightful comedy throughout, except for the desert scene, where the characters are talking from their throats, and this scene Bohler's is superb. The prologue is in colors.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.


THE PATRIOT: Emil Jannings—February 7-8. One of the biggest flops of the season for me. Not the kind of pictures that carry over in this neighborhood. Twelve reels.—Leise Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

HUNTINGWALKER: Harry Lander.—Terrible picture we have ever shown. Don't run it as a gift, and Schottenheim don't give away anything.—Paul E. Anderson, Liberty theatre, Kaitelphi, Mont.—General patronage.

THE MATING CALL: Thomas Meighan—February 15-16. Good pictures are better late, and any picture that has Rene Adoree and Greysun Brent in it, is bound to be good. Seven reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

SING OF THE FATHERS: Emil Jannings—February 17: This is an excellent picture, more or less the same order of "The Way of All Flesh." It is the best kind of sentimental picture that picture was, it did not draw. Jannings spoiled himself here with "The Street of Sin" and "The Patriot." Ten reels.—W. Chilton, Colonial theatre, Salit Ste. Marie, Mich.—General patronage.

TAKE ME HOME: Bebe Daniels.—Nothing to rave over. Just a fair program picture. Business only fair. Basketball tournament for opposition, and usherberry to lark up against. Pretty tough weather for the theatre man.—Marion Reynolds, Paramount theatre, Wyoming, III.—General patronage.

MORAN OF THE MARINES: Richard Dix—January 13-14. Fairly good story, well done but not up to what they expect of Dix. Seven reels.—George Benson, Community theatre, Minneapolis, Minn.—Small town patronage.

MORAN OF THE MARINES: Richard Dix—February 15-16. This is a picture that was well received by me, regular Saturday night crowd. Seven reels.—Leise Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

MORAN OF THE MARINES: Richard Dix—February 15. A picture that seems to be a hit and this is no exception. Many favorable comments. Too bad the roads and weather have been so bad. It takes all the profits.—Paul B. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

WINGS: Special cast.—A 15-reel war picture with Clara Bow, Charles Rogers and Richard Arlen and other big stars, and most every man and woman in this big world must have had kin folks in this picture, because it looked as though half the population of every country under the sun was in this picture. We call it a big picture but of days, now the war is over. Fifteen reels.—Walter Odom & Sons, Dixie theatre, Durant, Miss.—General patronage.

WINGS: Special cast.—Very good aviation story and good business.—J. L. Selter, Selma theatre, Selma, Cal.—General patronage.

WINGS: Special cast—February 11-12-13. One of the best war pictures I have ever seen. Great service on roads and walks, but played to good business each night. Everybody liked the picture. One show news.—We never have good pictures like "Wings." Twelve reels.—W. E. Hahn, Centennial theatre, Prineville, Ore.—Small town patronage.

WINGS: Special cast.—Played this one three days. Business only fair. Picture seemed to please. Played at 45 cent admission and am positive that we played the picture, the crowd would have if we had the price to 50 cents. The picture is worth it all right. Many people don't get it. You can't set it. Fifteen reels.—Marion F. Bodwell, Paramount theatre, Wyoming, III.—General patronage.

STREET OF SIN: Emil Jannings—February 12-13. The poorest Jannings to date. No good for the small town. Jannings is a wonderful actor, but he does not pull any with my patrons.—Arch E. McCord, Rex theatre, Mayville, Mo.—Small town patronage.


GET YOUR MAN: Clara Bow—December 5-6. Terrible business on this. Not a bad little comedy, nothing against it except a too liberal display of Bow legs.—Roy W. Adams, Patine theatre, Mason, Mich.—General patronage.

KIT CARSON: Fred Thomson—February 21. A good Western, but poor photography in spots. Too bad that Thomson is gone as he was popular here. Eight reels.—G. A. Dills, Sun theatre, Fairwell, Neb.—General patronage.

FORGOTTEN FACES: Clive Brook—January 18-19. Crook drama but very interesting. One of the best pictures I have seen in a long time. Eight reels.—George Benson, Community theatre, Minneapolis, Minn.—Small town patronage.

UNDER THE TONTO RIM: Richard Arlen—Any Western, but poor photography in spots.—Arno G. Weigang, Community theatre, Kenedy, Tex.—Small town patronage.


THE VANISHING PIONEER: Jack Holt.—Jack Holt-Zane Grey combination still goes good and this one especially pleased. A little more action in this one.—Arno G. Weigang, Community theatre, Kenedy, Tex.—Small town patronage.

WARMING UP: Richard Dix—February 19. This was a good baseball story, and patrones were pleased. What got my "nanny" was, why send a film out on a good picture like this that is full of spilpes! Had patrons that saw this about two months ago and they said that two or three good scenes were cut out. Paramount has given me several pictures like this but it won't happen very many more times. Eight reels.—G. A. Dills, Sun theatre, Fairwell, Neb.—General patronage.

WARMING UP: Richard Dix—February 15-16. This was a good picture. Everybody who saw it enjoyed it. Dix doesn't have the drawing power here that he seems to have elsewhere. Don't he fear of this one. Eight reels.—G. H. Wright, Jr., Star theatre, Wendell, N. C.—Small town patronage.

WARMING UP: Richard Dix—February 17-18, We used one of the new cueing devices on the market in connection with this subject and it sure did please my patrons. By all means use a cueing device when showing this program, because your patrons will boost for you to beat the band.—Walker C.
J. C. Jenkins—His Colyun

DEAR HERALD-WORLD:
The most popular indoor sport today is city theatre. It's a long time since there has been the "reason" for what some call an "indifference of the public toward motion pictures." Tom, Dick and Harry keep the electric and gas meters working overtime trying to convince the public that they have solved the question. Tom says one thing, Dick says another and Harry says they are both all right.

Tom has a desk on Broadway and every time he crosses the Harlem river he takes a bodyguard with him to protect him from the Indians. Dick has an office across the street from Tom and he thinks that Ohio is a country occupied by a race of people called Flinders. He has his bodyguards jump on the discords of sound, drinks cocktails down at the "Blue Moon" and says that prohibition is a failure.

We have before us an editorial in one of the magazines supposed to be published in the interests of the public. It is an excellent thing when the writer attempts to prove that unless something is done, and done quickly, the small theatres will be a thing of the past, because little or no thought is being paid to these theatres by the producers, and he winds up by saying that the silent houses of today will be the sound houses of tomorrow and that the writer will recognize that fact. In one sentence he says that the small theatres are doomed, and in the next he says they will be the market for sound tomorrow. There's logic for you. In other words, you sing the hair all off a tomatoc, then show him the picture of a woolly airacle, and Mr. Thomas, will feel all right about it.

We are not an editorial writer. We never were. We never expect to be—we are just one of those goofy hacks in the short grass country where people try 'em by law before they shoot 'em, and where "Sunday" means something besides an ice cream dish, and where it doesn't matter whether a man's clothes were made in Paris or Oshkosh-gosh, Vis, so long as he behaves himself. But we want to say just a few words to you small town thespians. We've heard it before, when they used to say the little, so don't you pay attention to 'em.

It is said that there are two sides to every question. We knew a girl once who had four sides, and when we looked at her we couldn't tell which side we were on. But this picture business is an octagon. It has eight sides. You look at it from one side and it looks terrible. You look around it, it begins to change, and gets a damnsite worse. Today the producers won't talk about anything but "sound" and the product they are offering the people is making them hard of hearing. There's so much "sound" at the production head today that they are not only not becoming deaf, but dumb as well, for nothing matter—now but "sound," and the picture is of secondary importance—if, indeed, it is of any importance at all.

Some of these editorial writers whose feet have never been of the pavement, and who think that plurius amum is a new kind of breakfast food, remind us of the boy when the teacher asked him if his father helped him with the problem, and he replied, "Nope, I got it wrong myself." A

Well, that's about editorials and "sound," but there is another question that confronts the industry. Every time Congress and state legislatures meet, the question of censorship comes up for consideration. Well informed folks contend that the people are the proper ones to act as censors, and well informed people are correct, but do the people in reality exercise censorship?

The producer produce whatever they please—good, bad, indifferent. sexy, cheesy and putrid, and under the block booking system and the uniform contract, the exhibitor is forced to accept the whole works to do his part to the box pleasant. That's what block booking and the uniform contract was intended for and it works like a charm. The exhibitor mus play and pay, or pay and not play, as suits his fancy, and the public the picture by staying away from the show and the exhibitor is the gabbaz who gets the barroom.

The exhibitor in turn puts up a squawk and the producer puts up a picture, and the closest he squawk gets to the head desk is the boy on the front door.

That kid on the front door is of more importance to the industry than he is given credit for being. He's the guy who censors the stuff intended for the head desk. How could men drawing $100,000 a year be isolated by squawks from goofy exhibitors? They just couldn't, that's all, and it's nonsense to expect it.

Now, now, but isn't it just terrible to talk that way? But do you know that when we were a boy, we could call upon to recite "Darius Green and His Flying Machine" at every literary society and school entertainment given in the community, and we sometimes wonder if possibly that old poem might not have been the inspiration to the Wright Brothers to start making flying machines. And without flying machines, where would "Lindy" be today? Just runnin' on that ashville, will you?

This isn't an editorial. It's just a luke-warm expression by one who has got flat feet from

(Continued on next page)
wandering around in the sage brush and cactus. "Out Where the West Begins." Some day we may get all het up, then we'll say something. But speaking of Arthur Chapman's famous poem, we're reminded of it here:

Out where the sun and moon shine brighter.
Out where the trials of life are lighter.
That's where the West begins.
Out where the world is larger.
Out where they never tolerate the grayer.
That's where the West begins.

Don't it beat all how unappreciative some people are? When we were out to Salmon, Ida., a year ago and called on "Fibby" Phil Rand, we were as considerate of his cellar as we could be under the circumstances, and now he breaks forth in our favorite magazine and says that we are getting "giddy" and are at "the dancing grandpop stage when we want to appear young." It is awfully discouraging to have folks talk that way about us, especially when we can run farther, kick higher and squawk louder than any exhibitor in Idaho outside of the Mormon church. Nancy, Carroll and Polly Moran never would say that about us—no, sir, not on your life! And one more crick that from Phil and he will be a ripe cucumber—so far as the girls in Hollywood are concerned. We expect to go to the West Coast next fall and have intended to have included Salmon in our itinerary, but now we won't have the pleasure of seeing Phil and his balcony.

Phil will try to discourage this, of course, because he is jealous of us and has heard that we are going out to Hollywood and is afraid we will meet his Colleen and he wants to throw cold water on us. But if Nancy and Polly are there, he need have no fear about his Colleen, for there will be plenty busy around other homes. And wash the hair.

Somehow, every time we think of Polly Moran there are 'some verses that come up in our mind and we've just got to get out of our system, so be considerate, brother, be considerate. Remember that Phil says we are getting old and childish. But anyhow, be that as it may, here we go:

When they go out to hunt a comedy gal
Who can burn up the film in the can,
They should soon forget all about Mary and Sal
And take no instructions from Sennett or Hal,
But take the advice of a goody old pal,
And grab onto Polly Moran.

Every time we hear a jazz orchestra it increases our sympathy for the feelings of Mozart and Beethoven. If those two boys have a radio, how they must suffer. They shoo bootleggers gang in this country, but they are shooting at the wrong target.

We don't believe it is conducive to good morals to show a picture of a man going into a woman's bedroom, especially before the reverend of justice of the peace has performed his official duties. And if there is anything that we are a crank on—and there is no doubt but that there are lots of 'em—it is morals. Outside of this particular and a few rare posters at a pin party, we would say that "CHILDREN OF THE RITZ" is a picture well worth your while to see. Jack Mulhall is listed in our catalogue along side of what we consider the best and finest stars on the screen, and in good company—no disappointing. And when you see Dorothy Mackaill, if you are a married man, be sure that your wife is not familiar with the map of Nevada and the location of Reno, because you will talk about her in your sleep, and your wife won't like that.

It has been rather hard for me to drive a taxi of nights to keep the wolf from scratching the varnish off the front door, when she brought in that coat that cost $4,000, we'd have taken her over our knee whether there was any armoire in the house or not. Dorothy needed a darn good spunking, that's what she did, and I'd like to see Whitehall—lots of good children. But contrary to the rule with most women, she learned her lesson and finally got down to brass tacks, and from then on everything was lovely, and not a word was mentioned about grandpa and grandma, although that was understood. We like the picture, and when we like 'em you can consider that they are good, as we see pictures but sometimes we are a little mooneyed.

Iowa ought to be annexed to Alaska. From what he hear from over there, the snowdrifts resemble the Sawtooth range and they won't know where their roads are until July 8, just in time to start for that HERALD-WORLD family convention at Detroit Lakes. Of course we don't want to mention any names, but we know a bunch of exhibitors over there who are regular Eklomos. Some of them are pretty good fellows, nevertheless, and we hope to see them before long. As Bill Weaver said to me, "We'll be in to see you soon."

J. C. Jenkins  
His Colym

THE LITTLE YELLOW HOUSE: Special cast—February 4, 1928. Jan. 29. There is nothing about this picture that 'passes muster.' It is a little better than usual.

W. T. Cannon, Majestic theatre, Greenfield, Tenn.—Small town patronage.

THE LITTLE YELLOW HOUSE: Special cast—February 5. Not much to it. Fair business. MGM comedy saved the day. Seven reels.—Frank Orben, Surry theatre, Mooresville, Pa.—Small town patronage.

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Tiffany-Stahl


WILD GEISE: Belle Bennett—75%. January 18-19. This picture, owing to publicity given it by O. W. Carpenter, a good bet for any theatre it was well liked here. —B. H. Bolles, Reel joy theatre, King City, Cal.—Small town patronage.


United Artists

STEAMBOAT BILL Jr.: Buster Keaton—49%. February 15-16. A comedy made more enjoyable by the fact that we have had only one week of the film. —Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

SULLIVAN AND SON: Special cast—21%. February 15-16. One of the best pictures ever made clean, beautiful. H. B. Warner excelled himself in this one. Every one praised it to the highest and said it was the finest picture they had ever seen. The percentage on this picture was low due to very bad weather conditions. The hottest snow for the last five years was falling. This kept many away. Ten reels.—R. D. Carter, Fairfax, Kilmanock, Va.—General patronage.


SULLIVAN AND SON: Special cast—January 30-31. One of the best pictures we have played this season.—F. N. prickel, Liberty theatre, Chapman, Kan.—Small town patronage.


COLLEGE: Buster Keaton—36%. February 5-24. Failed to live up to expectations as it was as good as any of his late ones. Not much of a story. Some good gags that get the laughs. Might make some money if you don't have to mortgage your dump to buy it. Six reels.—John E. Wallam, Orpheus theatre, Klamath Falls, Ore.—General patronage.

Universal

THE GATE CRASHER: Glenn Tryon—24%. February 3-4. This boy is good, but I can't get them out to see it. —B. H. Bolles, Rose theatre, Sumas, Wash.—Small town patronage.


THE GREAT MAIL ROBBERY: Special cast—75%. February 15-16. This is the best picture we have had this season. —B. H. Bolles, Rose theatre, Sumas, Wash.—Small town patronage.

SON OF THE GOLDEN WEST: Tom Mix—Good. Tom always good here. Seven reels.—Mrs. J. D. Swab, Strand theatre, Oxford, Kan.—General patronage.


THE HARVESTER: Special cast—not a very strong picture. Ran it as a benefit for church, and it played very well and they were disappointed. Seven reels.—Leslie Halloc, Reel joy theatre, King City, Cal.—Small town patronage.


The MAN WHO LAUGHS—Special cast—49%. February 23. Yes, we ran it. Now you laugh. —R. D. Carter, Fairfax, Kilmanock, Va.—Small town patronage.

TOM'S CABIN: Good comedy—D. W. Griffith.—February 3-4. A good picture, even for the home town. —W. C. Martin, Liberty theatre, Chapman, Kan.—Small town patronage.

THERE'S SOMETHING IN THE AIR—Very good. Good seven.—M. B. Quire, Star theatre, Kanawha, Va.—Small town patronage.

RED HOT SPEED: Reginald Denny.—Not a good picture. —H. B. Bolles, Reel joy theatre, King City, Cal.—General patronage.

THE MAN WHO LAUGHS: Special cast—49%. February 23. Not a very fine feature, but the folks thought it put, mixed with a whack of a lot of advertising, we made a little money, by gosh, at that! Ten reels.—L. B. Conant, Chris Thompson hall, Lincoln, N. B.—Small town patronage.

RED LIPS: Special cast—49%. February 11. Not a very fine feature, but the folks thought it put, mixed with a whack of a lot of advertising, we made a little money, by gosh, at that! Ten reels.—L. B. Conant, Chris Thompson hall, Lincoln, N. B.—Small town patronage.

MAD: Special cast—49%. February 23. Not a very fine feature, but the folks thought it put, mixed with a whack of a lot of advertising, we made a little money, by gosh, at that! Ten reels.—L. B. Conant, Chris Thompson hall, Lincoln, N. B.—Small town patronage.

THE CHAINS AND KELLYS IN PARIS: Special cast—75%. February 23-24. A much better picture than we expected and well liked. Laughs are plentiful.—F. E. Shane, Majestic theatre, Eureka, Mont.—Small town patronage.

THE COWBOY: Tom Moore—Good comedy-drama. Seven reels.—M. B. Quire, Star theatre, Kanawha, Va.—Small town patronage.


THAT'S MY DADDY: Reginald Denny.—February 16. Sure it's good. Denny seldom fails us. Buy it and clean up.—F. E. Shane, Majestic theatre, Eureka, Mont.—General patronage.

HOW TO HANDLE WOMEN: Glenn Tryon—86%. February 5-8. Delightful and funny. Six reels.—Clarke Green, Lake theatre, Upper Lake, Cal.—Small town patronage.


THE RANGER RIDE: Glenn Tryon—February 13-16. As satisfactory a Gibson as we ever had.—J. E. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.


Kids Bring 'Em In

A box office stunt worth special mention is reported by G. H. Wright, Jr., of the Star theatre in Wendell, N. C., so although it is included in his report on a picture, it is lifted out so that no one will choose to skip over it. Says Brother Wright:

"Here is a stunt that will give you some publicity and help you at the box office: We admit that we are free to see this picture on condition that they would bring along some adult at regular prices. To the kids we express their appreciation. This was done on the first night, the second night took care of itself after this. We scored a good average although it rained both days and nights."

State Rights

Short Features

EDUCATIONAL

THE CLOUD PATROL: Reed Howes—Probably more action packed into this little gem than in any other two-reel subject on the market. A running gag with a good laugh. Great stunt for your own death warrant.—Frank Orban, Savoy theatre, Hooversville, Pa.—Small town patronage.

THE LAST LAUGH: Cameo—Good.—Frank Orban, Savoy theatre, Hooversville, Pa.—Small town patronage.

LIVE NEWS: Punk: This is the first poor one from Educational, and believe me, it's plenty poor. No fine good laugh. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.


PICKLE SHINES: Just silly. Not a laugh.—S. B. Kennedy, Central theatre, Selikirg, Man.—General patronage.

NEVER TO LATE: Wallace Lupino—Good single reel with a few laughs. One reel.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

NO FARE: Big joke—very good comedy. Two reels.—B. G. Howes & D. A. Lyrice theatre, Elendale, N. D.—General patronage.

ONLY ME: Lupino Lane—A little different from the usual Production. One reel.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

SAILOR BOY: Pretty Collins—Pretty good. One reel.—G. O. Tunstall, Midway theatre, Martinsville, Va.—Small town patronage.

SPRING HAS COME: Good. A moving day story that keeps 'em laughing.—S. B. Kennedy, Central theatre, Selikirg, Man.—General patronage.

STAGE FRIGHTS: Mertard—Very funny. Two reels.—F. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

FOX NEWS: This is a good news—cost only $1.50 and is only one week old. This same print goes to many many towns.—Mr. Charles Babbs, T. L. Babbs theatre, Martinsville, Va.—Small town patronage.

LADY LION: Animal—Hardly fair. The hitches like human animals. But they are very poor for grown-up. Two reels.—R. D. Carter, Fairfax theatre, Martinsville, Va.—Small town patronage.


METRO-GOLDWYN-MAYER

BIG BUSINESS: Laurel-Hardy—Good. The boys try selling Christmas trees in Hollywood and meet an obstinate customer.—S. B. Kennedy, Central theatre, Selikirg, Man.—General patronage.

CHASING HUSBANDS: Charlie Chase—Best chase comedy we have had. They are getting better. The problem is getting harder and harder. They are very entertaining. Two reels.—Mr. James Tunstall, Star theatre, Martinsville, Va.—Small town patronage.

CRAZY HOUSE: Our Gang—Not much. Real comedies are becoming quite rare. The gang seems to be fading out. One reel.—Mr. Charles Babbs, T. L. Babbs theatre, Martinsville, Va.—Small town patronage.

DO GENTLEMEN SNEEZE?: Not a snore in it. But it was very good.—Frank Orban, Savoy theatre, Hooversville, Pa.—Small town patronage.

ELECTION DAY: Our Gang—By golly, we don't want another one like this for a long, long time. Rather poor for the gang, and the print we had must have been some kind of freak, as the screen result looked like someone had painted our projection lenses with axle grease. Titles as clear and sharp as any we ever projected, but the picture itself was chloroformed to a little lifeless and too much trickery, both kid and camera, in these gang pictures have made it seem to have dropped from first to last place with our average patron. Too bad.—O. B. Wolfe, Screenland theatre, Martinsville, Va.—General patronage.


STUFF OF GENERAL ROBERT E. LEE: Very fine, interesting subject. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

THREE KEYBOARD MEN: Jerry the Monkey—One of the best comedies shown in my house. Two reels.—R. D. Carter, Fairfax theatre, Kilmarock, Va.—Small town patronage.

STATE RIGHTS: JAWS: Boys trying to get boys.—Frank Orban, Savoy theatre, Hooversville, Pa.—Small town patronage.

STATE RIGHTS: Bring 'Em In: Kids trying to get kids.—Frank Orban, Savoy theatre, Hooversville, Pa.—Small town patronage.

STATE RIGHTS: Bring 'Em In: Kids trying to get kids.—Frank Orban, Savoy theatre, Hooversville, Pa.—Small town patronage.
CRAZY TO FLY: Jimmie Adams—A good real comedy. Can't understand why it doesn't rank much higher or go as far as it should. Reports against this group. They please here.—Arno G. Weller, Community theatre, Kenned, Tex.—Small town patronage.


THE HOME GIRL: Here's where Paramount should star Jannings, with Stroheim and Menjou, as far as box office for us is concerned. Two reels.—C. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

RICHARDS: A. K. Fair—Fairly good.—Grand theatre, Dun- kirk, 0.—General patronage.

KOKO ACT: Fair—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patronage.

NIFTY NAIJI: Jack Duffy—Pretty fair comedy. Duffy always seems to get the laughs here.—O. B. Wolfe, Screenland theatre, Nevada, 0.—Small town patronage.

ORIENTAL HUGS: Billy Dooley—Punk comedy. Billy Dooley is a pain in the neck to our patrons. Two reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

LAUREL-HARDY—“Our Gang” — An auto comedy that was a riot. Whoever takes them for an expected surprise in a home-made flyer in the average theatre is justified. This is in no way a dull lot that we lot in a kids free to see this comedy. Two reels. Diamond & Son, Majestic theatre, Kilmarnock, Va.—General patronage.

LIMOUSINE LOVE: Charlie Chase—Good—yes, very good. Made them laugh, and that's what it's all about. Second of his comedies are good. Two reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

NAPOLEON'S HOMELAND: Oddly—Very interesting one reel subject. Exceptional photography in this subject. One reel.—A. B. Kreiser, Majestic theatre, Kilmarnock, Va.—General patronage.

MGM NEWS REEL: Good. One reel.—P. G. Hebd, Strand theatre, Griswold, Ia.—General patronage.

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SOUPI TO NUTS: Laurel-Hardy—A riot. Just hear the kids laugh. Never was a better served. The adult audience are not arised! You can feature this comedy. Two reels.—B. S. Kennedy, Central theatre, Selkirk, Man.—General patronage.

TWO TARS: Laurel-Hardy—Two of the best on the program. Good art and skill in their work. Use these two. Two reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

YOUR DARN TOOTIN': Laurel-Hardy—Upstairs comedy. Laurel-Hardy comedies are the best on the market. They are funny, good and clean. This is a city town and are beginning to show box office value. Although "Their Purple Moment" is not one of their best, it gave very good satisfaction and had the house in uppers. Two reels.—A. B. Kreiser, Majestic theatre, Myerstown, Pa.—General patronage.

TWO PURPLES: Laurel-Hardy—The Laurel-Hardy comedies are the best on the market. They are funny, good and clean. They please. Two reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

GENERAL PATRONAGE: Laurel-Hardy—All of the Smith comedies are real entertainment. Some are better than others, but we never had a poor one. We like these two. Two reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

BETTER BLONDIE: Laurel-Hardy—Seasoned films. All of the Smith comedies are real entertainment. Some are better than others, but we never had a poor one. We like these two. Two reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

WISE GUYS PREFER BRUNETTES: This comedy program pleases the older element. Good. Two reels.—Mr. D. Frazier, Empire theatre, Arma, Kan.—General patronage.

RACING BLOOD: Going over nicely. Race track background with horse razzed worked in. Two reels.—Mr. D. Frazier, Empire theatre, Arma, Kan.—General patronage.

PARAMOUNT: CRAZY TO FLY: Jimmie Adams—A good real comedy. Can't understand why it doesn't rank much higher or go as far as it should. Reports against this group. They please here.—Arno G. Weller, Community theatre, Kenned, Tex.—Small town patronage.


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LETTERS From Readers (Continued from page 62)

The new talking motion picture, I submit

"Tawkamon!" is not so dignified as some other name, say "Superdrama," but it would be popular. It is easily said, and readily un-derstood by the under 19 age American, and after all, that is what you want. It is the only name, in my opinion, that would root out the popular but vulgar term.

If "Tawkamon!" should be generally approved, I shall feel honored to have served such a popular, worthy, and necessary institution as the motion picture industry. It is certainly due a popular, worthy, and necessary name.-A. M. RISEMAN, Llano, Texas.

Pictures for Working Class

PIPER, ALA.—To the Editor: I very seldom express my opinion regarding pictures I use. However, I will say just a few words regarding the working class of people, including myself.

I am very glad to state that at the present time we are enjoying our programs very much amid one and one from our old, old, old pictures, the crowds. It is true, the writer has had his ups and downs, caused from not knowing will other people over heard, but I do think know their wants, and have given them pictures according to my judgment as to what they would enjoy, and the box office is all right.

Now for the benefit of small towns ranging around 1,000 to 2,000 people. The question may be raised and buy what they want. The moving picture salesmen are nearly all nice boys, but they do not know what you need, and if you don’t happen to know, then you are liable to get some pictures that will be a loss. Some of my best friends are moving picture salesmen and they would do their best to help you, but that would box office, but they can’t do it.

"King of Kings" and other big specials are all right for many towns but I don’t think they would suit for mining towns, cotton mills and other factory towns.

We pay the regular price to exchanges and charge 10 cents and 25 cents and find the picture business all right.—C. E. PARNELL, Auditorium theater, Piper, Ala.

Coolidge Poses for Camera But—Wont Talk

NORTHAMPTON, MASS., March 12.—Calvin Coolidge, who is now enjoying the privilege of a private life, posed for motion picture photographers on the back porch of his home. He refused, however, to speak over one of the newswires.

March 16, 1929 — EXHIBITORS HERALD-WORLD

EXHIBITORS is generally popular, use.

In short, what we have to do is cut the old-time play that is too slow and for the authors to write them, and they revolve the entire plot and left only the title. We suggested they poll the exhibitors to see which ones people enjoyed, and they deluged us with underworld crime stuff, and in short everything we asked for was a reproduction of their own returns. They assumed that they could call off the old only to plunge into the worse—"New.

These producers in fact did anything and everything but listen to reason and think.

I have every reason in the world to believe that the subscribers of this magazine could get together with their feet under the same table and iron out most of the trade difficulties. But will those subscribers be asked to do any such thing? It is sufficient if the brain of our industry is substituted for the producers now in power.

Yes, very likely we need a tremendous house-cleaning. Perhaps it will continually pound them with the same idea, and their interests behind these producer-overlords may throw the present crowd out and make a fresh start, and perhaps things will start in producing and selling methods will save us. —PHILIP RAND, Rex theater, Salmon, Idaho.

Attack of "Bluesyitis"

CARBERRY, MAN.—To the Editor: Holy mackerel! Hattie Mizzelle, Alcazar theater had a bad attack of "Bluesyitis" when he wrote that letter in your issue of February 21, and, what’s more, he infected his public with the same disease. A very bad complaint and very hard to cure.

How can they possibly expect to make pictures to suit the public when the public don’t know themselves. One picture will go strong with some people and flop with others. The kind of a show what does a good picture make is that crazy, rotten closeups of two kissing. If ever I kissed a girl with that half-baked, gooned-up look, my face that the actor have, may be I’d be stooled, and if I had the power, I would fire every director that put it on the screen. It is very bad stuff that makes the people sick of pictures.

Hattie, why book the big pictures? You may say "for prestige," but what is the use of prestige if you don’t make any money. I would turn down "Wings" because I knew it would not make me any money for the price I was asked to pay. "Ben Hur" went over big and MGM did not get it all. I got my share and also prestige. Lloyd Taylor, salesman for MGM out of Winnipeg, has helped me turn a lemon in Winnipeg not any worse then it is right now. But it’s turning. My experience with the exchanges at Winnipeg is that if you show them how to do their work, they will do their best to help you along. Why not try the ten and twenty-five cent admissions if you can make an extra forty cents on getting the family in? You mention good, clean pictures. Well, speaking for Manitoba, I venture to say that I am not scared to put on any picture that the censor for board asks a print from the back porch of his home. He refused, however, to speak over one of the newswires.

Suggests Three Sound Names

SYDNEY, N. S. W.—To the Editor: Many thanks for calling our attention to our overuse in sending you two money orders for $3.00.

If business continues as it has for the last three months we will not have any use for your valuable paper, as we and a great many may be out of business in two years. This is the limit that Grandpa Jenkins gives us. Then Grandpa Jenkins is right when he says "P. S. —‘The Herald-World covers the field like an April shower."—ROBERT J. HOCK, Central theatre, Goshen, N. Y.

Sydney, N. S. W.—To the Editor: If you can suggest three names for the new sound pictures.

These names are all quite familiar (1) Movieland, (2) Movie-talk, (3) Hear-see pictures.

Hoping one of these names will meet with approval. I am, yours truly, ROBERTS, T. S.—Stray P. O., Sydney, N. S. W., Canada.
CHICAGO PERSONALITIES

By J. F.

SOUND has brought a large number of rapidly shifting changes in the industry, and not the least is the development of the musical director of productions. It's a he-man's job, and one of those who already has learned that is Josiah Zuro, newly appointed director-general of music for Pathe, who dropped into Harry Lorch's office at the Pathe exchange last week enroute to the West Coast, where he will seek suitable locations for the outdoor presentation of several grand operas which he is to supervise as two-reel "Film Operas." Among them will be "Niebelungen Ring," "Carmen," "Faust" and "Aida." Zuro said the radio and the theme songs of audiences make a wonderful combination for exploitation, but if the radio artist is not so good, the exploitation is worse. So say we all. It is safe to add that no "alleged" singers will exploit Pathe theme songs over the bounding waves of ether. They'll have to be real warblers.

The Twentieth Century, a small house at 335 New Fore Street, will present "Hog Wild" for a week's run. It's quite a show when a picture plays seven days at a theatre of this size.

"Captain Lash," Fox picture starring Victor McLaglen, was shown at the Monroe theatre last week. McLaglen was once a professional boxer, and if he really is pulling his punches, he's an artist at fooling the camera. We rather suspect his opposition didn't consider them pulled.

Vitaphone and Movietone has been installed in the Chatham theatre on Broadway near Grand. "Lights of New York," Warner Brothers picture, will be the first to be shown with the new equipment, following with "White Shadows of the South Seas" and "Lion and the Mouse." Edward Trimmer is the enterprising manager of the Chatham.

The new Mont Clare theatre building was dedicated last week and film folk of the Grand avenue district are enjoying the realization of a dream they've cherished a long time. The 1,500 seat house was dedicated with real ceremonies. State's Attorney John A. Swanson made the chief address and Bennett Dolan acted as master of ceremonies. In addition to the theatre, the new building contains seven stores, five offices and 24 apartments.

Buck Jones, the cowboy from the wide open spaces, arrived in Chicago last week minus his horse. With the help of one of Chicago's traffic cops, Buck obtained a steed, however, and posed for the many photographers that gathered to snap him. Buck is in Chicago to arrange for a wild west show.

William F. Swift, handling theatre supplies, was seen rambling along the row with a brand new Foreign, running played the rambling along too for Swift. He is permanently located in Springfield, Illinois, but was in Chicago buying some equipment.

Joe Wolf, special representative for Pathe, has returned to his headquarters in the Chicago exchange after making rounds in the St. Louis and Indianapolis territories. Wolf is handling "Godless Girl" and "Strange Cargo" at present.

Mrs. Nat Wolf, wife of the film booker at Radio-Keith-Orpheum, recently opened a sales office for the company in Texas. Mrs. Wolf, wife of the special representative for Pathe, left for San Antonio, Texas, recently for visits with their mothers. They plan on returning to Chicago in the early spring.

Joseph Kennedy passed through Chicago last week enroute to the Coast.

The boys on Film Row will have their jobs, and now Eddie Rosecan, salesman for R.K.O., has much to ponder. Eddie is country salesman and comes into the Chicago office once a week, on Saturday. Arriving at the usual time last week end, Eddie found a galaxy of letters that were at least surprising. After opening the mail he found that someone has been clipping coupons out of magazines and papers and signing Eddie's name and address to them. The harvest was hundredfold, or something like that, with samples of poems, roll cakes, books on "How to Grow Hair," and only Eddie knows what else.

Harry Lorch and Tom North of Pathe went to Pontiac, Ill., last week to attend the opening of "Godless Girl" in sound. The house is owned by Eddie Zorn.

R.C.A. Photophone will open at the State-Lake theatre on March 17 with Pathe's "Godless Girl." Vaudeville will also be shown at this house.

Nat Wolf, of Radio-Keith-Orpheum, returned to Chicago last week after making his regular monthly trip to New York. Wolf now has offices in both cities.

The Exhibitors Association, Midwest Ticket Supply Company and Photophone will make new headquarters in the Standard Oil building in the Near future. The 35c will Wolf, the third floor and Tess Heraty says they're going to be so polished up that no mirrors will be required.

One more oldtimer has entered the "Oldest in the Industry" club, and he's none other than Joe Lyon, who is now with DeForest Phonofilm as salesman. Joe began his film career in 1907 as owner of the Broadway theatre on Chicago's Loop. The theatre housed 110 and played one-reel pictures with a change of vaudeville four times a week. Joe says that Senator Murphy, who is now touring the United States appearing in legitimate houses played at the Broadway in 1907. On Sundays Joe ran as high as 18 to 20 performances. Each show lasted about 20 minutes. In 1908 Lyon went to Evanston and opened the first picture house there for Charles S. Franklin, who is now a judge. The theatre was called the Beaudette and seated 350. Bothert and Kearn took over the house together with several other theatres and Joe was retained to run a few of them. In 1913 Joe went to Fox Film Corporation, where he was employed as salesman for ten years. He also was employed at various times with other film distributors until recently, when he joined the DeForest Phonofilm organization.

Ludwig Seigel entertained the entire force of the Exhibitors Association at his home last week. He has taken over the Prairie theatre, where they witnessed the performance of a new colored stock company. The house has a five-piece colored orchestra.

Neil D. Thompson, who has been connected with the Photophone Company for a long time, is now making his headquarters in Chicago as partner with L. V. Kitnauer. All producing organizations have approved the Photophone equipment, Kitnauer says.

Another "Film Row" special by Joe Lyon: Joe says that all exhibitors should get wise and invest in a sound device because he was passing a 35c theatre book and透过 the window was printed an immense sign reading "Sound Investments." There you are.

Dr. Lee DeForest was in Chicago last week, and attended a convention at the Stevens hotel. Dr. DeForest made a speech—yes, on sound—and then returned to New York.

Mrs. Joe Lyon is another who would like to join the "Film Industry Club" of the Herald-World, so, Frank Ishmael, rise and duly administer the oath. Mrs. Lyon is now considered a member, if she resolves to read "Chicago Personalities" every week for one year. Mrs. Lyon operated a theatre on 47th and Ashland in 1906. She also managed the Verdi on West 35th street the same year. In 1913 she took over the Archer theatre and some time later she met her husband Joe. Thereupon she gave up the theatre business. Fair enough.

Clare Opens Own Offices

(Special to the Herald-World)

DETROIT, MICH., Mar. 12.—Bernard G. Clare, publicity man with various Detroit theatres for the last four years, has opened his own publicity and advertising office. Clare's last position was with the Grand River theatre.
Announcing

EASTMAN

REPROTONE

NEGATIVE

the proved sound film

Laboratory measurement of its sound fidelity — actual use in the studios — Reprotone Negative has undergone these two tests and has emerged as the pre-eminent medium for the recording of sound with motion pictures. Developed through the joint efforts of the industry and the Eastman organization, it makes possible a hitherto unapproached standard of realistic, pleasing sound reproduction.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
HEAR New York City Talk

You Hear and See this living spectacle of the world's greatest metropolis in

SPEAKEASY
FOX MOVietONE 100% DIALOG FEATURE
with
PAUL PAGE — LOLA LANE — HENRY B. WALTHALL
Helen Ware — Sharon Lynn
Benjamin Stoloff Production

PACKED WITH THE THRILLING, TEEMING GLAMOR OF A GREAT CITY—ACTUALLY PHOTOGRAPHED IN NEW YORK, THE CITY'S REAL SIGHTS AND SOUNDS ARE REPRODUCED FOR THE FIRST TIME ON THE SCREEN

REST EASY—The dough will roll in with this pushover from FOX
Alive!
with new ideas—new equipment and the new Chromium Plated Reflectors
Send for your copy free

Major Equipment Company
4603 Fullerton Ave., Chicago
WURLITZER
ORGAN and
Sound Equipment
Most Ideal Combination

PLAZA THEATRE
KANSAS CITY, MISSOURI
November 9, 1926.

To the Wurlitzer Co.,

103 Grand Ave.,
KANSAS CITY, MISSOURI.

Gentlemen:
As you know, the Plaza Theater in Kansas City has been operated for thirty days. I trust this opportunity to express my appreciation to you as to the splendid cooperation in making this comprehensive installation work out smoothly.

Thank you for your promptness in sending the equipment and for delivering it in full. Many operators have found difficulties in securing a complete Wurlitzer Organ and we thank you again for your promptness in securing all the necessary material for the operator.

Very truly yours,

J. T. Dunn

The Wurlitzer Organ, with its exclusive features, is an indispensable attraction in every motion picture theatre. To enhance the beauty of performance, the Wurlitzer Organ is supreme.

FACTORIES: NORTH TONAWANDA, N.Y.
BUFFALO DETROIT LOS ANGELES
CHICAGO CLEVELAND PITTSBURGH
CINCINNATI KANSAS CITY SAN FRANCISCO
PHILADELPHIA ST. LOUIS

WURLITZER ORGANS
ANNOUNCING
the First Annual

AMERICAN THEATRE EQUIPMENT EXPOSITION
AND EXHIBITORS INSTITUTE

to be held in

THE COLISEUM, CHICAGO
JUNE 1 to 9, 1929

The leading manufacturers of theatre equipment—including the latest developments in the art of sound reproduction, both synchronized and non-synchronized—will show their products to thousands of motion picture theatre exhibitors from all parts of the country.

This project is soundly conceived and amply financed by a group of responsible Chicago business men experienced in the successful management of similar enterprises.

The general public is cordially invited to attend and many interesting exhibition features will be arranged exclusively for its benefit.

Complete information regarding exhibition spaces, rates, terms, reservations, and general information may be secured by writing

American Theatre Exposition Corporation
W. G. Newbould, Manager
Headquarters Fourth Floor Hotel Stevens
Chicago

American Theatre Exposition Corporation
Fourth Floor, Hotel Stevens
Chicago

Please send us complete information including chart of exhibition spaces.

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That Makes Successful Showmen Exclusive Users of “A. S. C.” Chairs

Successful showmen... shrewd buyers... keen judges of value and merit specify “American” chairs because the price they pay includes more than the specifications set forth. With a nationwide distributing and installation system... every “American” purchase includes a service that never has failed in an emergency... a service that guarantees to meet advertised opening dates... an organization big enough to solve unforeseen problems as they may arise. That large-scale operators look to the service as well as the chair is attested to by their long years of loyalty to and patronage of this company.

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12 E. Jackson Blvd., Chicago, Illinois
121 W. 40th St., New York City 1211 H Chestnut St., Phila.
65-D Canal St., Boston

Theatre Chair Builders to the American Public for Over 50 years
IT TAKES more than a single breath to tell of all the profit-making features of the 1929 Arctic Nu-Air. The matter of proper cooling and ventilating, so vitally important because of its far reaching effects on box office sales, on increased earning and increased profits requires your careful consideration.

Arctic Nu-Air offers today the greatest value in the cooling and ventilating field — offers more features that make for extra profit — lower operating costs and practically no upkeep or maintenance expense. It offers a range of usefulness that gives it value every day and with every change of temperature.

The 1929 Improvements
Place it Far Ahead of its Field.

Quiet, unbelievably quiet, is the 1929 Arctic Nu-Air. Built for 1929 conditions of picture presentation, it goes hand in hand with Talkie Movie installation. Mechanically it has been refined, improved, and represents a greater value because of its new features. Its quietness insures the success of your talkie presentation.

Get the Facts on the 1929 Arctic Nu-Air.

Because the complete story of Arctic Nu-Air can’t be told in a single breath — because it rates careful consideration — we have prepared an easily understood explanation of these new features that make for extra value and bigger earnings, and lower operating costs. Before you do anything about 1929 ventilation you should have this information of the 1929 Arctic Nu-Air on your desk. It will be sent free of all obligation. Write us or mail the blank below.

Arctic Nu-Air is guaranteed by its makers to be quiet in operation, to go hand-in-hand with the presentation of Talkie Programs. Our Three Year Guaranty Protects You. Investigate Our Partial Payment Plan.

ARCTIC NU-AIR CORPORATION, NORTHWESTERN TERMINAL, MINNEAPOLIS, MINN.
Sales Offices in Principal Cities

REMOTE HYDRAULIC AIR VOLUME CONTROL

Because of the patented, remote hydraulic air volume control you can obtain degrees of air volume, and degrees of coolness never possible before. You can positively adjust inside conditions to outside temperatures. It also guarantees power savings that mean new net profits.
Today's Theatre deserves today's floor fabrics

Just as in the equipping of your theatre you select only the latest, most approved projection machinery so, in its decoration, you accept only the newest, most up-to-date furnishings.

Bigelow-Hartford carpets either designed to your order or chosen from the vast assortment of stock patterns, are your assurance of up-to-date-ness in floor coverings. They are styled to your needs, carrying out completely... perfectly... the pleasing interior effect of your theatre.

Their reputation for durability is unquestioned. Daily they are being tested on the floors of America's finest hotels and clubs, great steamships, Pullman cars and world-famous theatres... and in thousands of homes.

A nearby Bigelow-Hartford merchant, whose name will be supplied upon request, will be glad to offer his experienced advice in the solution of your rug and carpet problems. Let him show you how Bigelow-Hartford floor fabrics can help to make your theatre a "Theatre of Today."
Novelty in Theatre Design

THE FILM GUILD CINEMA, an experiment in theatre design
By Douglas Fox

MACHINE AGE BEAUTY, the Uptown in Philadelphia
By Louis Magaziner

IT'S THE PERSONAL TOUCH THAT THE AUDIENCE DEMANDS
By Eddie Dunstedter

HORNS AND SPEAKERS, equipment for the sound house

THE ELEVATOR SYSTEM FOR THE MOUNTING OF SOUND HORNS
A Development by Earl B. Hough

MOTOR CONTROL BOX OF WESTERN ELECTRIC
By F. H. Richardson

THE WARWICK, new though remodeled

A THEATRE REPRODUCER—light, no thicker than your hand
By George Schutz

WHEN YOU BUY A THEATRE CAN YOU RESTRAIN THE SELLER FROM COMPETING WITH YOU?
By Leo T. Parker

THE SEVILLE, named and modeled after the Spanish

PROJECTION COMES FIRST—Mr. Theatre Builder, tell that to Mr. Architect
By Harry Holquist
Blower Bill says: "Don't sign up for any kind of a cooling system until you get the facts on this new 1929 Supreme Cooling System."

Consider these exclusive Supreme Features

A full six foot cooling blower of correct design and sturdy construction that is tested for quietness at all speeds.

An all-steel, electrically welded integral unit blower wheel 45 inches in diameter, guaranteed to be perfectly balanced. Heavy ten arm semi-steel spiders give it strength to last a lifetime.

Timken Tapered Roller Bearings reduce power consumption, and insure smooth running and quiet operation.

A new type Belt, an exclusive feature in the Supreme System that eliminates all belt trouble. It is positively stretch-proof, needs no tighteners, and has been found to be better than leather and strand belts.

A new all-steel construction adjustable air diffuser directs the cooling breezes from the blower wherever you want them.

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The popularity of Supreme Cooling Systems among theatre owners everywhere indicates positive cooling ability. The comfortable conditions it creates in the theatre is shown by the increase in box receipts wherever installed.

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City & State.........................................................................

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Poor Reproduction of Sound Films marks any House as Behind the Times

YOU cannot offer sound films with any hope of success unless the acoustics of your theatre are suitable. You might just as well go back to the "one-minute-to-change-reels" days. The public enjoys sound films that are well reproduced but no such film can be well reproduced if the sound bounds and reverberates around the auditorium as it does in many cases.

-Your audiences may have been partly unaware of poor acoustics when they heard only an orchestra or an organ. But now it is different. Unless you offer sound films properly your audiences will not be as large as you would like. Often they do not know what is wrong themselves. But they stay away.

Everywhere theatre owners are finding that poor acoustics are reflected in the box office, that sound films must be perfectly reproduced. This good reproduction is possible only when acoustics are good.

Authorities on Auditorium Design

Johns-Manville Acoustical Engineers as a result of years of success in this field, are the world authorities on acoustics for every type of auditorium. The Johns-Manville Method of Sound Control does not require any changes in your plans for decorations, or any revision of the architectural scheme. It is equally applicable and successful in new or old auditoriums. And by its use in many theatres the J-M system has conclusively been proved an entire success. Without any obligation you can discuss your acoustical problems with a J-M Acoustical Engineer.

Johns-Manville
ACOUSTICAL AND SOUND CONTROL TREATMENT
Better Theatres—The Industry’s Merchandising Magazine

THE SPRING BUYERS NUMBER of Better Theatres Will be issued APRIL 13th, 1929

This will be another DeLuxe Edition of Better Theatres

It is, however, one of the thirteen regularly scheduled issues, to which will be 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 development, 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 will 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 Spring Buyers Number warrants the careful consideration of all manufacturers and distributors of theatre products.

April 13th is the Publication Date
April 3rd is the Closing Date for THE SPRING BUYERS NUMBER

Quigley Publishing Company
107 South Dearborn Street, CHICAGO, ILL.

The Industry’s Merchandising Magazine—Better Theatres
Why they play to Full Houses

They put on good attractions? ... yes, we grant that.

But continuing to draw large houses is more of a matter than just reputation for good shows. The public must be constantly reminded of that fact by dominating display of the theatre’s name and location. This, for these theatres, is accomplished quite as vividly by day as well as by night—for Flexlume theatre electrics are designed and erected to be as outstandingly prominent and clearly legible against a background of daylight as of darkness.

Unique displays either in the flaming red of electric-tubes, spectacular exposed lamp, colorful glass letter designs or combinations of these illuminations can be planned for you by Flexlume, the largest and most widely experienced electric sign organization in the world. Write us to send one of your specialists (offices in all principal cities) to confer and submit, without obligation, color sketch of an electric to strongly identify your theatre. Flexlume Corporation, 2036 Military Road, Buffalo, N. Y.
Select Dimmers Like You Choose Pictures

WHEN you select a picture you rely upon the box-office pulling power of its "star"—based upon your own past experience and that of other showmen with pictures in which the same actor appeared.

In choosing Dimmers you have the same reliable guide—the experience of leading showmen everywhere. For C-H Simplicity Dimmers have been preferred by experienced showmen since the beginning of motion pictures... preferred because of the velvet-smooth control of lighting effects assured... because of electrical and mechanical excellence which guarantee low maintenance... and because C-H Simplicity Dimmers are easily adaptable to future needs.

Any theater, regardless of seating capacity or decorative scheme, can have these and the other advantages by installing C-H Simplicity Dimmers. Ask your electrical contractor or architect how easily this improvement can be made. And also be sure to get complete details by writing for the C-H booklet "Illumination Control for the Modern Theater".

The beautiful Uptown Theater, Chicago, Illinois, like so many fine theaters operated by experienced showmen, is equipped with C-H Simplicity Lighting Dimmers. Balaban & Katz are the owners and C. W. & Geo. L. Rapp were the architects.

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in spite of power failure

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These batteries are available in sizes to suit your needs and budget. Your present staff can readily care for them.

A letter will bring an Exide representative, promptly, from one of our 17 branches. This entails no obligation, but you will be completely posted on lighting protection. Write today.

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Exide Batteries of Canada, Limited, Toronto
The Tivoli and Roosevelt, two of Chicago's most popular theatres, will be completely reseated with Heywood-Wakefield chairs. In line with the Balaban and Katz policy of giving the utmost in comfort and entertainment, this progressive theatre organization chose Heywood-Wakefield chairs for reseating because of their unusual beauty and luxurious comfort.

Let Heywood-Wakefield help you meet competition and bring your house up to date in 1929 with a seat designed from a box office angle— one that will keep patrons coming back to your theatre, Pantages, Publix, Balaban and Katz, and many prominent showmen are using Heywood-Wakefield chairs in reseating for a good, money-making reason. Let us tell you and show you why. A line to the nearest H-W sales office will bring detailed information on the advantages of reseating.

HEYWOOD-WAKEFIELD
Theatre Seating Division
THE FILM GUILD CINEMA
An Experiment in Theatre Design

Important among the features of the Film Art Guild's new theatre in New York is the "screenoscope," designed by Frederick Kiesler of Vienna. In 1918 Kiesler began his plans for an "ideal motion picture theatre." It was Kiesler who designed the Film Art Cinema.

By DOUGLAS FOX

into a cathedral by means of this side wall lighting. If "Jeanne D'Arc" were being played, the whole auditorium could be bathed in flames during the scene in which the heroine is burned at the stake by her British captors.

There are 35 projection holes to facilitate this process, which is said to be uniquely adapted to imbue the audience with the mood of the picture.

The theatre, including the screenoscope, was designed by Frederick Kiesler, the Austrian architect, and was constructed at a cost of $420,000. The mechanics of the screenoscope, in conjunction with those of the ring, are held in secret by Kiesler, who had to create many inventions in order to properly present his ideas of what a cinema should be.

There is a process which overcomes the problem of projecting on black. The projectors which do this work—they were designed by the architect—were made by the National Theatre Supply Company.

It is the aim of the theatre, which is under the direction of Symon Gould, to bring before a public not otherwise attracted to motion pictures, what is best in cinema art. Thus it is pointed out, patronage is not taken from the so-called popular theatres.

In the main booth are three Peerless projectors and a big Brinkert. They were furnished by the National Theatre Supply Company, and together with the side wall machines, cost $9,000. There is a 12-lever dimmer system, and all mechanical processes are controlled from the main booth. Not all the wiring has yet been installed, so the mechanism of the screenoscope lens, which was made by Peter Clark, is now worked on.

The W. W. Kimball Orchestral Organ was specially made and toned for the Film Guild Cinema. It is hidden from the audience by a fan near the proscenium on the right of the auditorium. Opposite it, the orchestra, at present a quartet, is concealed in a similar manner. The orchestra is played only through the main feature, and there is no newsread.

The organ furnishes other accompaniments. There are light pauses, growing from blue to red to green to amber and then reversing between presentations, so that the audience shall not be taken too abruptly from the mood of one picture to that of another.

The seats, also designed by Kiesler, are in blue and silver leather, low-slung, comfortably upholstered and they have wooden arm rests. They were made by the Heywood-Wakefield Company. A black carpet which covers the entire auditorium floor, was specially woven by the Mohawk Mills and cost $5,000. It was laid by the Aetna Carpet Company.

All woodwork was done by the Architectural Woodcraft Company, and Monel Metal was used on all fixtures, doors and lighting, by the Metal Craftsmen Company under the direction of Theodore Shapiro.

The modernistic chairs and tables of the lounge and mezzanine lounge (where coffee, tea and cigarettes are served)
The lobby and vestibule are 32 feet long and silver doors of the latter have great sunken brass handles. They appear like the doors of safes—it is with surprise that patrons find that they swing open easily.

In the lobby there is a traffic stripe leading up to the ticket seller’s booth, where from a circle in the center of a silver disc on a red wall, the vender deals with the patrons through a semicircular office directly below the opening for his face.

A narrow stairway on the left of the lounge as one enters from the lobby, leads to the mezzanine lounge, rest rooms and projection booths. The make-up room, as the retiring place for women is called, is done in mauve and silver. Shelves around the walls accommodate lipstick, powder and other feminine accessories. The lighting as throughout the theatre, is indirect. There is not a bulb to be seen in the whole building.

The typhoon heating and cooling plant is located on the roof of the three-story building. The basement, which is 38 feet wide and 140 feet long, is being turned into a dance floor and restaurant, and plans are under way to sell patrons two dollar combination tickets which will entitle them to a meal and dancing and then to a cinema performance later, so that they can spend the whole evening, from 7 o’clock until midnight, in the building.

The building belongs to the 52 West Eighth Street Corporation and has been leased by the Film Art Guild for 21 years. The front of it not touched up by the vestibule, is leased for shops, and above them, offices. The roof of the auditorium, externally, is peaked and sloping. But from the building line to the connecting wall between lounge and auditorium, the structure rises for three stories to a flat roof.

A few words about Frederick Kiesler, the architect, will not be out of place. Kiesler, an Austrian about 40 years old, began his research on an ideal film theatre in 1918. In four years he realized his conception for the screenoscope in the Kurfurstendamm theatre in Berlin. The next year, in the European staging of “Emperor Jones,” he took his first step toward creating the tunnel-shaped auditorium. In 1924, for the Music Festival of Vienna, he achieved transformable walls through light and mechanics. Since then his progress has been rapid. One of his minor accomplishments, which brought him considerable notice, was his design and execution of the Saks Fifth Avenue windows in New York.

The three functional parts of his cinema, as he explains them, are the projectoscope, the screenoscope and the seating plan. The projectoscope he calls “a gallery of light stations encircling the auditorium and sending rays in all directions.” The screenoscope, which embraces the auditorium, he calls “a device for the main screen with three auxiliary screens spanning the auditorium.”

In the office of his organization, The Decithe Company, he explained for better theatres some of his ideas on projection and acoustics. “The whole idea,” he said, “is to get the utmost out of projection, to increase the effects with the minimum of expense. We want to better the presentation and to interest the audience as much as possible. It is not just a modernistic scheme, but from the highest point of view, it is both practical and functional. It is practical not only functionally but also psychologically, from the point of view of the audience.

“Flying and lighting are the greatest inventions of our century. Until today there has been no house especially built for projection. All theatres in design have been old theatre with new lighting. It is only reasonable that in architecture we keep pace with what we have achieved in light mechanics.

“And the same thing applies to acoustics. All your sound theatres are not made to mechanical sound. They may be good for a actual orchestra, but they do not often function properly for the sharper quality of mechanical sound.

“What may be good for natural music often unfit for that of the mechanical variety but what is smooth and controlled for mechanical music must needs be perfect for the acoustics of nature.

“So the film Guild Cinema has been especially constructed with acoustics in mind a much as projection. And although mechanical sound has not yet been installed, it doubt less will in the future. In this, the front row of the seats, the selection of materials, the placing of the projection holes and space be hind the walls, and the three linings of the walls themselves, have played a very important part. But the acoustics in that building were almost perfect before the carpet had been laid or the seats put in. Now you can speak in a natural voice at the prosenium and be perfectly heard in the rear row.”

Kiesler has plans along a similar line for 25 theatres and motion picture houses ranging in size from a seating capacity of 200 to one of 10,000. In these, arrangements have been made for the production of Vaudeville and regular musical shows. He expects to manufacture the screenoscope and sell it to theatres all over the country.

Now let us go back to Symon Gould, under whose direction the Film Guild Cinema is run. The founder of the Little Film Theatre movement in America, he was born on the lower East Side of New York in 1895. In the course of his existence he has been a newspaperman, an editor, a “bohohemian,” a government clerk, a hotel manager, a lecturer, a debate promoter, exponent of the Cone craze and a dauber in the art of the motion picture. In Berlin he saw the film Three

(Continued on page 70)
DIAGRAMMATIC PERSPECTIVE OF THE FILM GUILD CINEMA

This drawing by the architect, Frederick Kiesler, shows the right side of the auditorium, with the "lens of the camera"—the screen—at the extreme left. The diagonal lines above indicate the slanting, silver ceiling. Beneath it is a black sateen wall surface used as a secondary screen for atmospheric effects. The wall beneath is surfaced with blue leather. The small holes indicated at the right are projection ports. Fans screen the orchestra, organ and the two doors in front, but they are omitted from the drawing. Lighting is indirect and emanates from the strip between the ceiling and black wall.
The auditorium looking toward the rear, showing the arrangement of the indirect lighting and deeply upholstered, chair-like, blue and silver seating.

A section of the lounge, a chamber of modern comfort and modernistic appointments — in both respects, candid to the point of bluntness.

The aesthetic side of the film guild cinema design
The "camera eye," half shut. This feature, called by the inventor the "Screenoscope," is well shown in this photograph of the auditorium.

The left side of the auditorium, showing the black wall strip used as a secondary screen. The ceiling flares upward toward the rear.

The scientific actors foremost in the Kiesler idea.
Architecture and the Motion Picture

In Mr. Louis Magaziner's article on the new Stanley house in Philadelphia, the Uptown, a statement appears that is very familiar. Mr. Magaziner, who is one of the designers of the Uptown, was entirely original in his thought, we assume—and it is of no importance whether he was. The statement interests us because it comes from one of the nation's most eminent architects, and because it has been in the pages of Better Theatres before.

"The motion picture theatre," states Mr. Magaziner, "from its very nature, should be the most modern of all buildings. . . ."

He means by the phrase, "from its very nature," that the motion picture itself is one of the most modern of all phenomena. It is as modern as the airplane—as modern as radio, of which it is now a part. The motion picture is as exclusively of our revolutionary present as we are ourselves. As we think and play and work and live differently from all the people who preceded us on this planet, so does the motion picture function among the arts as no previous art could. This is a machine age, and the motion picture is a machine art. Our thoughts, our culture and the motion picture spring from the same tremendous changes in all life which this industry-scientific age has wrought. Mr. Magaziner explains this clearly.

"We have at our command," he states, "materials for construction and tools that were unknown in earlier periods. Why not use them to the fullest of their possibilities? We have steel and machines to fashion it. This must enter vitally into our thoughts."

This does not mean, however, that architecture should be expected to develop a standard manner, a fixed style of design to interpret this modern life. There is always a tendency to strive toward a formula as soon as a new conception arrives in any field of thought. In the arts at present has arisen a manner quite appropriately called modernism. Growth and betterment are only threatened in those circles which would capitalize the word—or make a dogma of it under some such fetishistic name as Art Moderne.

In this issue alone are represented three motion picture theatres the design of which is definitely modernistic. But one is vastly different from the other two—and there can be many more designs just as different from each of these three. The artist in architecture will not decide of a sud-
A NEW THEATRE IN THE MODERN MOTIF

The Uptown, recently opened in Philadelphia, presents an interesting adaptation of modernistic design to the theatre. This motif, born of life today, has sometimes been called too severe—too harsh. Of that the Uptown is a complete refutation. The architects were Magaziner, Eberhard & Harris of Philadelphia.
Above: COSMETIC ROOM
Uptown Theatre

Left: THE FOYER
Uptown Theatre
Left:
PROMENADE
Uptown Theatre

Right:
PROMENADE
Uptown Theatre
MACHINE AGE BEAUTY

Beauty is plastic, taking cast from the living age in which it is reared. In the new Uptown theater in Philadelphia our age—But let one of the architects tell the story

By LOUIS MAGAZINER
Member of Magaziner, Eberhard & Harris

No serious discussion of the trend in modern design may be had without first accepting generally the forces that, singly and united, influence the thoughts of the creative arts consciously and subconsciously. We see ourselves emerging from the mist and confusion, from the lack of comprehension and interpretation of its own meritorious accomplishments and the prevailing false notions which attended the closing years of the 19th Century.

Political and social changes, the recognition of industrialism, the results of inventive genius, scientific discoveries, the broadening of views through increased travel, all have given impetus to new life and have become articulate in our arts. The wealth of our country has permitted the erection of costly buildings for the service of our communities. Tactfully we recognize that the old order has changed, that the palace of autocracy is the playhouse of democracy. Where royalty deemed it as its own particularly ordained right to revel in the created beauty of its artists and craftsmen, democracy is now privileged to enjoy such creations for its hours of leisure.

The motion picture theatre, from its very nature, should be the most modern of all buildings, supplying a daily need to hundreds of thousands, keeping in touch with all current happenings, sensitive and alive to all new developments; it in itself should be conceived and executed in the best manner and taste of today.

It is a truism that architecture reflects the history of its times and in its best phases is a development speaking in definite form of the thoughts, dreams, aspirations and accomplishment of its generation. Sensing this the owners and architects naturally tended toward the style of the 18th century as answering in the most suitable manner the architectural expression of the modern theater; a conviction the old order has changed.

The present mode speaks to us of seeking restless movement. Through many generations we were laxly satisfied to jog safely along in the created styles of the past, to do this in the Italian Renaissance that in the Spanish; again to copy the art of the great French periods to our aid, to seek refuge in the Tudor, the Georgian, the Colonial, etc.

Independent thinkers dissatisfied with clothing the versatile spirit of the present in the trite garb of the past rebelled. They have been steadily hewing a new way, and attracting increasing numbers of disciples as their following until the movement has taken an irresistible force, surging forward with growing momentum and with an appeal convincing as it is enchanting.

This we know must undoubtedly be so, because of honest purpose of the new style and the directness of its method.

We have at our command materials for construction and tools hitherto unknown in earlier periods. Why not use them to the fullest of their possibilities? We have seen and may proceed to fashion it. This must enter vitally into our thoughts. We have new methods of using concrete, steel and glass, and many of the plastic materials; machines for molding all these to our designs to create new forms—no longer to apologize for the powers and potentialities of the machine, but frankly to accept and recognize and develop the beauty of its products. Devices for heating, cooling, lighting and sound distribution are all a service and these must take their proper place and influence our design.

Above all we are in an age and atmosphere of space an nihilating movement. We dart along our smooth highways and through our waterways. We fly across land and sea. Sound and light waves are directed by us to where we will.

And so in myriad ways we are approaching an elusive, ever beckoning fourth dimension and infinity.

And fittingly then a building devised for the display of the marvelous inventions of our recent years, should be conceived in the spirit that will...
express the dynamics of the time. The lines of the structure must be lithe, direct and swift, color reserved and metallic, craftsmanship sure and unaburred, detail graceful and exquisite, mechanically complete and coherent and functioning in rhythmic cadence.

To bring this into being we must gather together the best talent, artist craftsmen of all trades — masons, in cementers, workers in steel and iron, in marbles and bronzes, molders of plaster and glass, frescoers and painters, makers of furniture, weavers of rugs and tapestries. All these it is necessary to find and direct, to impress with the one all absorbing thought, light airy movement and direct line. To swing them into unison, their labors inspired with the visions of harmonious creation, working expressively and in sympathy, united in building a symphony of form, rhythm and color.

Added to all this there is the charm of the enchanting and elusive magic of modern lighting. No longer satisfied with the empiric formulae for lighting, the art of the present has fastened itself with making light to flow where subtle and beautiful effects will be called forth in shaded and reflecting surfaces. New glass with delicate facets fashioned by cutting and carving, etching and sanding, give a mysterious appeal to the rays which they guide and direct.

With such seriousness of purpose, the arts and crafts which are now being nurtured and developed on a new scale, envelop the workers and must make a deep and holy impress on all who are fortunate enough to have part in their fresh unfolding.

There has been much earnest thought given to the design and detail of the Uptown. In describing it we will show points of interest peculiar to the new mode and design and the new methods of using materials representative of this modern trend.

On entering the lobby, our first interest is the iron work designed and detailed by the architects and also inspired by the beautiful work of Brand of Paris. It was executed by d’Ancona.

In the foyer a fresco suggested by the recent work of Gaetan Jeannin and composed by Vollmar Clarke depicts this interesting decoration of this entresol. The foyer and lobby ceiling lights are modern German in treatment.

Entering the first promenade the points of interest are many. The open well is outlined in Brescian black gold Rosso marble, the colors well brought out by the introduction of Bologna black and softened by bands of the Escalite Black. The large iron gates are delicate modern wrought iron panels, also executed by the d’Ancona in the spirit of Raymond Subes. The staircases are lit with the direction of Mr. Flood of Voigt Company. The lustre of the glass used gives the feeling of freshness in conception and design.

Ascending the stairways which flank either side of the promenade to the mezzanine promenade, we find at the landings panels of Jezzo work designed and beautifully executed by Eastman Brothers of New York. Lighting of the stairway is by means of mirrored recesses in the angles of landings. Black and silver pedestals support modern bronzes.

Giving off from the promenade are the various retiring rooms. The reading room in the center is done in lemon yellow, silver and black. A modern fireplace forms the center feature, with carving by Schaffer, a panel in Jezzo, by Nat Eastman, and all intensified by the glazed black leather divans and easy chairs. The table is in Macassar. The triangular mirrors at each side give the reflecting surfaces.

The women’s rest room is in soft greens and silver. The top of the dressing table is carved glass illuminated from below, and the side brackets are mounted on a mirrored wall.

Stained glass windows in the auditorium. The left allegory depicts this industrial age with stenciled border. The murals are done in warm tangerine red and soft brown. The promenade decoration by Cahen, of New York, is in soft shades of silver and gold, with ceiling panels in rose tinted fluted columns. The recessed vitrines displaying objets d’art lend brilliancy to the room.

Leading from the promenade by broad, generous stairs, one reaches the lobby, and is afforded a striking view of the auditorium. On its lateral walls are three bays formed by two reeded columns in black and gold, crowned by fluted capitals, the cornice and pediment of stone, in the modern spirit, extend full height of auditorium.

For the glass beautifully conceived and painted by the Eastman Studios, enclose recesses in side walls. The ceiling and light chandelier represents a central orb radiating in myriad rays of silver and gold delineated by the varied hue lighting. The proscenium arch, mainly featured by the two fountain organ grilles with ceiling mural by Eastman, is garnished by a valance and torch Anti in glass, with hidden lighting in color.

A theme of interest forms the inspiration of the glass panels and mural, to quote the author—"The four wall windows will depict the passage of a human being (man and woman) through the ages of civilization. Beginning with the Garden of Eden through the Babylonian period, into the Middle Ages, and into the early Renaissance, then to our present day and finally their arrival into the age of the New World of modern skyscrapers, aeroplanes, radios and big business, elimination of time and space, romanticism of the future.

"For the proscenium mural, the subject is ‘Lo! The New Day Has Come.’ The heroic figure of woman is the symbol of the new progress of our dynamic civilization. She is being worshiped by artisans and craftsmen, who have at last found the true course for the expression of their art. On the old traditions of the royal kings and queens, against the glittering fountains and gardens of Versailles; grimly retiring into the shadowy court, giving way on the left to the new youth, personifying the new tendencies, traditions and thoughts in the modern arts, literature and architecture, coming in a joyful dance to live in their world.

The background is the future world dynamically

(Continued on page 34)
THE UNIFORM STYLE NETOCO HAS ADOPTED

They're part of a new service system in over 40 theatres

A SEMI-MILITARY uniform, plus a semi-military carriage in the wearer, is the basis of the service plan which Samuel Pinanski, president of the New England Theatres Operating Corporation, has now put into effect in the more than forty motion picture houses which comprise the Netoco chain.

The 400 members of the uniformed staff, from chief usher to girl cashier and man stationed on the sidewalk, are picked with care and are taken, if possible, from high school students living in the immediate neighborhood of the various theatres.

This, according to Pinanski, who even designed the uniforms, gives a personal touch to the service. As new theatres have been taken over the system has been installed under the supervision of William Savitz, one of the home office executives.

Each week the chief ushers are called to a meeting where particular problems are discussed. On return to their theatres these ushers pass along to the rank and file whatever information they may have gleaned.
PROJECTION COMES FIRST!

Mr. Theatre Builder, Tell That to Mr. Architect

The newly organized Projection Advisory Council declares that the motion picture industry is paying for its projection room blunders. Why and how the council is striving to correct this is told by M. D. O'Brien and—

By HARRY E. HOLQUIST

The wide influence which the Projection Advisory Council is destined to wield in the promotion of a better understanding and appreciation of the art and science of projection is clearly indicated in the progressive work of this new organization during the first few weeks of its existence. Projection abuses and misuses, amenable to treatment by the industry for many years, will, under the plans of the Projection Advisory Council, be met and dealt with by men who have been influential in all sections of the country. That an organized effort such as the Projection Advisory Council is putting forth will be productive of much good, seems a foregone conclusion. An example of the work which the Council has undertaken is indicated in a report of M. D. O'Brien, chairman of the committee on projection room planning, in which he attacks methods widely current in the planning and operation of theatres as regards projection. Declares O'Brien:

"The motion picture industry is paying and will continue to pay for many years on the failure of architects, owners and builders to realize that the time to consider projection room designing is when the plans are on paper and not when the building is almost finished. It is far easier to consider projection room requirements on the plans than to have mistakes made which cannot be rectified, or correct errors by extensive alterations. The history of errors of omission and commission in the planning of projection rooms is a long and interesting one and many specific instances could be given of the serious blunders that have been made. The blunders range from the failure to build any projection room at all, so that the opening of the theatre had to be held up for a considerable period, down through the thousands of more or less serious errors which handicap projection.

"Yet this condition exists through the country today. Projection rooms are put in as more or less an afterthought. They are placed in a part of the house most agreeable to other considerations whether it be the general style of interior architecture which cannot be marred under any conditions or what not.

"But patrons do not come to a theatre to feast their eyes exclusively on the beauty of a house's interior. They come to see a picture—a good picture. And they cannot see such with imperfect projection. And there cannot be perfect projection, if the projectors must do all but walk around corners to get the images on the screen.

"Motion picture theatre architects have a duty that is greater than the mere designing of edifices that are pleasing to the eye. Their task is to design a structure in which motion pictures may be seen to the greatest advantage—which means nothing more than that it must be possible to project films at the greatest advantage.

"If it is not a part of the equipment of such architects to know where and how to place such projection rooms, then it should behoove them to consult some competent projection engineer who is fortified with the necessary knowledge. In a word, the cinema house should be built around the projection appointments, rather than the latter's being built into the theatre.

"Those who erect theatres are in the key position. It is they who may insist not only that their houses have the best projection equipment obtainable, but that, in addition, this best equipment be provided at that place in the house most suited to maximum results. Mr. Theatre Builder, tell that to Mr. Architect:

"Do not lose sight of the fact that the whole show in many instances emanates from the projection room. The orchestra and organ are mere adjuncts and the mural decorations, the wonderful lighting effects, the gold and blue lobby, etc., are only the 'frames' to set off the picture to better advantage.

"The theatre owner is a retailer of a highly popular form of public entertainment which must go through various chemical processes before it becomes the merchandise for which the public pays. The raw stock is made in Rochester, finished in Hollywood and, by means of the projection, carbons and lens is manufactured into the product which the public consumes. Up to this point the money spent in frozen capital, the material valueless. The theatre is the building in which the product is sold and nothing should be overlooked to get the customer into the store and make him as comfortable as possible. But the owner must fully realize the vital importance of that little 'factory' he is operating away up in the back of his theatre.

"If the equipment, if the man in charge, if the facilities or the materials used are lacking the quality of the product will suffer. No good merchant need be told that it is his duty and to his lasting benefit to do everything to maintain the quality of the merchandise he sells to the public. Upon success of the theatre owner every department of this industry depends.

"Not so long ago, the projection room in the motion picture theatre consisted of the housing around the projectors, sufficiently large for two 'man and a man to operate them. Its sole purpose apparently was to conceal the machines or machine which was merely tolerated as a necessary evil. We all

(Continued on page 32)
WHILE the atmospheric theatre has become fairly familiar to the American theatregoing public, especially in the larger cities, Boston up to the present time has lacked a theatre of this design. Now it has the Seville in East Boston, erected by the New England Theatres Operating Corporation, commonly referred to as Netoco. The new Seville theatre at Central Square in East Boston, which opened its doors to the public February 17, is the first atmospheric theatre in Greater Boston. As its name denotes, the Seville is Spanish in architecture and appointments. Erected at an approximate cost of $1,000,000, the Netoco Seville possesses dignity skillfully blended with striking originality in every line and shadow.

An exhaustive search of books on Spanish architecture was conducted by Samuel Pinanski, Netoco’s president aided by his staff of technical experts, before the plans for the Seville were drawn up. Every line, and every detail of decoration is therefore authentic. Personal visitations to atmospheric theatres all over the country were also conducted to note all modern improvements that could be incorporated into the Seville plans.

A marquee 34 feet long overhanging the sidewalk, announces in electric lights the current attractions. The outside lobby is spacious, with a large ticket booth and also an advance ticket sales parlor. A small vestibule stands between the lobby and the Grand Foyer, which is 88 feet long and 24 feet wide. The foyer, which is of almost severe simplicity, is relieved by characteristic decorative touches. The floor is of tiles, and the walls of stucco, done according to the predominating Spanish note. Wall lights are spaced so as to give soft, clear illumination and have as their bases, copies of Spanish family shields. Three loggias, equipped with antique Spanish benches, open off the foyer. One of these loggias contains a fireplace. Three large vomitories lead from the foyer to the stadium, as well as an emergency exit to Border Street.

The auditorium is 134 feet long and 88 feet wide. Boxes, loges and balcony were omitted. The Seville is of the stadium type. The seats number 1,725 and are upholstered in red Jacquard velour. The floor gradually elevates toward the back of the house into the stadium.

The walls represent various types of Spanish homes, tastefully juxtaposed so that they blend into another to form a continuous panorama. In this respect, the architect made judicious use of pillars, wrought iron balconies and various types of Spanish lanterns. On the walls are painted coats of arms of the Spanish nobility. This interior is a pleasing harmony of architecture, color, luxurious hangings and furnishings, intended not so much to impress the patron as to prepare him for the pleasure of the show.

Six exits, leading from the auditorium, three to Border Street, and three to Meridian Street, assure quick evacuation of the house without confusion.
NAMED AND MODELED AFTER THE SPANISH

The Seville is a new Metoco theatre, designed by Krokyn, Browne & Rosentein of Boston
THE VARIATION IN THE SEVILLE WALL DESIGNS

Above are sketches indicating the basic lines of the atmospheric designs of the auditorium in Netoco's Seville theatre, showing the difference between the left and right walls, as is usual in atmospheric theatres. The right wall has been traced in its proper direction, but the left wall has been reversed to make comparison of proportion and contrast of treatment simpler.
When CAN YOU REST From Competing

Generally speaking, a contract of a single theatre, may be held valid, whereas a contract restricting the seller of a business from engaging in a similar business "for any and all time" in the state of Massachusetts is invalid, unless it is a direct restraint of trade, but also the effect of its validity would be to drive out of the state the seller of stable business. The court said:

"Whatever may be the extent of the state, the monopoly restricts the citizen from pursuing his business, unless he transfers his domicile and his allegiance to some other state or country. Its tendency is to drive business and citizens who are skilled in business from this to other states. If one is not at liberty to carry on his business here, but is at liberty to do so elsewhere, he will likely time enter into the kind of business being conducted or carried on by said purchaser in Hamilton county, state of Ohio, or at any place within such distance of said county as will interfere with said business, whether carried on by said seller, directly or indirectly; said seller agrees that he will not at any time within 35 years from the date of this agreement enter into nor be concerned directly or indirectly in the kind of business which has heretofore or now been conducted or carried on by the said firm, or any branch thereof, within the state of Ohio."

In this case the part of the contract relating to Hamilton county was held valid, whereas the restrictions including the state of Ohio was held void.

Therefore, it is quite apparent that although an unreasonable portion of a contract may be invalid, a clause in the same contract may be valid if the restrictions referring to the duration of time or the area of the territory are reasonable.

Moreover, when a contract is formulated so that the restrictions are reasonable and therefore valid, the courts will not permit the seller of a theatre to avoid liability on more technicality or obscurity.

The higher court thoroughly reviewed an unusual phase of this question in the very recent case of Clay v. Richardson (290 S. W. 235). The facts are that W. T. Clay and B. T. Sanders owned and operated a local theatre and sold the same to John Richardson for $10,500. Clay and Sanders agreed in writing not to enter into a competing business in the same town. The contracts of sale provided:

"We further agree, in consideration of the premises, that we, nor either of us, will never again enter into or engage in the theatre or moving picture business in Olney, Texas."

However, at the time the business was sold, Clay owned a lot in Olney, Tex., upon which he later built a building and fully equipped it with theatre equipment. He rented the building and its equipment to a man named L. K. Bray, who thereafter operated a com-

(Continued on page 79)
SECTION OF March 16, 1929

A BIG PARADE OF SOUND EQUIPMENT

The exhibit in the gymnasium of the Western Electric plant. To go observingly from one end to the other was to get a glimpse of the fathomless genius which has made motion pictures with sound and voice possible.

Display of pickup transmitter and amplifier, a film recording machine, a modulator, a densitometer and a sensitometer.
One of the most interesting items in the display—a set of portable sound apparatus for use on location.

Looking into a truck equipped for use in making sound pictures away from the studio. It carries all the power units necessary for field work.

Here are views of a recent exposition of the devices used in making sound pictures. The exhibit was conducted for invited guests by Western Electric at its huge Chicago plant.

The truck from the outside, with the view enhanced by frolicsome girls employed by Western Electric. The truck is a regular piece of studio paraphernalia now, freeing the producers from the limitations of the set.
Racon Horns

Will Draw Delighted Audiences and Lift Your Theatre Mortgage

Debts and mortgages vanish when Racon Horns are installed. A growing surplus begins to pile up.

Delightful musical comedies — inspiring melodies of Grand Opera — famous orchestras and celebrated musicians — humanized voices.

Life-like reproductions that have the heart-gripping appeal and keep the picture plays crowded with enthusiastic patrons.

Patented non-vibratory material, one-piece construction, 75 cycles up without distortion or unnatural tones are Racon achievements supreme.

Racon Dynamic Units on Racon Exponential Horns give perfect reproduction for all frequencies without distortion, will operate on any make power amplifier without rattling and add naturalness to mechanical reproduction.

Racon Horn Baffles for Dynamic Cones add brilliance and depth to reproduction, in addition to giving greater volume and projection power. Made in all sizes to fit any make dynamic cone.

Racon Electric Co., Inc.

Specialists in Acoustic Chambers

Factories
18 to 24 Washington Place, New York
Slough, Bucks, England, and 105 Sherbourne St., Toronto, Canada

Write for Catalog
SOUND IN THE THEATRE

A THEATRE REPRODUCER
Light, No Thicker Than Your Hand

About five years ago a young school teacher had the idea you could make a loud speaker employing the condenser principle. He was right. And the result is of interest to the sound picture theatre

By GEORGE SCHUTZ

If you had a reproducer for your sound pictures which was only as thick as your hand, you wouldn't spend much time figuring where to place it. You'd put it at your screen, so that you could pull your sound screen up into the grid as easily as you could a silent one. And if you had no stage, you wouldn't need any more room behind your sound screen than you had for your silent one.

It wasn't sound pictures that Conlin Kyle was thinking about, however. Kyle, a 36-year-old California school teacher, was thinking about radio in the home when he began working on a new type of reproducer. There had originally been the air-column reproducer. Then the dynamic type came into prominence. Kyle's was to employ the static principle. For five years he worked on his idea. The idea was adopted by the industry.

The Kyle condenser-type reproducer is still in the laboratory. There may yet be considerable work to be done on it, I don't know. The Newcombe-Hawley Company of St. Charles, Ill., with which Kyle became associated for the development of his invention, is close-mouthed about the present models. No matter how I heard this reproducer, I didn't immediately it was apparent that here was a speaker eminently adapted to the requirements of a theatre.

A complete explanation of the condenser-type reproducer leads one into technicalities intended only for the consumption of radio engineers. For the information of the exhibitor, it may be said that the Kyle reproducer employs the electrical principle of the condenser—two plates which become charged, repelling or attracting each other as the charge is respectively positive or negative. Between these two plates is the diaphragm which vibrates, according to the charge on the plates, thus causing the sound-waves. This diaphragm, acting as a dielectric, is the basic Kyle invention—it is made of a rubberized substance called Kyleite.

As thick as your hand, made in small sections which can be placed together to accommodate any amount of volume, weighing but little, the Kyle reproducer has a wide and constant range of tone and is capable of reproducing both music and the voice with remarkable clarity. Particularly well adapted to the reproduction of the speaking voice does this new type of speaker seem.

To describe it physically, the Kyle reproducer appears as an aluminum tray, measuring about 8 by 12 inches, and being made of an aluminum alloy, it is very light. This tray has many rows of narrow rectangular slits, forming a sort of gridiron, and as one of the illustrations shows, the inner surface of this tray is uneven, forming regular depressions and elevations. The slits are for the passage of air, so that the diaphragm is not impeded in its free movement. It is on the elevations that the Kyle diaphragm rests. The tray, as I've called it for descriptive purposes, acts as one plate of the condenser; the other plate is formed by a tissue-thin layer of gold leaf "glued" on to the Kyleite. A glance at the illustrations will make the appearance of this condenser more clear.

The condenser is given a charge of low-current, high-voltage electricity, which originally (and to some extent constantly) is provided by a polarizer. The latter consists of a small transformer capable of 450 volts, a blocking condenser and a rectifier tube such as is used in an ordinary radio set. The polarizer is intended to make the unit adaptable to any standard radio receiver, and consequently, to any type of theatre amplification.

In adapting the Kyle reproducer to the theatre, one could mount enough of these grids to make a reproducing area of, say, four by eight feet. This area is great enough for a theatre having 1,000 to 2,000 seats—perhaps.

The "grid," sound medium of the Kyle condenser-type reproducer. At left is shown the forward side, on which gold leaf forms a plate. The other plate is the aluminum alloy gridiron shown in the photograph of the rear side.
Silence for Sound

Decorations do not render dramatic charm and impression during presentation, but drapes do,—if Vallen operated!

Only Vallen can guarantee effective, noiseless, safe operation,—embodied only in Vallen Syncontrol, High Speed Control, and Noiseless All-Steel Safety Track.

VALLEN ELECTRICAL COMPANY, INC.
Akron, Ohio, U.S.A.
In the fields of projection, booking and operation, exhibitors can rely upon their own hard-earned knowledge to guide the theatre policy successfully. It is in this new realm of “talkies” involving acoustical problems with which showmen have had no previous contact that doubt looms large. Here AUDAK creators of the world’s foremost chromatic sound instruments, can help you materially. If you want to make the most of this national surge toward a splendid new medium of entertainment, insist that your reproducing apparatus be equipped with the best the standard by which others are judged and valued AUDAK.

The AUDAK COMPANY, 9 E. 46th Street, New York
Creators of High Grade Electrical and Acoustical Apparatus Since 1915
"KERSTEN'S" SUPREME FOR EVERY PURPOSE

No. 5401—For the medium sized theatre. An exponential dynamic horn that brings the voice of the speaker or the music to every ear with vivid naturalism. Height, 42 in.; Depth, 33 in.; Width, 41 in.; 15 foot air passage. Great reproduction, price $55.00. (Pictured especially for Kersten Dynamic Exponential Unit No. K39.)

The skill, genius and research of Kersten Radio Engineers has resulted in the development of the world's finest and most effective reproductions of voice and music. Regardless of the size of house, you will find nothing to compare with Kersten equipment. It offers everything that you have sought in the way of perfect reception and reproduction. More than this, Kersten equipment is built for long and satisfactory service. It is the ultimate in theatrical satisfaction.

Two other Kersten models very popular for theatre use are described below:

No. 820—Kersten Dynamic built to handle even the greatest capacity. Brings out the most minute detail of total quality. So real that it rivals the original production.

No. K5—Kersten Unit especially built for large theatres and public address systems. Positively marvelous in power and reality of total reproduction.

Write for complete descriptive circular covering our entire line of more than 50 types. We will gladly help you select the right horns or we will build them to order for you, for special requirements.

KERSTEN RADIO EQUIPMENT, INC.
1415 Fulford Avenue
KALAMAZOO MICHIGAN

KINOTONE

The most complete synchronizer on the market.
Two volume controls—two push buttons—master switches—nationally known parts. Kinotone has ample record space, allows full vision ahead, simple to operate. Installation is easy—only eight well marked connections to make.
The tone quality of Kinotone is unsurpassed, say those who have heard it. We offer most for your money—our price is only $324.50.

Send us dimensions of your theatre. Our engineers will do the rest. Write or wire for complete details.

LE PILOTE RADIO LABORATORIES, UNION CITY, IND.

CABINET THAT HELPS OPERATOR

A CABINET which has the earmarks of being very handy for use with non-synchronous devices has been conceived by Lester L. Nichols of Peterboro, N. H. Nichols operates a theatre there and having bought a non-synchronous machine, set out to devise some means of keeping his records so that the operator could most conveniently select them while the picture was going on.

In this respect, Nichols states that the cabinet works out very well, he having found that when he played pictures requiring the use of the same record many times, his cabinet made certainty of selection easy.

In this theatre, he has the cabinet placed above the device—not against it, but with an aperture between it and the device for the operator to look through at the screen. The records, however, are only two or three inches above the head of the operator and can therefore be easily reached.

United Electric Company
Appointed Distributor of
Electrograph Equipment
(Special to the Herald-World)
QUINCY, ILL., March 12.—The United Electric Company of Vancouver, British Columbia, has been appointed Electrograph distributor for Southwestern Canada.
The United Electric company will handle the full line of Electrograph Sound Equipment and are ready to take care of all Sound problems for Canadian exhibitors in that territory.
Available for

Your Picture House!

A Metropolitan type of sight-sound program never before available to the average moving picture theatre

THREE great institutions interested in solving the cueing problems of the theater possessing non-synchronizing sound equipment join in and are responsible for a great new service which is giving the smallest outlying theater the same intelligent cueing and the same masterly thematic programs heretofore restricted to the greatest picture palaces.

The service includes a special cue sheet for every production and a record library containing all of the records listed in the cue sheets. These include many accompaniment-records especially written for this service and recorded by one of America's greatest symphony orchestras. Also available at slight extra cost, special sound records—shrills, groans, toots, whistles, bells, crashes, etc.—made by a new process which makes it easier to cue the sound to the action.

The service was inaugurated and is endorsed by Cameo Music Service Corporation; makers of Thematic Music Cue Sheets; The Phototone Co. and the Gennett Record Division of the Starr Piano Co.

A whole year’s cuing—complete with thematic records—only $228.00. Less than year service, if desired. Mail the coupon for full details.

UNITED CUE SERVICE
FOR NON-SYNCHRONOUS MACHINES AND NON-SYNCHRONIZED PICTURES

UNITED CUE SERVICE,
NORTH VERNON, INDIANA

Give me full details of your record cue service. I am interested in getting this service, including cue sheets and records, for_______ months.

Name of Theater_____________________________________
Address____________________________________________
City and State_________________________________________
Send reply to Mr.______________________________________
SOUND SERVICE

In this column published regularly as a feature of the Sound Department of "Better Theatres," are presented answers prepared by electrical and synchronization engineers, to problems in the installation, operation and maintenance of sound equipment in theatres.

Q.—What are the principal differences, advantages and disadvantages of the large and small cone dynamic speakers?

A.—In design and construction the two are very similar. The large cone type has a cone which is made of a heavier material and is formed more securely to the moving coil. In general the large ones are more "sensitive" or efficient, due to the use of more power in the field.

The advantage of the large type lies in its ability to carry large powers continuously. The greatest movement of the cone takes place on low frequency notes. When the bass reproducing power is heavy, the cone movement or excursions is limited by the cone supporting material, resulting in deterioration of the cone and supporting material. The cone movement varies inversely with the cone area; that is, the large cone moves about half the distance of the small one to produce the same sound pressure. The larger cone, therefore, permits heavy bass reproduction without cone "fatigue."

The advantage of the small cone type lies in its better high frequency reproduction, which is important for good speech articulation. (This results from the higher coil and cone unit.) In the case of theatres, its limited carrying capacity is usually not important, because experiments show that after a sufficient number of cones are used to provide uniform sound intensity distribution and uniform reproduction of all frequencies, in the music range, throughout the house, a sufficient number of speakers have been used to keep the input down to the values that a small cone will handle. In the case of amusement parks or dance floors in which the sound intensity per speaker may be much higher, the large type is preferable. Even at low inputs the life of the large type is much better, due to the cone construction, so that where longevity is important this type is also preferable.

Q.—How high should one or more speakers which are intended to carry the orchestra seats be placed above the stage?

A.—In houses that were designed for the drama or for vaudeville use the orchestra seats are usually so arranged that those in the rear seats can hear very satisfactorily any sound source which is about five feet above the stage or corresponding to the sound source from an individual on the stage. In houses that were designed solely for the silent drama a higher source may be necessary or one corresponding roughly to the average height of the screen. The speakers are frequently set directly on the stage as a matter of convenience, and this is undesirable, since the rear seats who have either receive too little sound energy or the high frequencies are largely lost. As the sound wave moves over the audience in the front seats there is not only a loss of the sound, but rapid absorption or attenuation of the high frequencies, resulting in a muffled sound of the speech in the rear seats. The speakers should be placed so that they provide best coverage of the seats about half or two-thirds of the way to the rear of the house.

Q.—I notice a very common tendency among those who monitor sound programs to increase the intensity of the voice in places where the speech is unusually indistinct. This does not seem to make the speech any more understandable. Is there any theoretical basis for it?

A.—The naturalness of probably 75 per cent of the sound installations is spoiled by the high intensity at which the managers insist on running both the musical score and speech. The sensitivity of the ear at different frequencies or notes varies with the intensity so that if a voice is to be natural the intensity must correspond as closely as possible to the original. If either a musical score or a voice were perfectly amplified and operated at several times its normal intensity, the reproduction would seem distorted.

The effect of reverberation in an auditorium or theatre is much more apparent at high intensities, due to the fact that the sound source, which is of higher intensity, persists for a longer time. This results in successive syllables overlapping and in correspondingly poor articulation. The effect is closely analogous to that produced in a piano when the sustain pedal is held down continuously. It is, therefore, very important to use normal and not high intensities.

Q.—Does the location of the ventilating ducts and the direction of the air stream in a theatre have any effect on the sound reproduction?

A.—The idea is prevalent that the sound will carry very much better if the direction of the air movement is from the screen toward the audience. This fallacy probably arose from the fact that no air has passed quite a distance by a wind in a large field. This effect is not due to the wind itself, but to velocity changes, which are not present in a theatre. The average air velocity in a theatre is so small compared with the velocity of the sound wave that negligible difference in its arrival time exists whether the air moves toward or away from the screen.

Q.—The record amplifier in my theatre echoes at times, and in addition there is a heavy hum. This effect is absent when the theatre is full.

A.—Your trouble is probably not in the amplifier. We suspect that a small orchestra playing at the times you have mentioned would likewise produce unsatisfactory results. The remedy is to add sufficient sound-absorbing materials to dampen the echo in your theatre, as the higher frequencies (his) are resonated in an empty house. Of course, a scratch filter should be used with all theatre amplifiers. A Silver-Marshall 278 Needle Scratch Filter is excellent for the purpose. One terminal of this filter is connected to a 0.005 mfd. condenser; the other terminal of the condenser is connected to the pickup lead, as is the remaining terminal of the filter choke.

Columbia Audiences Get

New Important Bookings

(Special to the Herald-World)

NEW YORK, March 12.—The first all-talking pictures of Columbia had their world premieres at the Roxy and Colony theatres within one week. The pictures to play these houses were "The Lone Wolf's Daughter" and "The Younger Generation." Baltimore's Rivoli also has contracted to run these specials as well as Stanley's, Pittsburgh; the Grand, Columbus, and the Lafayette, Buffalo.

CUEING DEVICE PRICED AT $275

A non-synchronous device, designed for small theatres and priced as low as $275, has been developed by the Gates Radio & Supply Company of Quincy, Ill. It consists of a single electric-driven turntable, pick-up, volume control, and the Gates "True-Q" device, and practically the same accessories that are on the Gates "Versatile" model. The amplifying unit is the same on both. In announcing the new model, the company states:

"The turntable equipment is so constructed that quick changes can be made in records, in which the music and "sound" will practically be uninterrupted. At any time that the exhibitor desires to add additional turntable equipment, we can furnish him the duplicate of this particular table with its equipment, less the power plant, for $125. They can therefore have as many turntables as they desire, operated from the same power plant."

"We are also making up what we call the 'Xtra Table,' which we are announcing this month.

"We also have the same class of table equipped with a 33 1/3 RPM turntable, on which we have made a number of tests, and it is very easy for the theatre to run any sound records on them of a musical score, and synchronize with the picture."
HERE’S ONE YOU CAN AFFORD

You’ve been wanting—QUICKLY—a low-priced synchronizing machine that will produce disc sound and talking pictures with perfect results.

*We have the machine you’re after! It is the*

Chrest Sound System

Here is a machine that places your theatre on a par with any in the country. Designed last September by a veteran exhibitor and operator, perfected by skilled engineers after months of experiment, backed by a large Ohio corporation, the equipment has won the hearty approval of every exhibitor who has heard it demonstrated.

The Chrest synchronizer is strong, simple, guaranteed for years, no parts to wear out, no parts to break, NO “service” charge to the exhibitor.

It is small and compact. IT CAN BE ATTACHED TO ANY PROJECTOR. You won’t have to rebuild your booth for this device.

It is SUPERB IN TONAL QUALITY. It reproduces the voice naturally, perfectly. It adds genuine human warmth to your “all talkie.” It gives the audience the full strength, range, of all synchronized music and sound effects.

It can be installed in YOUR THEATRE BEFORE APRIL 15. We guarantee you a perfect installation, ready for public showing SEVERAL HOURS after installation is started. You won’t miss a single performance.

AND BEST OF ALL—THE PRICE IS RIGHT. The entire system—everything required—is priced at $1500 f. o. b. Dover, Ohio. Terms easy and fair to the smallest exhibitor.

THE CHREST EQUIPMENT IS BEING MANUFACTURED RAPIDLY. Installations have been started. Orders are being received daily. Production in our own factory is growing regularly.

We recognize that numerous devices are being promised, but we are delivering as well as promising. We have not rushed into this clamoring market. We have voluntarily passed up dozens of installations by being cautious and careful. On the other hand, we have devoted months and thousands of dollars to make our machine right.

You will not be dissatisfied. Our first installation has been in constant operation in a local theatre for weeks. The public, the distributors and the producers have approved it.

**REMEMBER!** A Perfect Installation in a Few Days

* A telegram from you will give you preference

A FILM ATTACHMENT WILL BE AVAILABLE IN NEAR FUTURE

Chrest Sound Equipment Co., Dover, Ohio
"From Little Theatre to Big Theatre"

The Story is the Same

ELECTROGRAPH "Sound" Equipped Houses are paying.

Because: ELECTROGRAPH reproduction is the standard of quality and reliability at a low cost of installation and upkeep.

The Profits gained in increased Patronage goes to YOU and not to someone else.

There is an ELECTROGRAPH Model for every theatre from the smallest hamlet to the largest city.

NOW! The GAFONIC Model—

For those 5,000 smaller Theatres whose future existence, seemingly, depends upon their immediate action in installing reliable "Sound" equipment.

Only $275.00  complete with 11-Foot Air Column Reproducer

An individual electric motor driven unit for standard records equipped with a power plant with the same natural reproducing features as our VERSATILE Model, arranged for quick changes to afford practically uninterrupted music or sound arrangements. The TRUE Q DEVICE makes cueing of your pictures a simple matter.

Size:  Height with cover, 36 inches; Top 22 inches square.

You can add additional turntable equipment as you desire, as we furnish extra equipped tables for $125.00.

WHEN THEY THINK OF SOUND — THEY THINK ELECTROGRAPH

The XTRA Table

For Special Sound Effects while the theme is playing. Same as shown above. Fits on to any equipment. Complete with Cover Less Power Plant—

78 R.P.M.-T.T.  $125.00

33 1/3 R.P.M.-T.T.  $150.00

VERSATILE MODEL WONDER ELECTROGRAPH

For the Average Theatre

"Known the World Over"

$450.00

Complete, Two Disc Unit, Record Compartments, Q Device, Microphone and Two 11-foot Air Column Reproducers.

The MOTIO-TONE

For larger theatres. The very last word in Sound Reproduction

$750.00

Complete with Two Disc Unit, MOTIO-TONE Power Plant, TRUE Q DEVICE, Microphone and MOTIO-TONE Theatre Dynamic Speaker.

GATES RADIO & SUPPLY COMPANY

QUINCY, ILLINOIS, U. S. A.

Manufacturing Engineers—Sound Instruments—Public Address Systems & Broadcast Station Amplifiers
MR. THEATRE OWNER:

HOW CAN YOU AFFORD TO BE WITHOUT

Sound Accompaniment!

When Brunswick Offers-

Complete Record Cueing Service

as low as $12.50 per week

500 RECORDS — 500 SELECTIONS

Double Faced — Insures Long Wear

Special Hurries Sound Effects Furiosos Mysteriosos, Etc.

An appropriate record for every sort of motion picture scene
A cue sheet for all feature pictures — regardless of release date

Brunswick

Box R-51, Record Department.
THE BRUNSWICK-BALKE-COLLENDER CO.,
623 S. Wabash Ave., Chicago.
Please send detailed information regarding Brunswick Mood Accompaniment Library and Cue Service.

Your Name: ___________________________ Theater Address: ___________________________

City: ___________________________ State: ___________________________
There Is No Substitute for a Miles Dynamic Reproducer

CLEAR—POWERFUL—REAL NATURAL TONE—LASTING—

USED AND ENDORSED BY LEADING ESTABLISHMENTS FOR TALKING PICTURES and non-synchronous devices.

Wire, write, call today telling us your requirements

THIS NEW MILES DYNAMIC UNIT EMBODIES a combination of NEW FEATURES HERETOFORE UNOBtainable in ANY UNIT

MILES MANUFACTURING CORPORATION
BUILDERS OF ACOUSTICAL REPRODUCERS SINCE 1923
31 WEST 21st ST., NEW YORK
PHONE GRAMERCY 5081

What Sort of SOUND INSTALLATION Will You Have?

The Littleford Horn Tower is 5 ft. 8 in. front, 5 ft. side and has an adjustable height from 12 to 18 feet. The angle iron and gusset construction results in a strong, perfectly rigid tower. Horns can be easily installed from any side because this tower is entirely free from interfering cross braces. Ask your installation engineer about the Littleford Horn Tower or write direct to us for complete information.

LITTLEFORD BROS.
502 E. Pearl St., Cincinnati, Ohio

CUEING PICTURES WITH SCOREDISC

The Scoredisc Service Corporation states that it has had exhibitor inquiries concerning the properties of Scoredisc in the art of talking picture reproduction which show that the majority of the exhibitors seem to have an idea that Scoredisc is a cue sheet service.

"I would like to make clear the intent and purpose of our Scoredisc service so that there may be no doubt in the minds of producers or exhibitor concerning the properties of this service," Arthur J. Abrams, inventor of the Scoredisc and president of the company, writes to BETTER THEATRES.

"Scoredisc is not a cue sheet service. Scoredisc is a mechanical appliance invented to provide an absolutely perfect synchronized sound accompaniment for any feature picture released after August 1, 1926. Scoredisc is made for any type of non-synchronous machine using the record or disc system of sound reproduction.

"An analysis of the word Scoredisc will explain its true meaning; the word 'Score.' in its grammatical definition, means 'to mark' with significant lines or notches any object intended as a record or an account. That, precisely, is the first half of our service.

"The word 'disc,' according to its definition, is a flat round object. Therefore we have Score, the marking with significant line or notches, on Discs, flat round objects. In the case of our service, we take a print of a feature picture, project and re-project, it working out a musical and sound effect score during the screening of the action.

"Next, having determined those musical excerpts and sound effects which will form a proper sound accompaniment for the picture, we select from the thousands of standard records at our disposal, those bearing the precise selections and effects which will be incorporated in the score.

"The following step in the evolution of the Scoredisc is to discover what portion of the records bear the precise music and effects to be used. Again the process of projection is followed, though, this time it is music and sound effects from the records that is broadcast. In this manner we select the exact number of bars of music and the amount of effects to be used.

"Thus far we have screened the picture and selected just what music and sound effects will prove appropriate accompaniment and have selected these records bearing the precise melodies and sound which we will need. Half the work is finished.

"Now we take our disc, a flat round object made of heavy cardboard, place it over the individual records previously selected and score our disc by cutting through to the grooves of the record containing the predetermined melodies and sounds. The 'slots' thus formed in our SCOREDISC represent the portions of the records which will be reproduced.

"Scorediscs come in pairs, marked A and B, one for each turntable of the non-synchronous sound reproducer. On each pair of Scorediscs is contained the automatic score for an entire feature picture sound accompaniment.

"The slots on the Scoredisc which, when placed over the records to be used, permit only the playing of certain portions of the records, are numbered consecutively, 1, 2, 3, 4, etc., corresponding to the consecutive scenes in the picture, starting with the title of the production. Records to be used also are numbered and indicated on the scoredisc.

"So much for the process of manufacture. The method of operation of the Scoredisc is so simple and so fool-proof that any person, without any mechanical knowledge whatever, can work the device perfectly after a half-hour's instruction; and that is placing the time of instruction at the maximum, for it has...
National Service
means

ONE source for every supply and equipment unit that can be used in a theatre.

A watertight "money back" guarantee of utmost quality and full satisfaction covering every purchase.

A purchasing source conveniently near every American theatre owner.

Better merchandise at consistently reasonable prices.

One financing plan for complete theatre equipment or for one single equipment order.

Expert installation counsel on every phase of theatre equipment.

Maintenance service following installation and a non-profit repair service using factory methods and genuine guaranteed repair parts.

Constant promotion of new and improved equipment to further the possibilities of the motion picture theatre.

and

Greater Economy

Ask Your Nearest Branch

NATIONAL THEATRE SUPPLY COMPANY

Offices in all Principal Cities
The Peerless Automatic

HIGH INTENSITY REFLECTOR ARC LAMP

A Necessity for the Perfect PROJECTION OF "SOUND" PICTURES

DISTINCTIVE PEERLESS FEATURES

Automatic instantaneous arc striker.
Heat resisting optical glass reflector.
Single cranks control of all carbon adjustments.
Large roomy well ventilated lamphouse.
9" negative and 20" positive carbons accommodated.
Only three moving parts in positive and negative heads.

Ball thrust bearings used throughout.
Instant accessibility of reflector for cleaning.
Both positive and negative carbon holding units can be instantly removed.
Large hardened steel gears throughout.
Arc control entirely mechanical and removable as a complete unit even while lamp is in use.
Positive carbon continuously rotated and fed.

NOW USED BY HUNDREDS OF THE NATION'S GREATEST THEATRES

Mfd by,

THE J. E. McAuley MANUFACTURING CO.

552-554 West Adams Street

Chicago, Ill.
SIMPLEX SUPERIORITY WINS
SIMPLEX SUPREMACY

MORE
SIMPLEX PROJECTORS
ARE NOW BEING SOLD THAN AT ANY TIME IN THE HISTORY OF THE COMPANY

INTERNATIONAL PROJECTOR CORPORATION
NEW YORK

SIMPLEX PROJECTORS ARE USED BY A GREATER NUMBER OF THE WORLD'S LEADING THEATRES THAN ALL OTHER MAKES COMBINED
Mr. A. G. Smith
City.

Dear Mr. Smith:

During this era of "Canned Music", Jazz Stage Bands, three-piece so-called Orchestras, etc., it is indeed a pleasure to view a picture accompanied by the beautiful, pure tones of a Kilgen Organ. The Organ is unquestionably the "Soul of the modern Motion Picture Theatre".

The Kilgen Organ has, unquestionably, the purest, fullest tone of any Organ the writer has ever heard, and it lends a distinct individuality to any theatre. Ours has ably served the public the past two seasons, without any mechanical attention whatsoever, and no one, in our estimation, can embody the qualities it possesses, in a two-manual Organ at a comparable price.

We wish to thank you and your employees for the many courtesies shown, and wish you only the best of success.

Yours truly,

Aladdin Theatre
(Johnson & Parsons)

Geo. Kilgen & Son, Inc.
PIPE ORGAN BUILDERS FOR 289 YEARS
4020 N. Union Boulevard, St. Louis, Mo.
NATIONAL THEATRE SUPPLY CO., Distributors

DOMINION THEATRE EQUIPMENT CO., LTD.
Toronto - Vancouver - Canadian Distributors
In using Scorediscs at the theatre, there are but few steps in the process of application. All that is necessary is that the person operating the non-synchronous machine select from the records furnished, those bearing the numbers indicated on the Scoredisc, and run them through on the machine.

In picking out the records to be used, the person should first find the highest "slot" numbers on both A and B Scorediscs which bear in addition, the number of the record to be used with those "slots." The next step is to set them, the record to be used last with Scoredisc A on that side of the turntable, that for Scoredisc B, beside that turntable. The last records to be used should be first picked out so that they will be at the bottom of the stacks when operation of the sound device is started.

"Selecting records in this manner brings the first records to be used at the top of the stacks within reach of the person operating the machine.

"The person operating then takes the first record off the stack on the A side and places it on one of the turntables, placing the A Scorediscs over it. The needle is inserted in slot number one, penetrating to the record grooves which are to be played, the motor operating the machine is started, and the music begins for.

"While the needle is traversing the length of 'slot' 1 on Scoredisc A, the first record to be played with Scoredisc B is placed on the other turntable, and Scoredisc B is placed over it. The person operating the machine will find that A and B Scoredisc 'slot' numbers are numbered alternately. For example, No. 1 will be on A, No. 2 on B, No. 3 on A, and No. 4 on B.

"With the first record to be played with Scoredisc B on the turntable and the proper Scoredisc placed over it, the needle of that turntable is placed in 'slot' No. 2. However, the motor of that turntable is not yet started. Having completed that part of the operation, attention again is turned to the needle in Scoredisc A, 'slot' No. 1. By this time, the needle has had traversed the length of that 'slot' and the music for the particular scene has about run its course.

"The motor of the turntable bearing Scoredisc B now is started, and by the time it has the turntable running at the proper speed, slot No. 1 of Scoredisc A is finished. The sound volume indicator is turned slowly from the turntable bearing Scoredisc A, to that bearing B, bringing about a fade-out of music from the record under Scoredisc A, and a fade-in for the music which will be played under 'slot' No. 2 of Scoredisc B.

"This operation is repeated working one turntable and then the other, picking the next record and placing the needle in the consecutively numbered 'slots' until the highest 'slot' numbers on A and B Scoredisc have been used."
For Tonal
POWER
engineered by experts
who understand
your needs . . . .

Powerizer
Licensed by Radio Corporation of America and Associated Companies

"MAKES FRIENDS IN THE AUDIENCE"

THERE'S a risky factor to this new problem of tonal reproduction. The public not only demands sound reproduction but expects that it shall be loud, clear and mechanically perfect. Better to give them no "sound" at all, than to experiment with unscientific amplifying systems which cannot begin to cope with your ever-present job of satisfying your audience. For the exhibitor bent upon giving his patrons acoustical precision, there's only one amplifying system, and that system is POWERIZER.

Power amplification is an art, a science and a business. With years of valuable experience to our credit, we pioneered in the task of adapting power amplification to the needs of the theatre. The studied construction of our powerful, life-like amplifiers need never concern you. It is their PERFORMANCE you will hail with delight, realizing after you have let our skilled engineers install POWERIZER in your house that your acoustical troubles are over.

Our Booklet B-T 1026 Will Interest You

RADIO RECEPTOR COMPANY, INC.
106 Seventh Avenue
NEW YORK, N. Y.

307 N. Michigan Blvd.
CHICAGO, ILL.
THE CROWDS KEEP COMING

"Your cueing service is something to be proud of"---

That’s what one theatre manager says about our service. His experience is no exception. We can bring the same results for you.

Motion pictures from the beginning have held the public interest. Theatre goes everywhere have been captivated by "sound" pictures. Your audiences, however, must continue to be well pleased. Today it is highly important that your music be properly cued to your pictures. Our musical cue sheets are the answer to every cueing problem for all theatre owners using any kind of non-synchronous machine.

Our service is not only the best that money can buy, but it is also the lowest priced. This unprecedented service costs

**ONLY $1.00 A WEEK**

Ask us for one of our sample cue sheets. Or, better still, send us your picture schedule for a week, but two weeks in advance, with $1.00, and we shall send you complete cue sheets with each picture. A trial will convince you.

We also offer you a complete reproducing service with Duotone Sound Device, complete with speakers, cabinets, etc. Also 200 Victor records (400 selections), together with free cueing service for one year—all for $700.00. Terms if desired.

If you now have a supply of Victor records, we shall arrange to complete your library with those which you do not have. Send us the numbers of your present records.

You need this helpful service. It is worth many times what it costs. Tell us just what you need. Use the coupon below.

---

SYNCHRONIZED MUSIC COMPANY
608 SOUTH DEARBORN ST.

Synchronized Music Company
608 South Dearborn Street
Chicago, Illinois

☐ Please send price and complete description of your Duotone Reproducing Device, or price including records, cueing service and all necessary equipment.

☐ Please send us a free sample cue sheet.

☐ Please send details on completing my library of Victor records. Attached is my present list.

☐ Please prepare sample cue sheets for us. Attached is $1.00 covering your introductory offer. We will play the following—

---

Name of theatre:

Manager:

Address:

City: State:
The Elevator System for the Mounting of Sound Horns

While great advancements are being made by engineers of various concerns manufacturing sound devices for theatres, there is always the present problem which confronts the exhibitor in installing and handling his new sound equipment. Theatres featuring varied programs, which include vaudeville and sound pictures, are usually located on valuable property, and floor space is always at a premium. Every stage manager knows what it means to have a clear stage in order to put over his show.

Sound horns must necessarily be large in order to send out a volume of tone to fill the theatre. What to do with the horns when a stage act is being put on has been a problem.

In addition to his established line of electro-hydraulic console lifts, Earl B. Hough of Chicago, an engineer experienced in building elevators and lifts for theatres, has developed and placed on the market a new automatic horn lift, which has been designed for the purpose of relieving the congestion on the stage.

These horn lifts take up the least space possible, and their cost of installation has been reduced to a minimum. It requires but 45 seconds for a complete operation, and they are made to handle one, two and three horns.

The accompanying illustration shows just how the lifts are installed, and the operating sequence is as follows:

Starting from the down position when the horns are below the stage floor, the lift is put into motion by means of a push button station located in the projection booth, or on the stage switchboard. As the lift goes up the trap doors in the stage floor are automatically opened, and when the horns have reached a predetermined height back of the screen the lift stops the same as any electric elevator.

A special hinge is provided for the trap doors, so that when closed the smoothness of the stage flooring is maintained, there being no noticeable space around the edge of the doors when down.

The power unit operated by a one-horse power motor can be located in any convenient space under the stage. Anti-freeze oil is used as a hydraulic fluid, and the remote controlled magnetic valve device is the same as used by Hough in his organ lifts.

Compactness in design is an outstanding feature, no guides or side rails being needed, owing to the rigidity of the steel elevating tubes, which range from six to ten inches in diameter, and telescope one within the other. The bottom and largest tube is firmly cemented in the concrete floor beneath the stage. A full upward travel of 15 feet is obtained, yet the lowest point of installation does not project more than eight feet below the level of the basement floor.

In the illustration the relation of the horn to the screen is shown. The travel of the horns up and down varies, and for this reason these lifts are built in two sizes—a 12-foot stroke and a 15-foot stroke.

The average minimum head room below most stages is eight feet, and with a horn having a bell four feet in diameter the entire arrangement, including the lift, when in a down position under the stage can be confined within a height of eight feet.

Owing to their flexible control, these lifts help in determining just the right position in which to locate the horns, and the special carrier frame permits the swinging of the horns in any desired position in order to secure the best sound results, so as to make the entire sound installation an integral part of the theatre, with full appreciation of its individual acoustical properties.

In order to adapt his lift to all types and sizes of horns, the manufacturer has designed a special carrier frame subject to an almost universal adjustment. All parts of the lift are made of metal, and all electrical equipment conforms with the fire underwriters' code.
Exhibitors.

**Facts You Want to Know**

1. **GUARANTEE**—Every Reproducer and Talkie is guaranteed to produce perfect synchronization, perfect tone qualities and to be free from mechanical defects and imperfections for one year. What more could you ask for?

2. **INTERCHANGEABILITY**—Good-All Reproducers and Talkies are being served by all leading producers, with sound on disc.

3. **IMMEDIATE DELIVERIES**—Deliveries will be made within fifteen days after receipt of bona-fide order with 40% cash deposit.

4. **EQUIPMENT**—Complete equipment, including two units as illustrated, amplifier, tubes, fader, booth and stage wiring, suitable speaker equipment, automatic gates, and all other parts necessary for a complete installation, are furnished with each machine.

5. **INSTALLATION**—Under ordinary circumstances, complete installation will be made by your factory representative in one or two days, at an additional cost of $20.00 per day plus railroad fare from nearest service point. No interruption of your shows or change in booth is required.

6. **HOW IT OPERATES**—Each Good-All Reproducer or Talkie is operated by individual synchronous motors, the power not being derived from the projector. The projector, operating as an electric governor, holds the unit in perfect synchronization at all times.

7. **QUALITY AT A LOW PRICE**—Exceeding simplicity of construction and operation and the use of standard interchangeable parts, give you an instrument of the highest quality at a price you can afford to pay.

8. **ACOUSTICS**—For good results you must eliminate the "echo" in your theatre. All theatres installing Good-All instruments will be given the engineering advice of the Johns-Manville Corporation without cost. Send them complete information on your theatre at 18th and Michigan Avenue, Chicago, Illinois.

**PRICES**

**JUNIOR** Good-All Talkie . . . . **$1,100.00**

This wonderful instrument is designed up to 350 seats, but will handle nicely any theatre having twice that number. Strictly quality product.

**SENIOR** Good-All Reproducer, **$1,400.00**

Designed for theatres up to 750 seats. Similar in all respects to the Junior but including larger and more powerful amplification and additional horn equipment.

**MASTER** Good-All Reproducer, **$1,800.00**

Results equal to the finest of any machine made are secured. This instrument uses an entirely different speaker than any other machine now on the American market, which is the New Good-All Condenser Speaker. It is the only speaker made which is non-directional, and which will reproduce with perfect fidelity any sound or cycle from 8 to 8,800 cycles. We claim the reproduction of this instrument to be better than any instrument made, regardless of price. The Master Model will give perfect reproduction in any theatre up to 3,000 seats. Includes double channel amplification and many other wonderful features.

Good-All Electric Mfg. Co.
Ogallala, Neb., U. S. A.
For nine years, makers of precision electric equipment.
R. A. Goodall, President

**TERMS**

40% cash with order. Balance payable in twelve equal installments with 10% added for carrying charge.

Sound on Film—Immediate delivery of the finest sound on film equipment will be furnished at a net cash price of $2,500.00 additional. Good-All Equipment is suitable for any make of projection machine.

---

**GOOD-ALL ELECTRIC MFG. CO., OGALLALA, NEBRASKA.**

Mail literature on—Goodall Talkies and Reproducers Goodall Orchestral.

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<tr>
<th>Number of seats in theatre</th>
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Hough Theatre LIFTS
not only lift your organ console and sound horns in the most efficient manner

Hough Lifts Are An INDISPENSABLE EQUIPMENT IN EVERY MODERN THEATRE.

A PIPE ORGAN IS A COMMUNITY INSTITUTION
featuring it with a HOUGH LIFT pleases your patrons and enables you to CASH IN on your organ investment.

CONGESTION ON THE STAGE
is done away with by installing your sound horns on a HOUGH LIFT.

Wright-DeCoster
Dynamic Reproducer

The Speaker of the Year
Your sound equipment can only be as good as its speaker.

Wright-DeCoster, Inc.
St. Paul, Minn.

RCA OUTLINES GROWTH DURING 1928 IN REPORT

A TOTAL gross income of $101,851,603,
and net income of $23,661,990, for the
Radio Corporation of America, during the
year ended December 31, 1928, was re-
ported to the stockholders by Owen D.
Young, chairman of the board, and General
James G. Harbord, president of the cor-
poration. After reserves for amortization of
patents, Federal income tax, foreign in-
vestments and the employees' pension fund,
the net sum of $19,834,799 remains to be
transferred to surplus. The comparative figure for 1926, 1927 and 1928, are sum-
marized in the report as follows:

1928 1927 1926
Income $101,851,603 $65,445,200 $61,157,286
Net income 23,661,990 11,799,650.28 7,396,487.18

Total current assets at the end of 1928
were $55,577,250, and total current liabilities
were $16,073,015, a ratio of nearly three and
one-half to one. In 1927 the total current assets
were $33,379,916, and total current liabilities
were $10,910,619. The corporation has no
bonded debt or notes outstanding.

Patents and patent rights, carried in the
1927 assets at $5,515,543, have been written
down in the 1928 report to one dollar.

General Harbord, in submitting the 1928
report to stockholders for the board of
directors analyzes the company's activities
as follows:

"This period has been significant in the
history of the corporation. It has sold
more radio apparatus and handled more
radioograms than in any previous year. The
earnings of its communications business for
the first time has been sufficient to meet
the dividends on its preferred stock. Its
facilities have been increased to meet the
demands of its business. It has taken the
last preliminary steps for entering the
domestic telegraph field. It has definitely
become a factor in the amusemen world.
For this enlargement of its usefulness in
different directions it has created such sub-
sidiary companies and contracted such alli-
cances as were necessary."

Radio Broadcasting created for itself a
new and important role in the presidential
campaign, General Harbord stated. "It car-
ried to the American people the proceedings
of the national conventions of the two great
political parties, the campaign speeches of
candidates of all political parties and other
formities of publicity and closed accounts,
and 1928, have had an exciting four months with the election returns. So
clearly and completely were the issues of
the campaign laid before the electorate, that
the possibility is visualized of future presi-
dential campaigns being shortened to perhaps
a month, thus minimizing the demoralization
and interruption to business hitherto charac-
teristic of the quadrennial campaigns.

The report refers to the unification of
Radio Corporation and Victor Talking Ma-
fine facilities as follows:

"After several months of negotiation, the
board of directors, subject to the approval of
the stockholders, authorized the acquisi-
tion of common stock of the Victor Talk-
ing Machine Corporation. This coordina-
tion is a logical development of the radio
and phonograph industries and will be of
substantial benefit to the companies
themselves and to the public."

The activities in the amusement field are
summarized as follows: * * *

"In the early part of the year, in associa-
tion with the General Electric Company and
the Westinghouse Electric and Manufac-
turing Company, your corporation
organized a subsidiary company, RCA
Photophone, Inc., for the development and
distribution of sound-motion picture projec-
tion equipment and the recordin of sound
films. Contracts have been made with the
Radio-Keith-Orpheum Corporation for
the furnishing of Photophone equipment
to theatres owned or controlled by that com-
pany. Contracts have also been executed
for the installation of Photophone equip-
ment in approximately one hundred other
theatres.

"Under a contract made between the
Radio-Keith-Orpheum Corporation and the
Radio Corporation of America providing
for use of patents, exchange of services and
co-operation in research in the amusement
field, the Radio Corporation of America
acquired a substantial interest in the Radio-
Keith-Orpheum Corporation. Stock owned
by Radio Corporation of America in FBO
Productions, was exchanged for stock of
Radio-Keith-Orpheum Corporation."

Further commenting on developments in
this field, the report states:

"Through the arrangements above out-
lined, the Radio Corporation of America
acquires an important position in the
amusement field. It has a substantial in-
terest in the production, distribution and
exhibition of sound-motion pictures, it has
increased facilities for furnishing entertain-
ment on records, on films and through the
air, in the theatre and in the home."

"According to the report states, "resold in a net income of $23,661,
900, of which $3,627,191 has been set aside
as reserve for federal income taxes
and amortization of patents, and $200,000
set aside to foreign investments and for
the employees' pension fund, leaving a net
sum of $19,834,799, which has been trans-
furred to surplus account."

EVERY THEATRE NEEDS THIS MODERN
RECORD CABINET
Enables Quick and Ac-
curate Good Cooting.
Elimination of Notes
and Mistakes

This modern record cabinet is a real aid to every theatre using non-synchronous equipment. Holds 50 records, and is capable of being numbered consecutively, and of being second to number of pieces on cue sheet. By listing pieces and numbering them and placing numbers on cue sheet, this cabinet can be used to cabinet advantage. It 30 inches long, and lined with felt to
avoid scratching. $19.50 FOB Peterboro, N. H.

LESTER L. NICHOLS
PETERBORO, N. H.
Horns and Speakers

A continuing of the directory of reproducers and manufacturers of interest to exhibitors contemplating installation of sound equipment, begun the last issue, is presented here.

Among companies which are manufacturing horns and speakers designed for use in motion picture theatres, several more are added here to those presented in the last issue of Better Theatres. Only fundamental information is given as to type of horn or speaker so that exhibitors may select the kind they are most interested in and get a touch with the manufacturer.

Miles Mfg. Corp.,
81 West 21st St.,
New York, N. Y.

Model M9—Coiled air column horn adaptable to both music and talking, declared by the manufacturer to have exceptional clarity and range.

The Rola Co.,
Oakland, Cal.

Model D-110—Dynamic speaker, equipped with rectifier element for operation directly on 110-volt AC current. Sells for $50.

Wright-DeCoster Dynamic

Racon Electric Co., Inc.,
18 Washington Place,
New York, N. Y.

Model 4320—Horn. Bell measures 40x40 inches, with a depth of 34½ inches. It measures ten feet along the center line, and has a cut-off of 75 cycles on the lower end, and up to 8,000 on the upper. Constructed to project forward and distribute in all directions equally. Used with a dynamic unit, one horn will fill a 1,200-seat theatre equally, according to the manufacturer. Constructed of fabric, impregnated and hardened.

Giant Dynamic Horn Unit—Designed for only long air column horns. Is of the electrodynamic moving coil type, and will handle the output of a 15-watt amplifier. Has a consumption of 1.1 amperes from a six-volt battery. Has an input capacity of 30 watts, and the dynamic cone unit will carry from two to five watts with a frequency cut-off of about 4,000 cycles.

Macy Mfg. Corp.,
1451 39th St.,
Brooklyn, N. Y.

Air Column Exponential Horn—Designed especially for use in theatres. Now available in new light-weight construction. Built on same plan as other Macy exponential horns but lighter in weight and planned for needs of the theatre.

Wright-DeCoster, Inc.,
St. Paul, Minn.

Model No. 108—Dynamic reproducer which has had considerable success in large auditoriums. Specially capable of reproducing the lower frequencies. Has 2,700 ampere turns. Magnetic lines in air gap number 50,000 per square inch. Cone eight inches. Will handle the output of a push-pull 250 amplifier without distortion or cracking, it is claimed.

Supertone

Latest and Greatest of Them All!

Embodies all the salient features of $500.00 Sound Devices—Quantity output enables us to sell to exhibitors at the unprecedented price of $275.00.

Write for specifications and literature before ordering any other device.

All Parts Guaranteed

Adswin Corp.
The House of Quality

727 7th Ave.
New York City
Stage Equipment

Orchestra - Console - Stage Lifts
Counterweight Systems - Fire Curtains

PETER CLARK INC.
544 West 30th Street, New York, N. Y.


All the painted glass, painted tapestries, mural and "Metalique" decorations in the "Uptown Theatre" were designed and executed by

EASTMAN BROS. STUDIOS, Inc.
36 West 46th Street
New York City

OUR NEW CATALOGUES FURNISHED UPON REQUEST

THE UPTOWN
(Continued from page 27)

rotating in continuous motion."

After having viewed the theatre from this point and returning to the main auditorium floor, we find niches decorated by cutouts in metal of silver, gold, brass and copper, in the manner of Reiss, of Budapest. These are floodlighted and spotlighted in color from recesses in the bases and heads of the niches.

The seats, luxurious and generous, covered in modern fabrics, and the woodwork in silver, were furnished by the American Seating company. Carpets are by Wanamaker.

The Uptown is further interesting as the first picture theatre to employ the new principle of acoustics invented by Emile Berliner of Washington, D. C., widely known as the inventor of the telephone transmitter, the radio microphone, the helicopter and the continuous current transformer.

The Berliner invention consists of a series of vibrating diaphragms which are set in cement panels. The auditorium walls, in between art glass panels and other decorative effects, are built of these vibratory cellular panels.

Before applying the top coat of plaster, Berliner specifies that discs of galvanized wire netting be nailed in rows over the wall. These discs are really microphone diaphragms. Between the wall base and cell surface there is a space of about half an inch. Just as faint vibrations passing through a telephone wire vibrate the diaphragm of a telephone receiver, so sound waves striking a "diaphragmed" cement wall vibrate the surface of each acoustical cell and not only soften words and music, but amplify them.

The panels are of fireproof material and present a smooth surface susceptible to being painted or finished in harmony with any decorative motif. It has been Berliner's aim, through these vibrating cells, to achieve an auditorium wall which would act as a resonator and enhance sound just as a violin case, for example, magnifies the vibration of the violin strings. Thus he has taken a vibrating diaphragm, set it in a cement wall and covered the diaphragm with acoustic cement.

The diaphragms reflect some of the sound in diffused sprays, it is explained, while some of the sound energy is transmuted into mechanical vibratory motion, which actually originates new sound, having the identical pitch. This alteration of sound wave energy into beneficial form, is called the vital point in the Berliner invention.

A few words as to other qualities afforded:

For heating, ventilating and cooling, a complete system for both summer and winter designed by Leopold and built by the American Heating and Ventilating company and the Carrier Engineering corporation are provided. Purified air is brought into the theatre through outlets covered by ceiling plagues and circulated through floor mushrooms. The electric lighting and diming was designed by Davy, and installed by Nusbahn.

Stage equipment and elevators, all designed by Peter Clark of New York, are the last word in modern stage architecture.

The Uptown is owned by Samuel Shapiro, who has other theatres in Philadelphia and who operates the Uptown in association with the Stanley Company of America.
Motor Control Box of Western Electric
By F. H. RICHARDSON

The above named subject has been selected for consideration this month because of the many letters asking how the projector motor speed is controlled in the Western Electric sound equipment. It really is a most interesting subject.

When engineers tackled the problem of synchronizing sound with motion in motion pictures, it was quickly discovered that not only must the sound be in practically perfect synchronism with the motion, but there also must be very duplication of picture taking and sound recording speed when reproduction is undertaken.

While it is possible to project silent pictures at a materially higher or lower speed than the speed at which they were taken, without very serious injury, this most emphatically is not the case where the picture is synchronized with sound. With sound, any difference between the recording and reproduction speed is instantly and objectionably noticeable. If the speed of reproduction (projection) be higher than that of recording, then all voices will be more shrill, and all music will have a higher pitch. There will be distortion. If the speed of reproduction be less than that of taking, then the voices will be lower—more hoarse—and the music will have a lower pitch. In either case will the voices or music be the same thing to the microphone "heard." In either case the results will be good.

The speed at which the pictures are taken and the sound recorded is always the same, it is ninety (90) feet of film per minute, or 3 inches per second. While Movietone used the disc record system, and with others which make the picture and sound record simultaneously, and on the same film, if a film be used for both records, this of course cannot possibly be otherwise. With those systems which employ two separate films for making the sound and picture record, combining them afterward, there might, theoretically, be a difference, but in practice there never is. The oh of the motor control box then is to so control the speed of the motor driving the motion picture projector and the disc turntable that exactly 90 feet of film will pass the projector aperture per minute, regardless of variations in either load or power voltage.

The motor control has three duties to perform. First, the gearing is such that a motor speed of 1,200 r.p.m. is required to project 90 feet of film per minute. It is the duty of the motor control box to compel the motor to perform at exactly that speed, not sometimes, but always, regardless of voltage or load variations. The second point I have inadvertently included in my first. It is the maintenance of regular speed under varying conditions of voltage and load. Thirdly, it must enable the projectionist to instantly alter the motor speed to accommodate silent picture projection. Let us now examine the gadgetry of this clever little doodad and see what makes it go!

Doubtless some of the Wise Ones will be tempted to ask why it would not be possible to use a compound wound d. c. motor or a synchronous a. c. motor, both of which are rated as constant speed machines. They are flat, too, for all ordinary commercial work, but they would not regulate closely enough to meet the very exact requirements of this work, especially when we consider the possible changes of load and line voltage, particularly the latter. Another serious objection to the synchronous motor is its relatively low starting torque. Moreover, if those motors were used how would we handle silent picture projection, which calls for a much lower projection speed than does sound.

The motor control box depends for its operation upon what is known as a "tuned" or "resonant" circuit, which means a circuit which will let a. c. of a certain, pre-determined frequency, pass with slight resistance, but which offers high resistance to alternating currents of all other frequencies.

The current frequency which such a circuit is designed to pass is called the "critical" the "tuned" or the "resonant" frequency. The phenomenon is rather difficult to explain to the layman, but fortunately it is possible to cite a fairly close mechanical analogy.

Cut into two an ordinary rubber band such as you put around papers. Fasten some suitable weight of sufficient weight to stretch it a bit, to one end, and, holding it by the other end, if you give it a bit of a jerk you will find the weight will bob up and down at a certain speed, that speed depending upon the length and strength of the band and the weight of the weight. The rate of bobbing will be perfectly regular; a mere touch will keep it going at that rate.

However, if you attempt to make the movement either faster or slower you will find the band will give you very little assistance. It will in fact be more of a hindrance than a

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**Figure 1**
Diagrammatic exposition of action of d. c. motor and control box.

**Figure 2**
Diagrammatic exposition of action of a. c. motor control box.
help, so that in this we have a mechanical arrangement permitting an up and down movement of a certain, fixed frequency, but offering resistance to movements of any other frequency. Any combination of mass and elasticity will act in exactly the same manner. The well-known and another example. If the wheel of the fork be of a certain length, a certain material and a certain cross section, they will vibrate at a certain, fixed rate of speed, and at no other rate.

In electrics a choke coil or inductance has the same effect upon an a.c. circuit that the weight has upon the rubber band, or more properly speaking, upon a spring, as a wheel, has upon a mechanical device, and an electrical condenser plays exactly the same part as a rubber band, a spring or any other elastic member plays in a mechanical arrangement.

An alternating current is, as you all know, nothing more than a back and forth movement of electric current, hence by connecting a choke coil and a condenser into an a.c. circuit it is possible to produce resonance effects. When a circuit is thus "tuned" to a certain frequency, that circuit will permit that frequency to pass freely, but slap any other frequency, on the wire and tell them to turn right back and go home to mother. That, fundamentally, is all there is to a "tuned" circuit.

In making provision for motor speed control, the first necessary thing is to provide some means by which the regulating device can at all times "know" at what speed the motor is running. In this case this is done by building into the motor a small a.c. generator. This generator is on the motor shaft, and when the motor is running, it will of course produce a c current whenever the motor is running; also of course the frequency of this current will be exactly proportional to the speed of the motor. And thus the little generator acts as a speed indicator to the motor control box.

When the motor is running at exactly the required 1,200 r.p.m., the small generator is producing 720 cycle current. Of course if the speed is either above or below 1,200 r.p.m., then the current frequency produced will be over or under 720.

The tuned frequency of the circuit in the motor control box is 720 cycles per second. Therefore it has a mass current, in other words the same frequency, but at no other, hence at starting, the motor takes full power and speeds up until it reaches 1,200 r.p.m., whereupon, the small generator is producing the cycle, the tuned circuit comes into action in such manner that any further increase in speed is prevented.

Treated more in detail, the motor used on a c supply is an ordinary compound wound motor, except for the fact that in addition to the regular windings it is provided with a special speed regulating winding, for which current is supplied by the motor control box.

We all know that the speed of a d c motor is increased as the field current is weakened, and inductance is increased, hence as the negative bias is decreased. It is this feature which is utilized to control the motor speed in this case.

The field winding of the small generator, called the "pilot" generator, is supplied with current directly from the power mains. In the d c motor control box are three vacuum tubes (figure 2) two of which act as rectifiers, changing the d.c. generator current from a.c. to a d.c. This rectified current supplies the regulating field of the motor, which is the special field before described.

The amount of current these tubes will pass is, however, much controlled by a grid bias, which is controlled by a third tube operated as a current amplifier by the tuned circuit.

Now follow me closely: When the speed drops below 1,200 r.p.m. the grids of the rectifier tubes are made negative, and hence the rectified current passing through the motor regulating field is small. The action of this is to permit the motor to speed up, whereupon the negative bias is decreased, causing the strengthening of the regulating field, which slows up the motor.

From the above, one might presume that this potential is the speed, and only it does; but the variation is very slight indeed. The action is such that the speed is increased from 1,200 r.p.m. to 1,300 r.p.m., and in other words the action is so delicate that even the most slight deviation from 1,200 r.p.m. causes the tuned circuit to act and rectify it.

Indeed, when the regulating switch is at "Reg," the motor controller has all its functions as before described. When it is at "Var," the tuned circuit is cut out, and does not function at all. This is accomplished by a switch then supplied with current (d.c.) from the power mains, through a rheostat connected with the control knob. By the use of this knob the motor speed may be hand regulated at will.

The motor used on a c supply is of the repulsion type, which has two windings, viz., the stator winding, which is fixed and takes current directly from the mains, and the rotor winding, which is on the rotating part of the motor, and is not connected to the power supply at all.

This latter winding is connected to the motor commutator through its two opposite brushes, therefore the speed of the motor will be directly dependent upon the strength of the current which is supplied to this circuit. We therefore can regulate the speed of the motor by regulating the current strength of this circuit.

The a. c. motor control box contains four vacuum tubes connected as per figure 2. One of these is used to supply rectified current for the field winding of the motor. Two of them act as rectifiers, supplying current to one winding of a special choke coil which has a second winding placed in the circuit which connects with the rotor brushes. The fourth is used as an amplifier.

When the current flow through the first winding of the choke coil is heavy, its action is to reduce the slight variation in current, and hence the heavy rotor (driving) current can pass and the motor speed is increased. Conversely, as the current flowing through the first winding is decreased, the choking action of the coil is increased and the motor speed is reduced.

It then follows that the motor speed may be controlled by regulating the output of the rectifying tubes, and this depends upon the bias supplied to their grids, and this is in turn controlled by the fourth vacuum tube which is supplied with an amplifying tube by the tuned circuit, the action is fairly obvious.

At speeds below 1,200 r.p.m. the grids of the two rectifier tubes have very little negative bias, hence these tubes pass a relatively strong current through the first winding of the choke coil. This of course permits a strong current to flow through the second winding of the motor, and hence the motor tends to speed up. But when 1,200 r.p.m. is reached, the tuned circuit functions, causing the negative bias of the rectifier tubes to be increased, which of course decreases their output and causes the choke coil to reduce the rotor current, and thus the speed is maintained at 1,200 r.p.m., with only a very narrow tolerance.

As with the d.c. motor control box, the a.c. box functions thus when the switch is at "Reg." The motor controller box is cut out and the regulation of protection speed is accomplished by means of the hand regulating knob provided.

Of course it must be understood that figures 1 and 2 show only a simplified form of diagram. There are further refinements, not shown, which tend to make the speed regulation more close indeed. For we are building this device and its circuits that any ordinary supply voltage variation would not affect the speed of the motor. It is possible to produce a remarkable change in load. It is a very, very cleverly designed device and we should all remove our chapeaus to the one or ones who doped all that out. Don't you think so?

Volume Three of Bluebook Due Soon

For a year past your editor has been working on Volume 3 of the Bluebook, which will deal entirely with sound projection and sound apparatus. It has been a very large task—that is, if I desired to give you something really well. We could, if we get together a bunch of stuff, some of which will really have some value, produce a showy book and call it a sound handbook or "authoritative book on sound."

But when it comes to compiling a real honest-to-gosh book on such a subject—we can count on the Bluebook for the best possible aid and facilities, which I really think I have had.

In this book I am giving full, detailed description of the five systems which promise to be the leading ones. I am giving you a basic understanding of fundamentals. I am giving you some practical suggestions in practical work, but am not giving operating directions, because if given they would very soon have wore out than no value, due to the still rapid improvements in equipment.

I shall not include wiring diagrams for the same reasons. Each system will supply you with a wiring diagram of your installation, and hookups will, of necessity, change with improvements in apparatus, which are going forward rapidly even now. They, too, then, would soon be misleading and worse than useless.

I am giving you all that it seems possible to give with safety. No use include a lot.

Theater Equipment: The Market Book for Used Projectors, Machines, Etc.

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It is the stage and its settings which give us the thrill of a lifetime in the theater. Volland's decorations and sets have been considered masterpieces.

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St. Louis, Missouri
Words Fail Me Utterly

In this latter day the improvement in knowledge on the part of motion picture projectionists and the ability of theatre managers has startlingly improved as against what it was even a little as ten years ago. In a now high percentage of theatres, what might be properly termed outrages upon the film and upon the motion picture industry and upon the public are rarely found, except in relatively minor form. The fact, however, remains that we are still, as a whole, very far from perfection. The fact also remains that even today there remains with us Mr. Solido Boneveddo, both in the projection room and in the manager’s office. Of this last statement I shall, in the course of this article, proceed to offer what we may, I believe, term proof absolute, in photographic form.

I shall start off by displaying to your admiring gaze an intermittent sprocket removed from a projector returned to a certain factory for repairs. Looking at the star, we wonder what gave the manager and “projectionist” (?) the idea that the projector really needed a bit of attention! And has thing actually projected, before audiences—paying audiences—that purported to be a motion picture. Personally I think I would recommend it to them to some of our crooked “dancers.” What with the stunts they could themselves supply, plus what acrobatics this thing would add to the rough, the results ought to be distinctly good.

What is your idea as to the sanity of the theatre “manager” and the “projectionist” who kept this in use until—see figure 1. In expressing your views, please be as moderate as you can. Swearing is strictly taboo, whatever you may feel like.

Now, gentlemen, I would suggest that you be careful about investing in “sound books.” By that I mean emphatically do not mean you should buy nothing but my own. I do mean, however, that you will do well to buy only after careful examination, unless you know the author and have full confidence in his integrity and ability. I would suggest that you take a lot if you are members of a union. I believe there will be three books, including my own, offered soon. Let the union purchase one copy of each, and have a competent committee make honest comparison as to their relative worth, recommending to the body the one they consider as best. That is of course merely a suggestion, but to me it seems a very good one. I don’t want your money unless Volume 3 is honest and best value.

What’s that? No, it is positively not a buffing wheel. It is an intermittent sprocket, removed from a projector sent in for repairs! Look closely and I guess you may see the “teeth.” Anyhow, I can in the photograph—some of them.

Figure 3

And now you who hold to the idea that the motion picture industry, as a business enterprise, is so perfectly perfect, take a good rubber at Figure 2, in which I permit you to gaze upon another true classic.

What is it? you ask.

Why, Willie, that’s a has been intermittent sprocket which was removed from a Powers projector by some guy who got real reckless one day and sent in to have some few rather minor repairs made on. I believe he told them they might even put in a new intermittent sprocket, provided they thought one was really needed! The picture gives you the top and side view. By looking closely you may see nearly all the teeth, which is more than you can see in the one shown in Figure 3 (below), still another beautiful example of what an intermittent sprocket should not be.

Figure 4

Figure 4 proudly displays to your vision an intermittent sprocket with a lot of teeth, though they’ve been on a film diet so long they’ve become a bit thin and are drooping, round shoul-dered or what have you. Those that have slumped clear down were not that way when the sprocket was taken off the projector. Some one carelessly laid the sprocket down on the bench, and the “teeth” were unable to bear the weight. Anyhow I guess that’s how they got slouched.

And I’ve some more, too, but maybe you’ve seen sufficient to convince you that really some “projectionists” and some theatre “managers” still rely on us who should have their brains (I compliment them) examined.

Figure 5

And now I’ll give you a slant at something else, just to show you the poor sprocket is not the only goat we have. What you see in Figure 5 is an aperture film track which some real live wire theatre manager consented to have replaced, even though there still was a lotta metal left. What did he care for expenses? Keep the projection equipment in perfect condition regardless, was his slogan! Evidently he lived up to it too! Observe the “graceful” curve the film made as it passed the aperture. Nearly a perfect rainbow, what? And now, gentlemen, that you have examined these few pretty terrible examples, kindly remember that you do not have to wait until your projector gets into such utterly disgraceful condition as is here shown to work great injury to the thing you are selling to the public, and that to deal your box office a solar plexus whop!!

The sprockets shown have, beyond the ques-
condemns them. They should be replaced immediately.

Any wear in the projector gear train sufficient to permit of rocking the shuttering as much as three-quarters of an inch at its rim demands that the gear train have immediate expert attention. Any excess aperture tension is just plain outrage upon the films, and upon the intermission movement as well. There are other things, but that will do for a starter.

**Sound Cue Schedule**

Mr. Harry F. Storin, manager, Leroy Theatre Company, Pawtucket, R. I., sends the editor a sound schedule intended primarily to be used in the Movietone Bulletin. I am using it there, but since it seems to be such a really helpful stunt I have decided to rewrite it and give it the wide circulation enjoyed by this department. I am sure you will all be glad to have it, and to show it to your manager when Movietone reaches your theatre, as it truly will in due time, if it has not already.

Examining the schedule, column one is, of course, devoted to the name of the subject or projectionist. The next column carries "S" for Movietone and "V" for Vitaphone. The "Time" column gives the number of minutes required for the projection of the subject.

In the "Rehearsal" column "F" indicates the fader and "H" the horn setting. "Official Change" columns are for the purpose of marking note of any desired change from the settings marked "Rehearsal." Manager Storin hands us the following explanatory letter:

"Dear Mr. Richardson: This sheet, which is my own idea, is not designed to deal with such details as change-over cues, etc., but only to supply definite information with regard to sound projection. The projection staff make their own cue sheet for change-overs, etc. This sheet is designed as a concise, simple, easily understood reference chart for use in sound projection. I am gratified to know that since we have been using it the show has been running very much more smoothly. The projection staff has advised me that they find it of real value. It has eliminated arguments, made unnecessary the constant interruptions caused by the use of the telephone, stopped disputes among the men concerning proper pre-arranged settings, and has made more of a thing of the past. We may therefore fairly say that it has helped to provide better sound projection.

"The preparation of the schedule is simple. Before rehearsal I send to the projection room a form somewhat similar to the attached schedule, but containing only the names of the subjects to be run, in the order of their projection. On this schedule I mark the setting in pencil, which I believe the subject shows started a look at, each subject is started at the setting, and then, as the rehearsal progress I telephone such changes which seem best. These they mark on the paper in the proper place.

"Immediately after rehearsal this schedule is returned to me and from it I make up its regular schedule, reference chart on mimeo graph forms, for use in projection. The markings in the "Rehearsal" column are then determined upon at rehearsal. Should it seem advisable to change any of them, they are noted in the "Official Change" column, it same automatically canceling that setting in the rehearsal column. Such changes are often necessary because of changing house conditions. Special cues, such as a change from the regular 'A', 'B' or 'C' hour settings, are not detailed in the 'Special Cues' column.

"This is what I call helpful suggestion. I might be very helpful, even though it is not agreed with or found useful, because it publication would see others thinking along similar lines, and that always is helpful. Don't get the idea, however, that because I said that I doubt the value of this chart, for don't. Moreover I think it will be welcomed by projectionists and managers everywhere. I thank Manager Storin most cordially for having submitted it. May I suggest that a great many of you might submit such helpful things as this, dealing with both with silent picture projection and with sound projection. It doesn't help you to keep to yourself the "stunt" you have found useful. And if you can help your brother projectionist, help projection and thus help the motion picture industry, why not be generous and do it??!! Let me hear from you.

**For Consumption by Theatre Managers**

Near my winter home is a motion picture theatre to which I often repair when the need for relaxation is felt. I attend that theatre because of the fact that in it I am assured certain projection faults will not occur to annoy and mar my enjoyment of the show.

This latter is due to two important reasons what I will set forth for your consideration. First, the projection staff is composed of men who are real motion picture projectionists. They attend strictly to business and take keen interest in their work and pride in its perfection. I have attended this theatre during winter months for several years; usually at least once

**Figure 5**

An aperture film track in damaged condition. Mr. Richardson notes that the illustrations in connection with this article show how faulty condition of equipment work improved injury to the film and so to the box office through the effect upon the patron who sees a poorly projected picture.

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>REP.</th>
<th>TIME REHEARSAL</th>
<th>OFFICIAL CHANGE</th>
<th>OFFICIAL CHANGE</th>
<th>SPECIAL CUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MOVIELONE NEWS</td>
<td>M</td>
<td>10 M</td>
<td>NORMAL</td>
<td>7</td>
<td>A</td>
</tr>
<tr>
<td>FRANCES WILLIAMS</td>
<td>V</td>
<td>7 M</td>
<td></td>
<td>7</td>
<td>A</td>
</tr>
<tr>
<td>ROSE TAYLOR ORCHESTRA</td>
<td>V</td>
<td>8 M</td>
<td>9</td>
<td>DOWN ONE ON TALK</td>
<td></td>
</tr>
<tr>
<td>THE MAN WHO LAUGHS</td>
<td>M</td>
<td>11 M</td>
<td>REFER TO LAST COLUMN</td>
<td>REEL 1+2 D6</td>
<td>REEL 3+4 D6</td>
</tr>
<tr>
<td>AL JOLSON TRAILER</td>
<td>V</td>
<td>5 M</td>
<td>6</td>
<td></td>
<td>A</td>
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This SOUND SCHEDULE CHART is suggested by Harry F. Storin, manager of the Movietone Theatre Company at Pawtucket, R. I. Mr. Richardson comments in detail on this schedule herewith.
week. In all that time, until my last visit, due from having to direct attention at very sight travel ghost (which is inexcusable, even though slight), I have nothing but commendations for the professional work of these men. However, I believe—in fact, I know—that some degree of this state of affairs is due to “secondly,” which is the fact that the manager of this theatre is a real manager. He knows his business and attends strictly to it. Once his is a strictly motion picture theatre, if a six-piece orchestra, he realizes that the box-in-trade of that theatre, aside from the music, consists entirely of what the audiences see upon its screen, which may be well displayed (projected) before them, or poorly displayed before them, according to the excellence of the work of projection.

* * *

He also realizes that as a motion picture theatre manager it is imperatively necessary that he be able to intelligently criticize projection; that he must know the difference between the grade and low-grade display of the good theatre, which is selling to the public, that he must know what projection faults are and the projectionists must know that he knows. He senses that improper display of the picture before audiences will lower the enjoyment of programmes and make patrons less keen to return, and that the box office is affected to the injury. He realizes that it is up to him to demand from the men perfection in the work of projection, but before he can make it effective he must himself determine as to the projection staff the fact that he is himself able to and will detect projection faults.

Gentlemen, it would be idle to say that projectionists, no matter how good they may be, will not do better work for such a manager, as they will for one who would remain fully undisturbed with a six-inch travel post on the screen, an unevenness in screen illumination which this manager would not for a moment tolerate, or some other projection fault which he would not permit.

Such a manager would not appreciate high grade work, and that is in itself a decidedly encouraging factor. The projection staff would soon know that high grade work means prestige or nothing to them, and it requires not a great deal of imagination to understand the fact that they will therefore not go to much trouble to produce it.

* * *

But with such a manager as this one, the men are kept on “their toes.” First, they know he appreciates good work. They also know that whereas he will speak an occasional word of praise and appreciation for good work, he will literally raise the roof if he doesn’t get it. They can’t put anything over on him, and knowing that fact they don’t try. It is good to them, as well as good for the manager, to have the theatre box office. It compels them to attend to their “knitting” when on duty, id after all may we not all agree that projectionists are not employed merely as ornamentals. The projectionist is employed with the idea that he will give to the theatre every ounce of knowledge, skill, painstaking care, and energy he is possessed of during the hours he is on duty. That is the general idea, though occasionally man seems not yet to have discovered that fact.

We still have with us men who feel no real urge to give the best in them, but rather to try to get by with the least possible effort. They will do it if they can, too, but with managers such as I have described, the “least possible fort” they can get by with is the best that can be produced upon the theatre screen, and they soon learn that fact or—involuntarily in.

Theatre managers cannot be expected to know the mechanical and optical details of projection. It is not necessary, or even desirable, that they should. They should, however,
SENTRY SAFETY CONTROL
Aids Good Projection

One of the biggest assets SENTRY SAFETY CONTROL brings to good projection is the utter freedom it gives the projectionist.

The man in charge of projection in a room equipped with SENTRY SAFETY CONTROL knows he is free from the menace of film-fires.

A marvelous advantage at a nominal cost!

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FIFTY CENTS PER SQUARE FOOT
50 cents per square foot NOW, will buy exactly the same screen you have paid $1.50 for heretofore. What your screen shows makes your theatre what it is. At these prices there is absolutely no reason for dirty, cloudy, inferior screens. This tremendous saving takes the screen out of the luxury class. It no longer pays to recoat a screen. Get a new one that will permit you to cash in on your film rentals by showing them to best advantage.

Measure that old screen and tell us whether you are using, High intensity, Hi-Low, Reflector type, Straight arc, or Mazda, and we will furnish a surface to fit your requirements. Our catalog is yours for the asking.

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Note—The Da-Lite Da-Tone X (Sound) Screens are sold exclusively through the Electrical Research Products Corporation.
I am now, with the aid of two engineering departments, preparing such a lecture. It will be pretty complete and finished. When completed it will have the approval and official sanction of the Powers That Be in sound projection.

On the trip in question I could drive such a trip in a day and a half, as there is plenty of time and garage and hotel expense. However, the trip could be made to include certain cities the trip book shows. The passenger would be willing to include them, provided the men of each city, through the local union, would be willing to arrange for such a meeting and help with provisions and hotel, and the place of selecting a hotel and garage bill. I would, I think, be willing to give the time and stand the not considerable added expense, but feel that if the men don't want such a thing enough to be willing to stand some proportion of the added expense, then they don't want it enough to justify doing it, as it is quite simple and plain, and that reef has wrecked many such ventures.

You see, in almost every city there are members of the B.P. who are anxious for education in projection. They are strict, practical men. Book knowledge is to them but the keys into the doors of the halls in which the meetings are held, andProjection departments they declare are not a help, but more in the nature of a curse. Such men don't want to move ahead or up and they want someone else trying to do so! They react against such movements as you propose in a cab because they realize that if the movement starts, they refuse to participate—unless they didn't look so very good. They are the aw-it's-good-enough type of man. They therefore do one of two possible things. They say away from any such meetings, be it very busy, or they ostensibly join, but with that ammper up their sleeves all ready to use on very possible occasion. Either way they do discourage those who are willing to try, and thus discourage new recruits from joining. Professor Lindbergh has wrecked it, though it would be very hard to pin that fact on them.

Personally I would suggest that if you have enough members who are really in earnest about this matter, you would do better to have the whole idea put together as men you know, or believe to be willing to go into such a matter, elect a chairman and secretary and arrange to hold meetings regularly, say once a week. One such educational organization I know of cinched things by requiring each man to deposit $25. They arranged to meet twice a week. Every time a man was absent from a meeting he was charged one dollar. At the end of the series every man received back all the deposits, minus the money required for each missed meeting. The remainder was to be and was sed to supply a dinner for all members. "Here we are," said members, and total of eleven dollars must be raised for each dinner. Don't know about the dinner, but the course was a distinct success.

What's that? Oh yes. Certainly $25 is a lot of money to throw away, but if you men are really in earnest can they and will dig into, knowing they will get it all back if they stick. There is no arrangement for which the meetings were missed for a really good and efficient reason, such as illness or unavoidable absence from the city, there was no forfeit, but the absentee must present answers to the questions propounded.

In general the plan pursued was to ask a certain number of questions each week, selected in this case, from the Bluebook of Projection index, the answers to all to be read and discussed at the next meeting.

And now I'll make this tentative offer: In the near future, with a friend, daughter, to head my Go-Devil in the direction of Mammoth Cave, Kentucky, explore its depths and then travel on to Centerville, Iowa. On this trip, if it is, I'll make the longest Go-Devil lecture with the content of the letter came. If the local wishes it and is willing to share the expense of the stop by paying the hotel bill and garage expense, I will stop one night there and give them an illustrated lecture on sound projection and sound projection equipment.

Projectionist Ray Simmons, France Field, C. Z., who says:

"As the Pan-American Airways Mail Route is to be inaugurated Sunday, February 1, the Canal Zone Film is hereby authorized to give to you that you might appreciate a letter traveling on which plane the movie was made."
Better Projection Pays

March 16, '19.

The Young Man And Projection

The editor occasionally receives letters from young men, usually just leaving school, asking his advice as to whether or not motion picture projection offers a field of sufficient traction to justify them entering it.

This is a question it is impossible to reply personally, for the reason that success in a field of human endeavor depends so very much upon the individual himself or herself. The man who might make a pronounced success in one field, might make a pronounced failure in another. Some men and women are not capable of pronounced success in anything requiring any considerable amount of mental or physical exertion. Other men could not succeed in anything requiring any large amount of physical exertion. Some are mentally lazy. Some are physically lazy. Some are both.

Assuming a young man to have a reasonable amount of mental ability and a willingness to exert himself physically and mentally, to a reasonable extent, there is no reason why he should not find motion picture and sound projection an attractive field, remembering that it offers few opportunities for advancement to executive position or in fact to any position other than that of motion picture projectionist, chief projectionist or supervisor of projection.

However, nowadays the rate of remuneration for motion picture projection is far more favorably with that of other work which is paid by the day; also it is steady work the year around. The indication is at present that the pay will advance rather than decrease since sound has brought to the projectionist added responsibilities, as well as the need for far greater ability than heretofore has been demanded.

Of course the work has its drawbacks, one of which is that just when other men are out with their families, their best girls or some other chap's best girl, the projectionist must be working. Holidays and Sundays are usually the theatre's big days; also theatres do their heaviest business in the evening, which usually is the playtime for other men. Those who decide to enter motion picture projection must make up their minds to put up with those things. It is a "part of the game."

Then, too, projectionists are about the only men in the entire motion picture industry who occupy a strategically important position who receive almost no credit at all from any one for excellence in their work, though they may expect a "cussing out" real promptly if anything goes wrong—often entirely regardless of whether it is through any fault of theirs or not.

I remember once, when along about 1905, I was projecting pictures in Chicago, and had for some while been protesting concerning the wretched conditions of films received from the exchange—one of "Billy" Swanson's exchanges, by the way. Chicago oldtimers will remember it. One day the films were received...
SaturdaY night, February second, the
witching (it is presumed to be witching,
anyhow) hour of midnight, found one
of the beautiful, stately ballrooms of the Hotel
ator at Times Square in New York City,
the very heart of the Great White Way
and in what may perhaps be termed the
theatrical heart of the world, filled with
members of the American Projection
Society, their wives, sweethearts, children
and friends. The occasion was the 15th an-
iversary dinner and dance of the above
amed organization, which now has
branches in New York City, Washington,
folk, VA.; Pittsburgh, Wichita, Kans.;
arrisburg, Pa.; Toronto, Providence, Van-
ouver, B. C., and one state branch in Cali-
andria, located at Los Angeles. There are
ow several charter applications pending.
For the information of those who may
not know, the American Projection Society
wholly social and educational. It has
gathered the storm and stress of 15 years,
and during the past five years, it has been
eadily growing. Its formation was origi-
nally, of my own knowledge, very largely
rought about through the efforts of Joseph
son, a Broadway projectionist and past
resident of the New York City motion
mpective projectionists' local union, No. 306,
T. S. E. and M. P. M. O., but its con-
nience through the past few years has
en due to the efforts of men who have
ever freely of their time, energy and even
oney. George Edwards, president of the Ameri-
can Projection Society, is one of
em. Lawrence Jones is another. Sam Ru-
in, present treasurer, is another. A. P.
ish is now general secretary, and Ben
en, vice president.

The organization has accomplished much
good work in the projection educational
fields. It is composed entirely of I. A. men.
To come back to the dinner, however,
there were 20 tables, each seating twelve
persons, so you see the affair, which was at
seven dollars per plate, was well attended.
This really means something in this case,
because there was no reason on earth why
any one need attend unless he wished.
President Edwards did what little presid-
ing was done, the affair being entirely
ormal. A really excellent orchestra pro-
vided music, and that it was good, is proven
by the fact that it was 6 a. m. before I was
able to pry friend daughter off that dance
floor and out into broad daylight for the
twelve mile shin hometo.
A very few brief talks were made, con-
suming in their entirety not more than 15
minutes. President Edwards welcomed the
guests and told of the progress the organi-
zation is making. Joseph Basson was in-
introduced as one of its founders. He spoke
very briefly. Lester Isaacs was introduced
as president of the Projection Advisory
Council, and he spoke of that innovation.
He said the Council did not propose to
recognize anyone as an authority upon pro-
jection, which is a perfectly correct pro-
cedure for that body, though presumably
some outside its august ranks may be as-
sumed still to know a few things and to
offer advice, through the Council, of course,
upon projection matters. I hope so, any-
how.

Otto Kafka, past president, spoke briefly,
as did Lew Hammond. I was introduced
as the "grandfather of projection," and
spoke briefly upon the many differences be-
tween the early days and now, and of the
battle I waged for many years, almost alone,
to secure or force some sort of recognition
for projection in the days before it became
respectable to be in any way connected with
it. Those, said I, were the days when to
insist that projection really was of any im-
portance, was to be derided, scoffed at and
even laughed at by the men themselves. It
it different now. The battle has been won
and there are now many who, having dis-
covered that projection really is something
more than "operating a machine," are will-
ing to assume the projection toga and lead
the procession.
The affair was a pronounced success. All
the women guests were given a charming
souvenir in the form of a powder compact,
whereupon a wonderful activity was in-
stantly apparent and cheeks soon vied with
the blushing.
The Society publishes the American Pro-
jectionist, which I strongly advise all progres-
sive projectionists to subscribe for, in addi-
tion to this paper. You may send your sub-
scriptions ($1.50 per year) to me if you
wish, and I will see they reach the "right
spot."

Strange
Ideas
From a correspondent, no matter where, as
I have no desire to embarrass him, comes this
letter:

"I have been advised to write you to secure in-
formation about Vitaphone and Movietone
machines and their operation. Have worked in the
electrical trade since I graduated from school in 1926.
Would like to learn to be an operator. I ran the projector
The new model Cutawl is entirely portable. It is not attached in any way except by electric cord, and can be operated in any plane horizontal, vertical or oblique.

It is powerful having a two-speed motor, allowing the operator to use low speed, fine and intricate work, at high speed where rapid cutting is practicable and desirable.

It has a variable cutting stroke up to 3/4 inch and is convertible for sawing by substituting saw-blade for the chisel. Thus it is possible to cut several thicknesses of cardboard or wallboard and one cutting. Note example in soldiers shown to the left.

There is practically no limit to the range of its usefulness, other than the ingenuity and ability of its user.

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27 So. Throop St.
Chicago, Ill., U. S. A.
Established 1891

The Right Course
Millard T. Howell, projectionist, Pasadena Cal., has the following to say—and says it:
"Dear Friend Richardson: Nineteen years in the past I started out to and did learn the then 'trade' of motion picture machine operating followed it for six years, during which time your first and second handbook editions were my guides and helped me develop. After that I drifted away from the theatre and for years was engaged in the electrical field.

But the old 'reign of terror' at the theatre and the projection room—the land of amusement and make-believe made itself felt. In 1927 it drew me back, and you, friend of old days, were my first thoughts, because I well knew I must have the best means for keeping up to date in what is now the art of motion picture projection.

So as a technical book I found I obtained your brand new Fifth Edition Bluebook of Projection and get busy catching up. Finally I obtained a position in a first class theatre, where I've been shooting the screen for the last eighteen months. I want to bring myself right up to date in all matters, including sound projection."

Friend Howell goes on at some length. Wants to know where certain books, S M P E papers, etc, can be had. Sends check for three dollars for American Projectionist and one for two dollars for S M P E papers. Send them back, of course, because the American Projectionist is only $1.50 a year and the papers desired must be obtained by purchasing...
whole proceeding or maybe two or three them. Asked SMPTE secretary to send me the correct dope on that. He also wants me to join the SMPTE and American Projection society.

Now my reason for printing all this is that there is a man who has absolutely the right ideas. He don't just come back into what amounts to a profession, succeed in getting himself a job and then setting right smack down in it. At least, that's what I said. No sir! I first studies the changes which have occurred. Spends a few dollars in securing information and knowledge in the form of books. Wants everything he can get which will help him to become a thoroughly competent motion picture projectionist, and is willing to spend a bit of money to get it. Wise in!

However, this is by no manner of means the story. The really important thing in this is the fact that "The Man Who Does these Things, Or Does Things in this Way, must Be Defended Upon To Have the Energy and Go-aheadness Necessary To Apply knowledge After He Has Obtained It!" That is really the BIG item.

There are many, many men who really have a goodly fund of knowledge of the technique of motion picture projection, but who are not or less lacking in the necessary energy that knowledge to practical use. They'll read what comes their way though many of them make little or no effort to get printed information. They have the intelligence to simulate much of it or all of it, but when energy which may be avoided by applying it—"oh, well, I guess it's good enough,"—they yawn and it is not done.

This man tells me he has not yet, due to his family, felt able to make application to the projectionists' organization, ATSE & MPMO, but that he proposes to do so. When that application comes in my opinion it should be received and acted upon favorably and pronto. The formation of motion picture projection and the ATSE & MPMO needs such men, and don't mean maybe either.

This department of its editor cordially welcomes friends who dwell back into the new profession. May's tribe increase.

In closing permit me to suggest that application to the projectionists' organization ATSE & MPMO should be made as soon as possible.

End Dampness In Your Organ!

Old But Efficient

Chas. A. Sparling, North East, Pennsylvania,

Robert Iver

These are two members of Motion Picture Projectionists' Local Union 335, IATSE & MPMO, Bradford, Pennsylvania, who are seating light rays at the screen of She's theatre in that city, and sound waves into the air of its auditorium. The one with the ruffled tie and the comely chicken look is Robert, crooked but not so bad, innocent look is Wilbur Hall, assistant projectionist. I'll bet 57 varieties that projection at She's theatre, Bradford, Pa., is good.

Wilbur Hall

The Prometheus Organ Heater protects the delicate mechanism of the organ by heating the lower part of the chamber in a scientific way. Unlike other devices which send heat upward, thus neglecting the equally important base, Prometheus deflates the warm air downward. The heat naturally rises throughout the organ chamber giving a constant, unvarying degree of temperature. Proper heating avoids expensive repairs and maintenance costs due to destructive cold, moisture and climatic changes. It also keeps pitch accurate.

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We can help you with your lighting. A Hub Switchboard is a necessity in up-to-date theatres.

The American Projection Society

From Chicago comes this brief letter:

"Dear Brother Richardson: I think it would well that you advise us concerning the American Projection Society. Just what is it and what are its aims? Does it or does it not conflict with or infringe upon the field of the I. A. T. S. E. & M. P. M.? Any information will be appreciated, for we, or at least some of us, have heard different yarns concerning it."

I might add, Brother Richardson, that you have many warm friends in this city who follow your work closely. True we may have thought you were pretty harsh when you raised several varieties of some things here, but after all the most of us are really aware that it was deserved—and, though it fact was not made it hurt just a little bit worse, I would suppose, and I know I myself and no printer would use much less print, when I re-read what you once said about us, and at least among us, but after all I guess that in the end it did us good."

I have never regretted what I said about affairs in your city, brother. I said them because it seemed my plain duty to say them, though I know it would make me lots of enemies in that great city. I spoke only in truth, confident that in due time the men in your city would come to realize that fact, and that even if I was not exactly complimentary, I was their true friend just the same. Chicago has many high grade men. It had that at the time you spoke of. I gave them my unstinted praise, but because I also told "other side," that fact was overlooked.

And now as to the American Projection Society: This is not at all a new society. I have functioned continuously for 15 years. During that time three international president of the I. A. T. S. E. have held office, and never yet has there been the slightest friction between the two organizations. The membership consists of projectionists and individuals of allied industrial interests, but if you are a projectionist you had better see that you card is paid up in the local union, otherwise the ballot will not be counted like a good one.

The society does not interest itself in any matters which are the work of the local union. The bylaws state: "As this society and its chapters are strictly an educational and social organization, it is strictly forbidden to discuss matters, formally or informally during the meetings, pertaining to trade unions."

There was published in the American Projectionist last summer a letter from Brother Carman which ought to be sufficient answer to those who may tell you the society conflicts with the I. A. or in any manner infringe upon its field of endeavors.

The American Projection Society is a social and educational club, and that is all it is. A union is a strictly business organization. It is the organization formed for the one purpose of improving working conditions and wages. It is not a social organization in any sense of the word. It is not an educational organization, though it is quite true it would be possible to incorporate social and educational features into its local unions.

However, such efforts, though often made, have up to this time never met with any considerable degree of success. Mostly they have failed for the reason that some of the general membership do not care to take part in such activities, and may even actively oppose any attempt to maintain either purely social or educational features as a part of the union, especially objecting to the use of union funds for such purposes.

Many attempts have been made by locals to carry on such work through an auxiliary to the union, but so far as I know they have all failed. The fact remains, however, that a goodly percentage of the union members do believe in carrying forward educational work and having something in the nature of a purely educational and social organization, for the American Projection Society, which has endured now for many years, is the direct outgrowth of that desire.

The society now has several "chapters," and can have twice as many just as soon as it is able to take care of the work involved.
MUSIC IN THE THEATRE

It's the Personal Touch That the Audience Always Demands

Has the advent of sound jeopardized the security of the organist in the hearts of music-loving patrons? Perhaps that depends on the organist. Anyway, here's what a leading console artist thinks about it

By EDDIE DUNSTEDTER
Organist, Minnesota Theatre, Minneapolis

ORGAN music is still an integral part of every theatre program. The advent of synchronized music is a novelty and still is, to a certain extent. However, the first effects, at least in the larger metropolitan theatres, have already begun to wear off. Synchronized music is dead. As an accompaniment to a film, where it plays only a secondary role, it has its place. However, when people want music for the sake of music, they want something that is real, that is tangible. Only a musician or musicians on the stage or in the orchestra pit can satisfy that desire for the human touch.

An excellent example of this is the enthusiasm with which an audience receives the act on the screen of some famous stage star. In most of these shorts, the music plays an important part; yet it is not the music but the person that makes or breaks the act. It's the personal touch again that the audience, whether it is conscious of the act or not, always demands.

When it comes to getting up the week's organlogue, there are a number of factors to be considered. The most important one is that the organ solo must not interfere in any of the other features of the program. This includes the symphony orchestra, the stage unit, the feature picture, and to a certain extent, the shorts.

Looking at this list of "don'ts," one might be inclined to throw up his hands and ask, "What's the use?" The safest way out of the dilemma is to be contrary. Try and get far away from the type of thing which the other units present—that is, with the exception of the feature picture. Of course, here are some times other exceptions. It is a safe venture, however, always to present something entirely different from the number which the orchestra presents.

If the orchestra bursts forth into " Cavaliers Rusticana," it is up to the organist to live the jazz-loving flappers or the sentimental elderly women something that is more to their liking and understanding, in order to offset the effects of the orchestra on these people. This is where the feature picture comes into importance. If it happens to be a Clara Bow or a Colleen Moore, the organist can come to the rescue with the organ solo. If it's a Jannings opus, there is almost sure to be something rather sentimental about the organ solo that hits the more mature audience in the right spot.

Of course, none of these rules is hard and fast. Every week presents new possibilities and new problems that must be solved. When theme songs were more of a rarity than they are at the present stage of the game, it was always an excellent policy to bring them into prominence the week preceding the showing of the picture. They helped to advertise the picture immensely, and furthermore, most of the songs were absolutely new as far as the audience's memory was concerned. We still do use theme songs for the organ solo, particularly when they happen to meet the requirements—that is, when they do not infringe on any of the other numbers on the program, and when it is possible to place the number close to the feature picture, of the current week.

In addition to following these general rules, I also believe in novelty programs for the sake of variety. Thus one week I gave "The Clock Store," an extremely effective number that pleased everyone. The range of the modern organ is too far apart from the feature picture of the current week.

To add to its effect, I also use a brief lecture on the piano for the sake of variety. Thus one week I gave "The Clock Store," an extremely effective number that pleased everyone. The range of the modern organ is too far apart from the feature picture of the current week.

In addition to following these general rules, I also believe in novelty programs for the sake of variety. Thus one week I gave "The Clock Store," an extremely effective number that pleased everyone. The range of the modern organ is too far apart from the feature picture of the current week. However, we are not satisfied with this. We try to find a way to express the idea that it is possible for a skillful organist to do imitations of this sort. In my number, I suggest a stylus of a character, I will say, and the audience is asked to take the imaginary trip up Broadway to the various theatrical successes.

One novelty which I do not advocate is the policy of having a singer accompany the organist. One experience was enough. The young woman who did the singing was not at fault. She was an experienced public performer with an excellent voice, but the organ soprano solo just did not work out. I assumed the difficulty to that fact that the singer and the organ were too far apart, both with the consequence of difficulty of uncertainty of pitch and time.

It happens to be a pianist as well as an organist. I sometimes replace my organ numbers by piano solos and orchestral numbers. Shortly before Christmas, I transposed "Flapperette" and gave that as a piano solo in connection with the stage band show. At other times I have moves orchestrated arrangements of popular numbers and assumed the baton. It is all for the sake of variety and to satisfy the numerous demands which come into the theatre.

Quite recently, I have been giving afternoon piano concerts on the mezzanine, between the two afternoon appearances in the theatre. The concert has proved very successful. Knowing that I am to appear, an ever growing number of fans make up the theatre parties for the Minnesota. They either go into the show first and then come out to listen to the mezzanine concert, or else come for the concert and then see the show. At the present time, most of these afternoon concerts are made up of request numbers, which proves their popularity and is a sure sign that the number of requests that come in usually means just that many more patrons.

These afternoon concerts are somewhat of a companion of public desire. They are one way of deciding just what sort of organ solos to put on and in what proportion to divide the weekly solos between jazzy, sentimental and classical numbers.
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ATLANTIC CITY has let preliminary contracts for what will be the largest pipe organ in existence, to be installed in its $15,000,000 municipal auditorium. There is, of course a well defined limit to the possible physical size of the pipes that go into a musical instrument of this kind. The largest practical, for the bourdons and discipans, is 32 feet in length, and the largest conceivable would be the necessary double of that, 64 feet, which would give the deepest note perceptible, as such, to the human ear. But even that note can scarcely be called such, as its vibration is so slow as to be rather a series of pulsations than a true tone. For this reason the dimension of the pipes is limited, but not so the variations in tone quality produced by different kinds of pipes and pipe materials and their attachments.

So when it is said that the Atlantic City organ will be the largest, it is meant that the instrument will possess no less than 30,000 pipes, three times more than in the instrument now under construction for the Liverpool, England, Cathedral. The largest in America is but one-fourth the size. Another indication of the dimensions of the Atlantic City creation is that it will require 175-horsepower to blow it. In olden days, pipe organs of the largest size were operated by bellows run by tread-mills driven by human power. Imagine if you can the long rows of men, behind the scenes in the great pedals in constant rhythm to supply the air for the big instrument.

Elvis Janis Reported
Gaining, Faces Operation
(Special to Better Theatres)

PARIS, Mar. 12—Elvis Janis is reported to be feeling better and an operation for appendicitis has been delayed to allow the lung condition to clear up.
Novelties Are the Vogue

Yes, sir—they like novelties, these theatregoing people. And they always will. Not even such an astounding modern instrument as the organ is excepted in the demand for something new. Nor novelists. Nor symphony orchestras. When you deal with the public, you've got to have what is technically—or otherwise—known as ideas.

By A. RAYMOND GALLO

A FEW issues ago the writer tried to impress upon the readers of this publication that the one and only thing which will cause the organist to survive in neighborhood houses, is novelty. The word "novelty" covers a great deal of territory and may be used with almost any idea suitable to entertain a thrifty audience and old its interest from week to week.

There is no need of repeating things that have been said before relative to the condition existing in the motion picture theatre field and the temporary replacement that theatre organist has been put through an account of mechanical means of supplying music. The present status of this new invention has little, if anything, to do with the situation.

Suppose we take it for granted that in the next year or so the dialogue motion picture will be improved to such an extent that it will be in great demand, and, suppose that at the same time means if mechanical sound and musical accompaniment will be entirely replaced by orchestras and organists. Were that to happen suddenly, there would be such a tremendous demand for versatile organists, that the industry would not be prepared to fulfill it.

There are thousands of organists all over the country, but how many of them are equipped to cue motion pictures and prepare a high type of musical score in keeping with the theme of the photoplay. Organists with vision and talent did not accept the sound motion picture as a mechanical substitute for music, and while they others were letting out cries of alarm, they spent their spare time creating novel jobs and original stunts that have made them more popular than ever.

It is safe to say that a theatre manager could never eliminate any good feature of his program if that feature were a box office attraction. Whether or not his theatre offered sound or silent pictures, if his organist had such a following that his display would react at the admission gate, he would not jeopardize the support of his patrons by trying to cut down his overhead. Of course no theatre would ever dream of keeping an organist on payroll merely for a few minutes of chores, unless that particular theatre was compelled by the local union to carry a man.

In the present run of things, almost any theatre of consequence is equipped for dialogue or sound pictures. Those which are not able to have synchronous devices, and the non-synchronous machines a fine space in their particular purposes. It is almost impossible with this existing condition to expect a theatre, unless it is in a special classification, to carry an organist on payroll without having him do any worthwhile work.

The deluxe theatres do not mind paying a good solo organist a large salary, whether he works every week or not, because as a rule they are covered on additional overtures that they do on a weekly gross. Theatre managers are not trying to do without organists or orchestras but merely want to give their audience exactly what they like the best, and if a number of them find that a policy of sound pictures goes over well, then you cannot blame the manager for trying to keep up the policy, for after all, he is in business, and in order to survive, must meet public demand.

This situation does not necessarily exist in every theatre neighborhood, and it is taken for granted that within a reasonable space of time, mechanical music will be replaced by the human element, but until that time comes, an organist must keep himself constantly in the public eye and always in the favor of his manager by presenting different types of music to suit different screen subjects. We could almost count on our two hands the featured organists who have continually given their theatres and their particular public marketable entertainment. These organists have never had to fear the sound picture situation and in fact have a terrific time even trying to get away for a week or so.

Some of the organists whom we have in mind and who have made a name for themselves in the motion picture field are: Henri A. Keates, known as the "man who has put community singing on the map"; Albert J. Brown, creator of the Scrimophone; Eddie Melker, originator of the Harding Organ Club, and several others.

In order to give you a better idea why it pays to be on the alert, we will publish with this article a few letters written by popular organists from various sections of the country, who have found organ novelties to be as much in demand as any other feature of a motion picture theatre program. For instance, Roy E. Churchill, featured organist of the Burns theatre in Colorado Springs, Colo., writes the following letter:

"I have a very unique stunt for the kiddies each Saturday, one hour before the regular show. We have a regular broadcast hour from twelve to one each day, and on Saturdays we invite the kiddies and the parents down for a big song fest, and what a wow it is."

"We have buttons and membership cards and novelties, such as candy for one week, through the courtesy of some candy shop; and the next week some cookies from some enterprise bakery company. And with the singing over the radio and all the tie-ups we can get, we are able to get a real nice bunch of kiddies."

"This next Saturday we will have the local Fathe News man take pictures of the song festival, and it looks very much like we will have the SRO sign up long before the time the show starts.

"If you can get some ideas from this letter, I will be very glad to let any organist know the entire particulars by writing to me. Also I am looking forward to seeing your Organists Column in the Herald-World."

J. Virgil Huffman, featured organist of the New American theatre in Roanoke, Va., writes this letter:

"I am enclosing a description of a novelty which I recently worked and which you might care to use in the Herald-World. The stunt went over fine and I might mention that using the P. A. "mike," in plain view of the audience, seemed to create a very favorable impression, as the audience seemed to like the way they were allowed to see the 'working' of the amplifying system."

Billy Muth, featured organist of the Greater Palace theatre in Dallas, Texas, writes this letter:

"In order to plug the theme song of 'Wolf of Wall Street' a week in advance at the Greater Palace theatre in Dallas, I obtained the services of a popular singer of the city, Miss Virginia Anderson, winner of the district Atwater-Kent radio contest. The singer was presented at the regular organ solo with appropriate announcement slide, singing 'Love Take My Heart.' Copies of the number were sold in the lobby and plugged by a Panatrode loud speaker arrangement to standees and on the breaks. An announcement was run on the screen to the effect that the song could be obtained in the lobby. On the big breaks ushers sold copies, and at other times during the day they were obtained from the information girl."

No, there's nothing the matter with the organ. But the one who operates it must have his art back, or for that matter, musicianship. He must have ideas.
Wax Figures' and that, he says set him thinking.
So in 1925 he started the Little Theatre movement in New York. As director of the Cameo on 42nd Street, he made this theatre widely known for its motion pictures and musica-lrevivals.
For the opening of the Film Guild Cinema, he arranged a program not particular-designed for either the acoustic or projection properties of the house.
It was treated rather roughly by some of the better critics and got a better reception only from the "arty" ones.
The inaugural piece was entitled "Life and Love—Ballet of Hands," a far-fetched, glibly thing in which simous, treacherous digs demonstrated all the world activities of Haiti humanity is capable. Also on the program was "The Frog Princess," a delightful pic-turization in color of an old Russian folk tale which captivated a fairly sophisticated audi-ence.
"The Fall of the House of Usher" was a gruesome, futuristic piece, slightly reminiscent of the "Cabinet of Dr. Caligari," but lacking in the subjectivity of that presentation. It wound through endless sequences of cubes and whirls, executed by means of men in accordance with William Bolotho, in the New York World wrote of the opening night as follows: "The Film Art Guild's new theatre in Eighth Street, is interesting. The architect, a short Austrian named Frederick Kiesler, showed me with his pastelboard models that his idea was new, simple and the definite prototype of the small cinema hall; he is quite likely to be right, I felt. "None of its special features were used by Symon Gould, who ran the show; neither the saucer-shaped screen, nor its diaphragm con-trivance, for the camera was not well focused. Nor the black wall and roof screens, which were to allow of the 'spectators' being sud-denly and literally immersed in the drama," for the films shown had no use for them.
"The peculiar screen is to correct the angle of vision for spectators in any part of the house. My own allotted seat was two feet away from it but I did not test this improve-ment, because I object to a crick in the neck even if I am guaranteed against a squint. Nor did I test any other so far as I could see. The front seats were empty, just as they are in any other cinema.
"Lastly, Kiesler has solved the acoustics a hall by the funnel shape, and special wall singing. But, again, all this was too much in advance of what Symon Gould knew how to use. The overture from "Cavalleria Rusti-ca" and other strictly worn-out favorites on a sentimental organ don't need acoustics, but wooden stockings in the pipes."
This exaggerating and sudden lapse be-tween the instrument and the use made of it ached still more when they came to the pro-gram. The Kiesler-model cinema is destined. I hope, to spring up all over the city in odd corners and allow of amusing, good film shows with a minimum of inconvenience and fabric overheating. And tosherahin its manu-facture, a potent, snuggly mysterious form, full of the right sort of illusion and force. All this was wasted on its opening night.
"The program was, in fact, Mr. Symon Gould's idea of what is good, and it is not mine. I am forced therefore into that foggy world, art criticism, which I dislike as much as garden suburbs, or a fox-hunting party held up on a bright frosty morning with a belated funeral."
Symon Gould himself calls this theatre a "function in architecture as opposed to decor-a- tion."
How far the screenoscope will go, it is im-possible to say. Kiesler, counting on the acoustic properties it incorporates, predicts the day when its use will be nation-wide. In the meantime, the Film Guild Cinema is affording a chance to experiment with it.

Rents Another House to
Fullfill Warner Contract
(Special to the Herald-World)
SAN FRANCISCO, March 12—William B. Wagon, lessee and operator of the Embassy theatre, has found it necessary to add another house in order to fulfill his contract with Warner Brothers and has leased the Cameo theatre from Carl Laemmle.

The Guild Theatre
(Continued from page 16)

TEN COMMANDMENTS
Only Ten—But Theatre Managers, Do You Keep Them?
By RAY LEGRANCE
(1) Thou must be sure that lettering is well placed on marquee and that no "dead" lights appear therein.
(2) Thou must be careful of thy lobby and see to it that every decorative box, sign and accessories are well placed, and neatly— the impression of a theatre is gained upon entering the lobby.
(3) Thou must likewise remember that a manager's place is not sitting down in the office resting but on the main floor of the theatre, meeting and greeting patrons, entering or leaving.
(4) Honor thy patrons, and see that they get courtesy and attention at all times; also watch broken seats, keeping same in repair, for there is nothing so irritating as to have clothing torn on broken seats.
(5) Thou shalt not maintain a shady theatre; watch ventilating system closely; see that exhaust fans are opened at least once every performance, preferably during picture programs.
(6) Thou must be particularly caution-concerning thy music; see that said music con-forms to the picture; also be sure that thy organ is kept tuned and in good repair; music can make or break a picture.
(7) Thou must never lose sight of the fact that projection is vitally important; that proper light is thrown on picture; also, that picture is focused properly; and that projection room is kept clean.
(8) Thou must be cautious about advertis-ing, remembering that words cost money; carefully plan publicity and exploitation, working with a definite objective in mind.
(9) Thou must not neglect to get around the locality, check up on the opposition, and be active in civic organizations; that means business.
(10) Thou must also see that all attachments of theatre are neatly and cleanly dressed; that doorman upon tearing ticket thanks patrons; remember that a polite "Good evening, Sir," places patron in a receptive mood for the entertainment and costs nothing.

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Stock carried by Pacific Coast Representatives, E. D. BULLARD CO., Los Angeles and San Francisco, and by 160 other distributors from coast to coast.

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Mar 16, 1929

BETTER THEATRES SECTION

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Made of aeroplane spruce, and sci-entifically designed for strength, the Dayton Safety Ladder is many pounds lighter in weight than any other safety ladder.
With its strongly braced wide leg-spread, it stands solidly secure when in use, yet folds easily and compactly for carrying or storage. Has a folding auxiliary step for extra height; its straight back permits close work against walls. There is no other ladder like the Dayton; yet it is not high priced. Made in sizes 3 to 16 feet.
We also make Type "B" Dayton Ladder, a smaller popular priced safety ladder.

March 16, 1929

Rents Another House to
Fullfill Warner Contract
(Special to the Herald-World)
SAN FRANCISCO, March 12—William B. Wagon, lessee and operator of the Embassy theatre, has found it necessary to add another house in order to fulfill his contract with Warner Brothers and has leased the Cameo theatre from Carl Laemmle.
PROJECTION COMES FIRST

(Continued from page 29)

remember the familiar old slide, "One Minute Please to Change Reels," due to the fact that one machine was considered enough. Today the projection room is the 'heart of the house,' upon which the theatre depends for its existing and successful operation.

"There are still a few exhibitors and quite a few architects, who are of the opinion that after the theatre is practically completed, some out-of-the-way place can be found to install two projectors and a spot light.

"This, however, is a great error, as there are so many facts to be taken into consideration, that no one man is capable of properly locating the projectors and other equipment without hours of careful study of the individual characteristics of each theatre.

"For instance: How many seats will the theatre contain? How wide will it be? How long? How high? How large will the Proscenium opening be? How deep will the stage be? How high above datum? At what angle would a patron in the front row be compelled to look at the picture? The back row? The most extreme right and left seats? Will people walking back and forth, obstruct the light rays of the projection room? Are there any mechanical obstructions to the light rays such as chandeliers and decorations? Will the decorations be of a character to pick up and reflect light rays to the screen or the patrons?

"Will the location of orchestra lights, chandeliers or bracket lights reflect light to the screen? Will there be any possibility of daylight reaching the screen? Will the size of the screen be commensurate with the dimensions of the house?

"What type of equipment will give the best results, Incandescent Lamp, Mirror Arc Lamp, Ordinary Arc Lamp, or H. J. Arc Lamp? What type generator will give the best results with a minimum cost of maintenance? What type lens will be best suited to the particular theatre?

"The kind of performance to be put on will raise the question of placing the screen or screens, also the necessary equipment in the projection room for the projection of lighting and scenic effects to the stage. Will stage lighting be controlled from stage or projection room? Will curtains be controlled from stage or projection room? Will house lights be controlled from stage or projection room?

"With the advent of sound in motion picture theatres, of course there are many more problems which will enter into the correct design of the projection room. Heretofore, we have not had to worry about the projection room being actually sound proof. But now we may have to materially change the design of projection ports in order to eliminate the undesirable tendency of having the audience hear the monitor horns blasting through the ports. Again with the advent of sound, it became necessary to install the complete system for the sound equipment in such a manner that it would be a permanent installation and not look like an afterthought.

"This necessitated close cooperation with the organizations who were furnishing the talking equipment. New projection room standards were necessarily introduced in order to increase the space between the projectors and accommodate room for the sound equipment.

"In view of the fact that this sound equip-

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You Should Give
"The Spot"

"DELIGHTING POWER" as well as lighting power makes the Bel-Sun-Lite Spot popular. Managers like it for its low first cost and maintenance. Performers get the business over to a big hand in the sunlight brightness from its chromium-plated reflector. Electricians cheer for its trouble-free simplicity. Operators enjoy its smooth handling.

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"Lights Up" Two Shaft Dimmer Control

In March, 1929, 76 BETTER THEATRES SECTION OF

MENT is so very new and changes occurring rapidly in the installation of design of same, it is necessary to keep in constant touch with the manufacturer and their engineers.

"Only after considering a vast number of important details, is it possible to intelligently plan and design a projection room and recommend the proper projection equipment to be installed therein.

"Equipment distributors should have facilities to handle all installation work to the most minute detail, including their staff men who are thorough theoretical and practical electricians. Draftsmen who are thoroughly familiar with projection room equipment and requirements. Men versed in the study of reflection and refraction, and who are familiar with every type of screen and its characteristics. Expert projector and repair and maintenance men, equipped with the most up-to-date tools to give quickness and most efficient projector repairs. Corps of competent service men who can be reached at any hour of the day or night. Men who specialize in theatre illumination interior and exterior, stage drapery, announcer installation.

"Repair men, electric wire men, both high and power, electrical instrument workers, experts on optics, as applied to motion picture projection. Illumination experts familiar with every known type of motion picture projector or arc or incandescent lamps. Men familiar with requirements of projection port shutter design and construction, as well as projection room ventilation. Men familiar with every type of motion picture projector from the smallest to the smallest toy projector.

"The above serves to merely indicate the variety of work which must be taken into consideration before it is possible to plan the projection room and to illustrate to what extent equipment distributors can be of service to the exhibitor, architect and contractor, as well as to the projectionist.

"At the earliest possible moment the architect should confer with the engineers of the equipment distributors, the supervision of a circuit, the chief projectionist or local projectionist of some standing. In some instances it would be advisable to consult the secretary of the Local of the I. A. T. S. E. of the territory in which the theatre is being erected. The plans of the theatre should always be submitted to a practical projectionist and after consulta tion with the owner the architect must receive directions which will enable him to properly prepare the floor plan of the projection room. The right time to do this is in the early stages of preparing the plans in order that the full requirements of the projection room may be considered before construction makes it difficult or costly to give the projection room the proper size, location, etc.

"After a decision has been arrived at, as to the type of equipment most suitable for use in the theatre, the engineer should get in touch with the architect who designed the theatre. He should acquire copies of the orchestra floor plan, projection room floor plan, and longitudinal cross section through center line of theatre. These plans should be studied from each of the above mentioned angles, the distance of projection determined, the correct size screen decided upon, and the angle of projection worked out.

"This necessitates quite a little bit of mathematical calculation and geometric drawing, and should not be left to mere guesswork or to someone relying on a keen eye to determine the proper angle.

"A case is known in which a man working in a projection room for twelve years was under the impression that his projectors were setting at an angle of approxi-
Incandescent "Klieglights" for Sound Photography

These new Kliegl lights, in which high-candle-power incandescent lamps are used for the light source, furnish brilliant evenly diffused light high in actinic qualities, permitting photography with clearest of detail, full color values, sharp definition, and freedom from sound interference. They are absolutely noiseless in operation and cause no disturbance in the recording of sound photography; are efficient in light control and utilization; afford complete command over direction, diffusion, and divergence of the light beam; are light in weight; can be easily and quickly handled; operate on the service line, whether a.c. or d.c. They are modern in every respect, and adapted to present-day studio conditions.

Write for Bulletin No. 101, which fully describes and illustrates these new Kliegl studio lights—and explains how they are used in motion picture and sound photography.

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The Fisher Theatre, Detroit, Graven & Mayer, Architects, was built by the Fisher & Company who spared no expense in getting the finest equipment procurable.

The Fisher Theatre exemplifies all that is fine in design, equipment and construction, so does "ACTODECTOR" on a motor generator mean clear, intense, flickerless projection even during changes.
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won't break down your doors on any picture unless it is properly projected!

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diplomacy. Confidence in old and arbitrary regulations is not easily lost but friendly discussion can almost invariably straighten matters out.

"To illustrate how such situations can be handled, the writer will describe an incident that occurred recently in a large Southern city. The fire commissioner, acting solutely, forbade the use of spot and stereoscopic projectors unless they were cut down to 12-in. square. He also insisted that the projection room should be provided with opening covered with wire located in all four walls close to the floor. Permission was requested to see a copy of the local code and to our surprise we found that it was his purpose to compel us to adhere to specifications laid down for asbestos 'booths' of twenty years ago.

"The theatre in question was a large modern one being built for a great circus with a well organized construction and projection department. We were able to point out to him that the theatres in his own city were violating the code, and that our precautions were quite a little advance of those laid down for the asbestos booth. The fire commissioner proved quite open-minded and it was a satisfaction to us to have him state that there after our requirements would be adopted as standard for his locality.

"This incident indicates to what extent local authorities may be in error and how practical experience combined with good judgment may be used to correct mistakes.

"Another diagram must be made to show the actual connection of every wire, switch and piece of projection room equipment as well as the panel. Two of the wiring diagrams should then be furnished, showing complete electrical connection of speed indicators, voltmeters, ammeters and any other instrument which may be used in the projection room. The architect construction engineers, builder and su pervising projectionist of the circuit should then be supplied with blue print drawings of these five drawings after a conference with these, if there are no changes to be made, the plans are ready to be taken to the theatre under construction.

"Several weeks prior to the opening of the theatre, one of the engineers visits and together with the projectionist, building contractor, and electrical engineers makes a complete check-up of the work as far as it has progressed. From this time on, a constant check should be kept on the theatre until it is time to install the projection equipment.

"The distributor's representatives then proceed with the actual installation of the equipment. After this in conjunction with the projectionist has been completed, test and retest every piece of apparatus, run in the projectors, calibrate the instruments, focus the lens, and set the screen until the theatre actually opens its doors for the first performance.

"One or more of the engineers should then remain in the projection room until the closing of the theatre on its premier night.

"The foregoing is an excellent method of planning and designing a projection room where a circuit or theatre is not capable of having a competent projection engineer on its staff. Of course, where there is such a man, it would be the duty of the chief projectionist and his staff to supervise the designing and the layout of the projection room completely from the date of the filing of the plans with the building department."
LEGAL PHASES OF THEATRE
(Continued from page 33)
peining business in the town of Olney.
Richardson filed suit to enjoin Clay and Brady from operating the business, and alleged that these two men had conspired together to avoid the agreement made with Clay and Sanders. Both Clay and Brady denied the conspiracy, and testified that Brady was operating the business in the new building under a lease, and that Clay was not interested in the new business.

Court Explains Legal Interpretations
After thoroughly considering all of the evidence in the case, the lower court issued an order preventing Brady from operating the theatre and preventing Clay from leasing it. The higher court sustained the verdict, and in explaining the law on the subject in part said:

"While Brady was not a party to the contract between Clay and Richardson, he has injected himself into the subject-matter in such a manner and way as to render himself liable to the restrictions. A seller, property may, by a restrictive promise, reasonably limited, agree to refrain from himself engaging in a business or from disposing of his property in such a way that others engaged in a business which would impair the value of the property to the buyer for the purpose for which he intended to use it, is not to be questioned."

Also, it is important to know that a seller of a theatre cannot avoid legal liability by organizing a corporation in an attempt to avoid a contract of this nature.

For illustration, in the leading case of Kalopoulus v. Lumm (141 Atl. 440), decided during the past few weeks, it was disclosed that the owner of a local business sold it for $50,000. The contract of sale contained the following clause:

"And it is hereby agreed and understood by and between the parties hereto, and a part of the consideration of the purchase price hereof, that the said party of the first part (seller) is not to enter into, conduct, or finance any competing business within the corporate limits of Hagerstown, Md., for a period of ten years from June 1, 1921."

About one year later, the purchaser sued the seller, contending that the latter had financed a corporation which conducted a competing business. Some of the stock was purchased by the employees of the new corporation, at the instance and with the cooperation and the financial and other support of the seller, as a mere cover or blind to conceal his interest.

The seller of the business attempted to avoid liability on the contention that since the business was being operated by a corporation, he was not personally liable. However, the court held the purchaser entitled to relief, explaining the law, as follows:

"The corporation was the convenor's (seller's) conscious tool, and bound by its notice of the original contract to refrain from a breach. The corporation is therefore the fraudulent instrumentality behind which the defendant (seller) masks and carries on a competitive business for his personal gain. Under the circumstances set forth, the corporation is in no accurate sense a third party but is, in effect, the convenor in disguise, and hence a person whose substantial rights are shown by the allegations to be necessarily involved and must be passed on."

** Violator of Contract
Cannot Sell Equipment
The true intent of the courts to protect the parties to a valid contract is illustrated in
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PATENTS

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Laine v. Aarino (164 N. E. 238). Here the seller of a business established a competing business in violation to a valid contract. The lower court held him liable in damages and refused to permit him to sell or operate the new business.

He appealed to the higher court requesting modification of the judgment so that he might dispose of the fixtures and equipment that he had purchased for utilization in the new business. However, the higher court refused to permit him to dispose of the equipment to any one likely to conduct a competing business, saying:

"He cannot complain if he is forbidden to work in a new business established, though indirectly, by him; nor if, having created a new business there, he is hampered to some extent in disposing of what he has wrongfully put into it, and thus prevented from inflicting injury upon the plaintiff which he had contracted not to inflict.

On the other hand, although the courts will compel the seller of a theatre to fulfill the terms of a reasonable agreement not to enter into a competing business, yet the seller is privileged to establish a theatre in a locality not specified in the contract, and he may accept any business from persons living in the town in which he operated his original business.

For example, in McCarty v. Constable (223 N. Y. S. 481), decided recently, it was shown that a man named Constable sold a business, conducted in Sidney, N. Y., to a man named McCarty. In addition, he sold to McCarty the good will of the business for the sum of $300 and agreed not to engage in the same business or to be interested directly or indirectly for himself or any one else in such business in the village of Sidney.

Three years later Constable became engaged in a competing business in the village of Unadilla, about five miles from Sidney. In the same year many persons who lived in Sidney patronized the new business in Unadilla. However, the seller did not solicit the business from the Sidney patrons.

McCarty filed suit against the court to issue an order restraining Constable from accepting patrons from persons who lived in Sidney. However, the court held that Constable may not be restrained from operating a theatre in a territory not specified in the contract, nor is he liable for selling tickets to persons who live in the town specified in the contract.

On the other hand, if the seller makes special effort to solicit business from persons living in the town or locality in which he was formerly located, he may be liable because the legal effect of soliciting such patronage is engaging in competing business in violation of the contract.

Liable for
Creating Competition

Still another important phase of the law is discussed in the recent case of Bolt v. Ligon (142 S. E. 564). Here a man named Ligon sold his business to a purchaser named Bolt and contracted not to engage in a competing business in the same city for a period of five years.

Soon thereafter Ligon opened a different business and began advertising this business in the local papers. He attempted to avoid liability on the contract by advertising his business to be of a different character from that which he sold to Bolt. However, he would occasionally perform acts in the conduct of the new business which he had performed in his original business.

The purchaser sued Ligon and asked the court for an injunction to prevent the latter from doing anything in the conduct of his new business that he had previously done in

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CHICAGO, ILL.
he business purchased by Bolt. It is important to know that the higher court rendered a verdict in favor of Bolt, saying:

"Generally stated, the cardinal rule, in the interpretation of contracts, is to ascertain the intention of the parties and to give effect to that intention if it can be done consistently with legal principles. . . . The parties should be bound for what they intended to be bound or and no more. . . . In other words, the subject to be obtained in construing a contract to ascertain the meaning and intent of the parties as expressed in the language used."

On the other hand, it is interesting to observe that an oral contract is invalid by the terms of which the seller of a theatre agrees to enter into a competing business. For example, in Diller v. Schindler (263 N.E. 277), it was disclosed that a proprietor of a theatre verbally promised that he would not at any time conduct or operate a competing business in the neighborhood of the old business.

Notwithstanding this agreement, about six months later, the seller opened a competing business which was situated two blocks away from his former place of business. The purchaser thereupon brought suit to recover damages and asked for an injunction restraining the seller from conducting the competing business, on the grounds that he had violated a valid verbal agreement not to engage in a competing business.

The lower court held that the purchaser was entitled to a permanent injunction and damages in the sum of $1,000, but the higher court reversed this verdict, and in holding the oral agreement invalid, said:

"Schindler (seller) did orally agree not to engage in said business, but so long as this stipulation was not incorporated in the written agreement which was subsequently made . . . the parties agreed to a valid verbal agreement not to engage in a competing business."

Moreover, any agreement is invalid and unenforceable by which a seller of a theatre agrees not to compete with the purchaser in any business or branch thereof in which he engages after the engagement of the purchaser at a later date.

For illustration, in the leading case of Thomas v. Miles (30 S. 274), it was disclosed that a proprietor entered into a contract, the important paragraph of which is as follows:

"The parties agreed not to engage in the business of which a seller of a theatre agrees not to engage in the business of the said seller, or any branch thereof, within the city and shall not in any way interfere with any business therefor which has been established. . . . or that may hereafter be established.

In this instance, the court held the part of the contract relating to the restriction of the right of the seller to compete with the purchaser to be unenforceable by the seller of the theatre. Under the contract, the holder of the contract had the right to engage in any business or branch thereof in which he engages after the contract was signed.

When Damages Are Collectable

Another important phase of the law on this subject is that frequently it is difficult for the purchaser of a business to collect money which the seller agrees to pay should he es-

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establish a competing business. It is well es-
that where the restrictions in a con-
tract of this nature are reasonable and en-
forceable, the amount specified as liquidated
damages is collectible, provided the courts
determine with reasonable assurance that
the damages sustained by the purchaser of
the business equal the amount of liquidated
damages specified in the contract.
For instance, in the very recently decided
leading case of Robbins v. Plant (297 S.W.
1027) it was disclosed that the seller of a
business agreed to pay the purchaser $10,000
as liquidated damages if within 25 years the
seller should establish a competing business
in the same county.
After contract was signed, the seller of
the business leased a lot to another person
who constructed a building and established
a competing business, in close proximity to
the location of the business which previously
had been sold.
In this case the court promptly held the
purchaser of the business entitled to recover
$10,000 damages, because the testimony pro-
duced that the seller, although not directly interested
in the competing business, was the instigator
of it and authorized the use of his land in its
conduction, as a result of which the purchaser
actually sustained damages amounting to
$10,000. This court construed the presently
established law on this subject in the follow-
ing language:
"There is no hard and fast rule as to what
contracts are void as being in restraint of
trade, and care must be taken to judge accord-
ing to facts and circumstances. It is also
well settled that a person may legally
purchase the business of another for the pur-
pose of removing the restriction with an agree-
ment on the part of the seller not to carry
on the same business in the same place for a
limited period of time."
On the other hand, frequently contracts
restricting the seller of a theatre from
engaging in a competing business provide that
the seller shall be required to pay the pur-
chaser a stipulated amount of money, without
regard to the actual damages which may be
sustained by the buyer, should the seller fail
to fulfill the terms of the contract.

**Contract Void if It Contains a Penalty**

Generally speaking, a contract is void which
contains a penalty for failure of the seller of
a business to fulfill the terms of the contract.
This is true because a penalty in a contract
which is disproportionate to the actual dam-
ages that are resultant from breach of the
contract, is unreasonable and therefore void.
Liquidated damages, on the other hand, is
a supposed compensation made by the buyer
and seller, at the time the contract is signed,
of the extent of the injury which a breach of
the contract will cause. A provision for a
penalty is, therefore, necessarily invalid
whether the parties call it a penalty or dam-
ages, whereas liquidated damages are collec-
table.
A provision for a forfeiture instead of
payment or liquidated damages, though not
favored by the law, is not necessarily invalid
unless the amount is so large that it may be
held a penalty. Even though the amount
forfeited by the penalty is not necessarily
slightly disproportionate to the actual dam-
age suffered by the other party, in many in-
stances the courts may declare the contract
valid to avoid future litigation. However
this is not true when the amount to be for-
feited greatly exceeds the actual damage
sustained by the other party.
For instance, if the seller of a business
agrees to pay liquidated damages amounting
to $10,000 and the actual damages sustained
by the purchaser of the business do not exceed
$5,000, the contract is likely to be held
void because payment of $10,000 is deemed
a penalty and not permissible in law, because
the amount fixed is too great to be construed as
a forfeiture.
Therefore, the amount of liquidated
damages which the seller of a theatre agrees to
pay in the event he establishes a competing
business, should be a reasonable amount
consideration of the damages likely to be sus-
tained by the purchaser if the seller breach
the contract.

# NEW PROJECTS

**Griffin Film Cement**

**Montana**  GREAT FALLS.—Approximately $30,000 is to be
 expended to the Legion to renovate the Liberty theatre
 and install new equipment.

**Texas**  EL PASO.—Crawford Theatres, L. M. Crawford,
 manager, is reported will remodel and erect an addi-
tion to the theatre and install new mechanical equip-
ment. Estimated cost, $125,000.

**West Virginia**  CLARKSBURG.—Marine theatre is to be
improved.

**Wisconsin**  MARINETTE.—Extensive improvements have
 been made to the Marinette theatre and new equipment
installed.

**Contracts Awarded**

**NEW YORK**—Ehrenberg & Fried Company, 21 East
Fourth street, has been awarded a general contract
for ten-story Mansion theatre and office building
to be erected at East Fifty-eighth street and Lexington
avenue for the Fox Film Corporation, 850 Tenth
avenue. Estimated cost, $3,000,000.

**Texas**  L. E. Burks, has been awarded contract for
UPTOWN THEATRE, 534 Main street, 32 by 80 feet,
for the Lawton Theatre Corporation. Estimated
cost, $680,000.

**COLOR LIGHTING EQUIPMENT**

**REYNOLDS**

2651 W. Congress St.

Chicago, Ill.
EXHIBITORS HERALD-WORLD

March 16, 1929

EXHIBITORS HERALD-WORLD

SOUTH DAKOTA

SIOUX FALLS.—The Jewell theatre will feature sound pictures.

TEXAS

LAREDO.—The Rand theatre has installed Vitaphone.

PORT TOWNSEND.—The Klaw theatre will feature Orchestrophone.

SEATTLE.—The old Goodluck theatre has been renamed the Mount Baker, and reopened by S. Z. Wems, under new feature sound pictures.

WALLA WALLA.—The Liberty theatre will feature Vitaphone.

WISCONSIN

KACKAU.—The Vaudite theatre has installed Synchrophone equipment.

MADISON.—The New Orpheum theatre will feature Phonofilms.

MILWAUKEE.—The New Embassy theatre recently connected with sound pictures, and leased by the Waterbury Theatre Corporation.

FLORIDA

WAUCHULA.—George Stanor has taken over the Royal theatre from N. W. Remond.

MIDLOTHIAN.—The Lincoln theatre, formerly operated by Wm. C. Leary, and closed for the past five months, has been leased to a new management for ten years. Will be operated as a picture house. Max Gomber is president of the operating company.

INDIANA

ANDERSON.—Harry Van Noy, formerly manager of the Hare and Starlite theatres, has taken over the Kay-Bee theatre.

INDIANAPOLIS.—L. E. Eueker has purchased the Royal theatre from L. B. Johnson.

XENIA.—Arthur F. Vianno has acquired the Broadway theatre.

MOUTH.—T. McLaughlin has acquired the Weymouth theatre.

LITTLE ROCK.—The Majestic theatre will feature Movietone.

SOUTH DAKOTA

BURLINGAME.—The Peninsula theatre has installed Vitaphone.

DENVER.—The State theatre will be wired for Phonofilms.

HARTFORD.—The Capitol theatre will feature sound pictures.

WATERBURY.—The Regent theatre has installed Vitaphone.

NEW LONDON.—The Strand theatre will be wired for sound pictures.

STURGIS.—The Strand theatre will feature Vitaphone and Movietone.

BOSTON.—The Globe theatre has been reopened by Samuel Pianasiki. Will feature Vitaphone and Movietone.

LAPEER.—The Imperial theatre will feature Movietone.

COLUMBUS.—The Palace has been equipped with DeForest Phonofilms.

LITTLE ROCK.—The Majestic theatre will feature Movietone.

California

KANSAS CITY.—Strand theatre. Emporium, 109 N. Main St., for two story wooden building, has plans by Boller Brothers, 114 W. Tenth street, city, for two-story theatre. Estimated cost, $250,000.

New Jersey

CANDEN.—Variety Enterprise Corporation, 1 fastener, 135 Wildwood street, and L. Tarter, 225 Kaighn avenue, plans by H. E. Hall, 213 Woodlawn avenue, Merchantville, N. J., for two story commercial building, has plans by Boller Brothers, 114 W. Tenth street, city, for two-story theatre. Estimated cost, $250,000.

MISSOURI

COLUMBUS.—James Brown and H. M. Owen- lan to convert the McCaney building into modern theatre.

Nevada

LAS VEGAS.—The El Morocco, 1421 S. 5th st., has plans by A. B. Cooper, 1107 S. 5th st., for one story theatre, has plans by J. W. Furtick, 1107 S. 5th st., for one story theatre.

OHIO

CLEVELAND.—Williams Theatre, 910 Tenth avenue, New York, plans to erect theatre and five building, has plans by E. & E. Carl, 1188 Tenth, second street, city, has plans by F. G. Meuller, 212 V. H. Hare, R. H. Rade, R. H. Rehder, for contemplated building built theatre on second street, between court and Ludlow. Estimated cost, $200,000.

OKLAHOMA CITY.—The Theatre West Enterprises, Inc., 425 S. Grand avenue, plans to erect theatre and five building, has plans by E. B. Beans, 1322 W. Market, for theatre, and M. J. McCray, 1425 S. Grand, for theatre.


PHILADELPHIA.—F. D. Felt, 1318 Walnut street, plans to erect theatre and five building, has plans by W. H. Lee, 1303 Race street, for theatre, and S. G. B. Scott, 136 N. Third, for five building.

PHILADELPHIA.—C. Segal, 1327 North 32nd street, has plans by W. H. Lee, 1303 Race street, for a two-story theatre, 78 by 100 by 25 feet, to be located at 52nd and Stiles street.

PITTSBURGH.—The Colonosky Family, 1018 Forbes avenue, plans to erect theatre, and R. G. F. McGlinn, 1018 Forbes avenue, to erect theatre.

COLUMBUS.—The Princess theatre has been wired for sound pictures.

PITTSBURGH.—The Palace theatre has been wired for sound pictures.

POUGHKEEPSIE.—The Rialto theatre will be wired for sound pictures.

POUGHKEEPSIE.—The Bardavon theatre has been wired for sound pictures.

ROCHESTER.—The Keith-Albee theatre has installed Phonofilms.

SCHENECTADY.—The Lincoln theatre will feature sound pictures.

TROY.—The Ross and Griswold theatres are to be wired for sound pictures.

Cleveland.—The Astor theatre has been equipped with DeForest Phonofilms.

Cleveland.—The Garden theatre, located at Forty fifth street and Clark avenue, is featuring sound pictures.

Cleveland.—The Variety theatre, operated by the Variety Amusement Company, has been wired for sound pictures.

SPRINGFIELD.—The Regent theatre will feature Movietone.

WEST VIRGINIA

BLACK WELL.—The Rivoli theatre, nearing completion, will feature sound pictures.

NORMAN.—The Sooner theatre, under construction, will feature sound pictures.

CLARION.—The Orpheum theatre, operated by the Hennen Amusement Company, is to be wired for sound pictures.

PITTSBURGH.—The William Penn Amusement Company, operated by Harry Amusement Company, will feature sound pictures.

Rhode Island

Pawtucket.—The Capitol and Imperial theatre will feature sound pictures.

PROVIDENCE.—The Rialto theatre has been equipped for sound pictures.
AS AN ARCHITECT SEES CONDITIONS IN SMALL TOWNS

By R. L. SIMMONS

THE theatre owner is facing much the same problem today as the independent merchant. The merchants are holding conventions, meetings and conferences debating the chain store situation—which affects the theatre owners, although they may not have the solace of company to talk to.

The independent must have an investment outlet and naturally look to make these investments double acting as an investment and as a definite market for products, without sales cost or resistance. This action is good business and may not harm the theatre business to the public, but is not of the independent owner, and to some extent, the material and supply houses—reduce the number of purchasing agents and increase their purchasing power and you have a problem for the salesmen of supply houses—an advantage to some, a disadvantage to many. But if this does not produce better products or reduce prices, just what is the benefit to the public, and what to the independent exhibitors?

The independent exhibitor has a very vital role in the box office. He runs that single box office that he depends on, and it has no equalizing factor. Then, too, the owner feels his position in the community a responsibility and a pride. He feels a responsibility to himself and family, as well as to the public; he has lived in and studied the local area and dislikes, tendencies and wishes, and he selects his pictures accordingly. If he is practically in contact with his friends, he knows will not be well received in his particular case, or for certain nights for a certain class of attendance, although using a variety program. Some smaller towns have distinctive class fans, and the private owner can cater to this class preference. Surprising indeed how positive is community preference. If pictures are unlooked for at times, and occasionally how unrecognized by the exhibitor. This is not often done, and there is a case where the owner usually has a complaint about lack of attendance, or that the people prefer going out of town.

Take the silk stocking statistics. The lower wage girls spend proportionately more for silk stockings and underwear than do the high salary girls, and this parallel in theatre patronage,—but high grade silk hose must be carried in stock by the merchant for the minority trade. In the larger centers, exclusive shops can and do exist; so too with pictures. In some communities, the desire for the best may predominate, and another reverse of the above program should be adapted.

Now, let us consider the appeal of the theatre building on much the same basis as the pictures on the big stage. In this business each class of theatres has a type of building. One class expects it, the other wants it. Many a small theatre owner, having an old or incorrectly designed building, is fully convinced of the necessity of a new theatre. Although holding most of the patronage, he knows that they come in spite of the building. He would like to give himself the question of a new theatre and meeting the public demand, or retaining the old.

All phases of the undertaking should be considered then, if the building is an urgent need, proper steps should be taken to secure the desired results. Carefully work out the seating estimate. There are ways of calculating this, and a rule of thumb too small is preferable to too large one.

Western Electric sound picture equipment is now going all in New York as they sell to assume new duties in foreign lands. R. M. Hatfield (right) becomes E. manager in Australia, and F. D. Hurlbut is assigned to London.

People go where the crowd goes, or to a show that seems to be popular. Then cost of site, building and furnishings should be considered, in relationship to seating capacity and patronage. The design and decorations must be in keeping with the taste of patrons rather. This seems to be an age of color, but care should be used, for cheapness often is the result. Then there is the question of financing and locating the building, and this needless to say, is uppermost to the owner.

If some outside interests plan to build a new house, the local exhibitor faces a grave problem. Only one theatre can be supported, and he must drop out or rush proceedings. Bluffing on his part will have to be of a high order, for the foreign interests expect a good bluff and may beat him at the game, for the outside capital is no doubt superior to that of the small town, but with remarkable rapidity, but the one making the most progress and showing determination will win, for both know the result of two theatres in a one theatre town. Usually money is lost in a race of this nature, but I know one case where the second was run at an average profit of $500 a week.

An owner selected an architect, and together they selected a site. An opinion on it was taken—and that very day news reached him that the adjoining site was sold to an out-of-town theatre corporation. Plans for excavating were hastily made, and work was begun the next morning. Two new storeroom and a few dressing room jobs were being pushed, and in the meantime the architect was putting forth every effort on the plans.

The other project was going ahead without plans. Another building was being copied. Not even a contractor was in charge. There was a lot of work hurriedly done, but little accomplished. At this stage the chain operator began to make offers. The owner was in a quandary, for he wanted to build and he felt the other party was more or less at sea as to building and gave an unfavorable impression as to their sincerity, and with this in mind, asked for enough to clear all expense he had been to and the old theatre business, and his terms were accepted.

Dropping out of the contest, he watched the new theatre progress to more than half completion, when work stopped, and for some time nothing was heard of the proposition. Then the chain offered to sell to the local man, he to make the offer. The truth leaked out that they could not finance the building. They had “saved” the cost of the site, the store building and a lot of material in order to copy another building they had acquired and had spent all the appropriation for it building without completing it. Not only this situation, but also, than likely the circuit is well financed as can and will carry the work through, as this local man should consider the added “sound risk.”

In another case the local man saw the necessity of having a theatre, as he foresaw, contracted to buy a double on the ideal corner of the little city, as in due time he sent a survey made, and with this building, according to the plans, rush the financing. But he made the very common mistake of ordering complete plans as specifications, but later, before completing the financing. He intended organizing a stock company and using bond and was proceeding on the right principle but not the right sequence, was sure of his substatute position, for he laid himself liable to cost of property and plans and specifications. Fortunately, it company as finally organized accepted actions, but ordered new plans, as they had their own ideas regarding shops and office in the theatre. The plans were rejected, and were finally issued, and there was an old agreement attached to property rights. The same suggestions from all manner of sources, so that the new owner was a little unfamiliar with such proceedings and responsibilities, got nowhere. Finally, a man came in and established a new theatre.

Another case is of an owner with a very poor building who found himself looking to expand the business. A questionnaire inquiry revealed a chain theatre project. He hustled over to the book and was agreeably surprised to find he could borrow $5,000 upon his theatre. The building was sold, then he wired the writer to make plans and followed it by a letter, and within a short time plans and work was started on his site. As part of the plans were completed, in the order of construction, they were sent to the owner, who kept work progressing at fever heat, and as walls started up and steel and other material was delivered on the site, the foreign owner investigated and found the town behind the local man and that he seemed determined to build. They sold the site and dropped from the picture. Compliances, plan number, and lot sold, and the building completed for a full opening.

This man went heavily in debt. He saw that his building must meet expectation, and that his business must be competitive and he carried these ideas through. But he found he could pay off one-fifth of his plates at the last auction, and has maintained good ratio now for four years. His building, equipment and shows have met with wholehearted approval.

A theatre owner, although probably good for the future, is often a hardship at first, when interest is heaviest, and usually when patronage is the least. One case was that of a local man using coupons by both newspaper and house distribution. This method kept the house filled sufficiently to give the effect of popularity. The result was the cheapening of both pictures and vaudeville. The coupons or reduced price method gradually was dropped, for it had caused the revenue to be halved, so that the revenue was about the same. Income was figured on percentage of seating, and the building was marked down, made for a slowing up in debt retirement.

In spite of this situation, the management has installed the “talkies,” all of which goes to show that the business location with reasonable management will at least make some money. But how much better the investment and security if all was correctly analyzed before building started.
AMERICA LIGHTS SPANISH FAIR IN MAZE OF COLOR

The largest and most elaborate mobile color lighting feature yet built, costing $250,000, will be shipped from America to Barcelona, Spain, for use there in lighting the World’s Fair there from May to December. This latest in the Avers motor-driven equipment will see a spectacle of outdoor color lighting never before approached, according to Mr. Avers, who inspected the apparatus prior to sending it.

The main avenue of the exposition, leading to a gently sloping hillside, will be made the center of attraction and interest. The effect will be that of a mammoth staircase a half-mile long, illuminated with slowly moving waves of color. Blues will start first in the cycle from the National Palace on top of the hill, and move slowly down. When the blue has gone 100 metres, it will slowly end with red, the next color in the cycle. The sequence will continue, leaving the hillside from the National Palace to the entrance to the exhibition, a distance of 600 metres.

The color panorama also takes in five cas- des and three fountains, which are illuminated in a fascinating, ever changing color sequence. These three outside exhibits, designated as “elements” E, J, and G,” will be included in the motion color effect.

One hundred twenty-four Siemens Westinghouse lanterns, built lighting standards are employed on the Avenue de America, the main avenue of the exhibit. Numerous color screens, or “blenders,” also play to complete the moving light effects.

The color in motion lighting spectacle, running through an automatic cycle of 12 min- utes, is secured by means of a huge motor driven Vitrohm dimmer bank, designed and built by the Ward Leonard Electric Company, count Veron, eight-milliammeter Avers, equipment, the largest of its kind ever built, is the heart of the mobile color lighting installation.

The entire mobile system costs $250,000, the automated machinery is not available. Mr. Avers, who compiled the detail of the system, states that it is impossible to tell just what a projector mechanism will need in the way of repairs until it is taken apart and the parts carefully examined. Replaces that may look all right may be found otherwise under close examination with proper instruments. The price of such instruments (measuring to one thousandth of an inch) are not within the reach of the average projectorist. Then, too, the projectorist has to select from some of them must be correctly selected from oversize stock.

The new equipment for synchronized produc- tions brings up another problem in projection upkeep. In the larger houses the added draw- ing will be easy to offset the added expense. An expert projectorist will be needed to properly handle the equipment.

There is no doubt that the synchronized product has come to stay, and projectorists should be ready to make the equipment at the first possible opportunity.

The upkeep, as I stated before, will be a little added expense to the exhibitor and a little more trouble to the projectorist, but both will receive ample compensation for this added service to the public.

DEVELOPS NEW TYPE OF MOVING PICTURE CAMERA

A “MOVING SNAPSHOT” machine, a nameless device for the quick-taking of moving picture films and a series of 1 to indicate the station on his radio, are among the interesting recent inventions by Avers, a Western Electric engineer, who is said to be most interested in projection devices, in Portage, Wis.

The “animated movie camera” he hopes to sell soon, and is making machines which have already been patented for some time, will do no more than go the way of all good inventions. But the contrivances on his radio, he says, were put there only for his own amusement.

In construction, the moving picture machine, whereby Avers hopes to put the tak- ing of pictures on such a new expensive basis that all can afford to have “movies” of their friends, is similar to other moving picture cameras, except that the cartridge or film is smaller and that it can be used as a projection machine as well.

Also, in exposing the film, half of it is exposed by an automatic process, and then, when the film is reached, the machine automatically reverses it, exposing the other half. Similarly in projecting the developed film, half is shown, and the machine automatically reverses the cartridge with no apparent break, says the inventor, in the continuity of the picture. This eliminates the necessity of rewinding.

The cartridges for this camera are made from regular moving picture films which come 200 feet long, but Avers cuts these up and makes them suit the needs of his camera. When developed they can be pro- cessed in a small album-like box in an undarkened room or upon a screen in a dark room. Avers’ projection box has the word “memories” in gilt letters on its lid, which carries out the idea of the “snapshot album.”

“People think several times before they invest in a moving picture camera now,” he explains, “because every time they buy a film it costs $6. But these little cartridges, I hope, can be made cheap enough for everyone. Everyone I know would enjoy having moving pictures of their friends, and there is no reason why such a machine cannot be at everyone’s disposal.

A device for the checking of films with the continuity sheets in laboratories and for checking up scenes without the slow method of reading, has also been developed by Avers. It looks simple enough—made from a block of wood, a cleverly concealed elec- tric light bulb and a few spools of film, its moving shutter and sprocket, arranged for screening the film on the rewind, is different from anything on the market, according to Avers.

It will be particularly useful in sound pic- tures and for measuring the length of the picture, so that the exhibitor can be certain that the picture can be run off, as fast as desired with no ill effects to the film.

Avers’ radio is another object which displays the vičtrola. He has worked on it for some time. The “dashboard” of his radio looks as complicated as a mariner’s chart, but when one begins to analyze it isn’t so hard to understand, after all. Aside from the two dials, the meters for volts, amperes and milliammeters, there are two tiny red and green lights which indicate whether the radio or the vičtrola is turned on.

REPAIRS IN TIME SAVES MANY A DIME

By CLELL JAY

PROJECTION experts have for some time advanced the theory that equipment in anything but the best of repair is expen- sive for the exhibitor. Today, with the steady advance in projection standards and its necessary equipment, this should be apparent to the most skeptical. The man that is hardest hit by the very thing is the author of such articles in his trade paper and doesn’t try to keep abreast of projection advance. The man-}
THE WARWICK—NEW THOUGH REMODELED

Over $100,000 was spent to rebuild this Kansas City theatre—and well spent, apparently.
A NOTABLE achievement in remodeling is that of the Warwick theatre in Kansas City, in which the owner, E. W. Werner, spent $108,000 for new decorations and furnishings and other changes. That is a prodigious sum for remodeling, but as these views of the new theatre indicate, it was worthwhile. The Warwick is truly a new theatre—one that could not be duplicated, when considered as an entire building, for anywhere near the amount Werner spent.

The whole remodeling task was carefully planned and covered almost every department of the enterprise. A new front of terra cotta was built at a cost of $17,000. Store space on the street was installed at a cost of another $10,000. The new lobby and foyer cost $20,000, while the auditorium was remodeled at a cost of $29,000. New upholstered Heywood-Wakefield seats cost $12,000, while an addition to the Wurlitzer cost $10,000. The total price of new draperies and carpets, furniture and fixtures ran to $10,000.

The result is a modern theatre in the place of one that could hardly be expected to compete with the fine new theatres in Kansas City. In brief, Werner elected to spend money to make money.
Preliminary figures submitted by the Bureau of Foreign and Domestic Commerce, of American motion picture projectors. Standard 35-millimeter and 16-millimeter home projectors for the year 1928, show an increase of 2,911 projectors during the corresponding period of 1927. During 1928, 5,933 American projectors, with a declared value of $890,202, were exported to 71 different countries throughout the world, compared with 3,047 projectors valued at $641,461 exported in 1927. As mentioned above, these figures include both 35 and 16-millimeter projectors and proving the fact that new and improved projectors are being built as the world desires them. The condition of the steel industry plays an important role in the manufacture of projector lenses. As the demand for projector lenses increased, so did the steel industry which manufactures these lenses. The decrease in the number of projectors imported during 1927, as compared with 1926, is due to the fact that the steel industry was not as busy during that period. However, this condition will not last long as a distinction between the different size projectors is being made at the port of exportation in the new table of classifications, which became operative January 1, 1929.

Europe, our best market for motion pictures, is likewise our leading market for the instrument required to show motion pictures. During 1928, there were exported to this region 2,092 American projectors of both types valued at $348,910, as compared with 991 projectors valued at $241,859, in 1927. Closely following Europe is the Far East, which imported 1,918 of our projectors with a value of $330,732 during 1928, as against 1,913, valued at $241,801, in 1927. Next comes Canada, which imported 1,257 projectors with a value of $137,442 in 1928, as compared with 483 projectors valued at $91,059 in 1927. Following Canada comes Latin America, which imported during 1928, 1,598 projectors with a declared value of $11,495, as against 300 projectors valued at $76,463 in 1927.

Africa and the Near East imported the remaining 88 American projectors with a value of $21,653 during 1928, as against 75 projectors valued at $17,279 in 1927.

American projector exports have increased in all but two of the ten leading countries. Canada has supplanted Japan as our leading purchaser of American projectors. Projectors for former imported during 1928, 1,257 projectors, as against 483 in 1927, while the latter imported 1,216 projectors in 1927, as compared with 641 imported in 1927. United Kingdom, remains third leading market, increasing its 1927 imports of 391 American projectors to 952 projectors in 1928. Australia continued next with a slight increase over the preceding year. During 1928, 295 American projectors were imported as against 243 in 1927. France, has jumped from seventh position in 1927, to fifth for the year 1928, importing during the year just closed 267 projectors, as compared with the 188 imported in 1927. Spain, as a purchaser of American projectors, has for the first time come into the list of the ten leading countries. During 1928 Spain imported 184 projectors, as against 30 in 1927. Belgium, has also secured a place as one of the ten leading countries. Projectors imported in 1928 by Belgium, were 276, as compared with the 58 imported in 1927. The eighth leading market is Germany, which shows a decrease, importing during 1928 206 projectors, as against the 188 imported in 1927. Switzerland, likewise shows a slight decrease for the 1928 period, as compared with the 1927 period. Projectors imported in 1927 were 235, as against the 188 imported in 1927. Our eighth leading market is Germany, which shows a decrease, importing during 1928 206 projectors, as compared with the 188 imported in 1927. Switzerland, likewise shows a slight decrease for the 1928 period, as compared with the 1927 period. Projectors imported in 1927 were 235, as against the 188 imported in 1927. Our eighth leading market is Germany, which shows a decrease, importing during 1928 206 projectors, as compared with the 188 imported in 1927. Switzerland, likewise shows a slight decrease for the 1928 period, as compared with the 1927 period. Projectors imported in 1927 were 235, as against the 188 imported in 1927. Switzerland, likewise shows a slight decrease for the 1928 period, as compared with the 1927 period. Projectors imported in 1927 were 235, as against the 188 imported in 1927.

The Projector
By Frank Dudiak

Whereupon The Projector comes to life with a walkup for the miles who covers its eyes with oil and dirt, but with a kind word for the ones who helps it to do its stuff.

I am the projector! I shoot light rays and COWBOYS and
Buildings and tin lizzies and rivers and female vamps and
Prove that I am yours to dream. I am made of wheels and oops and
Shape of good or bad Glass lenses and
A five feet broad big Electric are!

They feel fillums into me and
I try to see if they're
Nee fillums.
Both, they’re full cracks and
Busted uprook holes and
Burn pockets I eat myself all mad
And chew ‘em up.
Yes verily,
Often they treat me mean.
They stick me way
Up an’ way back
And stand me on my
Reference loud
Nearby
And then they gimme an
Oil bath in!
I smear the fillums
With Dawn!

And some poor fish who
Only wish to me.
Projectioneerist
Let me get all covered
With oil and dirt so
I can’t see the Screen and then he
Knows because the picture is буду.
Re-ver-er? He’s a bum
Himself.
But after all they’re
Not all that way. Some of ‘em are very nice to me. They put me where I
Ought to be. They gimme good oil to
Drink and not too
Much of it.
They keep me clean and
gimme good fillums and
Gobs, how do I stuff
Just grand!

I am the projector! My gizzard is steel
My eyes are glass,
drinking and eat fillums. I am the
Projectioneer.
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MIDDLE ATLANTIC  1988
Including New York, New Jersey, Pennsylvania.

SOUTH ATLANTIC   -   914
Including Delaware, Maryland, Dist. of Columbia, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida.

It is the largest audited eastern circulation of any motion picture trade paper on record.

The HERALD-WORLD leads—not just in grand total of circulation. But it leads in the West, the Central West, the South—and in the East.

*Geographical divisions established by A. B. C.

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Motograph DeLuxe Model "H" equipped with Movietone-Vitaphone Sound Unit.

Motograph DeLuxe Model "H" equipped with Cinephone Sound Unit.

Motograph DeLuxe Model "H" equipped with Dramaphone Sound Unit.

Motograph DeLuxe Model "H" equipped with DeForest's Phonofilm Sound Unit.

BETTER FOR ANY SOUND SYSTEM

Motograph DeLuxe Model "H" with the new cylindrical shutter

62% less heat on the film

THE ENTERPRISE OPTICAL MFG. CO.
564 W. RANDOLPH STREET, CHICAGO, ILL.
Voodhull Urges Immediate Sound Installation

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Simultaneous with its $2 runs in New York, Los Angeles and Cleveland will open at top prices for extended runs at the following theatres:

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McVicker's
Fairfax
Paramount
Paramount
Community
Strand
Paramount
Paramount
Idaho
Paramount
Stanley
Troy
Leland
State
Orpheum
Boyd
Wherever progressive showmen demand the best—you will find the

Robert Morton UNIT Organ

Recent Installations
- Loew's Fairmount New York City
- Loew's Valencia New York City
- Loew's State Providence, R.I.
- Loew's & United Artist Columbus, Ohio
- Loew's Oriental Brooklyn, N.Y.
- Loew's Midland Kansas City, Mo.
- A.H. Schwartz-Avalon Brooklyn, N.Y.
- Capitol New Britain, Conn.
- 55th St. Play-House New York City
- Liberty Zanesville, O.
- New Gates Brooklyn, N.Y.
- Conant Detroit, Mich.
- Vista Kansas City, Mo.
- Saenger's Century Jackson, Miss.
- Waldo Kansas City, Mo.
- Saenger's Majestic Shreveport, La.
- Saenger's Marion Clarksdale, Miss.
- Saenger's Columbia Baton Rouge, La.
- Capitol Winchester, Va.
- Loew's Grand New York City
- New-Kirk Brooklyn, N.Y.
- Dumont Dumont, N.J.
- Publix-Saenger National Greensboro, N.C.

Recent Installations
- Saenger New Orleans, La.
- Pantages San Francisco, Calif.
- Pantages Fresno, Calif.
- Cecilia Panama City, Pan.
- Hoffman's Strand Hartford, Conn.
- Berkeley Denver, Colo.
- Publix-Saenger Hope, Ark.
- Plaza Milford, Del.
- Rialto Leominster, Mass.
- Paramount Lathrobe, Pa.
- Ritz Indiana, Pa.
- Harvey Aliquippa, Pa.
- Plaza Brownsville, Pa.
- Universal's Rioli Indianapolis, Ind.
- Universal's Capitol Atlanta, Ga.
- Altambrar Garden Sacramento, Calif.
- Up-Town Kansas City, Mo.
- Arcade Crisfield, Md.
- Strand Emporia, Kan.
- Mayfair Newark, N.J.
- Capitol Steubenville, O.
- Egyptian Delta, Cola.
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- Palace Bergenfield, N.J.

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New York 1560 Broadway Chicago 624 S. Michigan Los Angeles 1914 Vermont San Francisco 888 Golden Gate
Jeanne Eagels in 'THE LETTER' gives one of the most gorgeous portrayals ever caught upon the silver sheet. A talking picture triumph." —New York American

Intelligently produced and most competently acted. True passages of life-like drama. Compellingly performed." —New York Times

"'THE LETTER' accomplishes still another step forward in the eye-opening development of the talking film. Miss Eagels gives a performance that holds the spectator from first to last with compelling intensity. Reginald Owen as the husband and O. P. Heggie are admirable. Herbert Marshall is his own engaging self." —New York Telegram
"THE LETTER is certainly the best serious picture the audible screen has produced to date."

—New York Evening Post

"THE LETTER" is the best all-talking picture we have seen so far. Paramount seems to have the way to make talking pictures sound as well as they appear.

—New York Journal of Commerce

"THE LETTER" proves that both the legitimate stage and the silent drama have a real menace close upon their heels. It marks a new epoch in the talking screen.

—New York Morning Telegraph
“THE LETTER is the best all-talking melodramatic picture yet produced.”

—New York American

Anne Eagels does a magnificent piece of work. The most ambitious 100% dialogue picture to reach a cinema house. Scenes are well synchronized, all registering well. Certainly talkies have done right by this one.”

—New York Daily News

"THE LETTER" represents another step forward toward mechanical perfection in the audible photodrama. None of the jarring crudities that marked the earlier talking films is present. The film progresses with all the smoothness that one would expect of a workmanlike stage play.”

—Brooklyn Daily Eagle
"THE LETTER—must certainly be the best talking screen play that has yet been devised."

—New York Herald Tribune

Now playing at $2 Criterion Theatre, N.Y.

JEANNE EAGELS in "THE LETTER"

With O. P. HEGGIE. From the play by W. SOMERSET MAUGHAM. Directed by JEAN de LIMUR. Another all-talking hit from PARAMOUNT.
SITTING ON TOP OF THE WORLD

In One Release of

FOX MOVIE TONE NEWS

The following Countries and Cities are HEARD and SEEN

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FOX MOVIE TONE NEWS is the Only World Wide Newsreel Service That Presents Accurately, Interestingly and Convincingly—Current Events in Sound.

"It Speaks for Itself"

THE LAST WORD IN
HEAR the Critics SHOUT
as they hear New York City TALK!

WILLIAM FOX Presents

SPEA

FOX MOVIE TONE
100% Dialog Feature with
PAUL PAGE     LOLA LANE
HENRY B. WALTHALL
Helen Ware    Sharon Lynn
Benjamin Stoloff Production

HEAR its laughter, quarrels, songs and revelry—roar of
subways, traffic and Grand Central Terminal—hustle and bustle
of Times Square—Empire City Race Track—Madison Square
Garden—dazzling night life—a real speakeasy in operation.

PACKED with the Thrilling Glamor of a
Great City—Actually Photographed in New
York. The City’s Real Sights and
Sounds are Reproduced for
the First Time on
the Screen.
KEASY

ROXY BROKE Every Existing 1-Day RECORD First Sunday
It Played
GROSSING $27,635

“A one day record for the theatre which means the history of exhibition.”
—Film Daily

“a bet is hereby offered that Roxy will top theatre receipts for all time this week and next.”
—N. Y. Evening World

“standing room was at a premium and a long line stood awaiting admission ... one of the most pleasing pictures offered at the Roxy in the past few months.”
—N. Y. Morning Telegraph

“Entertainment? Plenty! A yarn that never lags—sport, youth, comedy ... and a zip that gets you from the beginning. It’s a swell picture.”
—Film Daily

“it contains everything—thrills, action, suspense aplenty, the slickest entertainment in town.”
—N. Y. American
Here is One Wise Exhibitor Who Knows How to Pick 'Em

JAMES R. GRAINGER,
FOX FILM CORP 850 TENTH AVE=

THOUGHT YOU WOULD BE INTERESTED TO KNOW THAT HEARTS IN DIXIE BROKE ALL HOUSE RECORDS INCLUDING OLD ARIZONA AT MY LELAND THEATRE ON OPENING DAY MY PATRONS PRAISING PICTURE VERY HIGHLY HAD TO TURN AWAY THOUSANDS TUESDAYS MATINEE FAR EXCEEDS ANY RECORDS YOU AND YOUR COMPANY ARE TO BE CONGRATULATED FOR TURNING OUT SUCH WONDERFUL TALKING PICTURES KINDEST PERSONAL REGARDS=
C H BUCKLY

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

WILLIAM FOX Presents

HEARTS IN DIXIE

ALL-TALKING, ALL-SINGING, ALL-DANCING
Musical Drama of the Southland

SMASHING RECORDS EVERYWHERE

PACEMAKER for the INDUSTRY

has the MONEY MAKING TALKERS
Announcing

EASTMAN

REPROTONE

NEGATIVE

the proved sound film

Laboratory measurement of its sound fidelity — actual use in the studios — Reprotone Negative has undergone these two tests and has emerged as the pre-eminent medium for the recording of sound with motion pictures. Developed through the joint efforts of the industry and the Eastman organization, it makes possible a hitherto unapproached standard of realistic, pleasing sound reproduction.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.
Can it be possible—FOUR such COMPANY

You said it, Mr. Exhibitor. But we don’t blame you for getting excited. No producing company in the history of the industry has ever released before, such an array of big money

MARCH

DOUGLAS FAIRBANKS

in the greatest box-office picture he has ever made. Broke house record for first and second week at the Rivoli-United Artists, N. Y. Now in third record week, in

"THE IRON MASK"

Doug’s voice is heard on screen for the first time.
An Allan Dwan Production.

D. W. GRIFFITH’S

latest picture, a singing and sound production did big business in Chicago and opened at the RIALTO, NEW YORK to record crowds, Lupe Velez, singing Irving Berlin’s theme hit, proving sensation of

"LADY of the PAVEMENTS"

with William Boyd, Jetta Goudal, Lupe Velez.
pictures from **ONE in Two Months?**

making pictures as are coming from UNITED ARTISTS. You have a right to be amazed—the whole industry is amazed at what we are releasing for MARCH and APRIL.

---

**APRIL**

**MARY PICKFORD**

in the supreme achievement of her entire career. A new Mary, a modern, grown-up, bobbed hair Mary. Sparkling, magnetic, marvelous, in a screen adaption of a great stage hit, a **100% Talking Picture**

"**COQUETTE**"

by John Wray, J. C. Nugent and Elaine Sterne Carrington

**ROLAND WEST'S**

Thrilling, gripping picture—a tense, dramatic melodrama. Hailed by 1500 at recent preview in Hollywood as "greatest ever made—silent or talking." Adapted from the play "**NIGHTSTICK.**" **100% TALKIE**

"**ALIBI**"

NOT JUST ONE BIG ONE

Once in a while

BUT ALL BIG ONES, all of the while.

That's UNITED ARTISTS
"BOUND TO CLEAN UP"
A PICTURE THAT IS BOUND TO clean up. Easy to forecast a box office sen-
sation comparable to Jackie Coogan's early features. The youngster sings "Sonny Boy," after which the returns are all in and there's nothing to it. Will make 'em rave. Nothing could be sweeter on the box office side.
—Variety.

"SUCCESS ASSURED"
THE MILLIONS WHO HEARD DAVEY Lee sing over the radio, right then and there made the success of "Sonny Boy" assured. Davey Lee is blessed with the faculty of creeping into your heart and cuddling there, talking some of his lines and singing. That's more than enough for the mob.
—Film Daily.

"DAVEY CLICKS"
DAVEY LEE CLICKS. HE IS A MOVIE find.
—Evening Graphic.

"SCREEN FIND"
DAVEY LEE IS. WITHOUT A doubt, the greatest screen find of years. The Warner Bros. have reason to con-
gratulate themselves.

"ACTION FAST"
"SONNY BOY" WILL BE A FAVOR-
ite with all movie lovers. The action is fast, the story interesting and the play-
ing excellent.
—Morning Telegraph.

"PACKED HOUSE"
DAVEY LEE AN infant prodigy that can keep a packed house hugging itself in glee.
—Telegram.
"GALES OF LAUGHTER"
A MERRY FARCE COMEDY. SELDOM have such gales of laughter greeted a talking picture.

"SWELL BOY"
DAVEY LEE IS A SWELL LITTLE boy. Hundreds and thousands of people will like to see the little fellow.
—New York Evening Post.

"BOX OFFICE DOLLARS"
THE BOX OFFICE may burst with dollar bills at the Warner Theatre where Davey Lee made his starring debut.
—Daily News.

"POSITIVELY AMAZING"
WARNER BROS. have a star of the first magnitude in Davey Lee. His performance is positively amazing. He brings the house down.
—Evening World.

Avey Lee
HE SINGS—HE TALKS—HE CHARMS

EDWARD EVERETT HORTON
BETTY BRONSON
Directed by ARCHIE L. MAYO

NOAH'S ARK
What Warner Bros. Promise Warner Bros. Deliver

THE DESERT SONG
It's Coming Along
Established 10 Years in 1938

Some Exhibitor’s letters that Exhibitors should Read

From Andrew Battiston, Manager of Ritz Theatre, Irwin, Pa.

“We have finished a two-day engagement of your first subject, ‘Moulin Rouge,’ and want to tell you how well pleased we were with the results obtained on this picture. The picture did as well for us, in fact, better, than some of the specials which we have played. On the opening day we came within a few dollars of equalling our box office record for one of the biggest specials of the year. On the second day of the showing we exceeded the record on the special by more than thirty per cent.”

From C. C. Dunsmoor, Capitol Theatre, Marshalltown, Iowa.

“I thought ‘Moulin Rouge’ might have been an accident, but when I played ‘Tommy Atkins’ I knew you have some real productions. Story and direction smooth, appeal positively what we Americans want—real locations, no sham. More power to you fellows, you have got something and will reach the top with such productions. Advise availability of other four. They will make me money.”

From H. G. Steely, Shiloh, Ala.

“We were more than well pleased with ‘Tommy Atkins’ and ‘Honeymoon Abroad.’ The players were good and the directing excellent, and everything about them were real. We are glad we have several more of World Wide pictures.”

From Henry J. Mader, Clifton Theatre, Circleville, Ohio.

“I was very much pleased with the ‘Tommy Atkins’ picture which I screened Saturday. The picture was above my expectations.”


“I booked the picture ‘Woman in the Night’ for my theatres, and I wish every independent exhibitor in the United States believed in the World Wide proposition as much as I do. I am also looking forward to equally good results from both ‘Honeymoon Abroad’ and ‘Tommy Atkins.’ If you do one-half the things you claim you are going to do, you will be a Godsend to the independent exhibitors. Good luck to you!”

From Fred J. Greene, Rialto Theatre, Woonsocket, R. I.

“I have just received the approved contracts on World Wide Pictures for my town. As an independent exhibitor, I feel that I should like to take this opportunity to wish Mr. Williams and yourself the greatest success in your new venture. It is concerns such as yours that give the independent exhibitor a ray of hope, and I’m sure that every Independent exhibitor in this great country of ours will give you full co-operation.”

From S. P. Briggs, State Theatre, Denver, Col.

“I fully expect my patrons at the State Theatre to back up my judgment that ‘Tommy Atkins’ and ‘Honeymoon Abroad’ are two well worth while productions. I am convinced that a hearty welcome awaits the entrance of World Wide Pictures in the distribution field. I have always been an advocate of the internationalization of the screen (with apologies to ‘Jaydee Williams’). Our people like variety—in fact, it is the life of the entertainment business—and they like the truth. I believe World Wide will give them both. There is nothing too good for the State Theatre, and therefore, I expect to do a lot of business with you.”

Thank you, Gentlemen—
But we’re barely started. Better and Better Pictures and "Exhibitor’s Choice Selling" must win.

“Exhibitor’s Choice Selling means—you can see before you buy; you can buy one or all.

“Photoplays made where the story’s laid”
PICTURES ACTUALLY PRODUCED IN EUROPE ASIA
William Boyd in The Leatherneck

with Alan Hale, Robert Armstrong, Fred Kohler. Supervised by Ralph Block. Directed by Howard Higgin

There are no regrets for the Smart Exhibitor who booked Pathé solid for 1928-29. It has been hit after hit—consistent sure-fire box-office product. And now—what a break for these thousands of wise showmen. Here's William Boyd in the greatest picture of his career "The Leatherneck". In Dialogue and Sound or Silent one of the season's biggest.

One of the outstanding pictures of the year (Statements contained herein, while not guaranteed by us, are based upon information and advice which we consider accurate and reliable)
Out NOW!

The Motion Picture ALMANAC

Compiled and Published by Exhibitors Herald-World
407 S. Dearborn Street, Chicago, Ill.
Price $2.00

For those associated with the motion picture industry, $1.00, plus a small charge for postage.
IN THIS ISSUE—

Exhibitors should procure sound equipment for their houses at once, is the advice given by R. F. Woodhull, president of the M P T O A, to 250 theatre men attending the convention in Philadelphia of the M P T O of Eastern Pennsylvania. Southern New Jersey and Delaware; New Jersey M P T O joins Allied States.

COMPLETE INDEX TO CONTENTS

NEWS

No further action by the federal government in regard to the motion picture industry is expected until William J. Donovan’s successor is named.

Sound pictures will benefit musicians, Edward Canavan, musicians’ union head, tells the Herald-World, in denying that a parade would be held in protest to sound.

“Noah’s Ark” wins approval as brilliant spectacle at New York premiere, while at Palm Beach “Show Boat” is acclaimed by the elite.

Sound causes First National to realign 1928-29 releases in groups for each type of policy; M G M to put out third group of Movietone shorts starting April 6.

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ADVERTISEMENTS


Healthy Competition

The industry is assured that William Fox has no intention, certainly not at the present time, of making a single producing unit out of Fox Films and Metro-Goldwyn-Mayer. Mr. Fox has let it be known that he believes in the keesnest competition between these two producing units now linked under his banner.

This is a decision that deserves commendation. Metro-Goldwyn-Mayer has earned its spurs in the motion picture industry and it would be a pity to see this strong organization completely wiped out by merger with another. Metro-Goldwyn-Mayer has made some unique contributions to the American theatre and it is gratifying to know that opportunity to make more will not be lacking.

Information from New York, where a series of conferences were concluded last week between Louis B. Mayer and Irving Thalberg of the Metro organization and the dominant Fox officials, indicates that Fox will permit the new member of his family as much freedom as possible. Metro is to be permitted to make pictures in its own particular way.

This is a matter of some importance to the exhibitor. With great mergers making the industry smaller, in a sense, rather than larger, the exhibitor can find renewed confidence in the assurance that plenty of product will always be available—pictures he needs for his personal success and pictures the industry needs for general prosperity.

Keen competition makes good pictures. There is no reason why two units of the William Fox organization should not be aided just as much by rivalry and competition with each other as with organizations on the outside.

* * *

In Place of a Five Cent Cigar

An eminent critic of the arts has said that what this country needs is not a good five cent cigar but a good German tenor. I venture that this is a requirement of small significance; what this country needs is a great comedienne.

This is not a responsibility for the motion picture industry alone. It is a matter for creators of any creed or color, for the stage and the bookshops have been equally unsuccessful with the screen in the search for this rare creature. And the screen has contributed at least one comic genius far overshadowing any in the history of the stage or any other art, Charlie Chaplin.

The motion picture has given the public some exceedingly deft comedienne. Constance Talmadge has done some admirable work with a delicious comic touch. Marion Davies, particularly in her later pictures, has a superb touch. Colleen Moore has a wide circle of admirers. Mary Pickford, in the old days, was a neat comedienne, while Mabel Normand was a real contributor to the difficult art of slapstick. And there are others worthy of mention, Louise Fazenda and this promising newcomer from Mexico, Lupe Velez.

I tip my hat to these ladies and bow from the waist. What I say here is in no way in disparagement of them, because it is obvious that they cannot all be great. Great is a word reserved for one apart, a word to be wrapped in cotton batting and placed gently on the furthestmost corner of the shelf, for very special dusting on some particular occasion. Great is a word that should be saved for one who has dominated his field quite as extraordinarily as Chaplin has.

Therefore, I repeat, the world could use a great comedienne. Frankly, I have never heard of one. I have heard of many to whom the term has been applied, in later years most particularly to Beatrice Lillie, but I have never seen one who might stand side by side with Chaplin.

Here is an ambitious task for motion pictures that would make a real contribution to the world’s gaiety. I don’t pretend that something should be done about it this moment, that the corners of the lots should be searched for this rare Phoenix bird, or that her name will be found somewhere in the lists of extras. I don’t imagine she will arrive next week, hat in hand, and apply for the job.

I do think, though, that there will be such a person some day and that the wise director will not be forcing her to turn on glycerine tears opposite some sleek-haired sheik when she ought to be doing something uproariously funny.

* * *

Charles R. Traub

It was all in the line of his regular work, this filming of speed on Daytona Beach. He knew the chances he was taking even as he had known them a few weeks before when he went down into the depths of the sea to film the escape from the submarine S4. And because he knew these things it is an everlasting credit to him and his fellows that he ground away at his camera until the skidding juggernaut, headed towards him, was less than three seconds away. Charles Traub will go down into motion picture history as a symbol of the quiet courage, the unquestioning devotion to duty which has made possible the progress of mankind.
EXHIBITORS

March 25, 1929

EXHIBITORS HERALD-WORLD

21

Buy Sound Equipment Now, Woodhull Advises Exhibitors

Belief Audien Here to Stay
Strongly Voiced at Meeting

250 Owners Attend Great M P T O A Convention; New Jersey Joins Allied States

[By a Special Correspondent of the Herald-World]

PHILADELPHIA, March 19.—”Buy sound equipment now!” was the keynote of the advice given by R. F. Woodhull, president of the M P T O A, in his address before the Sound convention conducted at the Elks Club here last Friday, under the auspices of the M P T O of Eastern Pennsylvania, Southern New Jersey and Delaware.

Woodhull voiced his conviction that sound pictures are here to stay and that the prosperity of the exhibitor lay in his immediate action in procuring equipment with which to satisfy the demand of his patrons for them.

The entire meeting, which was attended by about 250 exhibitors, displayed an enthusiastic belief in sound as a part of the motion picture theatre business, and although there were, as might be expected, a number of exhibitors who feared that sound pictures were only a novelty which would eventually lose its appeal, they were in a small minority. The tenor of the gathering was emphatically expressive of a favorable reception of sound and had an unequivocal supporter in Woodhull.

Other speakers were Dr. Lee DeForest of DeForest Phonofilm, who spoke on the development of his various amplifying and sound inventions; and Pete Harrison, publisher of the widely circulated Little Rock weekly which was recently conducted in the Strand.

Sound Stirs Censor Issue

In Pennsylvania, another newly-aggravated issue is censorship, the advent of sound having caused Senator Max Aron of this city to introduce a bill to exempt exhibitors from the jurisdiction of the state board of censorship.

The bill has aroused women’s clubs, churches and other social reform organizations to bitter opposition, it being argued that by adding a little dialogue to a picture, the producers could eliminate any chance that the production would be censored.

The Pennsylvania-New Jersey-Delaware organization re-elected Charles H. Goodwin chairman of the board of managers.

The M P T O of New Jersey has voted to join the Allied States Exhibitor Association.

Measure Would Change Present Law Concerning Admission of Children

[Special to the Herald-World]

ALBANY, March 19.—A bill of interest to the motion picture theatre owners in New York state was introduced in the New York legislature last week by Senator Freiberg of Buffalo. The bill, which amends the general municipal law relating to the care of children in motion picture theatres, would permit the governing body of any city with a population of more than 50,000 and less than one million, to adopt an ordinance enabling the city to issue a license to a motion picture theatre that will permit the admission of children between the ages of 10 and 16 years, between 2 p.m. and 6 p.m., on Saturday and legal holidays, with Sunday excepted.

Films shown, however, would have to bear the words "No Family." Unaccompanied children, under the provisions of the bill, must be segregated in a special section of the theatre on the street level, with a matron in charge of each unit of 200 children.

Owing to the fact that the legislature is scheduled to adjourn on March 29, there is little likelihood of the bill’s getting far.
She Who Goes on Forever

WOMAN—despite new ideas that each age thinks revolutionary, eternally woman! A story about her is inevitably of love, and sometimes of revenge. And Columbia's, "The Eternal Woman" contains both, with the setting in the Argentine. It is a hot-tempered tale of mental processes and attendant customs near the Equator, where love and revenge are partners.

Above:
John
Miljan.
Josef
Steichard,
Olive
Borden.

Left:
Olive
Borden,
Nena
Quar taro,
Ralph
Graves.

Below:
Olive
Borden,
John
Miljan,
Ruth
Clifford.

** Guinan **

La Guinan from Texas has suddenly become a figure in the motion picture industry.

She appeared with her night club, her father and mother, her friends and a houseful of suckers at a special showing of her new Warner picture, "Queen of the Night Clubs," at a gala midnight event at the Strand last week. She was given an uproarious reception.

Texas Guinan has made a name for herself that should prove a great box office attraction wherever her new picture is shown. Constantly on the front pages, for one reason or another, she is a public figure, and there will be plenty to go and take a look at her—that is, if you can see her for the price of one admission, that certain part of a dollar, instead of leaving your shirt and your top hat with the boy at the door.

Texas Guinan had quite a party with Charlie Winninger, Will Rogers, Dorothy Stone, Ruby Keeler, Bryan Foy, Zelma O'Neal, Walter Winchell and a thousand or more others, including Harry Warner, president of the House of Warner, who made a graceful little speech about how it all happened.

Major A. P. Waxman, resplendent in silk hat and stick, was the impresario of this pretty swanky evening.

** Broadway Abroad **

Broadway sent an unofficial ambassador pleurisotymary (well, he wouldn't know how it's spelled) to Baltimore last week in the person of Mike Simmons.

Mike went into the Southland to introduce "Times Square" to the gullible public. He got himself an airplane, boys, and went up over the big city for his first experience in the clouds. Mike gazed out over the side, looked things over carefully, and dropped a few well-chosen words and well-salted tears over the home of Mencken and Nathan.

Then Mike got out a hand and a parade. I didn't see it, as I can't travel as Mike does, but I assume there were elephants and giraffes and banters and everything that belongs in a Simmons parade. (Sounds like a society ad, "I use the Simmons parade.")

"Times Square" was quite a hit in Baltimore. The picture is coming to home plate pretty soon, and there will be a lot of eager watchers peering at it. A great deal is expected of "Times Square."

PETER VISCHIER
Action in Film Cases Delayed Pending Federal Appointment

Trade Matters Before Government Expected to Be at a Standstill

Until Donovan's Successor Becomes Familiar With Office

—Paramount Suit Holds Up Trade Commission

By FRANCIS L. BURT

WASHINGTON, March 19.—Resignation of William J. Donovan as assistant to the Attorney General in charge of the antitrust work of the Department of Justice will serve, it is anticipated, to delay any proceedings which may be instituted against the motion picture industry as a result of cases now pending.

Until a successor is appointed and he familiarizes himself with the work of the division, it is not expected that any new important suits will be started.

The department has before it at the present time a number of matters affecting the film industry, the most important of which is Allied States' complaint regarding interchangeability, of which a thorough investigation is being made.

The work of the Federal Trade Commission in having the motion picture industry "clean house" is also being held up, not because of changes in personnel, but as a result of the Paramount suit, which is now being tried in federal court in New York. Officials of the commission do not believe that anything further should be done toward the trade the commission on the Paramount antitrust trial held in New York in October, 1927, until this suit has been settled, as it revolves around matters which were the subject of resolutions adopted at the conference.

Matters at a Standstill

The present time, therefore, finds motion picture matters in the prosecuting branches of the federal government almost at a standstill, but it is anticipated that this situation will not continue long, as a successor to Colonel Donovan is expected to be named in the near future.

The coming special session of Congress is not expected to take up any matters affecting the industry, but it is understood that attempts will be made to have the measures on block booking and Sunday closing for the District of Columbia introduced immediately, with a view to having the committees in charge of the proposals adopt similar legislation.

Another important matter pending is the censorship which has been voiced for a considerable time was that delivered a week ago by Representative James M. Beck of Pennsylvania, former Assistant Attorney General.

Sees Tax Reduction

A possible further reduction in taxes, probably confined to those on corporations and large incomes, is seen by Secretary of the Treasury Mellon as a result of the prosperous level at which the business of the country has been maintained for some months past.

The story will be told when the tax returns for 1928, now being filed, have been analyzed, and the department is able to estimate how much revenue will be derived from income, corporation and miscellaneous taxes during the forthcoming calendar year.

Any reduction in taxes, however, is contingent upon the refusal of Congress to make heavy appropriations for farm relief or other purposes. If a big fund is provided for farm relief, even though it may be a revolving fund, large sums will be required to handle it and the chance of a tax reduction will be nullified.

Houses in Albany and Troy Do Biggest Lenten Business in Careers

(ALBANY, March 19—Motion picture theatres in Albany and Troy are doing the biggest business during the present Lenten season in their history.

One new house record was established last week in Troy, when the Lincoln theatre, using MGM's "Alias Jimmy Valentine," went over the $100,000 mark in a week. Crowds of such proportions flocked to the Leland in Albany, to witness Fox's "Hearts in Dixie," that midnight shows were given three nights during the week.

At the Mark, Nautilus, and First National's "Weary River," came within a few hundred dollars of beating the best week in the history of the house.

Warners Rename House

(Atlantic City, March 19—The name of Atlantic City's largest theatre, now under construction, has been changed from Embassy to Warner. The house is owned by Warner Brothers and plans are made to make this the showplace of the chain, with a seating capacity of 3,500.

Roach Visits New York

During the DRK, March 19—Eli Roach, producer of comedies for Metro-Goldwyn-Mayer, arrived in New York last Friday to confer with MGM executives and arrange details of the forthcoming production schedule at the Roach studio.

Roxy Speaks at Concert

NEW YORK, March 19—S. L. Rothafel ("Roxy") gave an address at the Victor Herbert Memorial concert at the Waldorf-Astoria last Friday evening.

March 25, 1929 — EXHIBITORS HERALD-WORLD

Thalberg Declares Fox and MGM to Operate Separately

(Special to the Herald-World)

LOS ANGELES, March 19.—The following statement was issued by Irving Thalberg, Metro-Goldwyn-Mayer production executive on his arrival here:

"1929-1930 will be our greatest picture season.

"We have a conference with our associates Mr. Louis B. Mayer and Mr. J. Robert Rubin, in New York, we have completed our plans for 50 talking pictures with complete silent versions,and in the planning of producing pictures to have the greatest cast, directors and stories that can be acquired.

"Mr. Mayer and I wish to give assurance to the people in our studio that we are to continue to be a progressive, separate organization.

"We state unequivocally that the confidence that the theatre-going public of the world has shown in our product during the last five years will be more than justified in the coming season. We preach with pride to 'The Broadway Melody,' now being viewed by the public, and promise that 'The Trial of Mary Dugan,' Madame DuBarry, and a number of other talking pictures already completed and in the making, will show to the amusement world more progress in the production of talking pictures than we achieved in silent pictures.

E. V. Richards Named President of Saengers; Julian Saenger, Chairman

(Special to the Herald-World)

NEW ORLEANS, March 19.—E. V. Richards, Jr., has been elected president of Saenger Theatres, Inc., succeeding Julian H. Saenger, who has become chairman of the board of directors. The promotion of Richards was made February 25 but no formal announcement of the election was made public until March 14.

With Julian H. Saenger, A. D. Saenger, and L. M. Ash, treasurer, Richards founded the Saenger Theatres, Inc., serving after the organization was incorporated as vice-president and general manager. It is understood that as president he will continue in charge of the general management of the business.

"White Shadows" Rated Most Popular Picture Now Playing in London

(Special to the Herald-World)

NEW YORK, March 19.—"White Shadows in the South Seas," MGM picture made on location in Tahiti, which had a long run at the Astor in New York, is proving a big hit in London, according to reports from the British capital.

F. L. Pergande, British correspondent for the New York Times on cinema affairs abroad, said in a signed article in the Times: At the moment, "White Shadows in the South Seas," is proving a successor to the record-breaking box-office takings of 'The Singing Fool,' and is rated the most popular film of the day.

Fox to Let MGM Retain Autonomy

(Special to the Herald-World)

NEW YORK, March 19.—Metro-Goldwyn-Mayer is to be kept intact as a separate producing unit, despite the purchase of the company by Fox.

No announcement has been made to that effect, but it is known that Irving Thalberg, production executive who has been here, went back to California after a series of conferences with Fox, Winfield R. Sheehan and others with the assurance that MGM would not be interfered with in its work. How long autonomy will be granted to Metro is a matter for the future to decide.
“Noah’s Ark” Scores Big as Huge Procession of Spectacles

Even the Ballyhoo Holds Throngs Fascinated at Premiere of Warner Brothers’ Lavish Production in New York

By DOUGLAS FOX

NEW YORK, March 19.—The spectacular ballyhoo preceding the opening of the equally spectacular “Noah’s Ark” and continuing into the small hours helped to make the Warner Brothers’ affair one of the big premieres of the season.

Eight sunlight arcs, embracing most of the colors of the spectrum, mounted on the roof of the building on the northwest corner of 51st Street, played a convincing rainbow over an already colorful Broadway and took turns in concentrating on a captive bivouac higher over the Winter Garden. The lighter-than-air craft, which appeared to be about 40 feet long, traveled horizontally, then dipped and swayed as it was manipulated by wires from the roof of the theatre.

BROADWAY, always leisurely in the evening, took time off to watch. Celebrities under the marquee crossed the street to get a better view. From the other side they could get the full effect of the immense sign over the Winter Garden, a great wall, itself flooded with electric rain and clouds of steam, giving form to the allegory of the deluge, were shot with sparkling colors.

Effect Inside Brilliant, Too

Inside the theatre, after the preliminary Vitaphone shorts, which always seem to take the edge off a major production, similar paraphernalia was used to emphasize the impression of the flood.

A drop across full stage was lowered and electric projectors in the wings played clouds and rain across it, sound machines produced rumbling thunder, lightning flashed across the prosenium arch and other contraptions gave birth to sounds calculated to make the theatre less timid. Clouds of steam rolled upwards to complete the impression as the deep opening strains of the overture throbbed through the house.

The applause was spontaneous. People said it was well deserved. As spectacle after spectacle unfolded, the particular picture ran across the screen, “ohs” and “ahs” could be heard from the well-groomed audience. Here a casual finance age, obliviously impressed by the mass expenditure of wealth, there a cynical producer marveled at the mass destruction.

Scenes Bring Gasp

There was the hiss of indrawn breath at the center, the larger picture ran across the picture, and an audible gasp of horror as the wicked men of Japheth burned out the eyes of Japheth, son of Noah.

Yes, it was a big affair. People came out marveling at what they had seen. They stayed in the vicinity and talked about it, watching intently the steam-surrounded ark and the rays of the lights on the galloping limb over Broadway. The Warner Brothers, they said, had outdone themselves.

And it was a real crowd. With tickets at eleven dollars each, the house was sold out, packed to the hilt with a public Callable to the glitter of premieres, Warner Brothers, in “Noah’s Ark,” the big Biblical allegory, has left its mark on the Main Stem.

Sound Doubles Canadian Famous Stock Valuation

TORONTO, March 19.—A sensational rise in the stock of Famous Players Canadian Corporation, is directly attributed to the introduction of sound film programs in theatres of the Famous Players chain in important cities of the Dominion. Having a nominal value of $25, the Canadian shares have jumped to more than double their face value, a recent quotation on the Toronto and Montreal exchanges being $32.25.

Wizart’s Engineers call for the installation of sound equipment in 40 Famous Players houses.

“Iron Mask” Goes Into 4th Week on Broadway

NEW YORK, March 19.—The “Iron Mask,” Douglas Fairbanks, Al Santell, "Lina" Banky, Herbert Brenon, D. W. Griffith, Lewis pictures, continues its successful run at the Rivoli, opening its fourth Saturday. The picture is being billed as “the further adventures of the Three Musketeers.”

Film Celebrities Petition California Senators to Oppose Daylight Saving

At the New York Theatres

PARAMOUNT.—“The Canary Murder Case,” Paramount picture with William Powell, Louise Brooks, Jack J. Smith and Jean Parker, is the mystery of the same name.

MEYER.—“Lady of the Moment,” United Artists picture with Lupe Velez, Jetsa Goudal, William Boyd and George Fawcett, directed by David Butler.

ROXY.—“Speakeasy,” Fox all-dialogue picture from the play of the same name with Paul Porcella, Lala Lane, Henry Walthall and Helen Ware.

FIFTH AVENUE PLAYHOUSE.—“Daughter of Two Fathers,” Japanese film.

LITTLE CARNEGIE.—“Man in the Night,” Players production with Maria Corda and Jameson Thomas.

WINTER GARDEN.—“Noah’s Ark,” Warners, with Dolores Costello, George O’Brien, Louise Fazenda, Paul McAllister and many others. Directed by Michael Curtiz.

FILM GUILD CINEMA.—“Home Coming,” UFA with Lars Hamen. Joe May directed.

SAM HARRIS THEATRE.—“The Singing Fool,” Warner Bros., opened September 19.

CRITERION.—“The Letter,” a Paramount picture with Greta Garbo, from S. S. Van Dine’s mystery of the same name.

WARNER.—“Sonny Boy,” a Warner picture with Davey Lee, Betty Bronson, Gertrude Olmstead and Edward Everett Horton, directed by Archie Mayo.


ASTOR.—“The Broadway Melody,” Metro-Goldwyn-Mayer.

GATLEY.—“Hearts in Dixie,” Fox, opened February 4.


LYCEUM.—“At the South Pole,” Aminko, opened February 20.

RIVOLI.—“The Iron Mask,” United Artists, opened February 21.

NEW FILMS

STRAND.—“Queen of the Night Clubs,” Warners, talking with Tessa Guinan, Lila Lee and Eddie Foy, Jr., directed by J. J. Introduction.

COLONY.—“The Cohens and the Kellys in Atlantic City,” a Universal picture with George Sidney, Vera Gordon, Mack Swain and Nora Lane, directed by Charles Barton.

CAMEO.—“The Battle of Mans,” a British war picture.

FIFTY-FIFTH STREET.—“Shiraz,” a British film produced in India centering around the Taj Mahal.

HELD OVER AND REVIVED

CAPITOL.—“The Bellamy Trial,” M.G.M., opened January 1.

FILM GUILD CINEMA.—“Leaping the Loop,” revival of the great silent circus picture with George Sidney, Vera Gordon, Mack Swain and Nora Lane, directed by Charles Barton.

HIPPODROME.—“The Dummy,” a Paramount picture.

William LeBaron denies “Rio Rita” will be timed

NEW YORK, March 19.—William LeBaron, vice president in charge of production for R.K.O. productions, denies statements that “Rio Rita” will be cut down to a screen adaptation running 85 minutes.

“Rio Rita,” said LeBaron, “will not be made with an eye to the cut, but will be made in a big, gorgeous production.”

250-Seat House Installs Pacyent Sound Reproducer

CASEY, I.L., March 19.—What is believed to be the smallest house to install a talking device is the 250 seat Casey Theatre. Work for installation of a Pacyent reproducer has already been started and the theatre will open soon with its first attraction, “The Singing Fool.”

William Garity Weds

CASEY, I.L., March 19.—William Garity, chief engineer for the P.A. Powers Cinephone recording systems, and Miss Madeline Miller of Brooklyn were married here today.
Educational Launches Third Series of All-Audience Comedies

Jack White Group Goes Out to Exchanges to Follow Sennett and Coronet Productions—Dialogue and Sound Furnish Fun of Circus in First Picture

NEW YORK, March 19.—A brand launched this week by Educational as line-up of two-reel dialogue comedies, comedy have already been received by will be ready for preview within a few

This is the third series of all-talking comedies introduced by Educational, following the inauguration of the Mack Sennett and Coronet series, which have already played first-runs in practically every key center in the country.

Production activity on the three sound stages at the Educational Studios has been going at full blast both day and night, is a result of the extensive talking program Educational has outlined.

Jack White's initial all-talking effort is titled "Zip! Boom! Bang!", a circus comedy in which the characteristic Jack White fast action is given added impetus by the employment of dialogue and sound. White personally directed the first of this new talking series and he has undoubtedly got off to a flying start with his first effort.

In this he has ingeniously added the natural sounds of the "big top" to the photographic atmosphere of the circus, and the effect is called remarkably realistic. Through an amusing story about the Jumbo, which is forced to take his family to the circus, are interspersed with the cry of the Barker, the laugh of the hyena, the roar of the lions, the snarl of the tigers, the chatter of the monkeys, the inescapable sounds of the seals, elephants, lambs, and other gargantuan inhabitants.

Raymond McKeel essays the leading role in "Zip! Boom! Bang!", receiving support from the widely famed vaudeville team, Conlin and Glass.

Publix Student Manager Class Pays Van Beuren Studio Its Yearly Visit

NEW YORK, March 19.—The second annual visit of the Publix Theatre Managers School to the studios and editorial offices of the Van Beuren Corporation, was made last Thursday. The class was turned over to Paul Terry, who explained the intricate methods of making "Aesop's Film Fables.

Leaving the studios of "Aesop's Film Fables," the class was directed through the new all-talking comedy series is being the latest addition to this company's library of "Topics of the Day," and here a detailed description of how the jokes are selected by the editorial staff for the weekly release was given. The young men also evidenced interest in the library containing over 10,000 jokes.

A short talk on Grandland Rice's "Sporting Life" was the next item on the program. The visit came to a close following a short talk by Amedee J. Van Beuren, president of the Van Beuren Corporation.

Montreal Council Votes Daylight Savings Time

April 28 to Sept. 29

(Special to the Herald-World)

MONTREAL, March 19.—The city of Montreal has adopted daylight saving time, the council having fixed the period of April 28 to September 29 for advanced time. No objection was raised at the time of passing the bylaw, as the people had approved the measure in a referendum last summer.

"The Flying Fleet" Is Praised by Leaders

NEW YORK, March 19.—Mrs. Thos. A. McGoldrick, chairman of the motion picture committee of the International Federation of Catholic Alumnae, highly praised "The Flying Fleet." In her semi-monthly speech over radio station WJZ, in her speech she said that it was a fine piece of entertainment that was being recommended for Catholic high schools and colleges.

Rear Admiral People, general inspector of the supply corps on the West Coast for the United States Navy, wrote a letter of praise on "The Flying Fleet" to D. McLean, manager of the Grand Lake theatre in Oakland. He went out of his way in commending the producers on their portrayal of Navy life.

"Canary Murder Case" Is Held Over at Paramount

NEW YORK, March 19.—For the first time in the history of the Paramount theatre, a picture is to be held over for the second week. This honor goes to the all-talking Paramount picture, "The Canary Murder Case." Because of the enormous crowds it was considered wise to go beyond the usual one-week policy and extend the run.

What Exhibitors Are Saying About Exhibitors Herald-World

"We want you to know that your paper is the most valuable theatre news in the field. Always well presented and entertainingly told. Keep up the good work."—F. H. Kershaw, Osborne Theatres Ltd., Winnipeg, Man., Canada.
Court Awards Goudal $31,000 and Hollywood Scans Star System

"Artist" and "Temperament" Play Important Roles in Suit Against DeMille Brought to Recover Losses Due to Unemployment

(Special to the Herald-World)

HOLLYWOOD, March 19.—Jetta Goudal's victory in court over DeMille Pictures, Inc., yesterday was pointed out by producers and legal representatives of studios as the approach of a distinct change in the star system in pictures.

Goudal was given $31,000 in the verdict. She had asked damages amounting to $90,000. The court ruled, however, that her delay in bringing suit and the fact that she did not try diligently to obtain employment following her break with DeMille prevented him from ordering the full amount paid.

He completely upheld her contentions that she was an artist whose wishes should have been regarded by her employers. Her value, the court ruled, lay "not in her ability to obey slavishly, for the humblest extra can rule that, but in her ability to inject the force of her personality experience and intelligence in her acting."

All of Goudal's difficulties with her employers had grown out of her temperamental outbreaks over the manner in which scenes should be made. The judge declared that she was with her rights in objecting to scenes which did not give her full scope in her artistic abilities. And the decision started production people on a new line of thought.

It has been the tendency, especially of late months, to check all forms of so-called temperament with players. Players have become extremely cautious about their behavior and have, in fact, submitted to arguments that courts would uphold producers. Fox has made a rule prohibiting directors from enlisting roles in their own productions. It has been a rather old Hollywood gag among all directors to step into a minor part during the making of the picture.

Farewell Luncheon Given Paula Gould, Publicist

(Special to the Herald-World)

NEW YORK, March 19.—A farewell luncheon was tendered Paula Gould by New York journalists at Sardi's previous to Miss Gould's departure for the Coast.

Radio Harris of the Cosmos Syndicate and Verne Harris of Warners acted as hostesses. Representatives of the Daily News, Mirror, Graphic, Sun, Herald-Tribune, Screenland, Moving Picture Stories and Screen Book were present.

Tiffany-Stahl Features Will Be Available for Houses Wired or Not

(Special to the Herald-World)

NEW YORK, March 19.—Tiffany-Stahl announces that all features in dialogue and sound will be available to all classes of exhibitors. Pictures are being made with the RCA Photophone sound track on the film. They will be played on disc for such theatres that have only disc wiring, and silent prints for theatres having no wiring at all.

The first discs to be completed are on "Lucky Boy" and will be followed by the other dialogue and sound pictures, including "Molly and Me," "Midstream," "Whispering Winds," "New Orleans," "My Lady's Past," and "Two Men and a Maid."

Joseph Schenck Signs Fannie Brice to Be Star of All-Audien

(Special to the Herald-World)

NEW YORK, March 19.—Fannie Brice has been signed to make an all-talking film for United Artists. This will be the first that Joseph Schenck, Billy Rose, the song writer to whom Miss Brice was recently married, is writing the story and putting the music.

Miss Brice will arrive in Hollywood about June 1 and will be greeted by half of Times Square, as Harry Richman, Barabara Stanwyck, Chester Morris, Regis Toomey, Eleanor Gould, Joan Bennett and other Broadway players will be there.

Rumors have been circulating to the effect that Miss Brice would make a United Artists picture, but these were not confirmed until Schenck announced the signing of contracts.

First National Busy With Big Productions

(Special to the Herald-World)

HOLLYWOOD, March 19.—Preliminary preparations are now under way at the First National studio for the production of three important productions, which will probably face the cameras next month.

They are "The Great Divide," which Reginald Barker will direct, probably featuring an all-star cast; "Johnny Jones," to be produced under the direction of Mervyn LeRoy, and "A Most Immoral Lady," Corinne Griffith vehicle which William A. Seiter will direct.

License Fee for Traveling Shows Raised In Measure Instigated by Theatre Man

(Special to the Herald-World)

KLAMATH FALLS, ORE., March 19.—The tent show bill introduced by Senator Upton for H. W. Poole, theatre owner here, was passed without a dissenting vote by both houses. The measure provides that tent shows operating just outside the city limits, and therefore under the jurisdiction of the county clerk, pay a license fee ranging from $50 to $250, according to seating capacity. Therefore, dramatic stock and other tent shows could operate for six months for a fee of $10.

The real benefit from the adoption of the bill, which is technically an amendment to the old measure passed in 1892, will naturally go to the larger towns out in the state, whose theatre interests have been preyed upon every summer by these non-taxpaying traveling shows and carnivals.
PICTORIAL SECTION

Film News in Pictures

A bite to eat for the folks making Paramount's, "The Cocoanuts," in New York. Shown are Joseph Santley and Robert Corey, co-directors; Irving Berlin, Cyril Ring, Oscar Shaw and Mary Eaton and three of the Marx Brothers, stars.

New York next stop. Lupe Velez, the fiery Mexican lass featured by United Artists, boarding the train for New York, where in connection with showings of D. W. Griffith's "Lady of the Pavements," she has won many friends.

Taking a chance on the set for Tiffany-Stahl's, "The Midway." These "gamblers" are M. H. Hoffman, who recently severed his connection with T-S; Mrs. Hoffman, Mrs. Grant L. Cook, Mr. Cook, secretary and treasurer; and George Archainbaud, director.

Frank J. O'Hara, veteran exhibitor of Elgin, Neb., who died recently at his home. He operated the Community theatre for many years.

George Abbott, director and collaborator with Hy Drab and Ted Paramore in the stage production of "Ringside."

The Girl in "The Time, the Place and the Girl," Gertrude Olmstead. This production is a Vitaphone adaptation of one of the musical plays of the LaSalle theatre in Chicago, famous stage shows of days gone by.
Among recent appointments to positions of importance in the motion picture industry was that which named Arthur B. Poole comptroller of Pathe.

A strictly modern spectacle. Here are 44 airplanes, their pilots and mechanics, lined up on parade just prior to the filming of one scene for Howard Hughes' Caddo production, "Hell's Angels." The single scene, taken at the Oakland airport, is said to have cost $160,000, while the production, which has been in the making for, lo, this long while, is expected to cost three million.

A scene from a new First National production starring Corinne Griffith. It is "Saturday's Children," story of the common or garden variety of American folks written by Laurence Stallings for the stage, on which it had a prosperous run. In this scene are shown Miss Griffith, her leading man, Grant Withers; and Charles Lane, who plays the part of the father.

Sennett beauty. Thelma Hill, comely comedienne of silent pictures, who is now playing feminine leads in Educational's Sennett audiens. She recently has appeared opposite Johnny Burke.
Elite of Palm Beach Applaud U’s “Show Boat” at Premiere

Fashionables Boost Gross to $7,000 for Single Performance—
Similar Reception at Miami All Set When Projectionists Are Kidnapped and Show Is Called Off

Palm Beach, March 19.—“Show Boat” opened Saturday night at the Paramount theatre here to a smart and important audience. National figures of social and industrial importance were present to increase the notability of the occasion. Financially, gross receipts of one show amounted to $7,000, as compared to previous house record of one day, amounting to $1,200.

The audience applauded almost every sequence. Helen Morgan and Florenz Ziegfeld made personal appearances and were greeted enthusiastically. Many of the elite attending gave dinner and theatre parties. Although the seats sold at $5 and $10, several hundred were turned away.

The picture made a great hit with the audience, with special plaudits going to Laura La Plante, Joseph Schildkraut and Kenneth Harlan. Helen Morgan and Jules Bledsoe clicked in the Movietone prologue.

The Palm Beach performance Saturday night came as a gay climax to the Florida showings of “Show Boat,” which had a rather sorry beginning at Miami the night before when the picture was to have its premiere at the Capitol theatre there. With a capacity house at $5 a seat, consisting of everyone who was anyone in the famous Rolled-Rexal gale dress, with three blocks of the street roped off by the police; with Helen Morgan especially imported from New York for a personal appearance; and with $6,500 in the box-office, the projectionists were kidnapped and sound equipment smashed. The reason is not known.

Citizens Up in Arms

Civic and social Miami is up in arms over the outrage. Both the theatre and the city are offering rewards for the conviction of the perpetrators. In the audience were Eugene Zukor and Abe Warner, both of whom made every effort to obtain a suitable theatre for the presentation of the premiere that night, but without success. The money had to be refunded and the audience went home, after a few songs by Helen Morgan and a few remarks by Harry Reichenbach.

Among the box holders at the Palm Beach showing were J. W. Raskob, Mrs. Graham Fair Vanderbilt, E. T. Storer, J. Repogle, Drexel Biddle, J. T. King, H. C. Phipps, J. S. Phipps, Florenz Ziegfeld, E. T. Satterthwaite, E. R. Bradley, Jules Bache, E. F. Hutton, Frank Hutton and Gerald Dahl. All the loges and seats in the Paramount theatre had been sold out three days before the opening.

Give Special Parties

The Colony Club, the smartest club in Palm Beach, revamped all of its rooms to represent scenes in “Show Boat,” while the Patio Lamaze held a special “Show Boat” dance on Saturday night. Hotel guests and movie people were invited to this dance, and were served a “showboat” meal.

Pathe Will Supply Silent Version of All Sound Features

New York, March 19.—Pathe, while presenting talking and sound features of high entertainment value to meet the popular vogue, is likewise offering these same attractions in silent edition to meet the demands of the houses that are unversed, according to an announcement from the home office.

Among the features available both silent and with sound are “Captain Swagger,” “Show Folks,” “Sal of Singapore,” “Marked Money,” “Annapolis,” “The Speler,” “The Shady Lady,” “Geraldine,” “Noisy Neighbors,” and the “Office Scandal.”

H. M. Warner and Quigley Sail on European Trip

New York, March 19.—H. M. Warner, president of Warner Brothers, and George E. Quigley, vice president of the Vitaphone Corporation, will sail for Europe tomorrow.

Mrs. Warner and Mrs. Quigley will accompany them.
Sound Leads First National
To Realign 1928-29 Releases

New Marketing Conditions Due to Synchronization Given as Reason for Change in Line-up—Product Grouped for Houses Wired and Non-Wired

NEW YORK, March 19.—The new marketing conditions brought about by talking pictures have led Ned E. Depinet, general sales manager of First National, to make a new line-up of First National product to be sold during the remaining season. The managers of the 38 First National branches have been advised of the new release schedule, which includes four road-shows, 18 dialogue pictures, 15 with music and effects, and 13 silent pictures.

The new line-up makes a clear division of the First National product. Houses wired for sound will find material in the 18 all-talking pictures and in those with music and effects. The road-shows form another class, and the silent pictures still another, for they are not all-talking pictures not equipped with sound mechanism.

The Four Roadshows


The road-show pictures, most of which are already completed or nearly completed, are as follows:


With Music and Effects

The following pictures have music and effects:


"Uncle Tom's Cabin," "The Iron Mask" Break

Seattle House Records

(Exclusive to the Herald-World)

SEATTLE, March 19.—"Uncle Tom's Cabin," Universal production playing with sound and in conjunction with two talkie acts, broke all house records at the Paramount theatre, according to manager Earl Cook. The Iron Mask," now in its third week at the Music, box office, has broken all house records and the United Artists picture will be held over for another week, says Manager John Hammond.

"The Iron Mask" is getting two extra performances at the United Artists in Portland and has exceeded the house record by at least 30 per cent.

"Coquette" to Follow

"Iron Mask" at Rivoli

(Exclusive to the Herald-World)

NEW YORK, March 19.—Mary Pickford's first all-talking picture, "Coquette," will have its world premiere at the Rivoli theatre here when "The Iron Mask" has completed its run. Miss Pickford, minus her curls and plus her voice, will play her first grown-up, dramatic role. The pugilists and alley fights are already part of the past, history, so far as her new picture is concerned.

Louis Golden Appointed
Manager Seattle House

(Exclusive to the Herald-World)

SAN FRANCISCO, March 19.—Louis Golden, for the past eight years with West Coast Theatres, Inc., has been named manager of the Fox Mayflower theatre, to be opened in Seattle in May. He will leave at once for the North-West to plan the opening. He will be succeeded at the Warfield by Richard Spier, for years located here.

Milton Harris Named
Fox Touring Publicist

(Exclusive to the Herald-World)

NEW YORK, March 19.—Milton Harris, director of publicity for Fox theatres, has been appointed traveling publicity director, stopping a month or two in each city.

Paramount Sells Big
Block of Canadian Stock

NEW YORK, March 19.—Adolph Zukor, president of Paramount, has announced that his company has disposed of a substantial block of stock in the Famous Players Canadian Corporation, Zukor, who is also president of the Canadian company, stated that he will review the management or the officers of that company.

RKO New York Houses
Book Entire Van Beuren
"Curiosities" Releases

(Exclusive to the Herald-World)

NEW YORK, March 19.—Walter Foster's new curiosities, the Van Beuren features released by RKO, have been booked by the Radio Keith-Orpheum theatres as first-runs for all of their New York theatres.

The shorts are all in sound and are synchronized on the RCA Photophone.

Well Known Film Man
With Banking Company

NEW YORK, March 19.—Samuel E. Mishkind, prominent in film circles as one of the pioneers, has entered upon a new career as a customer man with C. B. Rich & Company. This is one of the oldest banking firms in the United States and a member of the New York Stock Exchange.

Mishkind was formerly with Universal and Warner Brothers, and more recently was president of the Arrow Display Company. With the C. B. Rich & Company he will give special attention to film and theatrical securities.

Ottawa Manager Again
Human Group Director

OTTAWA, Ont., March 19.—J. M. Franklin, well known manager of B. F. Keith's theatre, was re-elected a director of the Ottawa Humane Society at the annual meeting on March 14 and received the personal congratulations of Her Excellency, Viscountess Willingdon, wife of the Governor-General of Canada, because of his work in behalf of the society.

Greta Garbo Returning
To U. S. After Vacation

NEW YORK, March 19.—Word was received here that Greta Garbo, M.G.M. star, is returning to United States from Gothenberg. She was scheduled to move in New York today. Miss Garbo's latest film was "Wild Orchids."

Pomery in England

(Exclusive to the Herald-World)

NEW YORK, March 19.—Roy J. Pomery, former director of sound at the Lasky studio, is now vacationing in London and visiting his mother and brother. His brother, Arthur W. Pomery, is an etymologist and biologist for the English government in Africa.

Louise DuPre to Marry

NEW YORK.—Louise DuPre, who understood Mary Pickford in "Polyantha" and other pictures, will be married tomorrow to Major A. B. Goodwin, an engineer employed by the city of New York.
MG M to Start Release of New Movietone Acts April 6

Third Group of 26 Short Audios to Be Distributed at Rate of Two a Week—From 3 to 6 Subjects Being Produced Weekly at New York Studio

NEW YORK, March 19.—Metro-Goldwyn-Mayer has announced its release schedule for the third series of 26 Movietone acts. These will be released at the rate of two weekly, beginning April 6. Featured among the group are Gus Edwards’ International Revue, the Metro Movietone Revue, Emil Bereo, Titta Ruffo, The Happiness Boys, Van & Schenck, and The Revelers.

Rapid progress is reported from the MG M Eastern sound studio, located at 127th Street and Second Avenue, where most of these Movietone acts were filmed. From three to six Metro Movietone features are being produced here weekly, under the supervision of Major Edward Bowes and Louis K. Sydney. Nick Grinde is guest director at this studio, and Larry Williams chief cameraman.

The latest addition to the up-to-date talking picture equipment installed at the New York studio is an automotive recording apparatus, placed on a truck which can be used for atmospheric shooting in New York City, as well as for inside work.

Fifty-two Metro Movietone acts had been released prior to the new series. Among the most popular artists are Van & Schenck, who have made five recordings; George Dewey Washington, the negro baritone; Marion Harris and the Four Republians.

The Third Series

List of the third series of the Metro-Movietone acts is given below:

April 6.—Al Wholman, (a) "What You Gonna Do Do Now?," (b) "Mamie Potus in Porter Parade," (c) "The Spell of the Blues;" Bernard & Henrie, (a) "Blackbirds Are Bluebirds Now," (b) "He’s Wonderful," (c) "Happy Go Lucky Lane."

April 13.—The Revelers, (a) "Comin’ Home," (b) "Evenin’," (c) "I Know That You Know."

April 20.—Carl Emmy’s Pets; Pathe Spitalty Band Revue; "Ship Ahoy," featuring Al Wholman as master of ceremonies, Chester Hales Girls, Ponce Sisters and Peggy O’Neil.

April 27.—Van & Schenck, (a) "Broadway’s Not a Bad Place After All," (b) "Real Big Papa," (c) "Chico;" Metro Movietone Revue No. 4, featuring George Dewey Washington, Ponce Sisters, Ella Shields, Joseph Regan, and Jack Pepper as master of ceremonies.

May 4.—Ukeele Ike, (a) "Half Way to Heaven," (b) "Good Little Bad Little You," (c) "I Remember That" (d) "It Goes Like This," (e) "Bridal Rose Overture."

May 11.—"The Man Higher Up;" Jan Garber’s Band, (a) "Washington and Louisville," (b) "Oh Baby," (c) "That’s My Weakness Now."

Opera Star Presented

May 18.—Eight Victor Artists: "At the Club," Titta Ruffo in "Figaro" from "The Barber of Seville."

May 25.—Robert Chisholm, (a) "When the Sergeant Major’s on Parade," (b) "When Summer Is Gone," (c) "The Two Grenadiers;" Happiness Boys, (a) "How O’ya Do," (b) "Who’s That Pretty Baby," (c) "If You Don’t Know a Hunk of George Cake," (d) "I’m Wild About Horses on Automobiles That Go Ta Ta Ta Ta Ta."

June 1.—Craig Campbell, (a) "There’ll Never Be Another You," (b) "Iris," (c) "You, Just You and I;" Irving Aaronson’s Commanders, (a) "Oh, You Sweet Old Whatchama Call It," (b) "Low Down," (c) "Woha-ha Walk."

June 8.—Fuzzy Knight, (a) "My Cinematography at Ohio Home," (b) "Backwater Cakes;" Raymond Hitchcock, "Sardines a La Carte."

June 15.—Vivette Rugeis, (a) "Gianinna Mia" from "Firefly," (b) "Way Down Upon the Swannee Riv," (c) "Roses of Yesterday;" Biltmore Trio, "Taking the Air."

June 22.—Gilbert and Sullivan Male Ensemble; Emil Bereo, (a) "Sur les Ba," (b) "Ike," (c) "Parade of the Woody Soldiers;" (d) "Napoleon’s Big Parade."

June 29.—Ed and Lou Miller, (a) "Aaf Weidersehnen," (b) "Rigoletto," (c) "High Up on the Hilltop;" Bob Nelson, (a) "That’s a Drop in the Bucket Compared to My Love for You," (b) "Just When I Thought I Thought I Found the Sunrise the Rain Came Pouring Down," (c) "Canna Boola Boola."

“Coolidge” Featurette

Timely Pathe Review

(Special to the Herald-World)

NEW YORK, March 19.—Pathe Review number four offers a timely featurette titled “Coolidge.” This reveals the lighter moments in our latest ex-president and will be released on the short program feature for the week of March 18.


Les Jordan, RKO Sales Promotion Head, Dies

(Special to the Herald-World)

NEW YORK, March 19.—Les Jordan, editor of the Master Showman, RKO house organ, and sales promotion manager, died last Wednesday at his home in Newark. Jordan had been with the company for seven years.

Movietone Shows Mistake In Inauguration Oath

Movietone has proved that the inauguration of Justice Taft was a bit wet. The mistake was noticed by Helen Tervilliger, 13, of Walden, N.Y., who listened in over the radio and heard Justice Taft say, "preserve, maintain and protect," instead of "preserve, protect and defend." Chief Justice Taft wrote the girl admitting his mistake. And Movietone News is "rubbing it in."
Greater Friendship Than This No Man Hath
(Special to the Herald-World)

CORNWALL, ONTARIO, March 19.—A fine of $5 and costs was imposed by Magistrate Milligan in pink. Mr. Charles Coleman when he was found guilty of disorderly conduct in the Capitol theatre. Coleman wanted to find a friend in the theatre despite the efforts of Manager Markell, paged him in a loud voice, disturbing everybody in the house. The arrest followed.

106 Features Produced
In England During 1928;
Doubles Figures of 1927
(Washington Bureau of the Herald-World)

WASHINGTON, March 19.—Production of feature pictures in England has more than doubled since the passing of the quota law early in 1928, according to a report to the Department of Commerce. Features made during 1928 numbered 106, as compared with 45 during 1927, and 30 in 1926.

The number of film renters licensed under the act is now more than 80, while licenses have been issued to 4,100 exhibitors.

During the past eighteen months, 13 producing companies with an aggregate issued capital of nearly $6,000,000 have obtained new capital for the production of British pictures.

Three entirely new studios have been built, one at Eeltree, one at Wembley and one at Wembley. Existing studios have been enlarged, and studios which were only in occasional use are now fully occupied.

Betty Boyd Opposite
Horton in All-Audien
(Special to the Herald-World)

NEW YORK, March 19.—Betty Boyd, Wampas star this year, has been selected to play the leading feminine role with Edward Everett Horton in his new all-talking film, "The Right Bed." Adriene Dore and Tania Akron will play in "Delicious and Refreshing," and Educational two-reel comedy.

New Called Fox-Oakland
OAKLAND, CAL., March 19.—The West Coast Oakland theatre, conducted under the management of Frank Newman, has changed its name to Fox Oakland. This is one of the first individual theatres on the Pacific Coast to add "Fox" to its name.

Washington Exhibitors Wage Long Battle
With Stench Bomb Fingers and Vandals
(Special to the Herald-World)

SEATTLE, March 19.—Western Washington exhibitors have been having a contin- ual battle with high operating costs on the one side and arbitrary actions on the part of the unions.

Starting with the Victory theatre in Tacoma, there was trouble with the opera- tors, and later the theatre was broken open at night and the organ and screen were smashed. The Grey theatre here had almost identical trouble the following week. The Madison Street theatre did not employ an organist by the union, and later the house was stench bombed by unknown persons.

The Roycroft, operating as a union house connected with the John Dancy circuit, was broken into at night and much damage done. Other theatres have similarly suffered.

Then on the night of March 1, 1929, the Mt. Baker theatre here was broken into at night, stench-bomb crystals were spread over the floor, the machines were dis- mantled and smashed, the talking equipment ruined beyond repair, the rectifier smashed and muriatic acid was liberally poured over the entire mess. Manager Williams blames the union with which he had a dispute.

Harry Charnas and A. P. Waxman Head
Warner Film Tours
(Special to the Herald-World)

NEW YORK, March 19.—Harry Charnas and A. P. Waxman will head the newly orga- nized road show department of Warner Brothers, Charnas, working as his right-hand man, will be in charge of the road engagements of "Noah's Ark."

One of the first assignments to be taken by the two will be the opening of Al Jollien in "The Singing Fool" at Shubert's Majestic theatre in Brooklyn April 7.

In addition to their new work, both Charnas and Waxman will continue filling the posts they held previously, Charnas as managing director of Warner houses on Broadway, and Waxman as director of advertising and publicity for the company.

Killing Indiana Censor Bill
Brings Editorial Approval
(Special to the Herald-World)

FORT WAYNE, March 19.—"Among bad bills which have been good, the Indiana legislature is that for creating state censorship of the movies," says the Journal "proudly acknowledge the session.

That was the thing to do with it and the process would have been more satisfactory if applied sooner.

"If these powers are not to be trusted for keeping the movies in order, censorship by a commission of tea-tables will likely result in little beyond destroying the movie theatre business."

$150,000 Theatre Estate
Granted to B. Mulligan
(Special to the Herald-World)

RAYMOND, WASH., March 19.—Final settlement of the estate of George H. Keizer, Willapa Harbor theatre magnate, has been effected, and makes Bernard Mulligan, the sole beneficiary.

Mulligan, youthful manager of the theatre properties here, proved a contract of adoption and was awarded the $150,000 estate, and has been made manager of the theatre properties. He immediately organized the Willapa Har- bor Theatre. The Willapa has been sold, and operates the Peck Theatre at Peck Island.

Morgan Returns to Coast
NEW YORK.—Having completed his task of or- ganizing the M.G.M. eastern studio camera staff here, Morgan has returned to the Hollywood studios. Tony Williams was left as chief cinematographer at the 121th Street plant.

Van Dyke Takes a
Young Store to Africa
(Special to the Herald-World)

NEW YORK, March 19.—Harry Carey, Duncan Renaldo and Edwin Booth have been given roles in M.G.M.’s "Trader Horn," directed by W. S. Van Dyke, and the company will go to the coast of Africa to shoot exteriors for the picture, which Van Dyke made out manifold sheets before shipping from California, which include everything from a 10-ton truck to an elephant.

The list includes such items as razor blades, 100 cases of cigarettes, five cases of small arms, automatic lighter filler, tooth paste, a shoe repairing equipment, medical supplies, guns, carpenter and plumber tools, thermos bottles, by swatters, and what have you.

Toronto Independents and
Famous "Fight It Out"
(Special to the Herald-World)

TORONTO, March 19.—An interesting bit of rivalry is to be seen here as a result of the competition between independent exhibitors and the numerous suburban theatres of the Famous Players Canadian Corporation. The corporation opened some of its theatres throughout Toronto, apart from its big houses in the main business section of the city. On the other hand, there are 20 independent houses which are owned by exhibitors who are members of the M.P.T.O.

Both interests publish a tabulated list of their respective houses, in advertising form, in the local evening papers, details of current attractions being shown opposite each theatre name. Those of the M.P.T.O. mem- bers are headed, "Great Merchandise Thursnes To- day," with the underline, "Members Motion Picture Theatre Owners Association." A number of the houses specialize in double-feature programs.

"You Can’t Buy Love"
Goes Into Production
(Special to the Herald-World)

UNIVERSAL CITY, March 19.—"You Can’t Buy Love," Universal's drama of mod- ern youth, has gone into production here with Ernest Laslett, producer, and Charlie Chace are those chosen for the cast so far.

Mackane to Distribute
Columbia Films Abroad
(Special to the Herald-World)

SAN FRANCISCO, March 19.—Clarence MacKane, New York representative of Colum- bia, has sailed for Australia to arrange for the distribution of Columbia pictures there.

Will Vacation Abroad
(Special to the Herald-World)

NEW YORK, March 19.—Corinne Griffith, here to attend the opening of her first Na- tional-Vitaphone picture, "The Divine Lady," which was released by the Vitaphone Co. for the Continent, will sail for Europe for a brief vacation in the various capitols on the Continent, following the premiere.

Fetchit in Movietone Follies
NEW YORK.—Stephen Fetchit, who looked into- town overnight with quite a dashy caper, "Hairs in Dixie," has been shifted from one Fox produc- tion to another in which his services are required more advantageous. He will be replaced in "Cape Smokey" by Blue Washington, and will appear in- stead in story sequences, which are being introduced into Fox Movietone Follies."
Dr. Lee DeForest, who has just been awarded by the board of trustees of the City of Philadelphia, certificate and prize, the John Scott Medal, sum of $1,000, for audion used in radio, discloses that it is this same invention which made long distance communication possible for theatres. The audion is used for the amplification of the sound picture to give the projectionist the volume necessary for a theatre.

Dr. DeForest was the principal speaker at a special meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania for the purpose of discussing sound and talking pictures, and he declared that the invention which gained him this distinguished award was first applied to telephone and made long distance communication possible, and was then applied to radio when he turned his attention to talking pictures in 1918. In 1919 he applied for his first patents on the DeForest Phonofilm.

"Perhaps the one consideration which prompted me more than any other to enter the talking picture field was the recognition of the fact that, in order to have talking pictures, there had to be a device to produce the sound that could be transmitted for miles and could be reconstructed in a theatre without distortion to reproduce the original. Therefore, it was a matter of long experimentation.

"Of the three methods of recording sound-on-film in use at the present, the oldest is the R.C.A. Photophone. This system employs the vibrating mirror, whose vibrations follow the sound waves to be recorded. It is a development of the Frits method mentioned in the previous article. This method and incidentally Photophone is the name which Bell and Tainter gave to their beam of light telephone.

"When the audion is employed, it is called the Phonofilm method. This method gives off a brilliant actinic light when an electric current is passed through it. The intensity of the light is proportional to the electric current passing at an instant to the light, its fluctuations give rise to the sound waves. This fluctuating light is photographed through a tiny slit upon a film traveling at standard speed behind this small slit. This is also the method that is known as Movietone.

"The third method of sound photography utilizes, instead of a vibrating mirror or a gas discharge tube, some type of light valve, whereby the rays from a constant source of light are transmitted through a shutter operated by the telephonic currents from the microphone. The Western Electric system employs this method.

Of the three methods I have described, the original which first obtained the phonograph or gas discharge lamp, are at least equal and, frequently superior to, those from the other two, while from the standpoint of simplicity, reliability and ease of practical manipulation in the sound studio and especially outdoors, the audion method is much to be preferred.

"The system of reproduction in the theatre, no matter what method of recording, is practically identical in design. The variation in performance comes from mechanical accomplishment. A small lamp, called the exciting light, throws its beams through lenses to focus its rays upon the sound track as it passes over. At the instant an exciting light is caused to fall on the photoelectric cell, the function of the cell is to translate these rapid fluctuations of light into corresponding fluctuations of electric current. These currents upon become a duplication of the original telephonic currents from the microphone when the sound was recorded. The next step in the process of reproduction is to amplify these exceedingly weak electronic currents from the microphone to the strength required for the use of the loudspeaker.

"Show Must Go On"

"Naturally, the thing which is of most interest to the theatre owner is the performance of the reproducing apparatus in his theatre. A realization of this caused me to withdraw Phonofilm from the market for a year to make improvements. The results of these improvements are reported by a number of observers.

"The task I set for myself then was to make a reproducer that would be so simple that it required no skill of the Princess to attend to it, and so reliable that it could be left alone to keep it at the top of its performance all the time.

"The numerous changes made were a double exciting lamp to guard against any stoppage in case one doesn't function, a sound box so simple that a novice can thread it properly without instruction, every amplification tube in plain sight and others. Each was made with the old show rule in mind that no matter what the conditions, 'show must go on.'

"The first Phonofilm installation was at Canton, O., in December, 1928.

"The last decade has seen talking pictures developed to a point where they are capable of reproducing and producing in a manner above any demands that have yet been made on them. The next decade must look to the producers for the developments."
Sound Pictures

a product of the

Western Electric, working with producers and exhibitors, has made possible a new art of entertainment . . .

Out of a half century's experience, engineers in the Bell Telephone Laboratories, developed for Western Electric the first successful system of sound pictures. This system, which embraces both Vitaphone and Movietone, has been adopted as standard by the country's leading motion picture producers.

These producers, on their part, have had to create a new studio technique to introduce desired sounds into the picture and to keep undesired sounds out.

Leading producers who will exclusively use the Western Electric system of sound pictures:

THE SATURDAY EVENING POST
LIBERTY
COLLIER'S
LIFE
THE NEW YORKER
TIME
PHOTOPLAY
MOTION PICTURE MAGAZINE
MOTION PICTURE CLASSIC
COLLEGE Humor
AMERICAN BOY

The Western Electric Sound Picture advertising will appear in 1929 in the following publications, the first advertisement to be in:

THE SATURDAY EVENING POST, April 6
LIBERTY, April 6
COLLIER'S, April 6
LIFE, April 5
THE NEW YORKER, April 6
TIME, April 8
PHOTOPLAY, May
MOTION PICTURE MAGAZINE, May
MOTION PICTURE CLASSIC, May
COLLEGE Humor, May
AMERICAN BOY, May

The science of the past has opened delicate apparatus, controls the action of sound from voices of orchestra and sound machines.

And exhibitors in more than two thousand theatres have shown characteristic eagerness to serve their public by equipping their houses with the Western Electric sound system. Science, art and business, working shoulder to shoulder, have accomplished it.

Science, art and business, working shoulder to shoulder have accomplished it.
Telephone

Yesterday's dream is today's fact.

MOVING pictures with sound are here! This new, popular entertainment made possible by Western Electric is less than three years old, but already it has taken such strides as to make certain of continuing development and wide application.

Hear leading stars of motion pictures, opera, concert and stage in lifelike renderings when you see them on the screen.

Hear and see the world's greatest personalities as they talk from the screen.

Hear magnificent orchestral accompaniment to feature pictures—played from the screen.

Hear the usual roar of the airplane, the thunder of galloping horses, the scream of the locomotive's whistle.

What was yesterday's dream is today's fact. And tomorrow? Here is an art now in the early stages of its development which is revolutionizing the field of motion picture entertainment.

Western Sound Electric System

YOUR PUBLIC

unique and, with the help of Western Electric equipment, are making better and better Sound Pictures. Third, that exhibitors in more than two thousand theatres have shown characteristic eagerness to serve their patrons by equipping with the Western Electric Sound System.

This is your advertising, selling your customers in millions of homes, month after month. It will give the nation a better understanding and a greater appreciation of what Sound Pictures are and where they are going. Here is an authoritative interpretation of a great new art in which the moving picture industry is making a tremendous investment.

Thus to its recognized services as manufacturing pioneer and technical sponsor of Sound Pictures, Western Electric now adds the important role of interpreter.

Electrical Research Products Inc.
210 West 37th Street, New York
Big Sound Films Start Coming Into New York Production Field

(This is the second and last of a series of articles on the return of New York to ranking as a production center, a result of sound. In this article, the Eastern work of the following companies is discussed: R C A Photophone, Columbia, American Sound Films Productions, Talking Pictures Corporation, and Biophone.)

R C A Photophone completed its first sound film in its newly-constructed Gramercy Studios on East 24th street last week when Godfrey Ludlow, concert violinist, played a couple of concertos in the first of a series of sound pictures which will be released by R K O. He was accompanied by a 75-piece symphony orchestra which should be enough for any man. The piece was filmed in a giant replica of a Greek amphitheatre constructed in the studio on the main stage which measures 160 by 70 feet.

In the center of this stage there is a large swimming tank which, under ordinary circumstances, is floored over. With the flooring lifted and the water drained off, the pit becomes a stage within a stage, allowing unusual photographic and sound effects. There is a third stage, 80 by 35 feet, for other production work. Instead of the usual projection room a little theatre has been fitted out in the style of a motion picture auditorium. The studio is completely equipped.

Soundproofing Deluxe

As far as soundproofing is concerned, R C A Photophone has gone the whole hog. Every inch of the walls and ceiling is lined with a carpet of felt, three inches thick. E. F. Bucher, executive vice-president, was correct when he said the place was going to cost a lot of money. It has.

In line with the new synchronizing laboratory for applying sound effects to silent pictures is included.

Richard Currier is production director. The production schedule, so far as full length dialogue features are concerned, is still tentative at the time of writing. R K O is expected to absorb a major portion of what is turned out, however.

Columbia Uses Victor Studios

Columbia has synchronized "Trial Marriage" at the Victor Talking Machine Studios in Camden, N. J. The talking sequences of "The Lone Wolf in Danger" were also done at the Camden Studios (once an old church with perfect acoustical properties), which have been working on sound stuff ever since the snake hissed at Eve (that was the first surface noise).

The Columbia organization plans to make 24 all-talking shorts which will be released as soon as they are produced—they will probably start to appear within a month or so. There has been no announcement of the personnel as yet. In all, about 40 talking shorts will be made by Columbia this year (in the Victor studios using Victor equipment) and something like 20 to 26 major talking productions.

Sound Films Plans Twelve

The American Sound Films Productions, at 318 West 48th street, have their own De Forest Phonofilm system with the General Talking Pictures Corporation (which has absorbed the De Forest part of it) and license producing companies to use it. There are two large, all soundproof stages (allegedly the first to be built in America) which were made by Dr. De Forest in 1923. They measure 50 by 80 feet.

The building was formerly known as the Talmadge Studios, and is one of the Tech Art Studios. About 250 shorts were made there soon after the stages were built. Some of them were shown at the Rivoli and Rialto in 1923, which, at that time, were the only New York theatres to have phonofilm equipment.

The pictures, if we remember correctly, flopped. Sound Films is planning to make 12 dialogue feature productions this year. But since the General Talking Pictures Corporation has made up its mind to go with sound, the former organization may have to rent space elsewhere. At the present moment the studio is rented to three independent companies which will occupy it to the middle of this month. The people think they have something new and are tightmouthed about their productions.

Biophone Active

Biophone's Metropolitan studios at Fort Lee are working night and day on talking shorts and also on synchronization. Among the pictures to which they have given sound effects are "The Great Lover," "The Half-Dead Millionaire" and "Rain.."

In the March 16 issue of Better Theaters this picture of Western Electric portable sound projection equipment was published, with a caption stating that the apparatus is for use "on location." That was incorrect. The apparatus pictured was recently developed by Western Electric for the projection of sound motion pictures. It is thus portable projection equipment, not portable projection equipment.

Shows Sound Pictures In Home of Sick Actress

NEW YORK, March 19.—What is believed to be the first time sound motion pictures have been shown in a home, other than probably the production room of the producer's home, was given the other night at the home of Dorothea Antel, actress of other days, now bed-ridden. At her home on East 58th street, inventor of the Simotone, projected four short acts, independently made, and synchronized them on his Simotone, a disc device.

During the foregoing it is easy to see that New York is not exactly out on its feet as a production center. As a matter of fact things have just started to move. Shorts have monopolized, with one or two exceptions, the program. They are largely experimental. Soon major productions in sound will come from New York. Some of them have already. The prospect is bright.

M G M Making Audien Of Little Theatre Play

(Exclusive to the Herald-World)

HOLLYWOOD, March 19.—"Casualties," a one-act play which has had a marked success in the Little Theatre movement and one of three purchased recently by Metro-Goldwyn-Mayer from Martin Flavin, is being produced as an all-talking film.

Robert O'Brien, who had the principal role when this piece was presented by the Writers Club in Hollywood, has the same part in the picture, which he is directing. Mary Daron, who played the bored and bleached chorus girl in "The Broadway Melody," has the chief feminine part in "Casualties."

Prize Beauties Are Cast In Pathe Audien Roles

(Exclusive to the Herald-World)

NEW YORK, March 19.—Lilian Bond and Nita Andre, who were selected by George LeMaire at the Hollywood Masque Ball as the most eligible talent for his Pathe talking comedies, will make their first appearances before the cameras and "mikes" next week at Sound Studios in New York.

Miss Bond, who won first prize, is the British beauty who came to America for the Galveston Beauty Pageant and is now in Earl Carroll's "Fioretti." Miss Andre is a New Jersey girl whose looks and dancing ability brought her to the attention of Carroll who cast her in his "Vanities."

Installs Photophone

(Exclusive to the Herald-World)

NEW ORLEANS, March 19.—Installation of R C A Photophone has been started at the R K O theatre and the opening attraction will be "Synchronization," featuring Waring's Pennsylvanians. The opening date has not been announced.
Columbia Building Sound Plant Based on Latest Discoveries

Several sound stages are now in the course of construction, under the supervision of Harry Cohn, vice president in charge of production, at the Columbia studios in Hollywood. A crew of over 200 men, builders, carpenters, electricians, plumbers, painters and bricklayers, is working at top speed to complete these structures for use as early as possible, and the plan is to incorporate the latest discoveries in the science of sound production. Cohn declares:

“We did not build sound studios until the experimental stages had been passed, an in consequence, we now find ourselves able to profit greatly by the errors that have been committed. The time that we have devoted to the study of these problems will, we believe, enable us to eliminate these mistakes of faulty construction and to overcome obstacles that were considered unsurmountable only a few months ago. The Western Electric recording system will be used.”

The main stage of the new Columbia sound studio measures 92x140 feet, all in one spread, the roof towering 47 feet above the floor. The latest developments in sound deadening have been applied to the construction of the main stage as well as the minor stages. Several companies will be able to shoot at the same time without interfering with each other.

The monitor room, measuring 55x47 feet, represents the last word in design and arrangement. The projection booth, 14x16 feet, is built of concrete and brick construction throughout. The recording building, 51x72 feet, is of reinforced concrete and steel frame.

Scientifically and specially constructed air ducts between the studding of these buildings provides ventilation. A complete change of air from every nook and corner every 30 minutes will allow production to continue without any interruption and without discomfort to actors, director and crew, according to the plan. The Byrd Ventilating Company is responsible for the construction and installation of this system. The entire building contract is being handled by the Austin Company of California.

[This article will be continued pictorially in the next issue, in which photographs of the Columbia Sound Studio as so far constructed will be presented.]

Eminent Musician Signs In Dual Role for DeMille
(Special to the Herald-World)

NEW YORK, March 19.—Jack King is the latest eminent musician to hear the call of the audience. He has been signed by DeMille in the dual role of composer and actor. His first composition is “Home am I to know,” the theme song of “Dynamite,” DeMille’s first production for MGM.

For many years King was one of the leading concert pianists. As a “jazz king” he toured the Orpheum and Keith circuit and just recently closed in the London production of “Clowns in Clover.”

Altschuler Directs Music For United Artist Picture
(Special to the Herald-World)

NEW YORK, March 19.—A symphony orchestra under the direction of Doctor Altschuler rendered the synchronized musical score for “She Goes to War,” United Artists picture just completed.

More than 130 musical selections were used in this picture, ranging from Grand Opera to ultra-modern military melodies. One effect achieved at the end of the film is this: As fades out the picture occurs, the sound of the orchestra also fades out, then the music fades into a stirring march.

A REAL TALKIE

made from your Non-Synchronous sound device. Simply attach the two turn tables (33 1/3 r.p.m.) which we furnish, to your Powers or Simplex Projectors. Use your own Amplifier and Speakers. Machine uses the Standard Disk System (16 inch records).

Finest bronze and hardened steel gears, high grade ball bearings used throughout. All gears submerged in oil, requiring no attention and giving absolute quiet operation. Will outlast the projector.

$500.00 per pair complete. Speakers and Amplifiers furnished at additional cost.

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Territory Open for Live Dealers
THE STUDIO

"Iron Mask" Seats Go for $25 Per Copy at Carthy

First Jack White Talking Comedy Preview Panics Figueras—Lily Danita and Her Hollywood English—Paging Mark Sandrich!

By DOUGLAS HODGES

HOLLYWOOD, March 19.—Seats for the opening of "The Iron Mask" here this week brought $5.50, $10, $15 and in some cases as much as $25. The studio ordered twice as many as it received. Speculators got hold of blocks and held on for dear life. But speculators were not the cause for the arrogant prices; it was miscalculation.

An opening night always means a extra price. But it doesn't follow that the prices are inflated. These Hollywood-Iowans know what they want and if they decide to pay $25 to see Billie Dove step gracefully down the aisle at the Carthy Circle it is ten to one that it's worth the $25.

Billie was there, so was Mary Pickford; Sid Grauman; Norma Shearer; Conrad Niel, Fred Niblo and a lot of silk hatted producers.

The show was a great success, as was expected following its Eastern premiere. Fairbanks' contemporaries voted it one of his finest productions.

It is one of the most concise stories he has ever filmed. Although it is a sequel to "Three Musketeers" it is a different theme and is told in a different way. The older picture is a vivid romance that does not live out the sequel. The "Iron Mask" is a story of Louis XIV of France and D'Artagnan who managed to keep him on his throne. It contains more of melodrama and less of both romance and comedy than its predecessor. It also contains less (and here is the hurt) of the real Fairbanks.

Fairbanks has been one of our favorites because he ran, jumped and fought like a tiger. His fencing and riding, even clowning and eating, made him famous. He did only three jumps that I recall in "The Iron Mask." He fended a little. He rode a little. And loved a little. But he remained out of the picture too much. That was the way the story was written.

William Bakewell was the young Louis XIV who was the central part of the plot and who might have been the star if it were not for a Fairbanks picture. Bakewell's work is extraordinarily good. He doesn't miss a trick.

Marguerite De La Motte is the heroine who dies in the first half of the picture. Her acting is careful and complete.

First Jack White Talking Comedy

Educational's first Jack White talking comedy previewed at the Figueras theatre set a fast pace for the company to keep. It is called "Zip Boom Bah!" and—you've guessed it—it is a circus picture.

Raymond McKee's personality is well suited to auiden work. I've seen him before in dialogue film but never saw him work to such good advantage as in this.

White who personally directed the picture has courageously thrown himself into a pioneering task. He undertook situations with his movietone equipment which other studios have not attempted. There is nothing in his story which he left untold because of production handicaps.

I had expected to be confronted with a pre-viewer's orthodox duty of opening the quality of the picture. The audience saved me the trouble. It wasn't one to be "clocked" either. The laughs began when McKee stepped into the circus tent and ended when he started home. There was no letup in the laugh throughout 2,000 feet of film. My job was simple.

There's nothing very funny about an income tax. A revenue department collector was interviewing George O'Brien not long ago. A "sweat shirt" used in a picture had been listed among exemptions. The collector looked at Bankhead and asked, "What is a sweat shirt?"

Authorities are trying to stamp out numerous "Income Tax Experts." They point out that one of the biggest stars in town employs an "expert" to make up his tax return. They have investigated the star's boasts that he has degrees in college mathematics, calculus and analytical geometry and chemistry. Yet, the report is too complex for his brain.

It seems to me it only proves the experts' point.

Sam Goldwyn signed Lily Danita to a player's contract four months ago and provided that the option would be renewed at the end of six months if Lily had learned to speak perfect English at that time. The six months isn't up but S. G. has taken up the option. He admits she still speaks with an accent but he likes the accent. "In fact," says Mr. Goldwyn, "I have asked her to discontinue her English lessons for the present as I hope to have her play at least one role where her accent can be heard."

Here while I am wondering what has become to Mark Sandrich comes word from him in the East. The word fails to enlighten me on a lot of things. It is simply that he is in New York. My informants tell me he is directing a series of pictures. My reason tells me he is making a success of them. But what I want is more information about the pictures he is making.

True Bill Voted Against Income Tax Advisor to Many Picture Celebrities

(HOLLYWOOD, March 19.—Edward H. Hayden, income tax advisor for film folks, was indicted Friday by the federal grand jury on a charge of perpetrating a fraud against the United States treasury department. Hayden has represented many such people as Fred Niblo, Ramon Navarro, Alfred E. Green, and numerous stars in internal revenue returns. The treasury department is making no case against clients who have employed Hayden to represent them.

Hayden took up the work eight years ago after having spent a long term as secretary to William G. McAdoo, secretary of the roads under President Wilson. In the past two years he has given the major part of his time to his duties as business manager for one of Hollywood's best known directors.

Overwork during the past few years is claimed to have strained his nervous system greatly and his clients believe it is the nervous strain that has brought about any lack of competence that the government may be able to show.

Bebe Daniels Signs with Radio Pictures for Four 1929 Dialogue Pictures

(HOLLYWOOD, March 19.—Bebe Daniels is soon to return to the screen after a six months vacation which cost her $75,000, having signed a contract this week with Radio Pictures. She will star in four auditions during 1929, according to the agreement.

Miss Daniels left Paramount in September, when her contract had nine months yet to run, because, she stated, Paramount would not use her in talking roles. At that time it was believed she was negotiating with Joseph Schenck.

O'Brien Recovers from Injury; Back at Studio

(HOLLYWOOD, March 19.—George O'Brien has completely recovered from injuries to his foot and returned to work at the Fox lot today. His injury at Monterey, Cal., a month ago, happened while shooting "The Son of Anak." Work on the picture was immediately discontinued and was resumed today.

David Butler who directed the first part of the story, has been assigned to another unit and has been replaced by Howard Hawks.

Columbia Loans Revier

(HOLLYWOOD, March 19.—Dorothy Revier, Columbia star, has been loaned to Paramount to play an important role in that company's "Burlesque." She is now completing a picture for Columbia.
New Sets Made Portable; It's Another Effect of Audien (Special to the Herald-World)

CULVER CITY, March 19.—All new sets are being built in portable sections so that they may be erected or dismantled without loss of sound stages. Old settings gradually are being torn down. M.G.M is maintaining a special set warehouse in which sets already used are kept intact until the picture is released.

Directorial Triumph To Lionel Barrymore In His First Audien (Special to the Herald-World)

NEW YORK, March 19.—"Madame X," marks Lionel Barrymore's debut as a feature director, and critics present at a preview dedicate it as one of the top-notch directorials of the season. Barrymore had built up a reputation as an adroit character actor, but it was only after he had turned out the all-talking short subject, "Confession," that the M.G.M executives gave him a chance to fulfill his directorial ambitions.

"Madame X" is starring Ruth Chatterton and is supported by Raymond Hackett and Lewis Stone.

Maynard Begins First Picture of His Own Unit (Special to the Herald-World)

HOLLYWOOD, March 19.—Ken Maynard, having his own production unit, began his first picture for Universal release this week. Harry (Joe) Brown is at the microphone.

Frank Keenan Estate Listed as Over $10,000 (Special to the Herald-World)

HOLLYWOOD, March 19.—The will of the late Frank Keenan was admitted to probate court here this week. Lea May Keenan, the widow, is executrix of the will without bond. She was bequeathed the bulk of the estate, which was listed as more than $10,000.

Patsy Ruth Miller Signed (Special to the Herald-World)

NEW YORK, March 19.—First National-Vitaphone has just announced that Patsy Ruth Miller has been signed to play opposite Jack Hullah in his next picture, "Twin Beds." Alfred Santell will be the director in charge and production will start within a week at the Bunklau studios.

Paul Hosier to Wed (Special to the Herald-World)

HOLLYWOOD, March 19.—Paul Hosier, who is managing publicity for the Mack Sennett comedies this year, will marry Blanche Nelson, actress and dancer.

Oscar Shaw in "Marianne" (Special to the Herald-World)

NEW YORK, March 19.—Marion Davies' first all-talking picture, "Marianne," has been completed and is expected to be one of the season's biggest hits. Shaw has been making M.G.M Movietone acts and has just finished "The Cocoaanuts." "Marianne" is described as a French war comedy and will contain a good deal of singing and dancing.

Annual Film Slump Ends; 40 In Work; M.G.M to Do 'Revue's'

Most Are Synchronized: Nearly Half Are Dialogues: Metro's Song Picture to Follow "Follies" Idea: Colleen Moore Starts First Audien at F.N (Special to the Herald-World)

HOLLYWOOD, March 19.—Production, at a low ebb for two months, is now on its feet again with 40 feature pictures shooting. Most of them are synchronized. Almost half of them will have audien versions.

Shooting starts next week on "The M.G.M. Revue of Revues," which will be directed by William A. Seiter, who held the megaphone on Miss Moore's latest picture, "Please Be Gay." This feature was written by Tom J. Geraghty, and the picture will be produced by John McCormick.

Billie Dove has completed her first dialogue picture, "Cagney." It was directed by John Francis Dillon, and the cast includes Antonio Moreno, Noah Beery, Carmel Myers, Holmes Herbert, Robert Frazer and many others.

Jack Sennett's new Feature, "First National-Vitaphone Pictures," "Twin Beds," was started this week under the direction of Al Santell.

Stern Out of "U" Coast Office; Joins Paratone (Special to the Herald-World)

HOLLYWOOD, March 19.—With the announcement that Walter Stern is no longer at Universal comes word that a long line of officials and executives will soon be removed from their positions at Universal City.

Stern's position as business manager is expected to be filled this week. He has joined the Paratone Company.

Earl Wingart to Handle Alline's Duties in N. Y. (Special to the Herald-World)

HOLLYWOOD, March 19.—Earl Wingart left Sunday for New York where he will handle the duties of Glendon Alline, director of publicity for Fox, while the latter is on the Coast.

Wingart's duties as publicity director of the studio are to be taken up by Victor Shapiro this week. Alline is slated to leave New York next Saturday.

Mabel Normand Fails in Struggle with Illness (Special to the Herald-World)

HOLLYWOOD, March 19.—It is reported that Mabel Normand is rapidly losing in her fight for recovery of her health. Announcement that Mabel's condition has been suppressed lately due to the critical condition of her husband, Lew Cody, who is convalescing at Palm Springs, Calif. Cody has not been told of Mabel Normand's illness.

It is said that her lungs have been affected by an infection.

Opposite Maynard (Special to the Herald-World)

NEW YORK, March 19.—Edith Roberts will return to the screen after many years of absence, during the later half of the month. Ken Maynard's first production for Universal, "The Wagon Master," Production will commence in two weeks.

Barthelmess Sculptor's Model

HOLLYWOOD.—Richard Barthelmess is the subject of a sculpture mask which has won the distinction of honor at the exhibition of sculpture and painting being held at the Hollywood Chamber of Commerce. The mask is by Ricardo, said to be the youngest sculptor in Hollywood.
Releases

WEEK OF MARCH 24


UNIVERSAL—“Parlor Hotel,” series, no. 2; “Hollywood Sights,” one.

WEEK OF MARCH 31

EDUCATIONAL—“A Million Dollars’ Worth,” series, no. 9; “The Johnson Library,” series, no. 6, two.

UNIVERSAL—“Alpine Amics,” Oswald (also with sound); one; “The Diamond Merchant,” serial, no. 9, two; “Tiger’s Girl Friend,” Buster Brown comedy, one; “Riding for Love,” Tenterfoot series, two.

WEEK OF APRIL 14

CHRISTIE—“Reckless Romany.” Chorus Girl series, no. 9001, one.

UNIVERSAL—“Prodigal Pups,” Snappy Comedy, one; “Wedding of the Century,” one; “Days of Daring,” Bob Curwood, two.

CHRISTIE—“Rough Dried,” Billy Dooley, two.

EDUCATIONAL—“The Right Bed,” Coronet Talk, one.

M.G.M.—“Big Business,” Laurel Hardy, two; “Unindentified,” All Oswald, one; “Newlyweds in Society,” Snookums, two; “Man from Wyoming,” Jack Hoxie, Reasea, two.

Newspictures

M.G.M. NEWS NO. 61—Segrave drives auto 220 miles per hour, new world speed mark.—U. S. Navy.

PRESIDENT HARDING battles Atlantic gale—American rebels rush toward border, federal line Journo.

INTERNATIONAL NEWSREEL NO. 21—Hoover cabinet poses for first pictures—Journo taken by which as federal troops cross into U. S. territory—New sport for thrill-hunting flappers, 16-year-old Eleanor Link wrests alligator.

KINOGRAMS NO. 5481—New secret of war on inspection trip, Va.; new secretary of army inspection trip, Pa. (Hoover counties); fire inspector of Frederick, one; New Lotteries for All.

PARMACT NO. 60—Dutch skaters frolic in Volendam, Holland—Test prowess of U. S. Pacific fleet in maneuvers off Panama coast—Outdoing of Standard Oil base—Mexican arms clash.

FOX NEWS NO. 49—President Hoover calls the first meeting of his cabinet—Wealthy turf fans see first Florida derby, “ успел Лод” wins in a driving battle, real Art (seven months of the Mexican war) was showing the capture of Juarez.


FOX NEWS NO. 49—President Hoover calls the first meeting of his cabinet—Wealthy turf fans see first Florida derby, “ успел Лод” wins in a driving battle, real Art (seven months of the Mexican war) was showing the capture of Juarez.

36 and Married

He was about 36 years of age and married. In recent years he lived at Miami Beach. Immediately upon confirmation of his death, Ray Hall dispatched a Pathe News representative. Roy was the key man of the Florida to represent the company and news staff and take care of the funeral arrangements. In a booklet on the tragic news, Hall writes of his intrepid effort as follows:

“Devotion to duty, fearless, willingness to do without question the slim of adventure wherever it might be is the mark of the men who gather for you the news of the world in motion pictures.

“Charley R. Traub was true to his traditions. No calling that he might have chosen requires more of those qualities that measure the character of a man. To his friends he was endeared by a sunny disposition and an upright sturdiness of character. He died a member of the great profession that serves the public. He was a soldier of peace.”

As a result, Pathe’s “Race To Death,” part of the newsreel shown this week, is one of the most gripping news sequences that the screen has seen.

Spotlighted with time on Daytona Beach, and death in this case was the goal for cameraman as well as driver. One of the scenes, showing the wreck with Bible’s wife in a bathing suit and white duck trousers, shaking her head above the ruins, an empty shoe beside the twisted car, is the ultimate in silent tragedy.

The picture shows Seagray make his mark in the Golden Arrow, Bible make his trial run, and Lockhart going to his death a year ago. Then the huge Triple Crown tears down the sands—500 yards away it swerves—skids towards the camera. Less than three seconds later, Charles R. Traub, the cameraman who filmed it, and Lee, the driver, were dead under the tangled mass of wreckage. A final shot gives another close up of the debris.

Producers Have Feast

Of Great Men in Great Events for News Films

Important men in nationally interesting events, producers unusual “stories” for the current releases. The departure of Calvin Coolidge from the White House inspired Pathe to put out a Review in the current Movietone News. Secretary Mellon discusses good government. The Wilkins-Hearst Antarctic expedition afforded thrilling “shots” in M.G.M. News, the pictures having been taken by Sir George Hubert, commander of the expedition, in this remote region, some parts of which had never before been seen by man.

Army Officials View

Fox’s Mexican Picture

(Special to the Herald-World)

NEW YORK, March 19.—Fox News of the revolts in Mexico were viewed by the general staff of the United States Army in Washington last Thursday. The purpose of the showing was to study the situation in Mexico.

Film Story of Combustion Engine

NEW YORK.—The story of the construction, operation and care of the internal combustion engine and the power-absorbing units that constitute the modern car, is pictured in a new three-reel picture, “The Power Within,” made by the Department of Commerce.
EXHIBITORS

PRESENTATION ACTS

B & K Starts Stage Talent Contest

STAGE SHOWS

Chicago Oriental
Week Ending March 15

Jack Osterman, the chief of ceremonies, for the third week as the master of ceremonies here and from all appearances he will be here for many more weeks to come.

This week Osterman staged a contest called "A Dude Ranch" with everybody in the band dressed in cowboy regalia, including Osterman—at least forty and probably more of the boys sported black hats.

A Nat Spector in black face was the cook of the ranch house and started things humming with a good selection of "If You Want the Rainbow You Must Have the Rain." This chap possess a melodically voice on the type of Al Jolson and certainly knows how to put a number across. He doesn't seem to care whether he is acting or not, but by being natural and having good pluck he is good over big. He favored with an encore of "Golden Gate," which brought him more applause.

Right after this number Jack Osterman, who, in the meantime, went into the orchestra pit and directed an imaginative routine of the boys singing "This is the way the West was won," worked up enough interest for the audience to hear him sing "Whoopee." The number, which is the comedy hit of the Eddie Cantor show, just came out in this type of stage show, in spite of the fact that Jack sort of sang-talked it. But then Jack might have had a cold and people don't usually judge him for his voice anyway.

Ned Miller followed with a vocal selection of "My Angeline" in which some pretty rendition could have been stored, but comedy prevailed in this way with Jack the chief merry maker. It's a shame that they had to resort to hokum in this scene, for with the beautiful ranch setting the song could have some color and the value of the melody. Of course no one could have put over the presentation in the same style that Osterman did, for he was one of the best ad libbers on the stage today. His profound flow of humorous situations and his ability to put a combination of jokes and a few of his own turns on the Radio-Keith-Orpheum circuit. He has also appeared in several Vitaphone shorts.

Leo Wood, for a number of years on the staff of Leo Fosl, Inc., as a version and song writer, is replacing Lester Santly, as manager of the Special Service Department. Mr. Wood is well known in the music profession as a successful song writer and his talent alone these lines will be very valuable for his contact and assistance with presentation bands and orchestras.

Lester Santly, his predecessor, has formed a music publishing company of his own with his two brothers, after being with the firm for a number of years.

Meet Mr. Crafts

A new master of ceremonies makes his debut this week in Chicago when the National Playhouses, Inc., present Charlie Crafts as the band leader in place of Dell Lampe. Crafts is a recording artist and has appeared in a number of New York night clubs as master of ceremonies with his band and in this house, still utilizing the ballet, which made their entrance one by one, each carrying a portion of a house while the band played a special tune on the order of the "love nest." When the house was completed Jack and Alice Roy entered its small door just as the curtain came down. This same idea was used in a musical comedy not so long ago and though not original is

(Continued on next page)
ORGAN
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OF
GREAT SONGS

SMALL SLIDE SETS

THE SONG I LOVE
I’LL NEVER ASK FOR MORE
MY INSPIRATION IS YOU
WHEN THE WORLD IS AT REST
SWEET SUZANNE
TRUE HEAVEN
(Theme of "True Heaven")
SALLY OF MY DREAMS
(Theme of "Mother Knows Best")
MY TONIA
(Theme of "In Old Arizona")
HEARTS IN DIXIE
(Theme of "Hearts in Dixie")
JUDY
(Theme of "Romance of the Underworld")

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THE SONG I LOVE
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THAT’S HOW I FEEL ABOUT YOU
(Perfect for Community)
"A MEDLEY OF GREAT PICTURE THEME SONGS" Containing
SONNY BOY
(Theme of "The Singing Fool")

SOME DAY
SOMEWHERE
(Theme of "The Red Dance")
ANGELA MIA
(Theme of "Street Angel")

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EXHIBITORS HERALD-WORLD
March 25, 1929

These contests, if properly staged and well exploited through a representative newspaper, can do a great deal in building public interest as well as off-night performances in the neighborhood theatres. Unless your theatre belongs to a chain organization that is equipped to furnish the necessary staff, it is our suggestion that you employ some contest expert or novelty exploiter such as Sam Herman, who has made this part of the amusement business his specialty.

In doing this you will always eliminate the possibility of antagonizing any of your patrons who might receive the impression that favoritism is being shown, and you will also run a lesser risk of fizzling the contest which might prove a great asset both to future novelty types. This is a specialized branch and those who are equipped with sufficient knowledge along those lines should be given the responsibility to conduct them properly.

War in the Loop

The State-Lake theatre, Chicago, celebrated its tenth anniversary on St. Patrick’s day with the premiere of the new R.C.A. Photophone. This is an improved sound equipment perfected by the Radio Corporation of America.

It will also mark the change of policy for the house by presenting a series of full programs featuring the modern and high class vaudeville acts. The house is right across the street from Balaban & Katz’ Chicago theatre and it is expected to give its rival some pretty stiff competition.

Drop Sam a Line

Sam Lerner, the well known and liked director of publicity and advertising for De Sylva, Brown & Henderson, Inc., sends word that he is also in charge of all material and service for masters of ceremonies and will be glad to give his personal attention to any requests.

Any of you listen singers who desire some particular service should get in touch with Sam. He’s a great fellow and won’t try to make you write a song with him. By the way, Sam’s address is the home office of the firm, 745 Seventh Ave., New York City.

Hoxie Here

Jack Hoxie, the well known cowboy motion picture star, is in Chicago this week making his personal appearance at the Pershing ballroom. While in town Hoxie is also preparing plans for the production of a series of westerns which will open in St. Louis.

Lon Chaney with his staff are also in Chicago shooting scenes for one of his new film productions.

Presentation LETTERS

In this open forum those interested in presented may discuss important matters bearing upon this phase of theatre entertainment. Open signed letters will be published.

STAGE SHOWS

(Continued from preceding page)

GREETINGS!

Easter will soon be here and then we will be able to wear our new Easter bonnets of course those who live in Texas may wear theirs instead but they usually wear something new... speaking of helmets those Mexican rebels are still sticking to their guns even though Calles has made it pretty hot for them... well, if people are not fighting they get drowned by a school or fall out of an airplane... so what the use of worrying... something has got to happen every day so we will make out before we forget let us all get together and send in our petitions for cutting our income tax next year and for all years to come as one fat editor said, “if shops and factories are allowed to deduct for wear and tear on their machines, why not for the wear and tear of the skis meantime when is the time to remedy this unfair rule... sound you vox humano, boys... while on the subject of human voice, let us hear a send-up of the new organ device called “Amplivox” which Herschel Al Kontos is going to introduce to Chicago for the first time in 150 years and I think has the idea for the “Mikado” from the Chicago office of the William Morris Agency... Max Turner is in charge and he is a funny fellow” while his Salome is an excellent wandering minstrel... Max Halperin makes a likable Mikado while Harry Sand, Sam Brannam and Will Biggie make up his cast and do n’t forget trying the Three Little Maids from School,” who are Nattie Lowrey, Pay Silverman and Nellie Sullivan... the State-Lake theatre, Chicago made its bow this week with R.C.A. Photophone and from now on there will be a lot of good acting in the show.

Flora LeBreton, is the singing Radio-Karl Orpheum Circuit as the “Photophone Girl” just to get the public familiar with the new sound device.

Flora is not the only star touring theatres now, Harry Lameen is here after a few weeks in the films... Tom Mix and his horse Tony made their debut in picture houses last week...

Mac Murray will come to Chicago on April 5 for two weeks engagement as a Marks Bros. star in person... Jack Hoxie and Lon Chaney are in town this week, both films are showing scenes... speaking of films a good friend of mine by the name of L. B. Lincoln, at one time very well known in Chicago’s film row, was the first American to produce an American film with Conrad Veidt...

Lincoln was one of the few Chicanos to call on Hoover at his inauguration... Bob Blair is managing the Public theatre in Seattle... Arthur Clausen is the musical director and Ben & Dan are the organ... Ray Jones has been manager of the Riviera theatre in Omaha... Al Lyons of California is now the master of ceremonies at the Wisconsin theatre in Milwaukee... Marty May is the new c. e. at the Stanly in Jersey City... Charlie Nelson who was there before him is now at the Stanly in Philadelphia... word comes from the east that Ted Chayton has a new engagement at the Paramount theatre in New York City... Tel is the new m. e. and will open the new Paramount in Los Angeles in a few weeks... return to New York... Charles Previn is conducting the orchestra at the new theatre in Philadelphia while Stuart Barrie is the solo organist...

Arthur Nealy is the staff tenor... Gene Moreland is to return to the old theatre in San Francisco after a long tour of other Public theatres.
Chicago Paradise
Week Ending March 15

“A Mobile Menu” was the stage presentation here this week and the products contained some choice novelties. It opened with the ten Petrie Sisters as cheerettes in front of a scrim curtain bearing the outline of the serving pot as they sang special lyrics all about the bill-of-fare. Right after this number the serving pot was displayed as raised on a platform in a beautiful setting of a large dining room with beautiful chandelier hanging and the serving pot holding most of the band. This was followed by a set of raised Mark Fishers in tuxedos, which made quite a contrast to the band boys’ costumes as chefs, and brought out the marching “Chicago Rhythm” which was played in real hot style by the Mercury Orchestra.

All the acts on the program were introduced in typical style and the first one to start the proceedings was the Lassiter and Larimer, who called the “natty beans.” These boys have been reported many times before and as usual gave a fine interpretation of country and western, and brought them in a style all their own. Their clever comedy posses not only brought them an encore but robbed the show. They were followed by Parkinson in a series of costumes and a novel routine of Tillers steps. Mark Fisher next introduced the Chicago favorites, Heller and Riley and to prove how popular these entertainers are, their introduction received a very fine reception after which they came on to sing in that beautiful voice of hers, “Where Is the Song of Songs For Me.” In this number she interpolated several verses of which it is the number over in great style. Right after this, her partner, George Riley, made his entrance in his usual happy-go-lucky way and from then on the audience ate heartily of this portion of the menu. The team brought along some songs that made quite a mistake in selecting such a song as “Why Can’t We” for their closing duet number. Having seen and reported this feeling before it is our opinion that the song is too weak for their ability and not strong enough for their closing. Judging from the audience this is the number too. The rear outfronters were still hungry for them and right into that with an encore and stopped the show they probably could have done more if they had wanted to.

Robbin & Co. followed them in a comedy routine of balancing on ladders. Robbin, the male part of the team, attired as Robinhood the well known book character has a sort of holiday element caused laughter from his very entrance. His partner, a girl, dressed as a good workman, and both offered some unusual stunts on a ladder. George Riley assisted in the latter part of this number, when he and Richard Lassiter frolicked across the stage on hobby-horses. It is quite a relief to see a novelty act of this sort served as good dessert on the bill.

Mark Fisher next sang a ballad called “He, She and Me” with a recitation embodying a few lines of “Brother Can You Spare a Dime” This was the center piece of the song that Fisher knows how to put his best into and explains some of the harmonies straight into the finale without taking an encore and as he sang “My Champagne Lady” the Petrie Girls stripped off and sang a semi-nude number. Mark sat down at a small table and poured himself some of the supposed champagne. During this number the surprised audience was able to see several girls sitting in large champagne glasses, all of which was pretty effective and made quite a flashy finale. This was followed by several Petrie presentations over reported at this house, and each one on the menu contributed considerable effort to make it so.

Philadelphia Mastbaum
Week Ending March 16

Nothing to equal the spectacular stage presentations offered at the Mastbaum has ever before been offered either in Philadelphia or the second great stage show, with 125 people on the stage at one time. The companies are large and excellent presentations. Musie, song and dance in greatest profusion are shown with such magnificence of setting, costumes and lighting as to resemble a typical Arabian Nights’ entertainment.

A wealth of melody and tone color is found in the overture, “The Shadow of a疑” which features the famous Orchestra under the direction of Charles Pravin. During the course of the performance twenty-one men on the stand were used. The Court scene is given with the ballet in pastille and white wigs in various beautiful dances and formations. The dancing to, dance, probably Katherine Littlefield, in pink and silver, adds to the beauty of the scene.

Stuart Barrie, one of the leading organizers of the company, formerly at the Chicago, Chicago, and the Ambassadors, 56th Street, was one of the magnificient organ was well received. His “Melodies on Trial” in which he first played classical compositions and then the popular songs based on them as the words were thrown on the screen illustrated in colors was a popular number.

Santy Brothers Latest
To Go in Music Business

The last twelve months has brought more surprises and progress to the music world than we have been able to cover in the history of the music business. Not only have the large publishing profit by affiliating themselves with movie picture production, but it seems that the new improvements have brought to the surface better business ability and better song making for the music business.

For instance, there have been a number of new music enterprises started in the last few months, one of which has already gained a stronghold. The latest to join the forces are the three Santy Brothers—Joseph C. C., Henry W., and Lester. Lester has been an executive manager in charge of exploitation and sale, when he started his own enterprise for many years. Joseph has been associated with the Irving Berlin firm for several years as a professional manager, while his brother Henry held a similar position with Remick.

He was received by well known among them are Gus Kahn, Billy Rose, Turk & Ahlert, Tobias, Lewis & Sherman, and many others.

The first two songs published by the new firm were with type lines in keeping with the public appeal of today, and are titled “On A Summery Night,” and “I’ve Got A Code In My Vein” and are confident that the Santy boys are going to put these numbers over big and that their new enterprise will soon become an institution.

San Francisco

Week Ending March 15

Singer’s Midgets offer a pleasing break in the usual run of Public theatrical reviews. Fortunately, the bill is one which please not only the little kid-
Milwaukee Wisconsin
Week Ending March 16
At the Wisconsin this week we greet a new master of ceremonies, penal Al Lyons whoantics from the sunny clime of California. In order to greet him properly the stage of the Wisconsin is all decked out to resemble a villa in California, while walls, window cases, and in the drapery the long rows of orange bushes stretching far back to the high mountains in the rear, and above the mountains shows the sky, blue sky of California is famous. It's a darn good setting and goes over big with the audience.
Lyons, a likely chap, who knows his stuff, comes forth and gives a little speech, saying he's glad to be in the City Which Was Once Famous Because of a Certain Boer. He then dons a curtain to come down and in front of the curtain is one, Senator Murphy. Murphy is quite an orator. He has lots of funny stories about Hoover, prohibition, Italy and girls in general that makes a hit with the crowd. They envy the gent, but he can't come back as time is short.

Ruby Gillette, a fairly blond girl, but good looking, and dressed in a light green dress that enhances her blond beauty, comes out and sings a little. One of her numbers is "The Song I Love." The crowd seems to like it and she gets plenty of applause.

Next on the scene is Buddy Howe who sure can dance a lot for a small fellow. He starts out kind of slow but winds up with a whizwind finish that has the crowd aquapling. Yes. Buddy is O. K. and will get a warm reception his next trip out this way.

The Gaiters pull off next what is known as the Bowery stuff and the apache dance combined. They are kind of hard handed and the next lack the lady plenty with that big hand of his. However, that outfit does its stuff all right and the crowd comes through with plenty of applause.

Ross and Edwards make a hit because they have a lot of wise cracks that are sable and keep the crowd laughing. There ought to be more of these fellows on the Wisconsin program instead of clod dancers. The boys are dressed in duck outfits with a pale blue and light brown coat, so you can imagine the near sighted people getting their glasses farther up on their nose.

The Torney Girls come on for a dance that is real smart. They're red and white plaid costumes and snap through a dance that is pretty difficult. The program was snappy all the way through and the crowd liked it.

Chicago Tower
Week Ending March 15
This week's stage show is called "Tulip Time" and is the same unit that played Chicago Oriental several weeks ago. With the exception of a hand number and one act the show remains the same. The orchestra is a nucleus of the new Tower and the pit and Eddie Perry conducted the music while Lou Kosloff was the master of ceremonies and kept up the interest of the show by his smart remarks. We wish to state here that since Kosloff has been given more cooperation he is one of the most propety handled men in town and has surrounded himself with a bunch of good musicians who know how to procure music from their instruments. The hand played a medley of tunes with solos offered by Swing Allen, Lou Storry and Jack Laurie. Kosloff also favored with a violin solo of "Lover Come Back To Me," theme song of the "New Moon." It is appropriate at this time to mention that Kosloff plays the violin with considerable feeling and splendid technique and is probably one of the best soloists on the presentation.

The acts on the bill were Grace Druso, the pianist entertainer, Nick Lang and a comic who was very good. Nick Lewis was given new leeway in displaying his acting ability and put over the theme of the show with considerable zest. Whenever the song called "It Happened In Holland" had a cute idea and surrounded it with appropriate costumes and scenery. Although this show was reported at the last performance during the week when few were in the audience it nevertheless got quite a representative hand and also proved that Kosloff is the box office favorite here week. Hero A. Keates at the organ helped put a climax at the finish. The orchestra and organ played the special tune.

Seattle Seattle
Week Ending March 8
"Bars and Stripes" stage presentation was far in advance of former Pacific stage productions. Guild Girls had good routine dancing that scored. Followed by Ray Carey up in the comics with which landed. Two boys with much good dancing were J. and Duthers, can make spot anytime. Phil Lampkin's "Gay Rag Doll" was a consistent number. Girls, three fens know their harmony and two numbers clicked. Lamberti with xylophone also. Number led into finale with pretty picture effect.

Proceeding presentation overture staged by Manager Bob Blair. Seattle grand orchestra under Arthur Clausen played "Robespierre" during which picture made on stage with twenty people. Scored heavily. Ron and Don at organ with "Sun Is At My Window" given heavy hand.

Kansas City Pantages
Week Ending March 15
Merit and variety were plentiful in the stage program at the Pantages theatre, the program opening with the regular and Lunt and Luntz, and two of the prettiest girls, to use the words of one critic, that have been seen on the Pantages stage in some time. They sing and dance well, playing the violin as well as whistling, which should be variety enough for any act.

The Six Amexlos are a youthful group of tumblers who do not allow one second of time to go to waste during their act. Jack Russell & Company present an elaborate medley hand called "Dixie Stompers," dancing in blackface. Russell is the handsomest dancing fellow who got his start with Eddie Leonard. Jack & Stanislav's number called "Ragtime" also, offer a bit of comic dialogue, then a song, then some more dialogue. Louise Charnyanski and his Pantages orchestra render popular selections as the overture.

Detroit Capitol
Week Ending March 15
Del Delbridge, that most popular master of ceremonies in the Capitol, opened the gospel season this week with a country club fiddling entitled "Pore. El Clee, who calls himself a "Jelly-xylophonist," sliced away right merrily at his instrument, extracting much harmony from his tune and much applause from his audiences.

Clementine and J. Leon hardines if there ever was a such a word, went dancing on the green to the accompaniment of some music of applause and Barret and the fiddler who, after a few bars of the golf setting, called themselves "birdies," warbled and danced in an oh so pleasing manner.

The attractive Capitol Girls, dressed of course as caddy-ettes, had some nice dance routines and Del and his merry troupe of musicians were right there with themful music. Del, in whom we detected something of a slump not long ago, has recovered his old time pep and is playing as ever on the stage.

Emil Hollandier conducted the Capitol Symphony Orchestra in a rendition of "La Glaciosa."
New York Paramount

Week Ending March 15

The Paramount pit orchestra led by one of the most popular leaders in the country, David Rubinoff, offered a "Cowboy" version this week. They included a light touch on the "Silo Mio" that was very touching. They were accorded very fine fare, as was the orchestra.

The C. A. Nigmeyer stage show, "Happy-go-Lucky" followed. Ted Claire (billed as the Joy Boy of Broadway) first of a series of well-known radio and motion picture actor was seen "Looking For a Horsehoe" as the Twelve Ballet Girls offered a popular Ballet. In the many pictures for their motion picture special, five dressed and danced and finished with a doll dance, in which they used two small dolls. They were very well received.

Dance Blues and Blondes by Al Newman, a song that is still talked about. The orchestra boys in mounted police uniforms played an introductory chorus and the Adda Kaufman Girls, as squaws sang. Marry May made a fine appearance in his uniform as he entered to a nice reception while singing the band tune.

This stage show opened in a fine forest scene, as the orchestra boys in mounted police uniforms played an introductory chorus and the Adda Kaufman Girls, as squaws sang. Marry May made a fine appearance in his uniform as he entered to a nice reception while singing the band tune.

Then in a clear and distinctive voice, announced, "Totem Pole Dance" by the Kaufman Girls. The girls, in vivid colored costumes, represented totem poles offered a unique and novel dance. May next conducted his orchestra through a fine arrangement of "Rosebud," with a vocal chorus by Ethel Payne. He then played a violin solo of "Souvenir" as the musicians inject comedy into it by playing a "hot" tune. June Kote sang, playfully, "Tell Me Ask For More" and "If I Had You." She offered her second choruses in a trick voice, but only received a fair hand.

Two young fellows, The DeCarlos Brothers, received a good hand for their "drunk" interpretations and tumbling stunts. The next act introduced by Marry May, as the background was made the backdrop for the scene.

The latest arrivals, with a high-kicking and acrobatic routine that was well done and received a good hand. This fine show closed with a song and dance routine by the American Sistars, while the orchestra boys in the ballet entered with the ponies and formed a pretty picture.

New Orleans Saenger

Week Ending March 9

A wow of a show, is the opinion of the thousands who followed their way into the Florentine palace of splendors to welcome Ray Teal, the new personality leader. Castro Carazo, leader of the Saenger grand orchestra just returned from a three-months' visit to South America and visited the Public "High Hat" with Art Frank a "sugar daddy," one of the few really good comedians seen and heard in this city for a while.

Art Frank impersonates a 71-year-old coed who visits a night club and shows the girls how to shake a wiggled foot after seeing rights he never dared dream of at home.

Marge Burton, a comedy dance, sings and dances her way into the hearts of the audience and made a hit. To use the language of the drug store hanger-on "Marge Burton" is a credit to the orchestra, of another entirely different type—not the peach, but the character—and both should be on the so-called "big time."

She has good material, good timing, has good voice and knows how to use them to advantage. The eight Gamby Girls, who opened the show, did a good job. The blonde and brunettes—know how to wear their clothes, that is the few they have, can dance blouses and wear shoes on their feet and hands. They have the revival of the chorus of the "Black Crook" staged this week in New York beat four wars from the audience as the "Black Crook" was the original.

Ray Teal, the new personality leader is a regular he-man, has good clothes, makes his announcements distinct, handles the stage and his band as he should, and to date has not attempted to murder the saxophone, but is suffering from a severe attack of Jumonstritis. Ray is from Texas where they don't stand still; some part of his body is jigging—too much pep or jazz. Too bad, he's so young.

Castro Carazo conducts "La Rosita" a medley of Spanish and Mexican music and restful. A feature this week is Los Morcocos, Spanish dancers direct from Havana, who do some wonderful steps. The film is Don't Miss It. "The Iron Mask," a sound picture which was well received.

Jersey City Studios

Week Ending March 15

As a special addition this week, Lee Dunce and his world famous dog, Rin-Tin-Tin in person offered "Fifteen Minutes in Hollywood." This was in the form of a short motion picture sketch, in which pictures this wonderful dog has played in. Dunce, appears on the stage and tells of Rin-Tin-Tin's really-told story of his own, also.

The dog then makes his bow and fulfills the wish of all the roommates. Rin is ten years old and has been starred in pictures for eight years. A novel film shot of Rin-Tin-Tin opposite Marcy May, the Stanely's new master of movement, in the set of winging his way to Jersey City in an airplane, aroused the enthusiasm of the audience to a high pitch, so much so that when he did his personal appearance in the Harry V. Croll production "The Northwest Mounted," was accepted as an old time favorite.

This stage show opened in a fine forest scene, as the orchestra boys in mounted police uniforms played an introductory chorus and the Adda Kaufman Girls, as squaws sang. Marry May made a fine appearance in his uniform as he entered to a nice reception while singing the band tune.

Then in a clear and distinctive voice, announced, "Totem Pole Dance" by the Kaufman Girls. The girls, in vivid colored costumes, represented totem poles offered a unique and novel dance. May next conducted his orchestra through a fine arrangement of "Blow in," with a vocal chorus by Ethel Payne. He then played a violin solo of "Souvenir" as the musicians inject comedy into it by playing a "hot" tune. June Kote sang, playfully, "Tell Me Ask For More" and "If I Had You." She offered her second choruses in a trick voice, but only received a fair hand.

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New Haven Olympia

Week Ending March 13

For a Boris Petroff пользу роль was the featured stage attraction of the week. Alex Morrison, well-known trick golf shot headed the stage cast with his specialty. The revue had a slight plot with special songs and dances, Wilton Crawler, color-ordered performer from "Blackbirds" stopped the show cold with his clarinet playing while doing musical dance with costumes. Ken Whitmer and the stageband did their usual band numbers this week it being "A Precious Little Thing Called Love."
ORGAN SOLOS

Fred Kinsey (New York Post's 55th St.) Kinsey, director of organists for Radio-Kithar-Orpheum was guest organist at this house, and offered one of the most novel organ solos yet witnessed by this reporter. A trailer announced the "Duo-Unique," an original organ novelty by Fred Kinsey. Then Fred rose into the organ loft, with a well known pianist, with a Steinway Duo-Art piano comprised the duo. Kinsey, at the organ opened with "Rhapsody in Blue" followed by Moran, who was seen through a scrim, playing a cadenza of "Rhapsody in Blue." They both played "Blue Shadows" together. The curtain parted, disclosing the Duo-Art reproducing piano which played a cadenza of "Rhapsody in Blue." Kinsey and the Duo-Art then played the popular 2nd movement of "Rhapsody in Blue." Moran followed with an introduction of "St. Louis Blues." The Duo Art, playing a roll of "Blue Shadows," was audience pleaser, as did Moran at the organ. Kinsey's dialogue, about the audience enjoying their experiment, was interrupted by the Duo-Art, playing "How About a Love Letter," Kinsey answered it and it followed with "I'll Get By," which it played wrong, Kinsey then shot at it, with a cup pistol, played "I Faw Down an' Go Boom" and finished with a funeral dirge. The comedy over, Kinsey and Moran finished with a fine rendition of the "Doll Dance."

Lew White (New York Book) has returned to this house as its chief organist after an absence of nearly a year. During this year, he had devoted most of his time to various jobs, and also broadcasting and recording. White's first solo, after getting back in the fold, was offered as a straight spot, and featured "Theme Songs of the Photoplay." As the console rose, White played an introductory number, and he had tuned it up to this, with a modulation into "Lover, Come Back." Two other famous theme songs, "Marie" and "Precious Little Thing Called Love," were followed by "The Blues," and played with full organ as the final punch closed this fine arrangement.

Arlie Collis (Brooklyn Kenmore) offered a pleasing solo that consisted of a fine variety of spot roll, ballad and dance. He closed his solo, "Gypsy Melodie." Arlie used six title slides, opening with "The Second Hungarian Rhapsody." The balance of the program was "Lovely Night Sweetheart" and "Play, Gypsy, Dance Gypsy." Hults opened with vocal rolls with the spotlight on his feet. This was very well done and received the wholehearted response of the audience.

Jack Taylor (Newark Bradford) offered a clever community stunt called "A Singing Rodeo." Special slides with very clever lyrics helped everyone to sing. The program consisted of the following numbers, "The Sun Is at My Window," "Carolina Moon," "Me and My Blue Eyes," "South Wind," and "Where the Shy Little Violets Grow." During the playing of each comedy slide, Jack played "Pony Boy." He got a nice reception.

Harold Reider (Jersey City Stanley) played an original composition, which he called, "My Adventures With a Tune." In this clever stunt, Reider conveys the idea that the melody of "You We Have No Banana's" has been so impressed on his mind, that he has difficulty in playing a number without inserting bits of the "Banana's" song, "Gummin Song," "Minuet in G," "Blue Danube Waltz," "Funeral March," "Tannhausser," "Souza's March," each have bits of "Yes We Have No Banana's" interpolated.

Best Sellers
Week Ending March 16
No. 1 "Carolina Moon." --(Joe Morris).
No. 2 "Precious Little Thing Called Love." -- (Remick).
No. 3 "Dream Train." --(Milton Weil).
No. 4 "Where Is the Song of Songs for Me." -- (Berlin).
No. 5 "Weary River." --(Berlin).
No. 6 "Sweethearts." --(De Sylva, Brown & Henderson).
No. 7 "Marie." --(Berlin).
No. 8 "Violets." --(Ager, Yellen & Berlowitz).

Everything I Do I Do for You." --(Shapiro-Bernstein & Co).
No. 9 "My Mother's Eye." --(Leo Feist).

Mammy's Lullaby." --(Milton Weil Music Co.).
A beautiful waltz number by new writers and by the way, five of them. Is a big radio number and already selling. Words by Al Carmol and Jule Sedor, music by Pete Bontemps.


Have You Sent Yours?
Larry Spier is exceptionally pleased with the results of the search for organists' biographies. In fact, most of the biographies are coming in large lots and wants we have are sure to get in plenty, as there are plenty as likely as anyone can. In doing so sufficient time will be given to each one for editing and the necessary space in the paper permits the author to copy it in print.

I know this is a fine service and that every reader, in addition to the organists, will enjoy this information that may be a valuable reference for future use.

at night and on Sundays, Billy got a job in a printing establishment as delivery boy and stayed there four years, during which time he had learned the trade thoroughly, he still held on after leaving school and piano, paying his own tuition and helping to support his family.

After four months at the Strand theatre, the manager quit on short notice and the owner asked Billy if he could handle the managerial duties alone with his organ playing. He said he would do his best, so he was given the opportunity. Another year of hard work and 24 hours followed, the answer was that Billy Wright had made good.

From the Strand theatre in Chiloicohe, Billy went to the Newman theatre in Kansas City where he was assistant organist until the summer of 1916. He then took a tour of the Midland Circuit of Theatres as guest organist for Mr. M. B. Sandburg. In October of the same year, he came back to Kansas City and Billy was given the position as assistant organist there. It wasn't long before he was given the responsibility and has now in his second year in this berth.

Billy William Wright is one of the youngest regular player in the Kansas City area, and has the reputation for being a very clever showman and an efficient organist. He has made thousands of friends for himself at the Midland and is slated to remain there as solo organist for a long time.

LARRY SPIER.

WILLIAM (BILLY) WRIGHT

Billy Wright was born in Liverpool, England, in July 1906. When he was seven years of age, his father decided to move the family to "The Land of Folk" and the family came to America and settled in the city of Pittsburgh. His father decided at that time that one of his sons should be a musician. So he bought a piano and Billy, who seemed to be more musical inclined than his brothers, was selected to be the artist of the family.

After studying piano for four years the family moved to Kansas City in the fall of 1908. While there, he became acquainted with Mr. John W. White, a well known pianist, and was introduced to the correct way of playing the organ. He studied the organ for two years and at the age of 14 he was playing at St. Ann's Church in Kansas City, though playing at the church Billy was still going to school, but found it necessary to leave school to go to work because of financial circumstances at home. Still playing the organ at St. Ann's Church

March 25, 1929

CIDSAYS ON SONGS

The Man Who Put Community Singing on the Map

HENRI KADEY
ALWAYS
HAV SOMETHING WORTH ON THE AIR

LARRY SPIER

EXHIBITORS HERALD-WORLD

46
THE THEATRE

Making the Novel Make the Film Succeed

Do tie-ups with book shops pay the exhibitor? Is it worth a showman's time and effort to take advantage of window and advertising tie-ups offered on motion picture productions from published works? Frank Rinehart, sales promotion manager for Doubleday Doran, is convinced from experience that they do.

"This is an age of high-pressure salesmanship. And more so, perhaps, in the motion picture business than in any other. The time element in picture exhibition makes this so.

"In the marketing of other products, time is not so essential a factor. Even the style market lacks the picture industry. It has at least three months to run its course. But in pictures the show is here today and gone tomorrow. Therefore, sales pressure must be applied at its highest, most intense peak. You must be quick, fast and comprehensively. You must cover every avenue of sales approach with lightning speed and reach every potential theatre goer within the radius of your theatre. And you must reach them consistently."

Key Novel Releases

"It is for these very reasons that the book tie-up appeals with such force to exhibitors. In the first place, we key the release of our novels to the release dates of pictures. We see that the book shop is supplied with sufficient copies of the book from which the film is made sufficiently in advance of the showing of the picture to arrange a striking window display. The bookseller is supplied also with advertising material, window cards, ideas for novel displays which tie up with the picture, sell the book and stop the passersby. He is, in other words, all set to give the theatre management lightning service, the high-pressure cooperation which he desires."

"The fact that the story has been thought worthy of publication is an added sales force for the picture. It carries conviction to the potential seatbuyer, always a clinching element in sales. And the large sales that Doubleday Doran have had from many of the novels which we have published in conjunction with their filming, have undoubtedly had a profitable effect on box offices.

"Book shop tie-ups lend an element of distinction to the exploitation of any picture which might otherwise be overlooked by any theatre showing worthy product. And remember that the salesmen of these book shops are instructed to advise their patrons to see the picture as well as buy the book."

"Syncopation" Tie-Up Cited

"As an example of what we do to promote the sales of both books and pictures, let me cite just a few of our activities on "Syncopation," R.K.O.'s all-talking, all-singing motion picture, filmed from Gene Markey's novel, "Stepping High." We issued a large press sheet-size promotion sheet to all of our book dealers, thousands of them throughout the country, which contained sales matter on both the book and picture. We reproduced on this sheet newspaper advertisements running from three-inch single column space to quarter-page size. In the ads we played up both the title of the book and the picture. This press-sheet also went forward to motion picture theatre managers who are advised to work with their local bookseller. Ideas for window displays, successful slogans, cut mats, etc., are liberally supplied our dealers.

"We have found that it pays the bookseller to tie-up with the exhibitor. And we have had numberless assurances from theatres that bookstore tie-ups have paid them.

Unusual Tie-up Chance

In Lois Wilson's Election

Theatre owners in towns where there are women's colleges will find a chance for profitable exploitation in the recent election of Lois Wilson to Beta Sigma Omicron. A special college night sponsored by the sorority in these towns will be easily arranged in connection with Warner Brothers' "On Trial," "Conquest," "Kid Gloves," "Stark Mad" and other pictures in which Miss Wilson appears.

Colleges where there are chapters are in Greenville, S. C., Jackson, Miss., Madison, Wis., Bloomington, Ind., Lexington, Ky., Bloomington, Ill., Los Angeles, Cal., Jackson, Miss., Albuquerque, N. M., Oxford, Miss., Evanston, Ill., Champaign, Ill., Batesville, Ark., Oxford, O., and Indiana, Ind.
“Weary River” Exploitation Shows The Great Value of Thoroughness

Because of its thoroughness and effectiveness, the Pittsburgh exploitation campaign on “Weary River,” the First National-Vitaphone special starring Richard Barthelmess, deserves particular attention. The picture opened at the Grand theatre February 21, and is now in its fourth week of record-breaking business. The phenomenal success being scored by “Weary River” in this engagement is attributed in no small degree to the campaign devised and executed by Harold B. Dygert and his assistant, Larry Jacobs, of the Stanley-Davis-Clark organization. The scale of prices for the Grand during the engagement of “Weary River” was 25 cents higher than that of any other picture house in town.

The Pittsburgh Press conducted a review contest during the seven days preceding and following the opening of the picture. This meant a story each day and hundreds of contributions from the readers of the Press. Five prices were awarded, $50, $25, $15, $10 and $5. The winning reviews were selected by a committee of judges comprising well-known Pittsburgh citizens.

Bread Firm Ties Up

Through a tie-up with Barry’s Bread, 300 window cards were distributed throughout the city and sixty full-sheet cards were carried on 30 trucks of the Barry Company. Fourteen thousand inserts were wrapped in packages of the bread and an amount of free tickets.

The Standard Talking Machine Company, Victor distributors, which reports “Weary River” as the best-selling record of the season, arranged 60 window displays in the shops of dealers. Streamers announcing the engagement of the picture at the Grand were used in all windows.

The Majestic Radio contributed eight full windows in the downtown district, using five-foot cut-outs of Barthelmess standing in front of a "mike." Forty Majestic dealers in Allegheny County cooperated in a full-page Sunday ad featuring “Weary River” in newspapers.

Before the opening and during the weeks following, radio stations WCAE, KQV, KOKA and WJS gave the “Weary River” song a big play. Also, it is being sung in the night clubs of Pittsburgh.

Other Houses Help

The Gulf Refining Company distributed 50,000 throwaways and placed 200 cards at the stations of the company. The Postal Telegraph Company placed a branch office in the lobby of the theatre displaying wires congratulating Barthelmess on the success of his performance and suggesting that patrons wire their friends to be sure to see “Weary River.”

The “Weary River” talking trail was used at the Stanley, whereas an organule with scenes from the production attracted much attention at the Enright theatre. Loud speakers carrying the “Weary River” melody were used in front of the Grand.

Ten thousand “Weary River” cards were distributed in the Pittsburgh hotels, and at Kramer’s restaurant, one of the most popular eating places in Pittsburgh, the “Weary River” announcement was carried on the back of the menus. Old Virginia restaurant put out “Weary River” chocolates in a special box. The coming of the picture to the Grand was announced by means of trailers in the ten suburban houses under the Stanley management.

The billing for the picture covered the city and suburban towns with 100 block 24-sheets and 49 lithograph 24-sheets. One thousand one-sheets and one thousand two-sheets, specially prepared for the engagement, were posted at advantageous points.

Charity Wins Good Will

For Milwaukee Manager

(Special to the Herald-World)

MILWAUKEE, March 19.—Emil Frank, manager of the State theatre, is admitting free of charge 25 orphan boys and girls from the Jewish orphanage, each Friday night. This charitable act is one of the type which has been creating much good will for the Milwaukee Theatre circuit, owners of the State theatre.

No Adult Without Child Pens “Sonny Boy” Run

(Special to the Herald-World)

NEW YORK, March 19.—A new angle to the Saturday morning matinee idea has been applied at the Warner Brothers theatre to the Vitaphone special with “Sonny Boy.” “No adult admitted without a child” is the slogan for the series of extra performances which Warner Brothers is putting on in various parts of the country.

A special price scale is in effect at these times, every seat in the house selling for one dollar. An autographed photograph of Davey Lee is presented to each child who attends the morning matinee. The innovation of such a performance for “Sonny Boy” is resulting in a big extra revenue in week-end business. As much as this Vitaphone attraction has an unusual appeal to youngsters on account of its four-year-old star.

Public Highways Used

To Aid “Trail of ’98”

(Special to the Herald-World)

OKLAHOMA CITY, March 19.—Two hundred highway markers on the four arterial highways leading into Oklahoma City, were part of an exploitation campaign waged by Pat McGee, manager of the Capitol theatre, on “The Trail of ’98.”

The markers consisted of half-sheet cards attached to stakes in the highways, presenting the Highway in the direction of the city. Five days in advance of the showing, a question and answer contest was started, assisted by special stories and layouts in the two daily papers. Three thousand book marks, 2,000 coat hangers and heralds were passed out in the various office buildings. Cooperative music tie-ups were arranged along with store window displays. During the playdate, a sound trailer was run at the Criterion, the other Public house.

Effective Campaign On

“The Canary Murder Case”

(Special to the Herald-World)

MILWAUKEE, March 19.—Cliff Gill of the publicity department of Fox Theatres, and manager Wallace James of the Wisconsin theatre, recently put over a very effective campaign on “The Canary Murder Case.” Advertising in both English and foreign language newspapers got the home play to many people, as well as book tie-ups with a large chain drug company and stationery stores. Trailers run in each of the local Fox theatres, and broadcasting over the local radio station, resulted in some very nice business.

Unique Novelty Used for Exploiting “Wild Orchids”

(Special to the Herald-World)

NEW YORK, March 19.—A unique novelty which is proving a big seller in connection with the release in MGM’s “Wild Orchids” is a cardboard orchid to be pinned in a coat lapel. “Wild Orchids” is starring Greta Garbo and was directed by Sidney Franklin.

These cardboard orchids are five-leaved, light lavender in color and have the billing, “Greta Garbo in ‘Wild Orchids’ ‘A Metro-Goldwyn-Mayer Picture,’” with one blank leaf left for the theatre billing.

Joints Visigraphic

(Special to the Herald-World)

NEW YORK, March 19.—John Gardiner has been appointed director of publicity for Visigraphic Pictures, Inc. He was formerly a resident of Ottawa, Ont., and Montreal. In Quebec he was prominent in newspaper circles.

A girls’ basketball team was an exploitation of Colleen Moore’s “Lilac Time” when it showed at the Central theatre in New York. Philadelphia Jack O’Brien tells the usherettes how to score.
Among the breaks I have enjoyed for a good many years I have counted high the good fortune which has exempted me, until now, from the death-dealing urbanity of Mr. Roy W. Adams' typewriter. If you have read Mr. Adams' letter on page 62 of last week's issue—and if you haven't, you've missed something—you undoubtedly could see me squirm. For Mr. Adams is past master of the attack dilatory of adjetival precision and—most important—of weighty logic tightly laid down. I have been his constant and somewhat envious reader for all these years.

But I do not believe that Mr. Adams' disapproval of my remarks pertaining to Herr Von Stroheim's costly picture is so deeply grounded as he makes it sound. Specifically, Mr. Adams attributes to what he terms "dollar mark publicity" a proposal pending in the Michigan legislature to tax his and other cinema admission tickets exorbitantly. The rate of tax is 33 1/3 per cent on fifteen-cent tickets and 20 per cent tax on twenty-five-cent tickets. (I shudder to think how much the designer of the bill would consider a fair rake-off on a Ziegfeld Follies admission.)

I think Mr. Adams has been hasty in concluding that the proposal in question has origin in dollar mark publicity. It is too extreme, too "nutty" if I may use the vernacular, to have emanated from any source so relatively civilized. I should rather suspect the legislator sponsoring the bill, whose name I know not, of wishing to be paid off (as we hear it phrased in Chicago) or of simply having lost that more or less prevalent blessing known everywhere as reason. What I mean is, I don't think a guy who could frame a racket like that bill is the kind of a guy who needs dollar mark publicity or any other sort of foundation to base it on.

On the other hand, I think even Mr. Adams will admit that a great deal of the success of show business in general is dependent upon the glamour thrown about it. And that, whether we like it or not, idle braggery about great plenitude of money has been the most reliable producer of glamour ever since show business was a kid. And that not even a Michigan legislature—which is putting it strongly, if all we hear of its life-for-a-pint law is true—can be shown the hole in the doughnut of dollar mark publicity, if indeed the majority of its constituents do not already know that all expenses-sheets unfuelled from Hollywood are not pure gold.

But I am not disheartened by Mr. Adams' letter. For immediately following it on the page is another from the likewise literate Mr. George Benson. And Mr. Benson says I'm not so bad. I echo, "Thanks," and call the week a draw.

**In OLD ARIZONA**

Can you imagine a man of my years, experience and resultant impatience making four trips to a theatre to see a picture? Well, I couldn't either. But that's what happened. The theatre being McVickers, which hasn't done such business since 1925, and the picture being "In Old Arizona." But here's the real kick: I finally went to see it at eleven o'clock in the morning. And, even then, I had to stand in line for fifteen minutes!

Now if you're not in the habit of going to picture shows at that unreasonable hour in the morning, and I sincerely hope you're not, you can imagine my surprise at finding the picture not merely interesting but great. Great! Magnificent is a better word. And even that one isn't good enough. (Why bother with inventing words to name the talking picture, when there aren't even words to describe it?) I suppose you've read good news about the picture before this. Possibly in this magazine. But you've really very little information about it until you've witnessed it. The job of telling how good a silent picture sometimes is had become pretty tough, but over a period of years certain phrases had gained certain significances that helped. The job of telling how good a really good talking picture is is something else again, in fact the job of describing a silent one plus the job of describing a good stage play plus the practically impossible job of telling how good is the sum of these two. Frankly, I give it up.

But I don't give up the idea of convincing you that you ought to go somewhere and see "In Old Arizona" if you haven't. Whether or not you buy it for your theatre is none of my business. Whether you see it, is, because I want you to know what I'm talking about as you read this department from now on, and I'm afraid you won't if you haven't seen "In Old Arizona." You won't know what I mean when I say some actress is almost as good as Dorothy Burgess. And you won't know why my remarks about Warner Baxter, who until now has meant almost nothing in my young paragraphs, swing suddenly to high fervor. In fact you won't know what I'm talking about, at all, and if that news were to filter back somehow to the office of publication I'd probably lose my job. (Now, now—no fair taking advantage of that.)

**"The Trail of '98"**

And here, dear ones, is where the old master breaks down and tells all. All this time I've been pretending to be a very old and correspondingly knowing and crabbish individual. I've even considered myself as such, not without the testimony of white hair on the one hand and a broken arch on the other (what a mess I made of that crack), but I find it isn't true. For I had no idea that the Klondike stampede of '98 was anything more exciting than a lot of prospectors going somewhere to try their luck. What a break for me, then, to see "The Trail of '98." Whoops!

It seems there was a good many aspects of the rush that didn't get into the school books, or the kind of histories, they gave me to read, and I suspect that the news was still a little fresh for inclusion when I was at the so-called acquisitive age. History's funny that way, isn't it? Probably my grandson will learn more about the world war out of a book than I did out of a dishpan. Oh well—

This picture called "The Trail of '98" was my second great picture of the week under discussion and I ask you who could demand more of a job than that? Imagine getting paid—not much, of course, but regularly—for going of a morning to see "In Old Arizona" and then going the same evening to see "The Trail of '98"? Next to fishing with J. C. Jenkins and Phil Rand I can imagine no more satisfactory way of spending a day. But where was I?

Oh yes, I was saying that "The Trail of '98" was a great picture. Well, let it go double. That is, it's a great melodrama and it's also a great historical document. Doesn't that make it doubly great? If it doesn't, add that it's a great entertainment and surely that will begin to give you an idea of it. I fear I can't do so otherwise.

I wonder if any of you folks are having this trouble with your nouns and verbs. I suspect so. What I mean is, are any of you finding it difficult to rave coherently about the really good pictures? (No trouble, of course, to rave incoherently about the bad ones.) Well, the shortage of good practical descriptive sentences has been bothering me for quite a spell now. And yet I seem to have learned quite a number of bright, new words and phrases, too. I trace the trouble, rather, to a lack of youthful patience with nob resistance to idea.
### Quick Reference Picture Chart

#### Sound Language Title and Players

<table>
<thead>
<tr>
<th>Sound Language</th>
<th>Title and Players</th>
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#### First National

**Exhibitors**

- **1928**
  - American Beauty (CD), Dare-Hughes: Oct. 9
  - Breakfast at Sunrise (CD), C. Volders: Oct. 23
  - Camille (B), N. Talmadge-Roland: Sept. 4
  - Crystal City, The (CD), H. Whittaker: Sept. 20
  - Gertrude, The (My), Murray-Kelley: Nov. 13
  - Her Wild Oat, The (Mo), Kem-Maynard: Apr. 12
  - Home Made (C), Hume-Dewar: Nov. 29
  - Life of Riley, The (CD), Murray-Sidney: July 31
  - Love Marty, The (D), Dumas-Elmer: Dec. 13
  - Max Crazy, The (My), Kem-Maynard: Apr. 18
  - Naughty But Nice (C), Moore-Reed: June 26
  - Pete Paine to Go (D), Brown-Ash: Aug. 13
  - Poor Nut, The (C), Murray-Malraux: Aug. 7
  - Sea Tiger, The (D), Bette-Anti: Oct. 9
  - Sunset Days, The (CD), Astor: Sept. 23
  - Twinkles, More-Harrison: Dec. 20
  - White Pants Willie (C), Hume-Hyams: July 24

**1928**

- Adoration (D), Dare-Morron: Feb. 10
- The, The (D), Bilboe-Mackall: Dec. 30
- Big Nuke (M), Hill-Whitney: Mar. 13
- Burning Daylight (M), Bette-Reen: Feb. 26
- Butter and Egg Mix, The, Jack Malraux: Wk 6
- Canyon of Adventures, The (M), Maynard: Apr. 5
- Chaser, The (C), Lambert: Feb. 12
- Cowboy (W), Kem-Maynard: Dec. 11
- Chatsworth Charlie (C), Hume-Lorraine: Apr. 15
- Code of the Scarlet (W), Kem-Maynard: July 1
- Crash, The (D), Bette-Todd: Oct. 7
- Dancing Vienna (D), Marx-Town: Nov. 30
- Divine Lady, The (D), Griffith-Yaroni: Mar. 31
- Do Your Duty (Cl), Nestor-Murray: Oct. 1
- Flying Renos (C), Murray-Sibor: Apr. 7
- French Dressing (M), Worthing: Dec. 19
- Goodbye Kiss, The, Johnny Burns-Sally Blaine: July 8
- Of the Scarlet (W), Kem-Maynard: Oct. 25
- Happiness Ahead (D), Colleen-Maxwell: June 30
- Haunted House, The (M), Condon-Kent: Nov. 4
- Heart's Echo, The: Apr. 19
- Hawk's Nest, The (M), Milton-Sills: May 26
- Heart to Heart: Heart's Echo: Apr. 19
- Heart of Trouble (C), Harry Langdon: Aug. 15
- Heart of a Falling Star (D), Domenico-Sherman: Oct. 10
- Helen of Troy (CD), Stone-Corde-Cort: Jan. 8
- Ladies' Night (D), Rutt: Mar. 26
- Lady Be Good (CD), Methall-Mackall: May 10
- Little Shepherd of Kings (C), Bar-Car: Nov. 12
- Mad Hour (D), O'Neill-Kent-Sherman: Apr. 8
- Naughty Baby (CD), Alice White: Dec. 16
- Night Watch (D), Billee-Morgan: Sept. 9
- Nurse, The (D), Bartholomew-Joyce: Jan. 29
- Oh, Kay! (CD), Morgan-Johnstone: Apr. 26
- Out of the Ruins, Richard Barthes: Aug. 19
- Outpost (D), Cooper: Aug. 15
- Phantom City, The (W), Kem-Maynard: Dec. 17
- Salter's Widow, The, (W), Mathall-O'Day: Dec. 1
- Scarlet Seas, The (D), Richard Barthes: Dec. 19
- Show Girl (CD), White-Booth-Brid: Sept. 15
- Strange Case of Captain Ramp, The, The (D): July 29
- Three Ring Marriage, The, Maynard-Anti: May 27
- Wagon Show, The, The (M), Maynard: Mar. 17
- Waterfront (D), Douty: Nov. 30
- Wheel of Chance, The (D), Richard Barthes: June 17
- White, The (D), Forbes-Mackall: Sept. 30
- Whip Woman, The (D), Taylor-Morron: Feb. 5
- Witty Witnor, The, The, Bette-Anti: Aug. 25
- Yellow Lily, The (D), Dare-Browns: May 28

**1929**

- Compassionate Marriage (D), Rector-Brown: Mar. 8
- Children of the Ritz (CD), Midall-Mackall: Feb. 17
- His Captive Woman, Rosie-Mackall: Mar. 8
- Lawless Legacy, The (W), Kem-Maynard: Mar. 9
- Saturday's Children (CD), Collier-Frith: Mar. 17
- Seven Footprints of Satan, Hale-Peck: Feb. 19
- Shoe String, The, (W), Maynard: Dec. 2
- War Case, The (MD), Special Cast: Nov. 30
- Weary River, B. Barthes: Mar. 9
- Why Be Good (CD), Colleen Moore: Mar. 9

**1917**

- Arizona Wildscotch, The (W), Tom Mix: Nov. 30
- Good as Gold (W), Union-Johnson: June 12
- Joy Girl, The (CD), Orelt-Loren: Sept. 18
- The 7th Heaven, The (W), Maynard-Anti: Aug. 15
- Giri Wanted (CD), Janet Carbon: Sept. 11

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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 organisms 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 6 insertions in one insertion. 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.
LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

Yes, It's Duty to Report

GOLDEN CITY, MO.—To the Editor:—I have never reported on shorts, in fact, very little on features but I really believe it is our duty to do so. Personally I feel that we get lots of good out of our territory, it is not fair to receive and never return at least an effort to repay the debt.

That being refrained from reporting on shorts is because most of them are so poor that the reports would make seem a crank or a knocker. I have run about thirty Educationalists and sincerely believe that not one out of ten of them provoked much laughter, that they were not worthwhile and just time was cut. These Educationalists were of the vintage of 1927, and I didn't re-buy.

I ran some Metro-Goldwyn-Mayer of 1927 last spring and they were but little better than the Educationalists.

I have run the “Gumps,” one out of five are fair. Snookums, of the “Newlyweds,” because that we give a kid no matter what he does, proved to break out a laugh occasionally. Stern Brothers “Keeping Up With the Joneses” are very poor as laugh gags.

“Beauty Parlor” series of 27-28 I consider good. Not so many laughs but were well made and a valuable asset.

Mickey McGuire absolutely no good because people didn't like to see him with that cigar in his mouth and he could not provoke any mirth with that feeling of hatred toward the cigar.

Oswald the Rabbit, my best bet. Re-bought and will re-buy for this reason. I had been running Educational, M-G-M's and Stern Brothers for four or five months and wanting a one-reel short I get an Oswald. Mr. Max Brallier, who I thought had, in the past, run a few Oscars. When I threw Oswald on the screen this time there was the biggest commotion I have ever heard in a theatre. It was in the booth projecting and upon looking out saw upon the screen just the title and didn't think much was the matter. In fact I thought I had the wrong reversed thing. But the patrons knew and I found out afterward that I was showing the best, that I could show my people and the best that money can buy for this town. I have never seen a bad one. I have never failed to hear hearty laughs from the audience and I have had people tell me that they certainly were crazy cartoons but they sure liked them.

Newsreels I get too old to think much of and am going to cut them out when my time is up.

Have run as serials, “Blake of Scotland Yard,” rotten, for this reason guns are carried to be used by desperadoes. Horses cannot run as fast as autos can travel and people can't gallop at top speed without being killed and man cannot whip four or five. “Vanishing Rider” another one with nothing, a little more so. Just for kids, no other reason. “Trail of the Tiger” could have been a dandy but there was too much inconsistency in it.

Now I have a one and a fact, I believe they drove away business and I swore I would never run another one. But I have now run “Tarzan the Mighty.”

Started it off by trailer and a free showing of the first chapter, just like I did the others and used no other advertising on it at all, while I did show ones and photos on the others. And the result is that I showed the second chapter of “Tarzan” to 253 last Saturday matinee, boys and ladies, and I see a few reports from the third. “Tarzan the Mighty” is a real gold mine, will make up for the loss of the other three I ran, I'm sure. Everybody, not just the children, likes this.

I was down to Carthage and noticed a bunch standing in front of the theatre. I went over and interviewed several looking at the photos of “Tarzan” and upon asking them how they liked it one small boy spoke up and said, “Tarzan is the best picture we have ever had here—it and "Wings." I have been about right at that. I have seen many a serial Make them like “Tarzan” and I want them, or they are like old fashions. You wouldn't give ten cents a dozen for "Vanishing Riders." Reports said it was good—good for what? To personalize 253. H. B. Wilson, Palace theatre, Golden City, Mo.

What'll She Be Next?

SALMON, IDAHO.—To the Editor: I want to congratulate Trags on his New York City writeup. That was a dandy and he hits the facts square on the nose. Keep hammering away at this and you are the doyen.

Then I found in the February 9th issue that wonderful and laughable letter of another stalwart champion, J. C. Jenkins. Some folk may say that was the same old fellow at the same time—well, J. C. confounds such critics—for J. C. can do it and does it. I certainly hope every producer will read his "Colomy."

The only thing I didn't like in his letter was his statement that after seeing “Shopworn Angel” he promptly rechristened his Rolia for "Nancy" after one Nancy Carroll. That dared old Mormon! Each springtime his thoughts surely do turn to love and if months after we read his love sounds and wonder if he is going to start a harem or become editor of the “Lover's Dream Book.”

They say, “I'm feeling rather "Violets" then "Clara," then some cutie I have forgoten, then another pretty face, and now "Sue" for God's sake. Now, I say, Will J. C. please? Well, maybe it will be "Sue" soon. Who it was, when J. C. was rattling around in his model T. days, I don't know, but, of course, there was a question mark as to whether he used cigarettes with or without the cough, on that too. J. C. lives so far away that I can't possibly give him a job, as he needs but T. O. Service sees him now, and when an offer to take him outside the city limits where he'll be perfectly safe from the bandit boys or demon women doesn't come, then I'm slow and sleepy and quiet and safe, and tell this gay old buck to quit cyaning the young females and to write a dozen plays.

Well, he can have his "Nancy" but I for one am going to stand by my old love "Colleen."

—Philip Rand, Rex theatre, Salmon, Idaho.

A “Newcomer” Speaks

OMAK, WASH.—To the Editor: When I was a kid I was raised in a nice quiet town which consisted of one of the things that made it nice and quiet and one of the things that everyone, especially "kids" and newcomers, were very careful not to speak out of turn. Now I suppose am quite past my picture business and wouldn’t for the world speak out of turn, but it seems that whatever it was that put the one, ought, also, put the urge in me to write you. You see, I am a fellow feels kind of guilty when he gets all the benefits of the Herald and gets a chance to cash in on the other side of the fence of the business. I have nothing to let them know that he is getting it.

"What the Picture Did for Me" is the department that I should be writing to but so far, if I would tell the truth in answer to that caption, it would only tend to lower my already inflated morale. In truth it hasn't done very much to me because when I went in a put couple years experience gained on a carnival lot, when was a sapling, up

against a service station owner's cash, and with the promise of the local Commercial Club that our town would reach a point where San Francisco would be watching us, and right away too, we built the "Joint."

As soon as the distributors heard about the "Joint" we got over the "need" to go next day in next city, they got busy and rearranged the rates or rentals on films up to a point that would be in keeping with good business (for us). Good business! The local boosters lied a little, but they wanted to be sure to be getting enough in case 25 months didn't come off. Next year, which all means What the Pictures Did to My Partner; Plenty—Brother—Plenty. But he is a good sport and we are sort of getting through it.

If it is worth anything to you, let me tell you that man J. C. Jenkins is there; and that bird's name is "Amen." And a good name, too.

But to get serious, and by the way the only other time in my life that I got serious, I made a lot of promises that she still insists on my keeping, but J. C. is absolutely right about the five grand showers going back to the soil, if something like the "Resurrection" doesn’t happen in this game out in the tall, then.

I suppose the older and more initiated purveyors of cinema entertainment can appreciate the difference in films, but to a novice like me, it seems that anything with over three thrills in 8 reels or six laughs in a week's run is called a Special, and as soon as the distributor telegraphs back the results or records to make the train whistle right out loud on the screen, we will be asked to pay them for something we didn’t have and for something that is interesting, I know, but it will give you an insight into the mind workings of a small townier up here near the B. C. line and if the boys will just clip the names off the bottom, and if ever they are up this way, they may find that we know a lot of things besides "available pitchers." We do know where the big ones bite, and we know where the birds are, and we know a fellow that makes good cider. He'll be out in twenty days more. Just as soon as we get over the "need" to run credits and the apple money comes back we expect to be able to tell you:

"What the Picture Did for Me"

Until then accept this as our apology for appearing to be "unbalanced" and its really worthwhile contributors.—A. H. McDermont, Omak Amusement Company, Omak, Wash.

How It's Done

BATH, S. CAR.—To the Editor: We enclose postal money order for $3 to cover renewal of our subscription for two years, from March, 1929, to March, 1931.

Here’s a special report on “What the picture did for me” too long to condense on your regular forms.

Something is wrong, sure as thunder, when an outsider can come in and pack your theatre at 10 cents and 25 cents with a picture several years old, in which the women wear
Columbia

ALMONY ONLY: Lois Wilson—February 5-6. One sweet picture. Lois Wilson is excellent. All of Columbia pictures have been very, very good so far. Six reels. — G. V. Humerber, Parkersburg, W.Va.—General patronage.

DRIFTWOOD, STOOL PIGEON: Special cast. March 24-25. Good little program picture. I have played seven Columbia pictures and every one of them was a good program picture. You exhibitors that are not using Columbia pictures are missing a good bet. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

Street of Illusions: Special cast—12%. March 8. A good clean entertainment. Story good and acting fine, better than average program picture. Bert Stern is managing this theatre, Greenville. Mich.—General patronage.

The Apache: Margaret Livingston—48%. March 3-4. General picture and drew a good house when the roads were almost impassable. Columbia pictures O. R. Frink and photography very good. Seven reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

First National

Seven Footprints to Satan: Special cast. One of the best First National pictures I have played this year, and I am quite sure every one will proclaim it good entertainment. We showed it in silent film, but it would be even better in sound. Mill produced, with good account made by entire cast. Six reels.—W. H. Brenner, Cozy theatre, Winchester, Ind.—General patronage.


Outcast: Corinne Griffith—70%. February 20. Excellent, a very good program picture that went over fine. Miss Griffith was fine in this one. A lobby photo would be highly appreciated. Seven reels.—G. L. Salisbury, I. O. O. F. theatre, Wickford, R. I.—General patronage.

Heart to Heart: Special cast.—February 27-28. This is just as nice a picture as any one could wish to show. Bright and clean. Comedy running all the way through. Well acted by good cast. Wish we could get more like this one, for it surely did please. Seven reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

Trail of the Horse Thieves: Tom Tyler.—45%. March 2. Another real Ball liked. Some very pretty scenes. The kid, Frankie Darro, just gets them. Six reels.—R. D. Carter, Fairfax theatre, Kilmarnock, Va.—General patronage.

Heart to Heart: Astor-Hughes—February 25-26. Have seen some good reports on this one but personally I thought it just fair. Of course, it's only a program picture and one expects very little from program stuff these days. If a picture is good it's special, and that means special price. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man.—General patronage.


Heart to Heart: Special cast—One of the comedy-dramas that almost every exhibitor is talking about. Starts with Mary Astor as an Italian princess, but immediately transplants her to her native American soil, where the comedy starts. Louise Fazenda contributes her full share toward entertainment.—Dinsmore & Son, Majestic theatre, Weiser, Ark.—General patronage.

Lady Be Good: Mulhall-Mackall—45%. February 23. A very good comedy-drama that was well received without any regrets, well worth its rental. Starts and ends that could be asked for. Seven reels.—G. L. Shubhury, L. O. O. F. theatre, Wickford, R. I.—General patronage.

Rose of the Golden West: Mary Astor—Here is another picture that pleased our patrons. Seven reels.—Glacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.


The Chaser: Harry Langdon—March 2. Too silly to be entertaining. Six reels.—Mrs. G. Knox, Star theatre, Villa Grove, Ill.—General patronage.


The Upland Rider: Ken Maynard—65%. February 27. Ken Maynard's Westerns are consistently good. This is no exception. Roads are in very bad condition at present, and many people were unable to come. Six reels.—E. B. Conant, Charle- roben Hall, Lincoln, N. H.—Small town patronage.

The Phantom City: Ken Maynard—A little different kind of Western and has more comedy and epoch element in it than the "Haunted House." It seemed to please, and Tarzan the horse is simply a knockout in this picture. He sure does his stuff. Six reels.—P. G. Vaughn, Sun theatre, Kansas City, Mo.—General patronage.

Oh Kay: Colleen Moore—26%. February 24-25. Amusing farce-comedy, but the weather was against me.—Roy W. Adams, Pastime theatre, Mason, Mich.—General patronage.

Three Hours: Corinne Griffith—Very good. Many favorable comments. Corinne draws well here.—Rex theatre, Byron, Ill.—General patronage.

Smile Brother Smile: Mulhall-Mackall—This picture was a pleasant surprise. Many favorable reports.—Rex theatre, Byron, Ill.—General patronage.

The Little Shepherd of Kingdom Come: Richard Barthelmess—Played to increased business his first week. Very good. Nine reels.—Rex theatre, Byron, Ill.—General patronage.

Adoration: Billy Dove—A good picture that pleased the majority.—Carl Rech, Palace theatre, Malta Mont.—General patronage.

Fox

Romance of the Underworld: Mary Astor—41%. February 22-23. Dandy little crook picture that is a treat from the rest. The detective in this is great. Nothing big but good. Seven reels.—O. Lane, Star theatre, Trumamburg, N. Y.—Small town patronage.

Wild West Romance: Rex Bell—48%. March 8-9. Pretty good Western, the star is no drawing card. Print and photography good. Five reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.


The Lone Eagle: Special cast—This drew better at 20-10 cents than = "Air Circus" at 40-20 cents run as a special. People spoke favorably of it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Prep and Pep: Special cast—Good picture, but could not get them in, big loss. Some against it.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Horseman of the Plains: Tom Mix—Jan-
EXHIBITORS HERALD-WORLD March 25, 1929

THE GIACOMAS OF BROADWAY

The Crystal theatre on Broadway—operated by the well known motion picture theatre, Gaumont—recently changed its name. How does it sound? And the Herald-World congratulates the brothers Gaicoma on their success. The new name is a neat word. Tombstone, Ariz., theatre has become a Broadway house without the removal of a stick or a stone. It seems—indeed, it is a fact—that with the completion of the Southern Pacific railways from New York to San Diego, both towns have a street called Broadway. How would a name like Tombstone become a synonym of America—‘you’ve heard of it, of course. Well, then, this highway runs right through Tombstone—we have received a map from Giacoma Brothers to prove it. And that’s how the Crystal got on Broadway. Simple, isn’t it?

EXHIBITORS

April 29-30, It is a Mix picture it is good, but that is not saying much. A good theme of comedy runs through the picture, which puts the picture across. As the picture goes, it is the result of E. H. Vetter, Majestic theatre, Homer, Mich.—Small town patronage.


THE NEWS PARADE: Special cast—Personally selected by Chicago theatres. Out of all the popular films of the past season. Seven reels.—George H. Koch, Gem theatre, Lyndon, Kan.—General patronage.


MAKING THE GRADE: Special cast—February 24-27. If you have the Screen Service and 11x14 photos, you’ll have a lot to explain to your patrons and it is the least you can do. Second best show we have this year in the picture. The trailer on it showed the hero (Edmund Lowe) as having more luck turning the wheels out in the mountains. Nothing of the kind appeared in the picture. We had to laugh at that one off. Six reels—National,ershe, Parkersburg, la.—General patronage.


HOMESICK: Special cast—March 1. See him in "Gay Retreat" or "Why Saloon Go Wrong" and you certainly will be delighted with this one.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

HOMESICK: Sammy Cohen—February 1-2. Here is a riot. Played it too new and did not know the value of it. Equal to Gay Retreat and Why Saloon Go Wrong. If you see your back seats are well bolted down when you play this picture. Mr. ware, six reels—C. V. Humberg, Parkersburg, la.—General patronage.

THE RED DANCE: Dolores Del Rio—February 22. This is a good picture and we all have been waiting for it to run. A new girl in every film rental back. Think this the best one of several of Del Rio’s.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

FUGITIVES: Madge Bellamy—February 18. Just fair. Nothing to go wild over. Filed this on our 18th.—Phil Rand, Rex theatre, Salmon, Idaho.—General patronage.

M. M. GANGER: Special cast—February 12. I liked this and the novel way of telling the story by the way of a dairy.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

THE RIDE: A man of the mountains—February 26-28. Very good little picture and one with which practically everyone was satisfied. My first picture with a poor attendance over big with our audience. Eight reels.—W. C. Pullin, Lindon theatre, Columbus, O.—General patronage.

PRESENTATION OF THE UNDERWORLD: Special cast—Phonoplay magazine listed this as one of six best for the month, so I stepped on it. My people knew I was a star and stayed at home. I did not make out very well. Sorry, boys, I couldn’t see it and don’t say it was a good picture, two told me it was fine, but no one said it was any “six best.” People asked me why I was away. Poar a dachip in English language, too. We want to be enough for our theatre, but one minute hurts balance. I suppose the “movie” game is being run for business values. Keep a real picture for the making class youths who like this stuff and will blow their last dollar to take their cutie to a Sunday two dollar picture just to show their gals how Liberal and sporty they be. If that be so, the industry is pondering to the lower elemental passions of the mob, which may make the city exhibitors rich, but it makes the coun-

try exhibitors poor, and can the industry survive without city and country exhibitors all being success? It is hoped that there will be another good local. Give us pictures that will take, in any theatre at any time. We do have a few such pictures but we need more. Especially we need one to make the small town theatres much money, yet a fine big murder court room play does none. I’ll admit—and I think it was and cut it into this picture. I remember well, and the photography shows it. It is a very pictorial picture, Sun theatre, Kansas City, Mo.—General patronage.

THE FARMER’S DAUGHTER: Margery Beebe—February 19. Would knock out a good stick two reel comedy. As a feature it was trimme. Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

HELLO CHEVENNE: Tom Mix—Tom Mix drew them in as usual. Didn’t see the play but the boys who played it, were excellent. A record for 1928 said this was a good Western, so my comments would be superficial anyway. “What would we do without this record?” It’s a life savior eure enough.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

TRUE HEAVEN: Special cast—29-29. Feburary 23. Can’t get them out to see this picture, thank Heaven! Neither can we get to see the little girl in the role of a cheap convers, smoking and drinking. The dire dramatic climax and sentiment are put aside for the offensive frankly sporting house atmosphere of the earlier scenes. This is a fine theme to show you youngsters. If you want to start a crusade against motion pictures.—Roy W. Adams, Palm theatre, Mazon, Mich.—General patronage.

THE AIR CIRCUS: Special cast—This pleased generally but did not draw as we expected it would. Frewt high too.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

FOUR SONS: Special cast—A wonderful picture. Everyone cried and enjoyed it. I boosted this in my newspaper advertising it and it drew better. Fresh picture that we have whom we have not seen all winter. Step on it, you can’t praise it too highly. One of the best.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

Metro-Goldwyn-Mayer

THE CAMERAMAN: Buster Keaton—One of the few Keaton pictures that pleased our people. Not a special by any means, but a good comedy for program or pro-
gram. Combination theatre, Palace theatre, Malaga, Mont.—General patronage.

THE CAMERAMAN: Buster Keaton—41%. February 15-16. Have been looking for this one, and what could they do but laugh and enjoy themselves? Our first Keaton and. interesting studio picture of Keaton great! Eight reels.—O. Lane, Star theatre, Trumansburg, N. Y.—Small town patronage.

THE CAMERAMAN: Buster Keaton—March 2. A riot of laughter from beginning to end. Best comedy we have played for months. Full of action and pleased 100 percent.—George Lodge, Green Lantern theatre, Clayton, Dela.—General patronage.

THE TRAIL OF ’98: Dolores Del Rio—February 25-March 1. Play this one up big. A stupendous production and one they will all enjoy. It filled the house every one. It opened in Los Angeles—Covered Wagon, “Big Parade” and other special programs. We have the only program price. Buy it and get the wife her spring outfit—or go fishing with Phil Rand.—Cash, Bell, Palace theatre, Malta, Mont.—General patronage.

WEST OF ZANZIBAR: Lon Chaney—79%. February 24. Mostly a lot of expensive and brilliant digging work. We have the only special price. This is the best dog story we have had in some time. Very satisfactory to patrons.—Mrs. Payne Corp., Linton theatre, Columbus, O.—General patronage.


THE GREAT RICHards: Special cast—Flash—March 12. The dog is the whole show. Seven reels.—S. B. Kennedy, Central theatre, Selkirk, Man.—General patronage.

SHADOWS OF THE NIGHT: Special cast—An extra good picture of the underworld type.—Dinsmore & Son, Majestic theatre, Welner, Ark.—General patronage.

THE BUSH RANGER: Tim McCoy—February 20. Eighth of this series—very good. A Wilson picture I used to like Tim.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

THE WHITE RANGER: Tim McCoy—so much.—Dinsmore & Son, Majestic theatre, Welner, Ark.—General patronage.

SHOTS: Eyd Chaplin—February 14. Full of comedy and action. Our patrons very enthusiastic in their praise of the film. Many good comments on their part, their interest is by virtue of propetry, but very funny at all times.—George Lodge, Green Lantern theatre, Clayton, Dela.—General patronage.

BROTHERLY LOVE: Dane Archer—February 16. This team is always good, given something to work with. Not as good as some other teams but enjoying rotten business—no fault of pictures. Combination theatre, Palace theatre, Cambridge, Ill.—General patronage.

SHOW PEOPLE: Special cast—February 24. One of the high priced features. Neither Davies or Haines up to standard. A rather disappointing picture. We expected more than we got.—George Lodge, Green Lantern theatre, Clayton, Dela.—General patronage.

HER CARDBOARD LOVER: Marion Davies—February 12. A very funny comedy, Acting by both stars. Keep it up. A real laugh to the largest of laughter. Good for any house, large or small.—George Lodge, Green Lantern theatre, Clayton, Dela.—General patronage.

THE FLYING FLEET: Special cast—February 8-9. Very good—hold it as “not a war picture.” Our patrons are rather fed up with the fact that they never get uniform on the advertising. This has clever story, good cast, thrills. Aeroplane stuff excellent. Please all who saw it, but local interest not at its height.—Mrs. H. S. Record, Palace theatre, Cambridge, III.—General patronage.

SHOW PEOPLE: Special cast—March 1-2. Plenty of good comedy. Haines doing some of his best stuff, goodness—we felt he did come home. Marion Davies also is a favorite among our patrons. Nine reels.—Mrs. H. S. Record, Palace theatre, Cambridge, Ind.—daven at night.
FOUR WALLS: John Gilbert—February 21. Was disappointed in this one, although it was fair as a program. Certainly upon this basis I lead me to believe it was something better. H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

TIDE OF EMPIRE—Tod Browning—March 4. This is not another "Covered Wagon." It is not an "Epic of The Golden West," but the small-town treatment is no less a great deal better than the average Western. Renee Adoree is captivating as a Spanish beauty and gives as good a performance as allows. Some of the scenic shots are marvellous. The picture has humor, pathos, a good horse race, a fair hanging scene and, withal, makes good narrative pacing. Eight reels.—C. Wallace Smith, The Rakun theatre, Clayton, Georgia.—Small town patronage.

THE BABY CYCLOPS: Cody-Pringle—February 13. Not much to this one. Just one of those kind that box office business wore. Seven reels.—H. B. Wilson, Palace theatre, Golden City, Mo.—Small town patronage.

A SINGLE MAN: Pringle-Cody—March 4-5. Good but the two preceding pictures from these two stars were much better. They do not now draw the Western. It is a little misleading, but the picture will satisfy if you get them in. It was a good story but will need strong advertising. Eight reels.—H. B. Keys, Majestic theatre, Homer, Mich.—Small town patronage.

FOUR WALLS: John Gilbert—Here was a very good picture. It pleased our patronage very much. Eight reels.—Glaron Bros, Crystal theatre, Tombstone, Ariz.—General patronage.

RIDERS AT THE DARK: Tim McCoy.—Just another one added to what has gone before. Six reels.—Glaron Bros., Crystal theatre, Tombstone, Ariz.—General patronage.


HER CARDBOARD LOVER: Marion Davies.—My patrons all enjoyed this immensely, perhaps not so much as some of Max Daaco former comedies, but more people came out on Tuesday and Wednesday than usual, and we lost less than we generally do on mid-week plays. Marion is popular here. Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE WHITE SISTER: Lilian Gish—70%. March 16. Another surprise package from Metro. Bought right and did nice business. Gish isn't extra popular here, but I think if the public should see this book in full they would be fairly known. While the entire setting is foreign (Italy), yet the picture does not have the usual foreign effect. Get it in as a story, this is a good entertainment. Eight reels.—No admission and give entire satisfaction, especially if you have seen some of Miss Davies popular pictures. Exquisitely printed and most beautifully photographed. Eleven reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.


BEYOND THE SIERRAS: Tim McCoy—9%. February 19. Best Western we have had in some time. Played to the smallest crowd we ever had. Can only do handfuls on Friday and Saturday in this town. Six reels.—D. Lane, Star theatre, Trumaneburg, N. Y.—Small town patronage.

DREAM OF LOVE: Joan Crawford—82%. February 27. Certainly has the program pictures. Have yet to see one a total flop. This was a wonderful production. Everyone in the cast handled their part well. C. Pullin, Linden theatre, Columbus, O.—General patronage.

THE BABY CYCLOPE: Cody-Pringle.—It seemed the "brainy" men of Hollywood have smut complex these days. It is impossible to get pictures anymore that hasn't vulgar scene. Outside of that it's a silly comedy that they may like. Seven reels.—P. C. Turner theatre, Kansas City, Mo.—General patronage.

WEST OF ZANZIBAR: Lon Chaney—Well, it's different from the usual collection of underworld pictures we've been getting away. Former Lon Meet his fate suddenly, when the powers that be decide it's time to end the picture. Spooky and gruesome, but they fall for it. I rather liked it, so did my patrons. Seven reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

THE CROWD: James Murray.—Very poor drawing power. Fell down terribly second night.—Rose theatre, Honolulu, Hawaii.—General patronage.

DIAMOND HANDCUFFS: Special cast—29%, February 27-28. A mediocre picture which played to poor business. Personally did not care for it, but a few told me they did. The excellent cast employed in this picture deserves better stories. Seven reels.—A. B. Krieger, Majestic theatre, Myerstown, Pa.—General patronage.

TELLING THE WORLD: Wm. Haines.—We ran this on our best nights, Sunday and Monday, at advanced prices, with a Metro comedy, "Leave 'em Laughing," and Paramount News. This made a dandy program, which all seemed to enjoy. I am running comedy and news with my Sunday rased-price shows, unless I have a ten or more reel special on, when I leave comedy out. Metro is the only producer whose comedies I dare to show on my best nights. Their comedians are certainly fine. Metro has also some splendid comedy-dramas of the Haines and Davies trademark and they are always a pleasure to show.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

SHOW PEOPLE: Special cast—March 3. This didn't quite come up to the expectations of our patrons. Not much of a story to it and it is rather drагy in spots.—Paul H. Hoffman, Legion theatre, Holyrood, Kan.—Small town patronage.

THE BABY CYCLOPE: Cody and Pringle.—Another one that tried to keep the patron's mind on a level with the doors. Many director's minds could stand a lot of uplifting to make them satisfying to the ordinary theatregoer. Another one that tried to keep the patron's mind on a level with the doors. Many director's minds could stand a lot of uplifting to make them satisfying to the ordinary theatregoer. Dinsmore & Son, Majestic theatre, Weimer, Ark.—General patronage.

CIRCUS ROOKIES: Special cast.—Just a fair picture. A little above program schedule. Not much of a box office attraction.—Mrs. J. B. Travis, Elite theatre, Placerville, Calif.—Small town patronage.

THE CROWD: James Murray.—Very poor drawing power. Fell down terribly second night.—Roo theatre, Honolulu, Hawaii.—General patronage.

FIGURES DON'T LIE: Esther Ralston.—First night fair, second night retted. Can't make a cent on Metro, Ralston and Vidler. This so-called society type appeals to a small group of the ladies but not to the general public. However, I think we should run a few of this type, but the trouble is, too many occur on a contract to make it desirable. My wife says she liked it pretty well but didn't like neliec plays where husband and wife run around in scanty clothes and intimate bathroom scenes.—Philand Rand, Rex theatre, Salmon, Idaho.—General patronage.

THREE WEEK ENDS: Clara Bow—84%. February 27. A very good picture, pleased fairly well. Miss Bow must have fallen into the hands of a new director. Consider it her best one we have seen. Herefore her pictures have been too much the same. Same on her part, same acting, same eye movements, same expression. Did not adhere to the story. If she would show in her acting the four forms of emphasis, and support them by living and feeling the part, she would please her supporters beyond measure. Six reels.—G. Salibay, I. O. O. F. theatre, Wickford, R. I.—General patronage.


MORAN OF THE MARINES: Richard Dix—March 2. This is a very good picture and a pleasuring change from creak stories and red hot love melodramas. One the whole family can enjoy. Ruth Elder is good, regardless of critics' knocks.—Mrs. Faye Pero, Colonial theatre, Col- fazi, Ill.—Small town patronage.


RED HAIR: Clara Bow.—Good picture to best busi-
J. C. Jenkins: His Colyumn

NEILGH, NEBRASKA, March 8, 1929.

DEAR HERALD-WORLD:

If anyone thinks it’s a snap to write a column when he is cooped up in a little town where the only things of importance that has transpired within the week was a truck driver ran over Mrs. Smith’s skidoodle and broke one of his hind legs, just let him try it.

We know how George and Joe will feel about it if we don’t fill so much space, and we know how you will feel about it if we don’t make it cut one continuos narrative all the while, with nothing to look forward to except the next mudhole around the bend.

A number of letters have come to use from late from exhibitors from all over the country wanting our advice on this, and the other thing, and it seems as though they think we are qualified to advise on any subject from how much tallow to use on the baby to the best recipe for making home brew.

An exhibitor down in New Mexico writes us and says, “You have traveled around a lot and have seen a lot of pictures, and I would like to know if you would advise me to play pictures or not?”

Boy, all we know about “THE WEDDING MARCH” is what we have learned from the reports on the picture. T. O. Service says it is the best picture he has ever seen under the von Stromer banner, and this might be saying a lot or it might not be saying adumbrating. All the reports we have seen from exhibitors inclines us to believe that it is not a small town picture. If von Stromer ever made a good, clean picture, we were absent when it was shown. We have never seen “THE WEDDING MARCH,” therefore are not competent to say what it is, but if it is a typical von Stromer production, we wouldn’t worry about their leaving it out of the contract.

From Texas comes this inquiry, “Dear Grandpa: I want to sign up for X— service for next season, but my wife insists that I buy Z—a service and instead of saying I don’t she is going to pack up and go back to her mother. She says I haven’t got sense enough to run a country store. What do you advise me to do in this case?”

Brother, this looks like the commencement of a family row—may it be the termination of one. But this puts us in the nine hole. We have got a lump on the side of our gourd as hard as a large bean. We interfered with a family row once, since which time we have had a lot of leery mixing in family affairs. But our advice would be the same if you are going to let your wife run your business, you had better sew some ruffles on the bottom of your pants and familiarize yourself in the use of safety pins.

Here’s a stunner. It comes from an exhibitor down in Arkansas and he says, “Dear Sir: I have been following your column for a number of years and if you have ever yet said a sensible thing it has escaped my attention, and I am one of Darwin’s star oroligines. I have been talking to my wife about your words and comments in your magazine, as soon as it comes to see where you are and what you have been saying. I want you to be the first to tell me to be as frank and as truthful as your column is of any benefit to the public, it might remove a doubt in my mind as to your sanity.”

Had this letter come from Wisconsin instead of Arkansas, we could have accounted for it, because there is a fella up at Neilleville who would be apt to use just such language, but since the post mark is Arkansas, it is an all for Darwin’s star oroligines. I have been talking to my wife about your words and comments in your magazine, as soon as it comes to see where you are and what you have been saying. I want you to be the first to tell me to be as frank and as truthful as your column is of any benefit to the public, it might remove a doubt in my mind as to your sanity.

And now a boy down at Golden City, Mo., takes a wallop at us through the HERALD-WORLD. Here is a letter that this young man permitted us to travel through that state last fall. We wish to assure our good friend, J. B. Wilson, that all the exhibitors in this country we’d be the happiest man on earth, we are offering as an all for not calling on him, that the bridge had been washed out on the road and Nancy was waiting for him at the bridge. Should our good friend come back and prove that there was no bridge nor creek, on the road, it will make it awfully bad for us. We hope he doesn’t do it. Should Missouri continue to go Republican, it might be necessary for us to make another trip down there, in case we will surely call on our good friend, but in the meantime we hope to meet him at Detroit Lakes next summer, at which time we will smoke the pipe of peace and take an invoice of his hip pocket.

From Spokane, Wash., comes a letter from George Larkum Scott who grieves us very much. George Larkum says, “I note by one of your letters in your HERALD-WORLD that you seem to be subjugating jazz music. Knowing you as I do, having tasted good jazz, and carnally with choice cuts of beef-teak from the neck on your table on many occasions. I am surprised that you are not keeping pace with the march of progress being made in modern music. Let me ask you a simple question. Where would our old friends directing his symphony orchestra and church choirs in the latest and most popular jazz selections. Having raised George Larkum from a pup, we are looking forward to a pleasant visit with him.

THE WOLF OF WALL STREET” is one of the hopeful signs for the industry, hopeful because it shows that good pictures can be made if they will employ good directors, a good

(Continued on next page)

28. Not much of a picture. Seven reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

LOVE AND LEARN: Esther Ralston—February 5-6. A very good comedy feature which pleased everyone. Poor print on an otherwise passable print and colored. Poor title, but will please if you get them in. Six reels.—H. B. Kayes, Majestic theatre, Homer, Mich.-Small town patronage.


SOMEONE TO LOVE: Special cast—March 2. A very pleasing picture. About the best that we have had this spring.” Bud,” and “Every man’s business was very poor due to the almost impossible conditions in which we read.—Mrs. T. S. Record, Palace theatre, Cambridge, I11.—General patronage.

THE FIRST KISS: Special cast—January 26. Two good pictures, with good comic mixtures. It is safe against such sloppy titles. You can’t make any but the morons come in on it.—Mrs. H. S. Record, Palace theatre, Cambridge, I11.—General patronage.

THE MATEING CALL: Thomas Meighan—March 5. A good picture. Six reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

THE WATER HOLW: Jack Holt—February 22. A very good Zane Grey. Print and photography good. This picture comes to us from a list of fans of here. Seven reels.—Mrs. H. S. Record, Palace theatre, Cambridge, I11.—General patronage.

THE WATER HOLE: Jack Holt—February 16. A good picture with good comic mixtures. Just a little better than the regular Western. Colored film part has no bearing on story and not much of it any interest. Not worth any extra film rental over the program price. Our patrons were pleased. Seven reels.—E. H. Vetter, Majestic theatre, Homer, Mich.—Small town patronage.

THE WATER HOLE: Jack Holt—February 27-28. This is the all-color special we bought last fall at a special rate. It does have a little color sequence in it but is far from a special. It is at all right if you can buy it right but don’t pay the price of a special for it. Five reels.—B. N. Wilson, Film edition theatre, Holyrod, Kan.—Small town patronage.

BARBIE WIRE: Special cast—Comments all to the good. Rea Adams. Eight reels.—Mrs. C. Knox, Star theatre, Villa Grove, Ill.—General patronage.

ONE WOMAN TO ANOTHER: Special cast.—Rita compromise herself in order to win Florence Viker’s bean, then Florence compromises herself to win the bear back. Neglige bath robe love, also has some Indian woman in toe cracks for a bar. A good story. Colored, good for Idaho.—Philip Rand, Rex theatre, Salmon, Idaho.—General patronage.

THE VANISHING PIONEER: Jack Holt—March 9. Nothing extra for a Zane Grey. In fact, somewhat disappointing. Poor print and photograph poor except the versus. We have a list of this that we once. We have a hold of this defective stuff, the fire demon will you pay us a call. Whenbeer the Arbitration Board will be down. We have a list of this stuff. Declaring this exhibitor guilty of negligence, none and whatnot. All to the detriment of someone’s hope. Seven reels.—B. N. Wilson, Film edition theatre, VaJa, Nevada, O.—Small town patronage.

EASY COME EASY GO: Richard Dix.—February 26. March 6. Again some sentimental Gone Glengarry little comedy-drama. Did not have business with it. Backed up last night, chiefly due to the fact that the March lion came to town with a 40 degree temperature drop and chased the March lamb back into the fold. Poor print. Good photography. Six reels.—O. B. Wolfe, Seneca theatre, Nevada, O.—Small town patronage.
J. C. Jenkins—His Colyum

(Continued from preceding page)

story and a good cast, and forget that drunken hrawl in road houses where women pre-
dominate are essential to good entertainment.

We can think of only one person who could play the part of the Wolf better than George Ban-
croft, nor you can't either. We don't want to think of anyone better, for when George is
good enough, it is good enough. We may be a little partial to George, but that's George's
fault, for we have never yet seen him in a character—when it was played less than 100

As you will surmise from the title, "THE WOLF OF WALL STREET" is a story of the
stock exchange in New York, where they tickle 'em under the chin in the morning
and then slap their ears down before the gong sounds at 3 p.m., and where the snickers run
as well as the stocks. And in March, or begin in March, and be sure to find out what
as much show as a Republican would in a Democratic caucus in Shreveport, La.

George had a wife, which was probably necessary in carrying out the story and which may
be common to stock gamblers, and this wife sidestepped certain of her marriage obliga-
tions, as we have been told. But Lucas should have made love to her instead of picking
out some of the other Hollywood stars we could name, the camera failed to
photograph in this. Seven reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town
patronage.

HALF A BRIDE: Esther Ralston—15% February
20-21. A wonderful little program picture which pleased the general public. Esther
was washed out by final night of big medicine show here. Those who knew the show for
ourselves from our own experience, we can see nothing either of us would have
understood why Esther does not draw. She is beautiful, can act and has a pleasing personality.
Seven reels.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town
patronage.

TAKEN ME HOME: Bebe Daniels—February 6. A
very choice little comedy picture. Well performed. We all like Bebe Daniels. Six reels.—Mrs. H. S. Record,
Palace theatre, Cambridge, Ill.—General patronage.

TAKEN ME HOME: Bebe Daniels—February 6. Bebe
Daniels is very certain of the crowd which made her produce more than one dollar on
this one for myself on one of the best specials shown recently. A good comedy picture. Mrs.
Faye Corlee, Coliseum theatre, Colfax, Ill.—Small town
patronage.

DOCTOR OF NEW YORK: George Bancroft—February
24. For those that like underworld pictures, this will do. Just an ordinary program picture. Eight
reels.—A. G. Crow, Star theatre, Villa Grove, Ill.—General patronage.

THE SUNSET LEGION: Fred Thomson—February 28-March 1. A good Western with plenty of
comedy in it. Seven reels.—William E. Tragos, Traga theatre, Nellisville, Wis.—Small town
patronage.

AVALANCHE: Jack Holt—a Zane Grey picture
burst through raving on Zane Grey's pulling power. They all prove good in advertisement office
enough attention paid to details in the making. Also Paramount is too clever for exhibitors
left open a margin only for exhibitor.—Mrs. J. B. Travelle, Elite theatre, Placerville, Cal.—Small town
patronage.

THE WAY OF ALL FLESH: Emil Jannings—February
24-25. A very good picture of a kind which will appeal to the better element of your audience. One
of the kinds that you can hand out with a good conscience. Would have pleased better if it had been
one reel or two shorter, as in nine reels it goes into too much detail, and can't be a trick to
one who can take his thrills. Nine reels.—William E. Tragos, Traga theatre,
Nellisville, Wis.—Small town patronage.

WIFE SAVERS: Beery-Hutton—February 27-28. Thank
goodness this is the last from this pair. Six reels.—S. B. Kennedy, Central theatre, Selkirk, Man.—
General patronage.

Pathe

LET 'ER GO GALLAGHER: Junior Coghlan—February
26. Lively melodrama, and they seemed to like it.—Roy W. Adams, Pastime theatre, Mason,
Mich.—General patronage.

THE DEVILS TWINS: Leo Maloney—February 23. Pretty good Maloney picture. Considerable comedy
and nothing wrong with it. A good many laughs for the patrons and a few moments good
scrapping in the last reel. Most of my crowd left the theatre in a good humor.
Seven reels.—C. Wallace Smith.
EXHIBITORS

Universal

UNCLE TOM'S CABIN: Special cast—48%. February 27-28. By all means, brother exhibitors, play a good American story. The plot is on. Four—George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

UNCLE TOM'S CABIN: Special cast—February 21. Wondering drawing power. A real special, and a picture that will run well. Fifty-six reels. George Lodge, Green Lantern theatre, Claymont, Del.—General patronage.

UNCLE TOM'S CABIN: Special cast—Very good picture this Tuesday. The most profit we thought would be made with box-office receipts. Would advise small towns to play it.—Mrs. J. T. Travelle, Elite theatre, Placeville, Del.—General patronage.

UNCLE TOM'S CABIN: Special cast—85%. February 22-23. Business was not up to expectations. First week, we played it. Second week, we played it。”

The DANGER RIDER: Hoot Gibson—A good picture with a lot of very good rodeo stuff worked into it. Hoot apparently does his own stunts in this one. Much of the rodeo stuff was done at the arena of the rodeo dier's field, Chicago. Six reels.—F. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

THE CAT AND CANARY: Laura La Plante—This is our old friend before we could use it. But picture was in good shape and pleased the majority.—Rose theatre, Bryan, Ill.—General patronage.

RYKO (FBO)


SILVER COMES THRU: Fred Thomson—93%. March 2. Very good business and we played it second-run in competition to Tom Mix in "Son of the Golden West." This one has the largest audience, and it's avery good picture. Print fair, Photography fair. Six reels.—G. O. Tunstall, The midway theatre, Martinsville, Ind.—Small town patronage.

THE MOJAVE KID: Bob Steele.—Good picture to just fair business. Five reels.—George H. Koch, Gain theatre, Lynden, Kan.—General patronage.

LADIES BATTLE: George O'Hara—Good picture, holds interest throughout the entire length. Four reels.—George H. Koch, Gem theatre, Lynden, Kan.—General patronage.

CHARGE OF THE GAUCHO: Francis X. Bushman, Jr.—15%. March 6. A good big picture program. Slow and tiresome until last reel, then some action. General satisfaction.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

WALL FLOWERS: special cast—32%. March 4. Fair business, but not up to as much business as we expected. Print and photography good. Seven reels.—F. G. Hold, Strand theatre, Griswold, Ia.—General patronage.

THE TEXAS TORNADO: Tom Tyler—31%. March 12. A very good picture, but not as good as the first. Print and photography fair. Five reels.—F. G. Hold, Strand theatre, Griswold, Ia.—General patronage.

SILVER KID: Bert Silver.—15%. March 19. A very well accused story, with a lot of action, from a McFadden True Story, and therefore you know what to expect—a lot of bunk, husk, fig, or what have you. The half bakers will probably enjoy it. Seven reels.—F. G. Vaughn, Sun theatre, Kannas City, Mo.—General patronage.

THE BOY RIDER: Russ Barton.—Very pleasing picture, with plenty of good, clean comedy. Five reels.—Rose theatre, Byron, Ill.—General patronage.

OUTLAW: Tom Mix—February 26-27. Better than the first but one still far behind from being the star or drawing as many people. Five reels.—K. A. Keyes, Colonial theatre, Butler, Pa.—General patronage.


Tiffany-Stahl


THE DEVIL'S TRADE-MARK: Belle Bennett.—February 8-9. A very good picture. We will get by for one night. Seven reels.—Mrs. C. K. Betts, Paramount theatre, Villa Grove, Ill.—General patronage.

LUCKY BOY: George Jessel—89%. March 2-8. Nice picture. Missing big in this locality


EXHIBITOR'S HERALD-WORLD
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COUNCIL OF TEN: Charles Ray—11%. February 12. Special program. Fair profit, but not as good as most others. Seven reels.—O. Lane, Star theatre, Trumansburg, N. Y.—Small town patronage.

MAN, WOMAN AND WIFE: Special—Fair program. Fair profit on the picture. Five reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

KING OF THE RIDERS: Hoot Gibson—A very good picture with a lot of very good rodeo stuff worked into it. Hoot apparently does his own stunts in this one. Much of the rodeo stuff was done at the arenas field, Chicago. Six reels.—F. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.
Warner Brothers


CAUGHT IN THE FOG: Special cast—March 7. Ordinary program picture. Seven reels.—Orris F. Collins, Palace theatre, Rector, Ark.—Small town patronage.

THE GIRL FROM CHICAGO: Conrad Nagel—February 19-20. Better than some underworld pictures. We received several comments from our patrons on their way out and that is a good sign of satisfaction. Five reels.—H. B. Keys, Majestic theatre, Homer, Mich.—Small town patronage.

THE LITTLE WILDCAT: Audrey Ferri—64%. March 2. A very good, very pleasing picture that went over without any regrets. Fine cast, but the lady playing with Mies Ferri stole the honors from her by some very fine acting. Five reels.—G. Salisbury, L. O. O. F. theatre, Wickford, R. I.—General patronage.


POWDER MY BACK: Irene Rich—68%. March 4-5. A very good, very pleasing picture that will satisfy most any audience. Not a special.—C. C. Kaufman, Gen. theatre, Colusa, Cal.—General patronage.


State Rights

UNITED STATES SMITH: Special cast—29%. February 22. A very satisfactory program picture. Pleased them all.—Bert Silver, Silver Family theatre, Greenfield, Mich.—General patronage.

DEVIL'S TOWER: Buddy Roosevelt—February 23. Not much of a Western and played to only fair business. Print and good photography. Five reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.


TARZAN THE MIGHTY: Special cast.—Pulls like a special feature. It's great for young and old and should mean a few weeks of extra business.—Carl Vest, Palace theatre, Malta, Mont.—General patronage.

TARZAN THE MIGHTY: Special cast.—Have just finished this serial, and after analyzing the receipts for its fifteen-week run, unfortunately we find nothing could join in the bouquet throwing. Cannot, honestly say that it brought us any extra business. However, to continue with this painful honesty, must admit that we did not give it circus advertising at the jumping-off, which it should have had. There's no doubt it's a dandy serial—if you like serials. Personally, they all give us a pain. Fifteen chapters.—O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.

TARZAN THE MIGHTY: Frank Merrill—Very good so far. It certainly increased our business on our poor nights. Kids go wild over it. Adults enjoy it. The animal part is very good. We are well pleased with it. Our third night was a landslide. If it keeps up we will have trouble seating them. Give it a good start and it will do the rest.—H. B. Keys, Majestic theatre, Homer, Mich.—Small town patronage.

HAWK OF THE HILLS: Special cast.—This one is terrible but it has bought: our Wednesday and Thursday daily receipts up 15 per cent, so I can't kick. The story, if any, is put together for the average 12-year-old's intelligence. Ten episodes.—C. Wallace Smith, The Kabun theatre, Clayton, Ga.—Small town patronage.

TARZAN THE MIGHTY: Very good, although with bad roads, I'm not getting them in so fast.—Mrs. H. S. Record, Palace theatre, Cambridge, Ill.—General patronage.

Serials

Short Features

COLUMBUS


EDUCATIONAL

BEAUTIES BEWARE: Jerry Drew—Very good and pleased all. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

CAMEO COMEDIES: Bust on the market. More action in these one-reelers than most companies' two-reelers. One reel.—George H. Koch, Gen theatre, Ren, Kan.—General patronage.

CALL YOUR SHOTS: Mermaid—Very good, plenty of laughs in this one. Print and photography good. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

FISTICUFFS: Lupino Lane—Good. Two reels.—S. B. Kennedy, Central theatre, Selkirk, Man.—General patronage.

FOLLOW TEACHER: Big Boy—One of the best juvenile comedies. Two reels.—P. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

HOT OR COLD: Al St John—A good slapstick comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

KID HAYSEED: Funny kid comedy. Two reels.—Bert Silver, Silver Family theatre, Griswold, Mich.—General patronage.

MAKING W HOOPEE: Just a wrinkle. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—General patronage.

MAKING W HOOPEE: Pretty good. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

OH MAMA: Jack Miller—The best out of the last ten Cameos. One reel.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

PEP UP: Cameo—Fair. Print and photography good. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

SERVED HOT: Cameo—Better than a lot of two-reel comedies. Educational comedies much better than they used to be. Print and photography good. One reel.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

FOX

A FOOL AND HIS MONEY: Van Bibber—Print so bad we could hardly show this one. Two reels.—Simpson & Asmussen, Palace theatre, Clearwater, Neb.—Small town patronage.

A FOOL AND HIS MONEY: Van Bibber—Not much to this one. Two reels.—P. G. Held, Strand theatre, Griswold, Ia.—General patronage.

CHICKEN A LA KING: Special cast—49%. March 1. Light and sightly entertainment that all enjoy.—12 reels.—R. D. Carter, Fairfax theatre, Kilmanrock, Va.—General patronage.

COW'S W HUSBANDS: They got a lot of laughs from this one. Two reels.—Simpson & Asmussen, Palace theatre, Clearwater, Neb.—Small town patronage.

DAISIES WON'T YELL: Good. Two reels.—Simpson & Asmussen, Palace theatre, Clearwater, Neb.—Small town patronage.

LOVE IS BLONDE: Average comedy or a little better perhaps. Two reels.—R. D. Carter, Fairfax theatre, Kilmanrock, Va.—General patronage.

FOX NEWS: Good newscast, and we get it early. One reel.—O. L. North, Star theatre, Trumanburg, N. Y.—Small town patronage.

METRO-GOLDWYN-MAYER

THE BOY FRIEND: Max Davidson—Good comedy, very good print out of Buffalo. Two reels.—O. Lane, Star theatre, Trumanburg, N. Y.—Small town patronage.

CHASING HUSBANDS: Charley Chase—Very laughable and better than his last few. Two reels.—P. G. Held, Strand theatre, Kansas City, Mo.—General patronage.

EARLY TO BED: The first Laurel-Hardy that failed to click. The idea to make a comedy using no one but these two guys in the whole two reels, and it could not be done. Two reels.—Dinsmore & Son, Majestic theatre, Weiner, Ark.—General patronage.


FEED 'EM AND WEEP: Max Davidson—Not so good. The female Hardy-Laurel combination fall
Sound Film Too Real
For This Canine
(Special to the Herald-World)
KINGSTON, ONTARIO, March 19.—The story about the monkey and the parrot was enacted in real and reel film just recently at the Capitol theatre. A lady patron happened to find her dog with her in the theatre. Presently a Movietone topical "shot" depicting the hooting of an own was screened. The effect upon the canine was immediate, the dog raising a big rumpus much to the amusement and fright of patrons.

Manager Smithies immediately placed upon the admission of all animals into the Capitol.

20 Theatres in Canada Showing Sound Films, Majority Wired by W. E.
(Special to the Herald-World)
OTTAWA, March 19.—Twenty theatres in Canada are now presenting sound programs on a permanent basis and practically all have a Western Electric installation. There are two Canadian cities already boasting of wired theatres. In Winnipeg, At Ottawa, the Regent, Avalon and Rex theatres are no other silent and a fourth, the Imperial, is opening with sound pictures on March 16. Winnipeg has the Metropolitan, Capitol and Garrick theatres with synchronized screens.

The Capitol theatre at Kingston, Ontario, opened with Western Electric equipment on March 4. The Capitol theatre at St. Catharines, Ontario, is planning installation for revovation and for the installing of sound equipment.

The smallest town in Canada to have a sound-film theatre is Sherbrooke, Quebec, this being the Granada theatre, recently opened by United Amusements, Limited, Montreal. The Prince Rupert, a more or less isolated town of British Columbia, is also being wired.

Meeks Resigns Post
As Milwaukee Manager
(Special to the Herald-World)
MILWAUKEE, March 19.—Wm. T. Meeks, manager of the Shorewood theatre for the past four months, has tendered his resignation, to take effect March 14. Meeks was with the J. H. Silliman theatres for nine years and later with the Milwaukee Theatre company, where he resigned to accept the management of the Shorewood, a twelve hundred seat community house.

Kansas Projectionists
Elect McElroy President
(Special to the Herald-World)
WICHITA, KAN., March 19.—Local 414, projectionists, recently elected the following officers for the current year: President, A. McElroy; Vice-President, C. E. McBride; Secretary, W. B. Fider, and Business Manager, Arthur Lee. Frank Welsh, chief projectionist of the Municipal theatre, is installing Bristolophone equipment.

Indiana Firm Dissolved
(Special to the Herald-World)
INDIANAPOLIS, March 19.—Officials of the C. E. B. Theatre Company of Frankfurt, Ind., have filed papers with the secretary of state here evidencing the final dissolution of the corporation.
In "New Pictures" the EXHIBITORS HERALD-WORLD presents in concise form information on current and forthcoming attractions.

The facts as presented will serve exhibitors and producers in the preparation of their advertising campaign.


TYPE AND THEME: Jack Flynn gets a beautiful but泼agey woman with a worldy art force. Here he learns that Mary's daughter is the girl of his dreams, but she is just given the chance to save her after a series of exciting events and fights. Jack finds some blackmailers and wins Helen.


TYPE AND THEME: Slappy is left waiting at the altar by his fiancée and becomes the laughing stock of his set. He plans revenge, marries the girl of a sympathetic character, and then does everything he can to arouse the gang to kill him, finally trying to be killed between two gancing, and finally double both of them in such a way that they both can kill him. Finally, his wife finds out that he is to be "put on the spot" and saves him. They remain in love for each other.


TYPE AND THEME: Boys Allen is attending college and lives with Jack Holmes, who is a wonderful, rowdy student. At the university, he and his friends, who are the best of friends, always have a good time. However, Jack Holmes becomes jealous of his friends and becomes a nuisance to them. He tries to steal their money and even comes close to getting caught by the police. Finally, his friends realize that he is really just a harmless character and decide to forgive him. They remain in love for each other.


TYPE AND THEME: Stella Armes and her group of friends go to a wild party at an exclusive girls school at an exciting party. They all get excited over the new, handsome professor, Dorothy Reiver and Ben Lyon, who have the romantic leads in "The Quiter," shown as they appear in a scene from that Columbia production.

Glimore. They find that he is serious and will not tolerate foolishness. Soon afterwards they are ex- eluded from an exciting party because of their strictness, so they go to a dance house. Here a fight starts and Glimore, passing by, rescues Stella. This causes a lot of gossip. After a series of events that forces Glimore to rescue Stella and to leave, they decide on no wild parties, but a life for party two.

SPIRIT OF YOUTH: Western with Hal Roach and director. Released May 23. Length 4,890 feet.

TYPE AND THEME: Betty Grant and a librarian, falls into love with the champion boxer of the navy, Jim Kenney. Before the fight leaves, Jim asks Betty to wait for him. After his engagement expires, she learns through the newspapers that he is a professional fighter. Jim has risen to fame and meets Claire Ewing, a wealthy society girl, who induces him to box at a charity ball. On his way he meets Betty and pretends that he has forgotten her. Jim fights and loves and is snubbed by Claire. He then decides to betty for encouragement and love.


TYPE AND THEME: Bob Tauler, son of the sheriff, and his Indian friend save Janet Reynolds in a stage holdup. Later Bob is taken for the bandit and jailed. Because of his friendship with the Indians, his father refuses to help him so his mother and Janet aid him to escape. His father admits his mistake and goes to Bob but is captured by the bandits. Bob and his Indians go to rescue and capture the bandits. Bob and Janet go back home.


TYPE AND THEME: Red and Hank are searching for Bob's missing father when they find gold and fill a claim. They save an old man and his daughter from the outlaws and later are captured, so the bandits can return to the old man's cabin and hunt for his hidden gold. Red escapes and with the help of Hank and a secret service man rounds up the bandits, who prove to be counterfeiters.


TYPE AND THEME: Donald Heirne and his
skirts long, and night scenes were taken in "twilight blue" (if you know what I mean), and you only have a small regular attendance at that. We usually have about 35 children and 100 adults at our regular Monday and Thursday shows, but Saturday, March 19, the whole city was out. Mr. Baldwin of Charlotte, N. C., showed "One Million Dollar Baby," and the benefit of the local School Improvement Association, and packed 179 children and 212 adults in our theatre, more people have been in it since we showed "The Birth of a Nation." If the exhibitors could learn how Mr. Baldwin does it, I would prevent many, if not all of the 5,000 theatres closing, as predicted by "Pa" Jenkins.

Mr. Baldwin had an electric chair outside the theatre, and a list of the Herald-World for advertising, and packed the house. On our regular shows we put a $1.00 sheet and a one-sheet for our advertising. And it is the opinion that the pictures we show regularly are as good, and many of them better than "ONE MINUTE AWAY." All of you fellows get an opportunity to line up with Mr. Baldwin on this picture, do so, and talk with him about how to get those same business at your regular shows. Maybe he can help you. I would have talked with him myself, but these theatres are operated purely for the amusement of our operatives and they can come or stay away as they like. But if I was in the business for a living, I would find out how Mr. Baldwin does it. —H. I. Grace, The Aiken Mills Theatre, Bath, S. Car.

You Tell 'Em!

REPUBLIC, KANSAS.—To the Editor: Sure! Here's my check for another two years. Have taken the Herald-World since its first year and will always take it. You may tell the world that we read the letters from other exhibitors; also from J. C. J.

The exchanges are certainly doing all they can to present to the public the good side. They are doing a lot of good enough of the correct kind of features. Too many "sex" pictures—not enough good home stories and comedies-dramas. Would install "see and hear" equipment, but film rental for sound pictures is prohibitive in this town. Don't own the McAlpin equipment that sells for $1,250 and it is not too good. —GRAFTON NUTTER, Nutter's Royal Theatre, Republic, Kan.

Paging Hattie Mizelle

UNION CITY, IND.—To the Editor: After reading Hattie Mizelle, Alkazar theatre, Dubois, Ala., of the February 25th Herald-World, it makes me wonder why Hattie doesn't sell out and get into some other business. Do believe anyone could sell an audience the idea of a picture with an automobile or a can of talcum powder, if they held such priggishness against the thing they are trying to sell. A lot of stuff is just what is hurting the business. I sometimes hand my magazines to doctors, barbers, or hardware, to lay on their desks for their patrons to read, and I cannot understand why when I think the public should not see, and derive some benefits from them. Believe me I wish Miss Hattie Mizelle of Hattie's around where any one would see it.

Use this for an ad to anyone wanting to buy tickets. I believe Hattie wants to sell out. And a warning to anyone that sells book Chief Pontiac and Princess White Beaver and Pontiac Garage, to beware. I booked them for three days, then got liberal and paid my share first night, then they walked out on me. So beware, unless you have a written contract, then refuse to pay until the last night.—R. S. WENGER, Miami theatre, Union City, Ind.

What To Call Them

ALBION, N. Y.—To the Editor: I have been reading some of your articles on a name for the talkies. The following is in my opinion a common sense idea. Now then, if Vitaphone has been accepted by the public as a talking picture, but will be fast dying out, as there are so many other disc machines on the market, and the exhibitors, instead of wishing to publicize or advertise a talkie or part talkie. The public in turn hear a poor talkie or a Vitaphone in which the girl talks on the screen and the man talkie on the Vitaphone come out and say that talkie turned out to be a squawkie, which is a rotten ad for Vitaphone or any other talkie. They go home and say they heard a squawkie.

All of us exhibitors who are putting in talkies and not Vitaphone tell our patrons that Vitaphone is a trade name only for a certain disc machine and then perhaps we go on and tell them that the film machine we are installing is much better. Now, I believe Warner Brothers would not have anything to lose if they gave the word away for anybody to use. They will advertise a Warner Brothers Vitaphone and Fox could say Fox Vitaphone picture, and so on with Paramount and others. We exhibitors would then advertise this war to the public, no matter whether it was on a disc or film. And as I say, the public has already accepted it. But if Warner Brothers on the contrary, keep it to them in a year or so it wouldn't amount to anything for them or anybody else, as they will all be calling them talkies or squawkies, depending on the machine one puts in. If this appeal to your good judgment you might suggest it to Warner Brothers in the light that I suggest, so that those names may have a chance. —WILLIAM H. ROBBIE, Kibbo theatre, Albion, N. Y.

"Echoie" Is Proposed

MUNICH, N. D.—To the Editor: I am submitting the idea of "Echoie" at this time and I hope I am not too late. I would suggest "Echoie" a good name for talkie. This name is easy and one and a good one for children. Have been through a good deal of consideration.—W. T. TABBERT, Munich, N. D.

"The Vocals"

SIOUX CITY, Ia.—To the Editor: I would suggest that the new synchronized sound pictures be named "The Vocals." This means all that "the talkies" dislike and more, and has a dignity the pictures deserve but that most of the suggested names lack. It is understandable, easy to speak, and will be remembered. —CARL E. ATHERTON, Haywood, 234 Douglas Street, Sioux City, Ia.

Screen Stars Gambol

Tickets Going Fast

(Hollywood-World) HOLLYWOOD, March 19.—Sales of tickets for the Screen Stars Gambol held at the Shrine Auditorium April 1, are selling fast according to Lou Anger, executive chairman of the Screen Stars Gambol committee. During the past five weeks broadcasts have been given for the show, and the results from the first broadcast which was sold for $2,000 worth of tickets. Many stars have appeared on the radio in the broadcasts in an effort to sell more tickets.

Son of Owner Will Run Theatre; Former Lesser Plans to Start Next Door

ALBANY, N. Y., March 19.—Robert O. Robison, son of Lester M. Robison, owner of the Rigney theatre, is taking over the house, with the expiration of the lease of Lloyd M. Braum, former operator, a building adjoining the theatre and plans to put in his own theatre there. Robison will make several additions to the Rigney.

Plenty of $2,000 Men But Few Worth $10,000 Declares Chain Manager

MILWAUKEE, March 19. There are plenty of $2,000, men, but few worth $10,000, in managerial positions, declared Henry Goldenberg of the Embassy theatre in addressing the Milwaukee Circuit Managers. "In the theatre field right now, as I see it, there is needed a large number of men who can handle the technical and business details, and prepare to meet them," Goldenberg said. "In a chain organization the right sort of supervision means a great deal. Superintendents can be got to a greater extent than the theatre field."

Summerville Elected to Civic Board at Toronto

TORONTO, March 19.—That it is impossible to keep a good man down is indicated in the case of former Alderman W. A. Summerville, owner of two theatres, who has been elected to a seat on the civic board of control for the city of Summerville. The Fords of Wales and Gerrard theatres, was elected January 1, but resigned his seat when a technicality was set up. Second election was required and he was returned by a big vote. He previously had served the city for eight years as alderman.

Ames Theatre Gives Up Fight for Sunday Shows

AMES, IOWA, March 19.—Joe Gerbracht, manager of the Ames Theatre Company, announced the discontinuance of Sunday shows in the theatre close to campus of the state college. This is the culmination of years of Sunday show wars. A referendum several years ago stopped the Sunday shows, but the city council passed an ordinance permitting the house to open. Business men and the students urged Sunday shows.

Alexander Frank, York Theatre Manager, Dead

WATERLOO, IOWA, March 19.—Alexander Frank, who up and until recently was the manager of one of the new theatres at York, Nebraska, was found dead in his car here on the evening of February 25. The cause of his death was not given in the dispatch, presumably he died from heart failure, which he had been suffering from poor health. Frank was well known throughout Iowa, having been connected with a number of theatre companies. He had taken the active management of the house at York.—J. C. J.

Netoco Adds Another

WALTHAM, MASS., March 19.—Netoco is taking over the Embassy, a 2,200-seat house. The operating policy will remain the same.
1927
9546 Barnacles (CD), Bedfont, Feb.
9546 Party Barge (CD), Bedfont, Feb.
9546 College Days (CD), M. Day
9488 Three Islands (CD), Bedfont
9488 Fools of Fashion (CD), Burch
9632 The Girl from Gay Plates, The (P), Sherman
9632 Amsterdam (CD), Sherman
9632 Joanne (CD), Sherman
9632 Life on the Night Life, A (CD), Sherman
1928
9477 Bachelor's Paradise (R), Sally O'Neil, Mar. 15
9477 Big Top, The (CD), Sally O'Neil, Oct. 30
9477 The Goodtime Girl, The (P), Academy
9975 Casanova, The (D), Talmadge
9975 Casey, The (D), Talmadge
9975 Clothes Make the Woman (R), Southern
9975 Devil's Apple Tree, The (D), Dorothy Sebastian, Sept. 20
9975 King's Pitcher, The (P), First
9975 Domestic Manners (CD), Claire Windsor, Aug. 15
9975 Dancing Flute, The (CD), Orin-Hale
9975 George Washington Cohen (CD), Jessie Palmar, Dec. 29
9975 Girl Who Won the Man, The, Pathe' Reel, Jan. 1
9975 Grain of Dust, The (D), Cortez-Wilder, July 10
9975 Grass Green Winter, The (P), Academy
9975 Gun Runner, The (D), Cortez-Lane, Nov. 20
9975 Heart of Society (CD), Chalcrest
9975 Ladies of the Night Club, Cortez-Mao, May 15
9976 Lingering (CD), White-McGregor, July 1

1927
5772 United Artists
5772 College (C), Kresan-Crownall, Sept. 10
5772 General, Our, The, Caterpillar, Feb. 1
5772 Loves of Satya (D), Swanson
5772 Magic Ship, The (M), Colonna-Hamby, Dec. 1
5772 Resurrection (M), La Roore, April 1
5772 Soldier's Song and Sea, The, Warner-Wilson, Nov. 20
5772 Topsy and Eva (C), Dunbar-Burke, Aug. 13
5772 Two Arabian Knights (CD), Horse Path
5772 Woman Against the World, A, Jan. 1

1928
9477 Awakening, The, Vitha Lyons, Nov. 11
9477 Cissie, The, (G), Charlie Chaplin
9477 City Lights, Charlie Chaplin
9477 God Dancer, The, Gilda Gray
9546 Doubles Fairbanks as the gauche (M), June 1
9546 Drums of Love (D), Mary Philbin
9546 Garden Eden, The, Colonn-Dubh, Feb. 4
9546 Hello Angels, Horn-Lee-Nison,
9546 King of the Mountains, John Barrymore
9546 Lady of Easy Credit, Herb Goodcl
9546 Llamas
9546 Nightingale, O'Brien-Bair
9546 Queen Kelly, Gloria Swanson
9546 Remains (D), Dr. Rin
9546 Revenge, Dolores Del Rio
9546 Same Time, The, Warner
9546 Say It with Music, Harry Richman
9546 Scornful Bill, Jr., Butter Keaton
9546 Tempus, John Harbaugh
9546 Three Passions, Tarry-Petitwich
9546 What More, Hoards-Culbertson
9546 Who Made the Workshop, The
9546 Woman Snatched, The, Norma Talmadge

1928
9477 Universal
9546 Anybody Here Seen Kelly, Irene-Loore-More, Sept. 9
9546 Beauty and Bullets, T. Davis
9546 Clearing Out, Alden Held, Oct. 1
9546 Cloud Dodger, The, Al Wilson
9546 Crimes Campen, The, Windle
9546 Danger Rider, The, Hob Gione
9546 Flyer, The, Hob Gione
9546 Foreign Legion, The, Lewis-Berry Know, Sept. 22
9546 Gate of Darkness, The (CD), Sept. 12
9546 Give of the Silver-Earth-Bond
9546 Greased Lightning, Tod Welty, July 20
9546 Grip of the Magician, Bruce-Bushman, Oct. 20
9546 Guardians of the Wild, Ber-Roper, Sept. 10
9546 Home James, Laura LaPlante
9546 Juggernaut, The
9546 Man Who Laughs, The, Philida-Veltch, Nov. 11
9546 Men at Sea, The, E. Lamb-Finec

1929
9546 Blow for Blow, Sweet Gibson, May 19
9546 Border Wildes, The, Alice Wells
9546 Born to the Saddle, Ted Wells
9546 Burning the Wind, The, Hob Gione, Feb. 11
9546 Charleston, The, Livingston-Horner
9546 Cohens and Kellys in Atlantic City (CD)
9546 George Sidey
9546 Case Across, All Star
9546 Dangerous Desires, Laura LaPlante, June 15
9546 Eyes of the Underworld, The
9546 Girl on the Barge, The, O'Neill-Horberd
9546 Hot Lucky Joe, Slaughter, Scottish
9546 Heartbeats of Vengeance, Bess-Perrin, June 16
9546 It Can't Be Done, You Know, Carol
9546 Kid's Clever, The, Tryon
9546 Lariat Kid, The, Hob Gibson, June 23
9546 Last Warring, The, LaMar-Blue
1927
9546 Black Diamond Express (M), Blue
9546 Brass Knuckles (D), Blue-Hooper, Dec. 3
9546 The Desert Woman, The, Dick Rich, Aug. 27
9546 Desp of the Regiment, A (M), Rin-Tin-Tin, Oct. 20
9546 First Auto, The, C. Joy, June 3
9546 Girl from Chicago, The, M. Nagel, Nov. 5
9546 Good Time Charley (D), Ante-Costinul
9546 If I Were Single, McKay-Nagel
9546 Heartbeats of Vengeance, Bess-Perrin, June 16
9546 Jaws of Steel (D), Rin-Tin-Tin, Sept. 17
9546 Jeans, A, D. MacKay, Oct. 2
9546 Jealousy, A, D. MacKay, Oct. 3
9546 Jealousy, A, D. MacKay, Oct. 3
9546 Little Redhead, A, D. MacKay, Oct. 3
9546 There's a Girl About, The, B. Powell, Oct. 20
9546 You Can't Buy Love, A, D. MacKay, May 25
9546 Widow's Cradle, The, Wm. Bronson, Sept. 5
9546 Wives of the City, The, Gilb. Cob, Oct. 19
1928
9546 Across the Alaskan, Blue-Murphy, Feb. 25
9546 Beware of Marrying a Mad Man, D. MacKay, Oct. 1
9546 Beware of Bachelors, Ferris-Carver, Dec. 1
9546 Beyond the Call of the Carg, The, Killin
9546 Demolito Trouble (CD), Cook-Fassand, Apr. 14
9546 Glorious Betsy, D. Costello, June 9
9546 Good Times, The, K. Costello, Dec. 15
9546 Jazz Singer, The, Al Jolson, Apr. 4
9546 Lights of the Western, The, A. Kelly
9546 Lion and the Mouse, The, L. Barrymore
9546 Little Redhead, A, D. MacKay, Oct. 3
9546 Sing along with Me, Your Jolly Boys
9546 Women Talk About, The, Bessie-Perrin, Sept. 8
CHICAGO PERSONALITIES

By J. F.

THE move to step up the period of daylight saving in Chicago caused something like a tornado of protest to sweep down around the ears of Alderman John Toman, who, not knowing the fury with which Chicago exhibitors can express themselves, had innocently sponsored the ordinance to advance the period from April 28 to April 7. The ordinance has accordingly been set aside.

Such leaders in the local theatre field as Jack Miller, M. S. Marks of Marks Brothers, Sam Gesen of the Shuberts, Ralph Kettering of the Woods interests, and representatives of B & K, beat the proposal with arguments which centered around the main contention that more sunshine hording would take just about that much sunshine out of the vaults, if any, in Chicago theatres. Said Jack Miller in writing to Toman:

"If the amendment should pass you will find the average small picture house ready to throw up the sponge. The extra three weeks would bring bankruptcy in numerous cases."

World Wide reports a release of two pictures, according to Bill Bramberg, manager of the local exchange. The two pictures are "Tommy Atkins" and "A Honeymoon Ahead." "A Honeymoon Ahead" stars Monty Banks and Gillian Dean. The first World Wide picture to open in the loop was "Tommy Atkins," which played at the Rose theatre last week. Other World Wide pictures that will be released in the future are "The Bondman," with Norman Kerry and Frances Cuyler; "A Woman in the Night," with Maria Corda; "Pawns of Passion," with Olga Chekovka; "The Woman in White," starring Blanche Sweet, and an all-talking picture, "Black Waters," with Mary Brian and Jack Loder.

** Corrine Griffith, First National star, passed through Chicago last Sunday on her way to New York, where she will attend the opening of her picture "Divine Lady."
** Movie-Phone has been installed in the Chateau theatre, 3810 Broadway.
** Nils Fry, general manager of the Homes Theatre Corporation, Danville, Ill., was visiting the row last week.
** Bull Montana, the sheik of Hollywood, passed through Chicago last Thursday.
** Leatrice Joy, star of many pictures, is touring the Orpheum circuit making personal appearances. She was present at the placing of the last stone on the new Palmovie building at Michigan and Walton Place last Thursday.

The Linden theatre located at 63rd and Halsted Street, having Movietone and Vitaphone, played "The Sinking Fool" last week and packed the house till it nearly burst. The picture is playing to capacity all through Chicago, and one wonders if there is some one who has not seen "The Sinking Fool."

** Lew Cody, M.G.M star and husband of Mabel Normand, passed through Chicago last Friday. Cody is suffering from complications which followed an attack of influenza. He stayed at the Sherman hotel and was in charge of a nurse.

Lon Chaney, the man of a million faces, was in Chicago last Friday making scenes for his next picture to be called "Thunder." The scenes were taken at the Union station, and countless number of bystanders witnessed the shooting, one of the most unusual ever witnessed in Chicago. In this picture Chaney, supported by Phyllis Haver, Laddie Bigs, and George Duryea, is a railroad engineer. A special train was made-up with cotton and other material that made it look as though it was covered with snow. The make-up of the train looked so real that many buttoned their coats.

Chaney was clothed in overalls and posed for the many cameramen of Chicago newspapers. William Nigh, the director, was busy arranging the necessary things to be done. The cameraman, Harry Sharpe, who photographed two Douglas Fairbanks pictures, "The Iron Mask" and "Black Pirate."

The picture deals with railroad life. Chaney is the father of Laddie Bigs and George Duryea. Chaney retires from the railroad, but returns when a flood breaks out in some valley. He succeeds in rescuing the lives of many who are trapped in the flood. The company remained in Chicago four or five days to get pictures of different railway yards and surroundings. Scenes were also taken in Wisconsin. The picture will be ready some time this spring.

** Steve Dennis of the Lincoln theatre in Lincoln, Ill., visited Tom Gilliam last week.

Saul Bragan, head booker for Educational, reports that Educational's "Whirls and Girls," starring Andy Clyde and Harry Gibbon, and "The Old Barn," with Johnny Burke, were booked by the entire B & K circuit.

** Ray Frisz is no longer connected with the Coston Booking Circuit, having signed with the Lynch Theatre Corporation. He is now at the York theatre in Elmhurst.

** Jack Miller won his first dollar from Grad Sears at the Golf Show at the Sherman hotel last week. Jack outshone Sears in putting, and took the prize. According to Miller, the dollar will be put in a gold frame in remembrance of the big victory.

** Marie Pearson has discontinued her Exhibitors HERALD-WORLD

March 23, 1929

Herald Service to accept a position with Brunswick.

** Edward Grossman, formerly of the United Artists exchange, has returned to Chicago once more to take over the position of district sales manager for Vitaphone, with headquarters at the Warner Brothers exchange. Grossman left United Artists last July to engage in theme song writing and has a number of popular songs on the market now. However, since Warner Brothers recently took an interest in the music publishing firm of M. Wilmart and Sons, he will continue to contribute theme songs for Vitaphone pictures.

** Jack Hoxie, popular Western star is in the city, making a few personal appearances. He will do several weeks over RKO before going to Texas, where he has a large ranch. He says a story for a real Western is being prepared for him but the rest of the story is a secret.

** According to reports the State and Lake theatre was packing them in last Sunday. From early Sunday night till about 9 o'clock the theatre was standing them in line. The new policy of the State and Lake is a sound picture and vaudeville. Pathé's "Godless Girl" was the opening film of the new policy.

Tommy Greenwood showed what an accomplished automobile driver he was last Monday. Picking up the Herald-World fellow at Clark and Archer, Tommy showed all signs from there on as being a second Segrave. No fooling it was a very enjoyable ride, Tommy, and we appreciate it.

Pathé Installs Sound

In $50,000 Exchange

(Exclusive to the Herald-World)

SEATTLE, March 19.—Pathé has fitted with sound projection equipment its new $50,000 exchange here. In addition to the sound equipment, the exchange will have a dark room for Pathé cameramen, and throughout it will be one of the most modern equipped film centers in the country, according to Les Weir, Western division manager.

Saenger Manager Donates Paintings

NEW ORLEANS,—Maurice Barr, managing director of the Saenger Theatres, on behalf of the Saengers presented recently seven oil paintings, portraits of leading statesmen and military figures of the allied nations during the World war to the American Legion which will be hung in the Legion Home.
There Is No Substitute for Circulation!

NUMBERS count. In a compact trade field like the motion picture industry they tell the whole story.

Fancy analyses of “buying power” are not a substitute: coverage of the field from the Roxy in New York to the smallest theatre in the smallest town in the country is what the advertisers in this field require. Quality circulation is important, but when a publication covers its entire field it has all of the quality, as well as all of any other kind of circulation there is.

The greatest circulation means, at the same time, the best. As the whole trade knows, EXHIBITORS HERALD-WORLD and BETTER THEATRES have the greatest circulation which has ever existed, now or previously, in the motion picture industry.

And every subscription making up the grand total of 12,865 is paid for—which fact is eloquent proof of the standing, prestige and reader-interest of the HERALD-WORLD and BETTER THEATRES.

And—most satisfactorily to advertisers—every circulation claim of the HERALD-WORLD and BETTER THEATRES is backed up by the unchallengeable proof of the Audit Bureau of Circulations.*

—Martin J. Quigley

*The HERALD-WORLD is the only motion picture trade publication which is a member of the Audit Bureau of Circulations. Statements for the year ending December 31, 1928, now available.
WHAT a task to live up to a name like IDEAL! And how Jack White and Jerry Drew are doing it.

Snappy, dapper Jerry breezes easily through a whirl of pure fun, decorated with delightful trimmings of feminine beauty, and leaves your whole audience gayer and happier. And when you can do that, that's comedy. That's the ideal touch of spice in your program.
Fox Decides to Produce Only Sound Pictures

M-G-M AGAIN!

The producers of "The Broadway Melody" bring you for immediate booking this great ALL-TALKING picture that unquestionably places Metro-Goldwyn-Mayer at the forefront of the entire TALKING field!

THE TRIAL OF
MARY DUGAN
Now playing $2
Twice Daily
EMBASSY, N.Y.

Another BIG M-G-M All-TALKING PICTURE!
(More to Come)

IF YOU'RE WIRED—Wire!

Member of Motion Picture Producers and Distributors of America, Inc.
GOETZ

MOVIE-PHONE

HAS PROVEN ITSELF IN CHICAGO!

Chicago exhibitors did not believe it was possible for us to sell equipment for $1,000.00 that would give them $15,000.00 worth of results! The Chateau Theatre was the first to take the lead—that was three weeks ago—now, last week's orders out of the Chicago territory included the following theatres: Ascher Brothers' Diversey, Beck's Castle, Sussman's Adelphi, Leventhal's Calo, Abraham's Strand and Great States' Theatres at Harvey, Blue Island, Peoria and Rockford; also the Hoosier in Whiting and Palace in Crown Point.

The above installations, together with the 58 others made throughout the country last week alone, furnishes conclusive proof that MOVIE-PHONE is recognized as high grade equipment with perfect tonal quality, synchronization, absolute interchangeability with any product and covered by patents that are backed up by a responsible company and a real organization which spreads from coast to coast and from Canada to the gulf!

GOETZ

MOVIE-PHONE

PERFECT DISC TALKING DEVICES AT $1000 For Two Machines

Film Track Attachment Now Ready $1000.00 Additional

AND SEVEN DAY DELIVERY

WHEN THE BIG BOYS LIKE B. & K., L. & T., GREAT STATES AND BECK OKAY AND INSTALL OUR EQUIPMENT IT MUST BE RIGHT!

Simple in Design—no service charge—no film rentals—and NO BUNK

Over Four Hundred Complete Movie-Phones in Operation. All Sold—Delivered—and Installed Within the Last Four Months. Get That Order in Quick!

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MOVIE-PHONE CORP.

724 South Wabash Avenue, Chicago, Ill.

WRITE — WIRE — PHONE
"'The Letter' should cause everyone in the business to stop, look and, above all things, listen. This picture, now visible and audible at the Criterion Theatre, New York, is more than a milestone in motion picture history. It is the herald of a new order. It is as far removed from the standard conception of a sweet, sloppy, sentimental movie as 'The Wild Duck' is from 'Pollyanna.' And it will make considerable sums of money."

—Robert E. Sherwood (Bell Syndicate) in N. Y. Evening Post and other leading newspapers

Why does a keen and experienced motion picture writer like Mr. Sherwood make a statement about "The Letter" like the above? Why do the five leading New York newspaper critics call "The Letter" the greatest talking picture yet made? Why is all New York discussing this picture? Why is the Criterion Theatre sold out weeks in advance at $2 admission? Why is every film man of any importance pulling every wire to get a look at "The Letter" as soon as possible?

Because "The Letter" is a history maker. Because it tosses overboard 25 years of motion picture tradition and leaps to something far greater than anyone has ever seen and heard before! Because with "The Letter" the talking picture officially comes of age and proves itself the world's greatest entertainment on stage or screen.

Because Jeanne Eagels, with her soaring talent, magnificent voice, gives a performance of such gripping power and savage intensity as the screen as never hitherto known.

Because the fame of "The Letter" is already sweeping the country and will sweep theatre grosses to new high figures.

Because now more than ever PARAMOUNT'S supremacy in the talking picture field is proved beyond question.

JEANNE EAGELS
in "THE LETTER"
With O. P. Heggie; Play by W. Somerset Maugham
Directed by Jean de Limur
EXHIBITORS HERALD-WORLD

March 30, 1929

EDDIE CANTOR
in ZIEGFELD
MIDNIGHT FROLIC

BROADWAY'S
MOST DAZZLING
NIGHT SHOW

The show all New York flocks to. Now your patrons can enjoy it in two dazzling, dancing, singing, talking reels. Produced with all the glamour and class of the original. Beautiful girls, the newest songs and dances.

EDDIE CANTOR
in "ZIEGFELD
MIDNIGHT FROLIC"

A Paramount Sound Short Feature
ANYBODY GOT A NICE BIG HOUSE RECORD HE WOULD ENJOY SEEING "GO BOOM"?

Trot it out! And then sic one of these B.O. Champions on it. You'll get a new record and a real one at that.

MARY PICKFORD
in her first
100% TALKIE
"COQUETTE"
As sweet a B.O. natural as has ever been produced.
Sam Taylor Production

DOUGLAS FAIRBANKS
in his greatest picture
"The IRON MASK"
In five starts, it created five new records. New York, Seattle, Detroit, Indianapolis, Los Angeles. Directed by Allan Dwan. Doug talks for first time on screen.

D. W. GRIFFITH'S
"Lady of the Pavements"
with William Boyd, Jetta Goudal and the screen's new sensation, Lupe Velez.
Now packing them in at Rialto, N.Y
Has singing and sound.

ROLAND WEST'S
thrilling masterpiece
"ALIBI"
the greatest 100% talking thrill melodrama ever made. From the stage play "Nightstick."

UNITED ARTISTS PICTURES
Where they breed Record-Busting Champions
All Exhibitors are Cordially Invited to Come
to Chicago Early in June
to attend the first annual

AMERICAN THEATRE
EQUIPMENT EXPOSITION

to be held in

The Coliseum, Chicago
June 1 to 9, 1929

This exposition—the greatest event of its kind in the history of the industry—will be staged for the sole benefit of motion picture theatre owners and managers. All of the leading manufacturers of theatre equipment will exhibit their products.

This exposition will also mark the first time that exhibitors have been offered the opportunity to hear—under a single roof—and to compare the latest and the most improved sound reproducing devices produced by different companies.

One of the large halls of the Coliseum will be set aside for these demonstrations which will be held under actual theatre conditions. Schedules governing these demonstrations will be announced well in advance so that exhibitors can arrange to be present at those in which they are most interested.

And Chicago in June presents ideal vacation conditions. It is a real summer resort. The weather is delightful. The city offers a wide range of diversion and entertainment, including some of the finest motion picture theatres in the world.

Write us immediately for further details, hotel reservations, and tell us in what way we can serve you to the best advantage.

American Theatre Exposition Corporation
W. G. Newbould, Manager
Fourth Floor, Hotel Stevens, Chicago

COME TO CHICAGO IN JUNE
Carl Laemmle

He man who made *SHOW BOAT*—the picture which marks a new era in entertainment.
The man who, for the first time in show business history, combines a best-selling novel with a tremendous musical comedy success and blends the two into the most gigantic screen entertainment ever dreamed of—
The man who gives every theatre in the land the opportunity of presenting, at popular prices, the cream of a $7.70-per-seat stage production plus a romantic drama that has swayed the nation's millions.

Truly—Carl Laemmle Shows the Way!
A New Era in pictures

THREE great forms of expression merged by master showmen into the one giant entertainment that will establish new high grosses for theatres throughout the land. Think of it! As a novel SHOW BOAT topped all others in sales ... as a Ziegfeld Musical Comedy it was a sensation...now—as a Laemmle's talking and singing Triumph, Universal gives you the biggest thing that ever happened in motion pictures.

SHOW
The picture

A Harry Pollard
Entertainment!

YOU will HEAR as well as SEE the famous Ziegfeld stars...HELEN MORGAN singing "Bill," and "Can't Help Loving That Man"...JULES BLEDSOE singing "Old Man River"...AUNT JEMIMA and the celebrated ZIEGFELD PLANTATION SINGERS singing "Hey Deller" and "Come On Folks." The brilliant Universal cast of screen stars including Laura La Plante, Joseph Schildkraut, Otis Harlan, Ilma Rubens, Emily Fitzroy, Jane La Verne and hundreds of others.

BOAT magnificent!

Flamenz Ziegfeld

Carl Laemmle's SHOW BOAT Production

The celebrated showman who produced the record-breaking Broadway musical comedy version of SHOW BOAT. He is known far and wide as the world's greatest producer of brilliant musical hits. New York paid as high as $25 per seat to see his SHOW BOAT, and now for the first time the cream of his hit is available to YOU!
The Grandest Show

— with the greatest array of stage and screen celebrities ever identified with one picture

Names, names, names — BOX-OFFICE NAMES! Carl Laemmle, for 20 years the industry's leader; Florenz Ziegfeld, work known producer of stage hits; Edna Ferber, one of the greatest living writers.

Think of it! — the exquisite music of Jerome Kern, the most successful composer of music for musical comedies; the heart-touching lyrics of Oscar Hammerstein 2nd, one of the most illustrious names in show business; th
Ever Put On! BOAT

direction of Harry Pollard, whose every picture fattens your bank account; the brillant Universal cast headed by Laura La'lanie, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Joe Laverne and hundreds of others; the singing of Helen Morgan, who has 'it' and puts it into her work; the singing of Jules Bledsoe, greatest living singer of negro spirituals; the singing of Aunt Jetima and the Ziegfeld Plantation Singers. ALL IN NE PICTURE! ALL IN SHOW BOAT!
Glittering, Gorgeous, Glamorous!

As a novel it was the TALK of the reading public of the nation! As a stage production it was the TALK of the show world the country over! As a SINGING, TALKING, motion picture it is already the TALK of the industry wherever showmen foregather. Glittering, gorgeous, glamorous SHOW BOAT—the romance of the ages!—what a story; what a picture; what an attraction! Edna Ferber's characters to the life—singing, dancing, talking, LIVING before your eyes on the screen. Living for you—with you—the tremendously compelling dramatic episodes of a novel that took the country by storm—a novel with a scope as broad, as deep, as sweeping and as restless as life itself! Scenes to plumb the depths and reach the heights of human experience; sounds to vibrate on the heart-strings of a nation held spell-bound! That is SHOW BOAT!
The Biggest of Them All

BECAUSE—

—it is the greatest entertainment ever offered in a motion picture.

—it includes the most brilliant array of stage and screen celebrities ever identified with one picture.

—its box-office values fairly stagger the imagination.

—no such piece of show property has ever before been held within the gift of a motion picture producer.

—no such attraction has ever before been offered to exhibitors.

—you HEAR it on every tongue—in the streets—in the theatres—in the clubs—SHOW BOAT will be the greatest money-maker of all time.

—it marks a new era in entertainment.

Glittering, Gorgeous, Glamorous SHOW BOAT.

SHOW BOAT

Directed, silent and mackin' by Harry Pollard

The Biggest of Them All!
ERLANGER'S
CHAIN OF
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FOR SOUND

Available for all Licensees of Western Electric

To EXHIBITORS and PRODUCERS

who have Feature Sound Pictures which they desire to book in First Class Theatres in the Principal Cities of the United States:

Many of the Erlanger chain of theatres are now wired and ready for the presentation of sound pictures. Work on the others will be completed on August 1st, 1929. Many houses will be added to the chain in 1930

ADDRESS

A. L. Erlanger — New Amsterdam Theatre
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Since

Educational's
Talking Comedies
Took the Industry by Storm

BEGINNING with the very first release Educational's talking comedies have commanded a leading place on the programs—and in the exploitation—of the biggest and finest theatres in the land. And the box-office is showing why.

Read what the Editor of Exhibitors Herald-World says:

"Big theatres in the larger cities were dropping the short features to make room for presentation acts... motion picture theatres were drawing further and further away from motion pictures...

"With the advent of sound, the short features came promptly back into their own... Educational promptly took the cue and today there is a livelier demand than ever for this type of entertainment.

"Big theatres which dropped the short comedies for acrobats and singers, orchestras and masters of ceremonies, have come back to short features. Comedies are back in style."

If such a sketch as that at the Carthay Circle (the Coronet Comedy "The Eligible Mr. Bangs") does not meet with favor, none will.

—FILM SPECTATOR (Los Angeles)
back to Short Features

ARE BACK IN STYLE

The Theatres that Set the Fashions in Entertainment Proclaim that EDUCATIONAL’S TALKING COMEDIES Are in Style:

PARAMOUNT . . . — New York
PARAMOUNT . . . — Brooklyn
CHICAGO . . . — McVicker’s . . . — UPTOWN
TIVOLI . . . — PARADISE . . . — Chicago
METROPOLITAN . . . . . . . . . . . . . . — Boston
OLYMPIA . . . . ROGER SHERMAN . . . — New Haven
METROPOLITAN . . . EARLE . . . — Washington
RIVOLI . . . . . . . . . . . . . . . . . . . . . . . . — Baltimore
LOEW’S STATE . . . CARTHAY CIRCLE . .
HILLSTREET . . . . . . . . . . . . . . . . . . . . . . . . — Los Angeles
LOEW’S WARFIELD . . . PANTAGES . .
GOLDEN GATE . . . . — San Francisco
FIFTH AVENUE . . . — Seattle
BROADWAY . . . . — Portland
RIALTO . . . . — Tacoma
BUFFALO . . . . — Buffalo
STRAND . . . . . . . . . . . . — Cincinnati
HIPPODROME . . . — Cleveland
CIRCLE . . . . — Indianapolis
STATE . . . . . . . . . . . — Adams
UNITED ARTISTS . . . — Detroit
MINNESOTA . . . . STATE . . . . . . . . . . . . . . . . . . . . . — Minneapolis
CAPITOL . . . . — St. Paul
MERRILL . . . . — Milwaukee
ROYAL . . . . . . . . . . . — Newman
MAIN STREET . . . — Kansas City
AMERICAN . . . . — Denver
RIVIERA . . . . ORPHEUM . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . — Omaha
MELBA . . . . . . . . . . . — Dallas
DES MOINES . . . — Des Moines
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At the Paramount on Broadway this week the audience is howling its head off at a Mack Sennett Talking Comedy entitled "The Bride's Relations" . . As a matter of fact, this comedy is the outstanding feature of the show . . had the audiences screaming with laughs.

— M. P. NEWS

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All Talking Their Parts
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FOX MOVIETONE HIT
Irving Cummings production

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You HEAR Louise Dresser sing the blues, in this, her latest talking picture and HEAR June Collyer speak from the screen for the first time.

SILENT PRINTS OR MOVIETONED AS
Hit the Box-Office
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ONLY FOX KNOWS HOW.
Profit-taking Talker from
AN absorbing mystery thriller of an aged cripple who plotted against his lovely young wife—causing his own murder and involving six people with six different motives in a ghastly and intricate crime.

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William Russell—Hedda Hopper
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—Martin J. Quigley

*The HERALD-WORLD is the only motion picture trade publication which is a member of the Audit Bureau of Circulations. Statements for the year ending December 31, 1928, now available.
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and 2 more

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ONE A WEEK

M-G-M
The word of a gentleman and a scholar concerning “Piccadilly”

The National Board of Review
of Motion Pictures

Established by the People’s Institute
70 Fifth Avenue
New York, N.Y.

Wilton A. Barrett, Executive Secretary

Telephone Algonquin 8344

March 21, 1929

Mr. J. D. Williams
World Wide Pictures, Inc.
130 West 46th Street
New York City

My dear Mr. Williams:

This is to acquaint you with the fact that the World Wide production “Piccadilly”, reviewed by our Committee on Exceptional Photoplays on March 20th, was selected by that group for major mention in the National Board’s exceptional photoplays list.

It was the consensus of opinion of the Committee that this film is the finest picture yet imported from England and one of the finest pictures, for that matter, to reach this country from anywhere else. They considered its production quality all that American standards and American picture taste demand and particularly commented on the consistency of its story, the truthfulness of its characters, the very high level of acting on the part of the entire cast and, last but not least, the great distinction of Mr. Dupont’s direction which holds the plot at a point of continuous interest.

With best wishes for the success of this very fine film,

Sincerely yours,

Wilton A. Barrett
Executive Secretary

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with motion pictures. Developed through the joint
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tion, it makes possible a hitherto unapproached
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VITAPHONE TALKER FROM FIRST NATIONAL

If it were only HALF as good as the FIRST TWO, it would be GOOD ENOUGH... So picture the profit possibilities when they find it's even BETTER than "Weary River" or "The Barker" Sills and Mackaill Talking for all they're worth — and "The Barker" proved they're WORTH the biggest money you ever paid for a talking attraction! All-Talking courtroom scenes....

New York night life.... a "love nest" murder enacted before your eyes.... then to the seductive South Seas, with Dorothy in dazzling desert island décolleté. Every kind of appeal that draws human beings to box-offices — DOUBLE YOUR PLAYING TIME!

The LAST WORD in Talking Pictures!
IN THIS ISSUE—

Fox decides to produce only sound pictures, dialogue or music or both: Theatres not yet equipped "will be taken care of," says Winfield Sheehan; Foreign market is provided for for the next year and a half; Will Rogers among stars newly signed for Movietone policy: All directors are instructed in sound production; Players without audience ability face ax.

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Erlanger is establishing sound apparatus in all theatres of "legit" circuit—Dismissal of suit against distributors, film boards and Hays organization is indicated.

Greatest success in history of industry is predicted by Hays as result of sound; Points to increase in $50 million patronage.

Battle royal between Fox and Paramount for theatre control in New England is awaited—Pathé Audio Review arrives, with Ramsaye as editor.

Success of coming Theatre Equipment Exposition in Chicago is pressed by interest of industry and public—New breach with labor over sound.

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ADVERTISEMENTS


EDITORIAL AND ADVERTISING OFFICES
New Era Dawns

DAY by day unquestionable evidence accumulates as to the vast and fundamental changes that have been brought about in the motion picture industry through the addition of sound and dialogue.

But even today, outside of a few persons in high places who have all of the evidence before them, there is still little recognition of just what has happened.

The exact story of what has been done can hardly be told in moderate and conservative language. The new fields that have been opened are so vast, and the state of the industry is so much changed, that only by the generous use of superlatives can the immediate future of the industry be depicted in anything like an accurate manner.

It has long since ceased to be a secret to well-informed persons that for the past five years the industry as a business has not made the progress that was expected of it and the progress that was necessary were it to continue as a prosperous, healthy and developing industry. Despite heroic efforts of producers the best grade of general product it was possible to make fell short of developing a wider popular support. It may be said that the industry was virtually kept going by occasional great attractions that the studios were able to turn out. The general run of product was not building greater patronage.

It might be imagined that even without a growing public for motion picture theatres the industry could continue almost indefinitely as a profitable business. But this is not correct, due to the tremendously larger amounts of capital that were put into the industry. This created the necessity for greater earnings. Investments, particularly in theatres, were mounting more rapidly than it was possible for the theatres to make correspondingly larger earnings. There are experts who believe that the industry, prior to the introduction of sound and dialogue, was rapidly reaching a state of no profit on operations.

And then came the virtually perfected sound and dialogue picture. At first the novelty of these pictures immediately increased theatre revenues. Gloomy and skeptical persons predicted that the novelty would soon wear off and then attendance would promptly drop back to the old figures. But these persons did not understand the basic appeal of the new developments and, also, they were not making due allowances for the crudities which necessarily were the result of early experiments.

The fact of the situation today is that the box office has never in the history of the amusement business received such a stimulus as it has from the audienc. Everywhere throughout the country theatres running the acceptable audience pictures that are now available are doing a volume of business which they hardly dared dream of with the silent picture. The average talking picture is now pulling the public in as has never been done previously except by the occasional great silent picture. And such a tremendous rate of improvement is being made in the audienc that it would be looking for trouble to imagine that the public's interest in these pictures is only a passing fancy.

The public's present interest in audienc is only the start of a vastly greater popularity for motion pictures. Attendance records everywhere are going to be revised upwards at surprisingly rapid rates. The industry has already passed the threshold of an era of prosperity that will make the old days look small and insignificant.

Skilled who have been unable to see the entertainment advance represented by sound pictures and the tremendously greater box office significance of these subjects are going to be in for a bad time.

Mechanical Argument

COMPETING exhibitors may be warned that just about the worst thing they can do to their own business under existing conditions is to engage in popular debate with their opposition over the relative merits of their sound reproduction devices.

The opportunity and the responsibility for the theatre man at this time is to build, promote and stimulate interest in sound pictures; any effort he may make which may create a question in the public's mind about any type of reproducing equipment is plainly and distinctly bad business.

Because of the newness of the medium and because being new and still somewhat in an experimental stage, the public will automatically have plenty of questions of its own about sound and dialogue pictures. Consequently, it becomes a matter of bad policy for an exhibitor, for the sake of a little immediate gain for himself and a little embarrassment for this opposition, to do anything or say anything that reflects adversely upon any kind or type of equipment anywhere in use.

All of the above applies with redoubled emphasis in the case of the producer. And in the case of the producer, who is presumed to have more information on the general situation, criticism of the other man's system of recording and reproduction is decidedly less excusable.

For any producer to disparage the system in use by another company and to insist that his system is the only good system is a foolhardy and ridiculous course. As a matter of fact, virtually perfect recording and reproduction is possible, under favorable circumstances, with several of the systems. On the basis of experience and continued use some one or more systems may be centered upon and may be proven to be the best. But this is not a matter for public argument and is certainly not a matter which should be permitted to interfere with the industry's main job at this time which is selling talking pictures to the public.

Let these arguments be kept within the inner councils of the industry.

Meanwhile let the industry present a solid front on the matter of promoting interest and appreciation for sound and talking pictures, regardless of the mechanics employed.
**Fox to Make Only Sound Films; More Stars of Stage Signed**

**Theatres Not Yet Equipped**

"**Taken Care Of,**" Says Sheehan

**Foreign Market Provided For for Another Year and a Half—Will Rogers Acquired**

By PETER VISCHER

NEW YORK, March 26.—From now on, the William Fox organization will produce sound pictures exclusively, abandoning the silent film of motion picture tradition.

In a conference here on Sunday, prior to his departure for California, Winfield Sheehan announced that only dialogue and musical pictures would be made at the four Fox studios in New York and California. Sheehan made it plain that he spoke for the Fox Film Corporation, of which he is vice president and general manager in charge of production, and not for any other Fox unit, such as the newly acquired Metro-Goldwyn-Mayer organization.

Together with the announcement of this change in policy, of the greatest significance to motion picture exhibitors throughout the world, Sheehan announced the signing of another group of stage celebrities: Will Rogers, Lonergan, and DeSylva, Henderson and Brown, composers of musical comedies with successful Broadway runs.

**Outstandingly Important Move**

Sheehan made it clear by his manner that he considered this step taken by Fox to be as important as the change from horse-drawn vehicles to automobiles.

The new Fox policy was not decided upon yesterday, or even the day before, said Sheehan. It was first considered last June at a conference in the Hotel Rialto here in New York and events since have justified the stand taken by those who favored the new mode of eye and ear entertainment. When "Street Angel's" records were broken time and again by sound pictures, mainly because they had dialogue, that clinched the decision. The decision for this step was made at the box office.

**Two interesting points were cleared up by Sheehan. First, he said that the Fox studios were not equipped for sound reproduction would be "taken care of." Second, the foreign market is provided for for another year and a half, at which time some decision as to what is to be done for the showing of pictures abroad will have been reached, possibly automatically.**

Sheehan said that Fox has spent $15,000-

000 the past year in preparation for this announcement. As a result, he predicted that Hollywood will now become the international capital for stage producers, dialogue writers, singers, actors, dancers, comedians and monopolists.

"**Old Guard**" Fearful

The statement issued by the Fox office contained this interesting material:

"This revolutionary change has been fearfully anticipated, according to reports from Hollywood, where the old guard of producers and editors of the foreign market would stave off so radical a decision in production policies. Many screen favorites, unable to measure up to the new vocal requirements will probably lose out as a result of the new production policies prevailing at these studios beginning today."

"Not only will thousands of actors be affected, but also scenario writers, title writers, directors and supervisors. While this little wind is blowing good for some it means new importance will accrue to speaking actors, singers, stage experts, song and dance directors, lyricists, composers of popular music and operettas, dialogue writers, electrical engineers and acoustical experts."

**Silent Studios Soundproofed**

"This is far more than a matter for the studios today is not as sudden as this announcement might suggest, since William Fox and Winfield Sheehan have built at a cost of $10,000,000 an entire new studio at Fox Hills, California, known as Fox Movietone City. Twenty-five complete recording units are now in operation on the soundproof stages at this new plant, which covers 180 acres."

"The silent studios at Sunset Boulevard on both sides of Western Avenue have been soundproofed and equipped to meet the new production requirements with the addition of..."

(Continued on next page)

**Move to Extend Midnight Show Time in San Francisco Dropped on Protest**

**SAF FRANCISCO, March 26.—A proposal to prohibit theatrical performances on the West Coast between the hours of 7 a.m. and 6 p.m., has been withdrawn by Supervisor Roncovieri, chairman of the Police Committee. The chairman advised the supervisors that so many objections have been made to changing the law, which now prohibits performances between 1 and 6 a.m., that it had been deemed best to amend the present law, making such performances unlawful, except when a special permit had been obtained from the Police commission. Opposition to any change was voiced by Supervisor Roncovieri, who declared that after-midnight shows too often develop into orgies that are a disgrace to the city and to the theatres participating.**

**Colvin Brown Home from Tour of Branches Abroad**

NEW YORK, March 26.—Colvin W. Brown, executive vice president of Pathé, returns to New York on the Berengaria today. He has been abroad for a month visiting the Pathé branches in London, Paris and Berlin.
Fox Signs Stars for Sound Policy

15 Million Outlay
Paves Way to New Production Plans

(continued from preceding page)

a $800,000 Movietone laboratory and new sound reproduction equipment. "Present plans call for the filming of one complete feature-length talking or musical production every week, including comedies, operettas, dramas, melodramas, and spectacular dramas. "Many new personalities will be heard by motion picture audiences as a result of this radical departure in production. Negotiations which Mr. Sheehan was unwilling to discuss are now being conducted with many important theatrical and literary personalities. Of those with whom contracts have already been signed the following were announced: "Will Rogers, America's best-known comedy talker, whose contract was signed at the beginning of the year, has signed a two-year contract to be heard and seen exclusively in talking films to be produced by Fox Film Corporation in Hollywood. "Owen Davis, well-known dramatist, has completed the dramatization of Rogers' first screen talker.

Straus Completes Play

"Oscar Strauss, distinguished Viennese composer, has completed the score and book for a musical play which Strauss has titled 'Married in Hollywood.'"

"Based on opetta 'The Dollar Princess' will be produced as a singing musical Movietone feature. "Four original musical comedies will be produced with words and music by DeSylva, Brown and Henderson, now at work at the Fox Studios. This trio is responsible for the current Broadway successes, 'Follow Through,' 'Good News' and 'Queen High.'"

"Davie Stamper, former composer of Ziegfeld musical shows, has completed a musical comedy for film production. "Meyer, now in the editing stage, has been produced as the first of an annual series of musical revues. Words and music are by Con Conrad, Archie Gottlieb, Jerome Kern, with the book by Billy K. Wells and the direction by David Butler and Edward Royce."

Jessel Starts in Month

"George Jessel, musical comedy and vaudeville favorite, leaves for California next month to begin production of a musical play with an Italian background as his first picture on a 3 year contract. "The Passing of the Third Floor Back," a dramatic classic from the pen of Jerome K. Jerome will be produced as a talking film. "Camel Kirby," by Booth Tarkington and H. Irving Brown, is being put into production as a dialogue feature with Warner Baxter in the title role. "Degas Diggers' mystery story, 'Behind That Curtain,' is also scheduled for immediate production with Irving Cummings directing. "The Cock-Eyed World," will be directed by Raoul Walsh, following his successful 'What Price Glory,' with dialogue by Billy K. Wells, based on the original story by Laurence Stallings and Maxwell Anderson. Ford Making First Audien

"King of the Khyber Rifles" by Taibolt MacNeil was produced by John Ford as his first feature length all-talking film with Victor McLaglen, Myrna Loy, David Rollins, Lumsden Hare, Ray D'Arcy, Mitchell Lewis, David Torrence, Pat Somerston, Gregory Gay, Claude King, taking their parts in a colorful story laid in the mountains of Afghanistan. "The Man Who Came Back," dramatized by Fox from a short story by John Fleming Wilson, is scheduled for production beginning next month. "Other dialogue plays for which immediate production plans are being made include 'Conquistador,' 'The Mad Song' and 'Frozen Justice.'"

Stars Pass Movietone Tests

Among the film favorites whose Movietone tests have been successful and who will be heard in Fox Movietone features will be Janet Gaynor, Mary Duncan, Lois Moran, Sue Carol, Louise Dresser, Shannon Lyon, Charles Farrell, Warner Baxter, Victor McLaglen, Edmund Lowe, Nick Stuart, David Rollins and Paul Muni. "Directors who during the past six months have been learning the new technique will now direct exclusively talking and musical films. These include Frank Borzage, Raoul Walsh, John Ford, F. W. Murnau, Irving Cummings, Allan Dwan, Benjamin Stoloff, David Butler, Werker, Harry K. Holtop, John steering, Lam Tishling, Alfred Werker, Berthold Viertel, Howard Hawks, George Seitz, Marcel Silver and Norman Taurog."

Playwrights Listed

"Additional directorial talent, recruited from the stage, includes A. H. Van Buren, Clark Silverin, Edward Royce, Frank Merwin, Lester Lerner, Frank Tasselt, Campbell Gullen, Seymour Felix and Bobby Connolly. "Broadway playwrights who are writing dialogue at the Fox studios in Hollywood include Paul Gerard Smith, Harlan Thompson, Walter Weems, Billy K. Wells, Edwin Hitch and Tom Barbor. "Dialogue writers who are now in Hollywood working on Movietone features include George S. Brooks, S. K. Lauren, Zoe Akins, John M. Howard, William Kopp and Lee Gillette. "Much of the talent will also be working on a new production at Fox Movietone City. "Indications are that further inroads will be made on Broadway's stage talent as production is expanded to meet requirements of additional theaters being equipped to show Movietone film in response to public demand for this new type of entertainment."

All Directors Ordered to Learn to Make Audiens

(Continued from the Herald-World)

HOLLYWOOD, March 26.—The Fox Corporation's announcement yesterday that all of its directors and writers will be trained for the new talkies was the first of its kind in the industry. The directors who have not trained speaking voices for their pictures will be given an order from Sol Wurtzel's office that all directors under contract must report at once to learn how to make dialogue pictures. A director who has made no dialogue pictures will sit in with members of an audion unit in order to study the new technique.

Six silent pictures are in production. Another, 'Chasing Through Europe,' goes into production this week under Al Werker's direction. It is the last silent motion picture ever to be produced for the screen.

The Fox actors who are jobless with this announcement are people who have had steady employment on the lot merely by picture to picture. They are thrown out of work similarly are scene-fillers and titers.

Corinne Griffith Makes Most of "Divine Lady" Role

NEW YORK, March 26.—Under the blue-white glare of the Klieg lights a first night crowd filed into Warners theater to see Corinne Griffith give a performance one of the most romantic characters in British history, the simple Emma Hart who became the divine Lady Hamilton, last Friday, in the 'Divine Lady.' They also came, this first nighters, to see the screening of one of the greatest naval engagements of battle time, the battle of Trafalgar.

The theater was packed to overflowing with the well-dressed crowd that makes a habit of attending the premieres of the best-known producers. That they were not disappointed in this picture was obvious from the applause they gave it.

Miss Griffith was charming Jan Keith as George, H. B. Warthe, Lord Hamilton, and Victor Varconi as Lord Nelson, her lover, were excellent. And for a period picture, "The Divine Lady" was as remarkable a portrayal of the perfection of its detail in the pageantry of its scenes as any in the commission and completion of the ships of the line which battled at Trafalgar.

A thoroughly entertaining picture, the audience decided, with lots of color, lots of human interest and plenty of dash and thunder in the battle scenes.
A. H. Blank Sells 20 Theatres
To Paramount; Still Owns 24

All Except Four of Houses in
Deal Are Equipped for Audiences

Says Sale Is Promoted by Desire for Much Needed Rest—Started in 1911

[By Special Correspondent of the Herald-World]

DES MOINES, March 26.—Sale of the A. H. Blank Theatre corporation to Paramount Famous Lasky was announced Friday from New York by Blank to local newspapers. The amount involved, however, was not mentioned. The deal includes twenty Blank theatres in Iowa, Nebraska and Illinois, the Iowa building and the Capitol theatre building in Des Moines.

The Des Moines houses purchased in the deal are the Capitol, Des Moines, Garden, Palace and Strand. The others include: Riviera, Rialto and Strand, Omaha; Broadway, Council Bluffs; Capitol and Princess, Sioux City; Capitol and Rialto, Newton; Capitol, Cedar Rapids; New Riviera, Waterloo; Columbia, Garden and Family, Davenport; Fort Armstrong and Spencer, Rock Island, Ill.

Blank's announcement made in New York and issued by Public, read: "I have today sold my entire interest in the Blank Circuit, operated by the A. H. Blank Theatre Corporation and its subsidiaries, to Paramount Famous Lasky Corporation, who have been associated with me in the ownership and operation of the circuit. The sale is prompted by my desire to take a much needed rest after many years of constant theatre activity. I have no immediate plans for the future."

Still Retains 24 Theatres

Although Blank relinquishes his major holdings in this deal, he still owns 24 houses in the smaller cities and towns of Iowa. Plans are already under way for the improvement of the Iowa building in Des Moines. This will enlarge the Des Moines theatre from its present capacity of 1,250 to 2,800 and will involve the expenditure of $500,000, according to the announcement. This house will be made into an ultra-modern cinema palace.

A. S. Graven and Company of Chicago are preparing the architectural drawings and specifications calling for reinforced concrete construction with an exterior finish of brick and terra cotta similar to the present finish of the building.

Started in 1911

It is reported also that the Rialto theatre at Omaha will undergo a remodeling and enlarging program.

According to Blank, all but four of the theatres sold to Paramount are equipped for auditions. "Admission five cents," and a new reel every day, was the policy of the Star theatre, the little film theatre in which A. H. Blank started on the road to fame and fortune. From that humble beginning in 1911 he advanced rapidly until, in the deal with Paramount, March 22, he relinquished his hold on twenty theatres in three states. The Riviera in Omaha, built at a cost of $20,000, 000, added to his chain of five other theatres in the Middle West, is a startling contrast to the little house where he began the motion picture business eighteen years ago.

On the second birthday of his son, Raymond, Blank opened his second theatre, the Rialto, Dec. 1911. He invested practically all the money he could get, in that venture. In four months he sold out for $25,000. With $15,000 of this amount he bought a lease on the Garden, then the leading Des Moines theatre. After remodeling it he opened with a new sign, "Admission ten cents.""}

Among First to Introduce Music

As the years passed, however, Blank showed his good judgment in the purchase and operation of half a dozen houses. His theatres were among the first to introduce music and to switch from a different show each day to a three-week change. Fans predicted failure then. They said the public must have a new show every day.

Blank became one of the founders of First National Pictures, recently sold to the Warners. He was on the executive board of First National for years.

Bill for Local Option on Sunday Shows
Brings Fight; Ohio Censor Measures Die

[Special to the Herald-World]

COLUMBUS, March 26.—Fireworks were touched off at the public hearing before the supreme judiciary committee of the Ohio Legislature, March 20, when a bill to permit municipalities to vote on the question of Sunday motion pictures exhibitions came up for hearing. Opponents were principally ministers and officials of religious organizations. Proponents consisted of P. J. Wood, business manager of the M. P. T. O.; George W. Emerson, manager of the Cleveland Theatre Owners Association, and others. The committee recommended passage.

The Women's Civic Club of Cleveland Heights has organized against Sunday shows.

All bills to change Ohio censor laws were killed in committee. On motion of Senator Bender, author, the bill to abolish censorship was indefinitely postponed.

The two bills of Senator Johnson to include auditors in censorship and to raise the fees were likewise killed.
Preparing RKO for 1929-30

SOME of the nation's most talented authors have been engaged by RKO Productions to write the stories for the 1929-30 program of Radio Pictures. Of the writers pictured here, Eugene Walter is the author of "The Easiest Way" and other stage successes; Charles MacArthur collaborated with Ben Hecht in writing the recent legitimate hit, "The Front Page"; Samson Raphaelson is the author of "The Jazz Singer," and John Brownell is a staff writer.

This is the perfect answer to the old question as to why business is punk. When business is bad bring in a few good pictures and the whole scale of living jumps up. Pictures are the answer to every important question in the industry and always will be.

Incidentally, this might be a lesson to the producers of legitimate drama. They are in the doldrums, with business worse than it has been in years and years. What they need is fewer tears and more good plays.

A Long Run House

THE plan of the Erlanger theatres, whereby sound equipment is to be installed, is another bit of evidence of the importance of this new mode of entertainment. Erlanger's name is famous in American entertainment and his foresight in preparing for the future is something not to be overlooked. His huge string of theatres will be available for long runs.

Incidentally, the Cameo, which has played an interesting role in New York pictures, is to be made into a long run house beginning March 30.

"Picadilly"

THE World Wide organization is riding the heights of enthusiasm as the result of a long look at "Picadilly." This picture, which I have not seen as yet, is proclaimed as the best yet brought out of England and such a smashing hit that it will give World Wide a new ranking.

The National Board of Review all but burst into song over "Picadilly," calling it one of the finest pictures to reach this country from anywhere, a production that is all American standards and American picture taste demand. It was directed by DuPont of "Variety" fame. Of course, J. D. Williams let this information out quite reluctantly.

PETER VISCHER.
Erlanger Equipping Entire Legitimate Chain for Sound

Many Now Ready and Remainder to Be Wired by August 1—
Plans to Give Patrons Audiences as Well as Pro-
ductions of Dramatic Stage

(Special to the Herald-World)

NEW YORK, March 26.—A chain of theatres devoted to the dramatic stage is being prepared for the presentation of sound motion pictures.

A. L. Erlanger, reputed the largest individual owner of stage theatrical properties in the world, is having his long chain of theatres wired and equipped with all the other accessories necessary for the proper presentation of sound pictures. Many of the houses are now ready and the work in the others will be completed by August 1. The Erlanger chain has always been recognized as one of the leading strings of legitimate theatres in the United States.

It has always been Erlanger's policy to keep his theatres up-to-date, equipped with all the latest appliances and inventions, both on the stage and in the auditorium. It is in pursuance of this policy that he is now spending the enormous sum of money needed to prepare his houses for the show-
ing of sound pictures.

Not for Audiences Only

He has no intention of devoting his the-
tre exclusively to the kind of entertain-
ment, but he realizes that the sound pictures have come to stay, and, as a purveyor of theatrical amusements, he wishes to be able to give his patrons the very best that is offered in drama, musical comedy or pic-
ture.

Among the theatres of the Erlanger chain that have been or are about to be wired are the Liberty in New York city, the Colonial and Tremont theatres in Boston, the Erlanger and Grand theatres in Philadelphia, the Erlanger in Chicago, the Erlanger in Buffalo, the Nixon in Pittsburgh, the new Wilson in Detroit, the Erlanger's Grand Opera House in Cincinnati, the American in St. Louis, the National in Washington, Ford's in Baltimore, the Erlanger in Atlanta, the Erlanger in Birmingham, the Tulane in New Orleans, the Biltmore and Mason in Los Angeles, the Erlanger and Columbia in San Francisco and the Metropolitan in Seattle.

"Built for Sound"

Each of these is a leading first class thea-
tre in its community. Each of them was "built for sound." That is to say, they were intended for the presentation of the spoken drama and for that reason every attention was paid to the acoustics, so that spectator sitting in any seat in the auditorium would be able to hear as well as to see everything that went on in the stage.

Erlanger has shown most of the big fea-
ture pictures of the past, such as "The Birth of a Nation," "Ben Hur," "The King of Kings" and "Wings," in his theatres, and he is ready now to book audiens, by what-
ever process they may be made.

Trendle Is Appointed
Detroit Commissioner;
Opens Big Easter Week

(Special to the Herald-World)

DETROIT, March 26—Detroit theatres are anticipating one of the biggest weeks of their history during Easter Week. Through the efforts of George W. Trendle, general man-
gager of the Kunsky Theatres Corporation, the public schools will have their Easter vaca-
tion, the week following the usual Holy week. No doubt that the theatres will play to many thousands of children and special shows are being arranged for them.

Mayor John Lodge reappointed Trendle to membership on the Detroit city fire commis-
sion. He was originally appointed by Mayor Smith and his reappointment came despite the keenest rivalry for the job. Trendle was also recently elected to the board of directors of the Union Trust Company, one of the leading financial institutions of the middle west.

Columbia's Sales Staff Adds 2 More Field Men

(Special to the Herald-World)

NEW YORK, March 26.—Samuel E. Fried and David W. Hunt have been added to the sales force of Columbia. Fried, a veteran in the distribution field, has been appointed sales-
man out of Washington exchange and David W. Hunt has been appointed salesman out of the Columbia's Memphis office.

Government Grants New Delay to Defendants in Chicago Antitrust Case

The 12 Chicago exchanges and Publix inter-
est in Chicago named as defendants in the suit brought several months ago by the gov-
ernment under the antitrust laws, have been given until sometime in April to file their replies. The defendants had been granted a previous postponement until March 20.
The exact date is to be set later, according to department of justice offices in Chicago.

Film Theatre Destroyed
By Mysterious Flames

(Special to the Herald-World)

NEW ORLEANS, March 26.—The Venus picture house, owned by Peter Ferrara, was destroyed by fire of undetermined origin. The building had a valuation of about $10,000 and the contents represents an additional $5,000 or more.
**Industry Is Facing Most Successful Era of History, Says Hays**

Weekly Audience of 250 Millions Is Rapidly Being Increased by Sound, M P P D A Is Told in Annual Report

(To the Herald-World)

**NEW YORK, March 26.—**The most successful era of its history faces the motion picture industry, in the opinion of Will H. Hays, president of the M P P D A, who made his seventh annual report to the directors of his organization here yesterday.

The meeting of the Hays organization was a particularly important one and his report on the state of the industry was heard with close attention.

On the other hand, it was interesting to note that William Fox was not present at the meeting, visiting Atlantic City. And the Fox organization was not represented.

The motion picture's weekly audience of 202,000,000 is rapidly being increased through introduction of sound, Hays declared. Nevertheless, orders are being attracted, and these audiences, he predicted, will be held as technical and directorial improvements are made.

Sound has served to open a wealth of material, formerly unusable because it lacked action for the silent screen, Hays declared.

The case with which sound has been adopted by the industry is indicative of its ability to expand naturally and normally, and instead of slowing up the industry's progress, injection of sound has "quickened the pulse of the industry and paved the way for a new blood through its arteries," he added.

The one obstacle in the way of the greatest progress of sound or silent pictures is the attempt which persists in some places to censor," Hays continued. "This tendency to restrict more than was spent before, has taken on a seventh liberty and not a single claim was litigated before arbitration. In the five years since the institution of this arbitration system, 70,652 controversies involving $17,724,300 have been disposed of. This achievement is unprecedented, Hays reported.

"The increasing recognition of universities and art institutes of motion pictures as a distinctive art-form is gratifying," he declared.

"Harvard has appointed a motion picture archive committee which soon is to make its awards of merit for the best photoplays of the past two years, after which such awards will be made each year. Columbia has expressed the desire to have a motion picture forum once a year at least, with noted individuals in the industry as speakers; a motion picture course has already been launched in the University of Southern California. This is a cultural course, and motion pictures, including talking films, are covered."

Q R S and DeVry Firms Merge Projector and Camera Manufactures

Merger of two of the strongest concerns in the amateur motion picture field—Q R S and the DeVry Corporation—is just announced.

Q R S has only lately entered into the motion picture industry, while the DeVry Corporation has occupied a high position in the manufacture of portable motion picture cameras and projectors, both in this country and abroad. The DeVry Corporation was organized and developed by H. A. DeVry.

The amalgamation will enable Q R S to transfer all its motion picture activities to the DeVry factory. The new company's apparatus will range from the least expensive camera retailing at $95 to the highest quality combination talking picture outfits for home and business.

**Warner-F N-Stanley Club Gets Set for Real Frolic April 6; All Tickets Sold**

(To the Herald-World)

NEW YORK, March 26.—The first annual banquet and ball of the newly consolidated Warner—First National—Stanley Club will be held Saturday, April 6, at the Hotel Commodore. Ben Bernie will officiate as master of ceremonies. Many celebrities of the stage and screen will attend.

All tickets have already been sold and demands for additional tickets have unwillingly been turned down.

**Radio Stimulates Interest in Every Amusement Field, Declares Editorial**

"When radio's first feeble squeaks sounded, many musicians scoffed," said an editorial last week in the Chicago Herald-Examiner. "Others asserted that it should be fought as a mechanical rival to concerts and recitals. The phonograph industry felt itself threatened and producers of motion pictures wondered if the new medium would split their income or lower their prestige."

"Latest figures compiled by the National Broadcasting Company show that America spends more money on music than ever before and that the amount is growing steadily. More than $30,000,000 annually is the total, and this is $10,000,000 more than was spent before radio was perfected."

"The phonograph industry leaps forward to greater prosperity. Motion pictures increase to unprecedented popularity. Radio has done more than vindicate its own claims to entertainment value. It has stimulated public interest in every amusement province it has touched."

**"Showboat" Praised, "Cohens and Kellys" in Atlantic City**

(To the Herald-World)

NEW YORK, March 26—Florence Ziegfeld rates Universal's "Showboat" as the greatest picture ever made. High-lights of the Universal's production were incorporated into the picture by Beckstone and the music written by Jerome D. Kern.

Atlantic City, where most of the "Cohens and Kellys" was filmed got the first chance to see the complete picture last week at the world premiere of the picture.

**RKO Favorite Signs To Make Three Audiences**

(To the Herald-World)

NEW YORK, March 26—Belle Baker, vaudeville star and leading in RKO's popularity contest announces that she will make three auditions for Eph Asher and Edly Small. Production will start about May first.

As the balloting stands now, Miss Baker is first; Happiness Boys, second; Van and Schenck, third; Famous Pixies, fourth; Sophie Tucker, fifth and Ben Bernie, sixth.

**Bowman Heads Publicity Of Fox Portland Houses**

(To the Herald-World)

PORTLAND, Ore., March 26—Mark C. Bowman, well known theatrical manager, formerly in charge of three houses in San Francisco, recently with publicity department of RKO pictures has been named director of publicity for Fox Broadway and Fox Hollywood theatres here. He was formerly with Bal Wheeler, who has been transferred to San Francisco to direct publicity for Fox interests there.

**Theatres Advertise Services for Easter**

(To the Herald-World)

INDIANAPOLIS, March 26—Acting on the suggestion of the Associated Theatre Owners of Indiana, virtually every theatre in the state co-operated with the churches in screen announcements of services of Good Friday and Easter.

**New 2500 Seat Theatre Opens in Richmond Hills**

(To the Herald-World)

RICHMOND HILL, L. I., March 26—The new B. F. Keith's theatre at Richmond Hill opened last Friday, with a large audience in attendance. The theatre, latest local playhouse to open with flying the RKO banner, seats 2,500 persons.

**Morris Appoints New Exchange Managers**

(To the Herald-World)

NEW YORK, March 26—Sam E. Morris, vice president of Warner Brothers, has appointed A. H. Hughes of the Atlantic branch and R. C. Hill as head of the office in Portland.

**Dowling Back in N. Y.; Completes “Rainbow Man”**

(To the Herald-World)

NEW YORK, March 26—Eddie Dowling, famous stage star, has completed the Sonor Art picture, "The Rainbow Man," and returned to New York. He will begin work on his next picture immediately.
Burbank Studios
Rushed With Six Audien Stories
(Special to the Herald-World)

Managerial Changes
In Universal Chain
Announced by Flader
(Special to the Herald-World)
NEW YORK, March 26.—Edward Yost, recently manager of the Yost Broadway theatre, Santa Ana, Cal., has been appointed division manager of the Universal California Circuit, according to an announcement from Fred A. Flader, general manager of the Universal Chain. The Universal houses in California include two in Santa Ana, two in Fullerton and two in Whittier, all equipped with sound apparatus.

"Wild Heart of Africa"
Will Be Distributed by Parthenon Pictures, Inc.
(Special to the Herald-World)
NEW YORK, March 26.—The Walker-Arthurthot Hunting expedition has completed negotiations with the Parthenon Pictures, Inc., to distribute the motion picture of the trip in Central Africa, titled "The Wild Heart of Africa." The expedition was composed of the famous scientist and wild game hunter, Dr. Thomas S. Arthurthot, co-founder and dean of the Pittsburgh Medical College and Fletcher Jr., and Kenneth R. Walker. The party have succeeded in shorting over 40,000 feet of the jungle thrills.

"Joan of Arc" OK'd
(Special to the Herald-World)
NEW YORK, March 26.—The New York State Board of censors has passed "The Passion of Joan of Arc," a film which was barred in England. It will be shown shortly at the Little Carnegie.

Newsreels Are Shown
At Church Services
(Special to the Herald-World)
WABASH, IND., March 26.—Rather than sit a long time and make a lot of enemies in an attempt to stop Sunday shows, the Rev. L. P. Burdette, pastor of the Christian church, figures on a little competition. He has announced that for the next thirteen weeks motion pictures will be shown at Sunday church services. Decision to use pictures was reached only after several months of deliberation. The matter first was discussed by the pastoral committee and the church board last July.

Publix-Fox Battle Royal for New England Control Awaited
Publix Completes Negotiations for Theatres Under Construction in Three Cities—Fox Goes Ahead with Plans—
K A O Gets Sites, But Bides Time
[By Special Correspondent of the Herald-World]

BOSTON, March 26.—Publix and Fox are apparently actively at work in the principal cities of the New England territory for theatres to add to their chains and a battle royal between the two organizations is expected. In spite of this activity for control of leading houses, Publix theatres in Boston, for the first time in years, were all playing films from other exchanges than Paramount last week. The Metropolitan is playing a Warner Brothers film while the Washington Street Olympia and Fenway were playing Fox features and the Sollay Square Olympia a Pathé feature. Publix, following closely upon the announcement of Fox taking over the Poli circuit, has completed negotiations for theatres under construction in Salem, Mass., New Port, R.I., and Taunton, Mass., besides the theatres recently added.

Meanwhile plans are going forward to give Fox its first theatre in Boston on the site of the Hotel Touraine and adjoining properties. Announced plans of K A O interests to obtain theatres of their own in the Fox-Poli cities appear to have taken a hold, for outside the announcement that sites for theatres had been obtained in all of the Fox-Poli cities, nothing further in the way of starting work on such theatres has transpired. With this in mind, the progress of the Publix-Fox expansions with a view to stepping into the scene at the opportune moment remains to be seen.

Sunday Amusements Are Being Bitterly Fought
In Two Florida Towns
(Special to the Herald-World)
FORT PIERCE, Fla., March 26.—Petitions requesting the city commission to call an election on the question of Sunday motion pictures being circulated have been submitted to the commission by H.E. Flader, general manager of the Universal Chain. The Universal houses in Florida include two in Santa Ana, two in Fullerton and two in Whittier, all equipped with sound apparatus.

"Hula" with Clara Bow
"Starts" Theatre Fire
(Special to the Herald-World)
OAKLAND, March 26.—Clara Bow's work in "Hula" is hot stuff, as the management of the Century theatre on Broadway, can attest. Yesterday, just as she was getting in some of her most effective work, the flame burst into flame and Kenneth Baek, the operator, barely had time to get out of the booth and close the fireproof doors. Two projectors and 3,000 feet of film were destroyed. The house could not be reopened until the booth had been re-equipped and new projection machines installed.

Local Cinema Club to Start First Production
(Special to the Herald-World)
NEW ORLEANS, March 26.—Plans for filming the first story of the New Orleans Cinema Club are now under way. This club is patterned along the lines of the little theatre guild and other clubs now operating in parts of the United States.

The plans call for the production of a play, using local talent in the picturesque settings of the city and surrounding territory. The club has all the equipment necessary such as cameras, projectors, sun reflections and every detail of the production will be handled by club members.

Circle Manager Goes To Acme Film Company
(Special to the Herald-World)
NEW YORK, March 26.—Max Herschmann, manager of Loew's Circle and formerly a member of the home office, has tendered his resignation effective March 24th. He will affiliate with the Acme Film company, creators of trailers of every description. Herschmann says that the firm will expand and cover every phase of cinema advertising. The Acme company is located at 1540 Broadway.

Kingsmore Appointed Loew's Cleveland Head
(Special to the Herald-World)
CLEVELAND, March 26.—Howard Kingsmore, present manager of Loew's Baltimore theatres has been appointed general manager, in charge of operation of Loew's Cleveland theatres. This is considered quite a promotion.

The Cleveland chain consists of fourteen houses and Kingsmore will arrive about the first of April to take up his new duties.

Officials Deny Columbia Will Release Sennett, Roach and Christie Comedies
(Special to the Herald-World)
NEW YORK, March 26.—Rumors to the effect that Mack Sennett, Hal Roach and Charlie Christie comedies were to be released by Columbia were received with denials and rebuffs. Hal Hodes, new advertising manager of Columbia, said it was nothing to his organization, and Hal Roach said "there is not a damn bit of truth in it."

Gordon S. White of Educational pointed out that Sennett audien comedies are to be released through Educational for at least a year. George Weeks, eastern representative of Christie, said he had heard the rumor, but that Christie told him there was nothing to it.
EXHIBITORS HERALD-WORLD
March 50, 1929

Pathé Audio Review Makes Its Bow With Terry Ramsaye Editor

Score of Technicians Puts First Series Now in Exchanges—Phone Used—Silent Version, Too
(Special to the Herald-World)

NEW YORK, March 26.—Introducing Pathé Audio Review! This synchronized, talk and sound edition of Pathé Review comes to the theatre built upon eleven years of growth and development of the Review, and with Terry Ramsaye as editor, it reflects the whimsical point of view and expression as well that has been Ramsaye’s in his writings.

This new sound short, Pathe is giving the same attention per foot as its long features and a score of technicians and assistants have helped make the first of many in the exchanges. RCA Phone has been used, as in other sound product of Pathe.

Silent Edition, Too
At the same time, the silent edition of the screen magazine will continue in its present production. Numbered as a new series, Pathé Audio Review will be released concurrently with Pathé Review to meet the demand and the need of the many sound theatres. With the exception of its talk and sound effects, and its musical synchronization, it will differ little in its scenic subject matter.

Big Staff Aids Ramsaye
A daring, saucy, impish humor is promised as the keynote of its appeal. It will pick its subjects where it finds them.—in New York, London, Paris, San Francisco, Timbuktu, the North Pole or the South Seas. An already high-gear staff will make sure of that.

Beverly Jones will assist Terry Ramsaye in the editing of the new unit. P. Fortier Jones, one of the most artistic and skillful cameramen in France, will lend the Continental flavor and its pretty girls, joyous places and novel happenings. Vuyjan Donner, artist and connoisseur in the matter of feminine foibles and fashions, will contribute. Clelia Corte will give it the Latin paprika. Donn McElwaine, from Hollywood, will keep it in touch with the West Coast and cinema happenings. T. J. Ryan-Hogan will be its director of dialogue; Herbert Cleaves, B.S., is the staff ornithologist; Arthur Fishburn, Ph.D., is the ethnographic expert; Joseph O’Brien, one of the pioneers in sound film technique, will supervise its assembly. John McLarron, will create its typographical effects and Giacomo Pozzi is the specially appointed photo-chemist in charge of its development.

Wide Range of Subjects
Outstanding and unique subjects in the first issues of the talk and sound edition is the presentation of a troupe of boy cowpunchers in rope tricks and merry chatter a la Will Rogers; a first minute in the life of a Napatilah Crane, child poetess, reciting one of her poems; the gay scenes to sound and music of the world-famous Bal Tabarin at Paris; Pepita, the dancer, and other hand-picked subjects, with synchronization and sound.

"I’ve let D. W. Griffiths, Von Stroheim, Herbert Breslin and their staff make sure of that," Ramsaye said. "My forbearance is at an end. I’m going to produce Pathé Audio Review to provide ear and eye entertainment for the theatres and audiences of true discrimination. It is to be seen on the screens where superior pictures play. It will be smart and modern. It will tell who’s who and what is what. It will brook no competition nor acknowledge any."

Public Makes Changes
In Managerial Forces
KANSAS CITY, March 26.—E. C. Copsock, formerly manager of the Publix Metropolitain, Houston, Texas, has taken up his new position as manager of the Royal theatre of this city, also a Publix house. He succeeds Charles Woods, who has been transferred to...

At the New York Theatres

NEW FILMS
WARNERS—"The Divine Lady," First National, with Corinne Griffith and Victor Varconi.
LILTON-WARNER—"The Flight," internationally presented, British International with German cast and German direction.
CAPITOL—"The Great Power," Franklin Warner, director, a three stage production.
FIFTH AVENUE PLAYHOUSE—"With Livingstone in Africa," a British picture about the great explorers.

HELD OVER AND REVIVED
PAULIST—"Repose," directed by Richard Dix and technicolor.
SYRACUSE—"The Boy," Warners, with Davey Lee, opened March 8.
COLUMBIA—"The Shady Lady," Pathe, with Phyllis Haver.
MCLAURIN—"Lady of the Pavedways," United Artists picture with Lupe Vezas, Jutta Gneul, William Lloyd and George Fawcett, directed by David Griffith.
ROXY—"SpeakEasy," Fox all-dialogue picture from the stage play of the same name with Paul Page, Lola Lane, Henry Waldbill and Helen Ware.
WINTER GARDENS—"Noah’s Ark," Warners, with Dolores Costello, George O’Brien, Louise Francis, Paul McVillers and many others. Directed by Michael Curtiz.
SAB HABUKS THEATRE—"Applause, the Singing Fools," Warner Bros., opened September 12.
ASTOR—"The Broadway Melody," Metro-Goldwyn, opened February 15.
GAIETY—"Hearts in Dixie," Fox, opened February 10.
NIVOLI—"The Iron Mask," United Artists, opened February 12.
CANOE—"The Battle of Mons," a British war pic.
FIFTH STREET—"Shiraz," a British film produced in India centering around the Taj Mahal.
HIDROGOME—"The Dummy," a Paramount picture.

April 15 Named as Publishing Date of Richardson Book

Many letters of inquiry have been received by the Herald-World Book shop regarding the date of publication of Volume Three to F. H. Richardson’s Bluebook on projection, and it has now been ascertained that the work will be ready by April 15.

Inasmuch as the price of the book is not definitely known, reservations will be accepted without the money, thus orders will be filled from the first copies and delivered C. O. D.

Powers Cinéphone Given Special Screening and Demonstration March 22
(Special to the Herald-World)

NEW YORK, March 26.—A special screening and demonstration of Powers Cinéphone, which is installed at Brecher’s Olympia theatre on Broadway, was held on March 22 for exhibitors.

The program consisted of subjects produced by the leading film companies recording sound-on-film and on the disc. Some of the subjects shown were: "Clara Bow in Fox and Pathé sound news; an Educational sound comedy; a Warner Brother vaudeville short; trailers of "On Trial" and "Abie’s Irish Rose."

Roxy Hears 7,000 Singers

NEW YORK.—During the past two years Roxy has given over 7,000 auditions to singers, in his search for new material. Out of this number only six were found to have a voice suitable for stage and radio work and twenty accepted for chorus work.
As the Jewish Theatrical Guild of New York feted Eddie Cantor, famous comedian, at a dinner March 10 at the Commodore. Seated are Grover A. Whalen, New York police commissioner; Cantor; Mayor James Walker; and George Jessel, stage and screen star. Standing are Judge Max A. Levine; Dr. Burnstein, chaplain of the guild; Major Edward Bowes of the Capitol theatre; William Fox and Bugs Baer, columnist.

Leo, M.G.M.'s trade mark, helped celebrate the Mardi Gras in New Orleans and was greeted by thousands as he joined the big parade. He seemed to be getting a real thrill out of his Canal Street admirers and roared a welcome. Leo stopped in the Southern city, while on his world tour, which has been confined to the South this winter. With the Trackless Train in Asia M.G.M has two World Tour crews on exploitation service.

A party on Universal's "Broadway" set for Mr. and Mrs. Robert Ellis, who recently announced their marriage. Holding the cake are Merna Kennedy (left) and Evelyn Brent. Thomas Jackson is the spectator.


Colleen Moore, First National star, and John McCormick, her producer (and husband) on their yacht, "Aimee," during a recent cruise of three weeks along the coast of sunny California. Nautical and nice, eh?
A big job is that of directing the vast press relations of the RKO circuit. Mark A. Luescher handles it according to those dimensions.

One of the scenes of striking beauty in First National’s “The Divine Lady,” a new starring vehicle for Corinne Griffith. This shot was taken from the deck of a battleship and shows the enemy ship preparing for an attack in the rather innocuous-looking manner of long ago. Victor Varconi plays the male lead and with Miss Griffith will be heard for the first time in talking sequences.

Gillian Dean greeting Easter morn with a big rabbit. Miss Dean is coming to America in a World Wide picture starring our own Monte Banks. It was made in England and is titled “A Honeymoon Abroad.” The production is one of several foreign pictures which World Wide has scheduled for release this spring. April 21 is the date.

H. B. Warner won much praise for his wonderful work with Monte Blue in “Conquest,” a Warner Brothers all talking picture. He will soon be seen again in another Vitaphone feature entitled “Stark Mad.”
Fox’s Stock Company Circuit To Solve Need of Audience Talent

NEW YORK, March 26.—A school of the speaking screen, already started by Fox Film Corporation in the form of a theatrical stock company at the Fox Palace theatre in Hartford, is to be expanded into nationwide branches in a dozen theatres with the use of the stage as an ally for the development of audiences.

With the ambition to stimulate new talent in acting, writing, and producing, it is hoped by the Fox executives that the plan will produce both new players and new plays as a constantly growing source of talent for Fox Movietone. Of course, current Broadway hits also will be presented.

William Fox made no announcement of his plans until they had been tried out for two weeks at the Fox Palace, following upon a campaign by Fox to secure talent for talking pictures. It had obtained such outstanding players from the footlights as Mary Duncan, Sylvia Sage, and a host of stars from Twelvetrees, Lumsden Hare, Helen Ware, Dorothy Jordan and Charles Eaton.

Broadway Sapped of Talent

But it also was found that Broadway was being sapped of desirable talent. Many stars were magnetized into the field of other talking pictures. Also many of the old line of seasoned talent, the veterans of the stage, were either passing on or retiring, due to the unfavorable conditions on Broadway this season. Youthful faces were likewise difficult to find.

William Sheehan, vice president and general manager, encountered some very striking experiences along this line. To get the right players for the leads in “Speakeasy,” the all-talking picture of New York now at the Foxes, the director, Benjamin Stoloff, literally hunted high and low all over the city for several months. Besides frequenting vaudeville and Broadway productions, he studied faces on the street, at athletic meets and atop busses. He finally hit upon Paul Page from variety and Lola Loring from “Home Towners” which was a big success here.

National Campaign To Teach Public of W. E. Sound System

NEW YORK, March 26.—To familiarize the motion picture public with the facts concerning the recording and reproduction of sound and dialogue motion pictures by Western Electric Sound System, Western Electric is instituting a huge national advertising campaign to be printed during the remainder of the year.

A circulation of more than 8,000,000 will be reached by the Saturday Evening Post, Liberty, Colliers, Photoplay, Motion Picture Classic, Time, College Humor, The New Yorker, and many other magazines. The first advertisement will appear May 6 in the Saturday Evening Post.

Lobby displays are being prepared for the use of theatres that are using Western Electric Systems.

Laure La Plante Voice Insured for $200,000

EXHIBITORS HERALD-WORLD 37

Laure La Plante is now working on the singing and dialogue sequences of “Show Boat” under the direction of Harry Pollard.

“Mary Dugan” Into Embassy; Follows “Broadway Melody”

NEW YORK, March 26.—“The Trial of Mary Dugan,” all talking picturization of the stage success of the same name which will begin an engagement at the opening of the American Embassy theatre, 28th. “Mary Dugan” ran on the stage for more than one year on Broadway and is now being presented by eighteen road companies in this country and in Europe.

The picture has an all star cast headed by Norma Shearer, Lewis Stone, H. B. Warner and Raymond Hackett. The voice of Miss Shearer is reported to be one of the best among screen players, despite the fact that she has had no stage experience.

“Noah’s Ark” Given British Premiere At Piccadilly Theatre

LONDON, March 26—Warner Brother’s “Noah’s Ark” was given its British premiere at the Piccadilly recently. This is the second Warner Brothers to play at this house which has over Dolores Costello is starred in the picture.

Tenderfoin, another production starring Dolores Costello, was given a general release this month throughout Great Britain and has proved a big hit in many houses. Tenderfoin’s has bettered the record of Warner’s “Home Towners” which was a big success here.

What Exhibitors Are Saying About Exhibitors Herald-World

“I sure get lots of pointers out of the Herald-World and wouldn’t think of running a theatre without it.”—Sun theatre, Plainwell, Michigan.

Saunders Named New Supervisor R K O Houses

MINNEAPOLIS, March 26—Claude Saunders of New York will succeed Frank F. Kuhl as supervisor of R K O theatres in the Denver, Omaha, Minneapolis, St. Paul and Wisconsin territories with headquarters at the Hennepin-Orpheum theatre.
Open Breach of Circuit with Unions Follows Sound Wiring
Walkout Laves T & D's Vitaphone Theatre at Oakland Dark and Silent—Two Other Houses Discharge Musicians—Projectionists Quit in Sympathy
[By Special Correspondent of the Herald-World]

SAN FRANCISCO, March 26.—An open breach between T & D Junior Enterprises, Inc., operating a chain of motion picture houses in Northern California, and organized musicians and projectionists, has been brought about as a result of the installation of Vitaphone equipment in the Strand theatre, Alameda, and the refusal to accede to the demand of the projectionists.

Projectionists in this theatre went on strike and two days later workers in the Vitaphone theatre, Oakland, another East Bay suburb, quit in sympathy, leaving during the showing of the feature picture in the middle of the afternoon. Five operators, seven musicians, an organist and two stagehands were affected here. The walkout left the house dark and silent, and Manager Jack Hunter was obliged to announce that no performance could be given for at least two hours. When a non-union force arrived it was found that the projection machines were out of order.

The Vitaphone theatre has been carrying a full orchestra and an organist at full salary ever since Vitaphone equipment was installed last June, and since this time they have averaged but six minutes work a day, according to Manager Hunter, receiving $15,000 for this.

Two Discharge Musicians
Later in the week the Castro theatre in San Francisco closed its doors to its orchestra of eight musicians, and the Alhambra, also a T & D house, discharged its orchestra of seven. Vitaphone was installed in the Castro theatre early in February and since then the musicians have had nothing to do, but their retention has meant an expenditure of $500 a week.

There are rumors that by discharging the musicians we have violated an agreement with the Musicians Union," said James Nesser of the T & D Jr. Enterprises. "These rumors are baseless.

The Gentlemen's Agreement
"As members of the Allied Amusement Industries we have a gentlemen's agreement with the union to pay a certain wage scale. That agreement has one clause that they cannot pay wages below, and there is nothing in it to compel a theatre to hire men whose services are not required. We met the executive committee of the union and asked for relief in some form, but the only suggestion was to keep the men for another year."

Union Difficulties at Birmingham Settled
BLACKHAWK, ALA, March 26.—Difficulties between the Operators Union and the Rialto and Princess theatres were settled with the signing of a contract by those two theatres here. The basis on which the union returns to the theatre is not definitely known, but it is said that the demands of the musicians, which brought on the strike, have been withdrawn. It is also said that the union takes into its membership one of the projectionists employed at the Rialto during the strike.

Some eight or ten cases against persons charged with throwing "stink bombs" are pending, as are two for assault. What disposition will be made of these cases is not known.

Tyler to Make Audiens; Buck Jones Will Tour With Wild West Circus

HOLLYWOOD, March 26.—Two Western stars came into the limelight again this week after a few months' retirement. Tom Tyler signed a contract with Tren Carr for a series of eight talking films with the probability that they will be Westerns. Buck Jones is organizing a large company to stage a wild west circus that will tour the country, and make its debut in Los Angeles in about six weeks. Jones will be the star attraction.

Frank Bates Buys Foreign Rights on Dick Talmadge Film

NEW YORK, March 26.—General Pictures Corporation announces that Frank Bates, president, has purchased the rights for Germany, Scandinavia and Belgium to "The Bachelor's Club." This is the first of four comedies starring Richard Talmadge, produced by the Universal studios by Oscar A. Price.

The first of the series was synchronized on the Fox Movietone with a special score by Erno Rapee and his Roxy orchestra.

Fraser Signs Craven; He'll Write Dialogue For Lloyd's Picture

NEW YORK, March 26.—William Fraser, general manager for Harold Lloyd, signed Frank Craven to write titles and dialogue for the comedian's latest which will be Lloyd's initial venture into audios.

Craven has been touring the country with his own new "Jim Dandy," and among other plays he has written are "The First Year," "Spite Corner," "Money From Home," and "This Way Out."

Artclass Closes Big Deal for Distribution in Foreign Territory

NEW YORK, March 26.—Hoffberg-Cornfeld Co., Inc., has taken over the distribution of the entire product of Artclass Pictures Corporation, for Central Europe. Artclass officials announce that the deal comprises about 140 subjects, features, comedies and shorts and is said to be one of the largest deals to be negotiated in the foreign market by an independent producer.

Bill to Censor All Advertising Posters Offered in Kansas; Passage Is Doubtful

KANSAS CITY, March 26.—Having apparently foreseen the probable defeat of a 10 per cent amusement tax bill in the Missouri legislature, political bosses and alleged reformers in this city this week introduced a bill in the house of the Missouri legislature at Jefferson City which would require all advertising posters to be used in conjunction with the showing of pictures to be passed upon by an official in each county of the state. The "joker" in the bill is this: For each poster or advertising material that is used there would be a fee of 25 cents each. Although the bill would have a damaging effect should it become a law, it is not generally believed that it has a chance to be passed.

In the Kansas legislature at Topeka a bill to create local censorship boards in towns, in addition to the regular state censor board, was left to die in the hopper when the Kansas legislature adjourned. Thus ended the worries of Kansas exhibitors.
Private Showing Of "Piccadilly" Held In World Wide Office

NEW YORK, March 26—"Piccadilly," the Arnold Bennett story directed by E. A. Dupont, has just been screened for the World Wide officials.

World Wide intends to get behind this picture which presents Gilda Gray in the star role with Anna May Wong and Jameson Thomas as featured players. Another artist is discovered in "Piccadilly" in the person of King Ho-Chan, an Oriental night club dancer. Jameson Thomas plays the part of a night club proprietor.

World Wide will synchronize the production, introduce songs, dances and effects through the R.C.A film and disc method, and it will be given a Broadway premiere at the same time it is released over the country. Cutting and synchronization are now under way, and it will be ready for release in one month.

A company of players, etc., arrived in United States from England to complete the picture for "Kitty," Warwick Deeping's novel, which was started at Henley, England's boating center.

Arriving were Victor Saville, the director; John Stuart, leading man; Dorothy Cumings, who plays the mother; Charles O'Shaugnessy, character player and James Campbell, musical director.

British Firm Brings Out Portable Sound Device at Scala Show

LONDON, March 16.—[By Mail]—Demonstration of a portable sound device is announced here for March 19, at the Scala theatre. The device is being brought out by New-Fair National Pictures, Ltd., which announces that it is the apparatus by arrangement with Portable Talking Pictures, Ltd.

The device is the product of British engineers and it is represented as being not only a competent sound machine for all types of productions, but it is being heralded as a way to profit from the silent exhibitor. Within a few weeks, it is said, production is to be at the rate of 100 per month. The device will be marketed upon sharing terms, including full maintenance.

The special showing at the Scala is to present the device playing a program consisting of an overture, several short, a feature picture (described as eight reels of speech, effects and complete musical accompaniment), and an exit march.

Famous Players Canadian Control of 153 Theatres Transferred to Canada

TORONTO, March 26—Stirring developments have taken place in connection with the financial structure of Famous Players Canada Ltd. a non-operating 153 theatres in Canada. N. L. Nathanson, managing director, announced on March 20 that the control of the organization had now been transferred to Canada through the purchase of a block of the company's stock which had previously been held by interests in New York. Following this announcement the Canadian company made an issue of 165,375 common shares, the value of which was $992,930.

Atlantic City House Opens Sound Policy With Pacent Device

ATLANTIC CITY, March 26.—The Globe theatre has its sound opening Sunday with Warner Bros. "Noah's Ark." The house was filled at a $2 top price. The 1,900 seats in that house were taken.

Installations of a type 4MJA Pacent reproducer system was completed the middle of last week. This installation, the Globe was the third made by the Pacent company last week.

New Company Formed To Make Audiens and Operate Own Theatres

NEW YORK, March 26.—American Sound Pictures has been formed with E. B. Kohlenbeck, New Jersey real estate magnate as president. The corporation controls the American Sound Studios and will enter the exhibition field as the American Sound Theatres Syndicate.

Jack Noble, formerly with M.G.M will supervise and direct. Within a few days production will start on a series of 12 short subjects, with dialogue and sound effects.
Huge Sound Studio Chief of $300,000 Pathe Improvements

IMPROVEMENTS totaling approximately $300,000 have been launched at the Pathe studios in Culver City. Chief among these, according to William Lissom, general manager, is the building of a tremendous sound studio which will be one of the largest in the world. It will house three separate sound-proof stages, or chambers, where three different companies can work simultaneously.

The very latest methods of sound proofing will be utilized, with much attention being paid to the practical side of making dialogue attractions. The building will be 252 feet in length by 76 feet in width and will have a 42-foot ceiling.

Each separate stage, or chamber, will be entirely sound proof so that companies working on the adjoining stages cannot possibly interfere with each other. The building will be constructed with double walls, with air chambers between to aid in making them absolutely sound proof.

The new sound theatre, which is a miniature picture palace, is rapidly nearing completion. Few big theatres will be equipped with this one for the screening of audible productions. The interior of the theatre is more than 60 feet in length by 30 in width and will seat nearly 100 persons.

It will be equipped with three complete sound projectors, are illuminated. For sound and voice reproduction eight huge dynamic speakers will be used.

Another interesting development at the Pathe studios resulting directly from the sudden success of talking pictures will be the construction of a sound research and equipment department, which will be devoted to the improvement of sound recording equipment. A new miniature and effects department also is being planned.

Photophone Opens
Kansas City Office;
To Cover 7 States
(Special to the Herald-World)

KANSAS CITY, March 26.—C. F. Bamman of the home office of R. C. A. Photophone, Inc., has opened an office in this city. This office will cover the states of Missouri, Arkansas, Iowa, Oklahoma, Texas, Louisiana and Mississippi.

The Photophone has been survey engineer of the Chicago territory, has been assigned to the office, located at Seventeenth and Main, in the Davidson building.

R.C.A. held its first convention for Western representatives March 20-21, in Kansas City. Those attending were J. O. Smith, M. O. Smith, G. B. Cummings and W. L. Brown, with Bamman in charge.

Western Electric Issues First Press
Sheet to Exhibitors
(Special to the Herald-World)

NEW YORK, March 26.—In line with its national advertising campaign to boost sound pictures and to aid the exhibitor in his local exploitation, Western Electric has just put out the first number of a press sheet called "The Voice of Action." This sheet goes to every exhibitor using their equipment and is also sent to the executives of all theatre chains.

"We are doing more than advertising Western Electric," an official of that organization told the Herald World today, "we are trying to make the public sound conscious, something which will help almost every branch of the motion picture industry."

The press sheet emphasizes advertisements appearing in the leading weeklies and urges the exhibitor to let these books work for him. Copies of Western Electric advertisements appearing in magazines like the Saturday Evening Post are reproduced and exhibitors may send for the mats if they want them. There are also the usual canned stories for local newspaper insertion.

Warner's Sign Stage
Stars and Orchestra
For New Sound Films
(Special to the Herald-World)

NEW YORK, March 26.—Minnie DuPree will play opposite J. C. Nugent in her first audition under the direction of Byron Foy in a sketch entitled "The Veteran." Miss DuPree will be remembered as the original Katy in "Heidelberg." She also appeared with David Warfield in the "Music Master."

Josie Heather, the famous Scotch comedienne has just finished a short audition for Warners.

Leo Reisman and his Hotel Brunswick Orchestra recently completed a short Vitaphone act. For eleven years he was at the Brunswick hotel in Boston and for two years at the Ritz-Carlton and Waldorf-Astoria Roof in New York.
Western Electric Installations Up to March 16 Total 1,505
(Special to the Herald-World)

NEW YORK, March 26—The following film and disc installations of Western Electric Sound Systems, bringing the total to 1,505, were completed during the week covered by the installation report up to March 16:

<table>
<thead>
<tr>
<th>Location</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitol theatre, Yakima, Wash.</td>
<td>2,100</td>
</tr>
<tr>
<td>Oriental, Portland, Ore.</td>
<td>1,040</td>
</tr>
<tr>
<td>Key, Woonsocket, R.I.</td>
<td>910</td>
</tr>
<tr>
<td>Genesee, Buffalo, N. Y.</td>
<td>1,600</td>
</tr>
<tr>
<td>Berkshire, Brockton, Mass.</td>
<td>1,850</td>
</tr>
<tr>
<td>Manchester, Los Angeles, Cal.</td>
<td>2,450</td>
</tr>
<tr>
<td>Capitol, Butler, Pa.</td>
<td>830</td>
</tr>
<tr>
<td>Majestic, Rochester, Pa.</td>
<td>950</td>
</tr>
<tr>
<td>Lycée, Oil City, Pa.</td>
<td>772</td>
</tr>
<tr>
<td>Colonial, Richmond, Va.</td>
<td>1,247</td>
</tr>
<tr>
<td>Majestic, Little Rock, Ark.</td>
<td>1,100</td>
</tr>
<tr>
<td>Roosevelt, Buffalo, N. Y.</td>
<td>710</td>
</tr>
<tr>
<td>Hippodrome, Pittsburgh, Pa</td>
<td>978</td>
</tr>
<tr>
<td>Grand, Hoboken, N. J.</td>
<td>806</td>
</tr>
<tr>
<td>Grand, Louisville, Ky.</td>
<td>660</td>
</tr>
<tr>
<td>Palace, Columbus, Ohio</td>
<td>925</td>
</tr>
<tr>
<td>State, Martinsville, Ind.</td>
<td>1,125</td>
</tr>
<tr>
<td>Jordan, Terre Haute, Ind.</td>
<td>1,843</td>
</tr>
<tr>
<td>State, Pawhuska, Okla.</td>
<td>482</td>
</tr>
<tr>
<td>B. F. Keith's, Grand Rapids, Mich.</td>
<td>1,825</td>
</tr>
<tr>
<td>T &amp; D, Lodi, Cal.</td>
<td>940</td>
</tr>
<tr>
<td>Harris, Donora, Pa.</td>
<td>543</td>
</tr>
<tr>
<td>Egyptian, Long Beach, Cal.</td>
<td>1,030</td>
</tr>
<tr>
<td>Strand, Ithaca, N. Y.</td>
<td>1,630</td>
</tr>
<tr>
<td>Palmer, HAverhill, Mass.</td>
<td>970</td>
</tr>
<tr>
<td>Terminal, Brooklyn, N. Y.</td>
<td>627</td>
</tr>
<tr>
<td>Strand, Parkersburg, W. Va.</td>
<td>870</td>
</tr>
<tr>
<td>Sixth St., Conshohocken, Ohio</td>
<td>909</td>
</tr>
<tr>
<td>Premier, Newburyport, Mass.</td>
<td>825</td>
</tr>
<tr>
<td>State, Lewisburg, W. Va.</td>
<td>1,015</td>
</tr>
<tr>
<td>Schenley, Pittsburgh, Pa.</td>
<td>1,736</td>
</tr>
<tr>
<td>Palace, McAllister, Ill.</td>
<td>760</td>
</tr>
<tr>
<td>Midland, Hutchinson, Kans.</td>
<td>1,072</td>
</tr>
<tr>
<td>Strand, Opelousas, La.</td>
<td>862</td>
</tr>
<tr>
<td>Sum H. Harris, New York, N. Y.</td>
<td>1,091</td>
</tr>
<tr>
<td>Hippodrome, Gloversville, N. Y.</td>
<td>504</td>
</tr>
<tr>
<td>Rita, Tiffin, Ohio.</td>
<td>363</td>
</tr>
<tr>
<td>Big Wheel, Tex.</td>
<td>360</td>
</tr>
<tr>
<td>State, Waterbury, Conn.</td>
<td>1,000</td>
</tr>
<tr>
<td>Capitol, Riverhead, L. I.</td>
<td>1,000</td>
</tr>
<tr>
<td>Congress, St. Louis, Mo.</td>
<td>1,150</td>
</tr>
<tr>
<td>Majestic, Wichita Falls, Tex</td>
<td>1,222</td>
</tr>
<tr>
<td>Palace, Rocky Mounts, N. C.</td>
<td>700</td>
</tr>
<tr>
<td>Empress, North Norfolk, Conn.</td>
<td>700</td>
</tr>
<tr>
<td>State, Hay de Grace, Md.</td>
<td>1,712</td>
</tr>
<tr>
<td>Oxford, Plainfield, N. J.</td>
<td>1,712</td>
</tr>
<tr>
<td>State, Springfield, Ohio</td>
<td>1,100</td>
</tr>
<tr>
<td>Oakland, Oakland, Mich.</td>
<td>2,050</td>
</tr>
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</table>

Installations as of March 9, included the following theatres, bringing the total up to 1,450:

<table>
<thead>
<tr>
<th>Location</th>
<th>Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broadmeadow, Brooklyn, Conn.</td>
<td>2,340</td>
</tr>
<tr>
<td>Judson, Houston, Tex.</td>
<td>1,150</td>
</tr>
<tr>
<td>Arcaea, Dallas, Tex.</td>
<td>924</td>
</tr>
<tr>
<td>Rialto, Birmingham, Ala.</td>
<td>451</td>
</tr>
<tr>
<td>Famous, Birmingham, Ala.</td>
<td>910</td>
</tr>
<tr>
<td>Arcata, Lake Charles, La.</td>
<td>930</td>
</tr>
<tr>
<td>Folks, Blairsville, Ill.</td>
<td>769</td>
</tr>
<tr>
<td>Capitol, Beloit, Ohio.</td>
<td>682</td>
</tr>
<tr>
<td>Oriental, Indianapolis, Ind.</td>
<td>1,644</td>
</tr>
<tr>
<td>Eufaula, Oklahoma City, Okla.</td>
<td>736</td>
</tr>
<tr>
<td>Tilton, Easton, Conn.</td>
<td>240</td>
</tr>
<tr>
<td>Ohio, Lima, Ohio.</td>
<td>1,762</td>
</tr>
<tr>
<td>Irving, Wilkes Barre, Pa.</td>
<td>1,319</td>
</tr>
<tr>
<td>Royal, Kansas City, Mo.</td>
<td>1,319</td>
</tr>
<tr>
<td>Neumann, Kansas City, Mo.</td>
<td>884</td>
</tr>
<tr>
<td>Howard, Atlanta, Ga.</td>
<td>896</td>
</tr>
<tr>
<td>Imperial, Augusta, Ga.</td>
<td>1,200</td>
</tr>
<tr>
<td>St. Francis, San Francisco, Cal.</td>
<td>1,431</td>
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<tr>
<td>Rialto, Little Falls, N. Y.</td>
<td>1,182</td>
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<tr>
<td>Paramount, St. Louis, Mo.</td>
<td>1,036</td>
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<tr>
<td>Empress, Oklahoma City, Okla.</td>
<td>935</td>
</tr>
<tr>
<td>Gem, Waukegan, Ill.</td>
<td>787</td>
</tr>
<tr>
<td>Riverside, Buffalo, N. Y.</td>
<td>1,287</td>
</tr>
<tr>
<td>Family, Allentown, Pa.</td>
<td>940</td>
</tr>
<tr>
<td>Shaw, St. Louis, Mo.</td>
<td>1,140</td>
</tr>
<tr>
<td>American, Salt Lake City, Utah</td>
<td>2,606</td>
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<tr>
<td>St. George, Framingham, Mass.</td>
<td>1,284</td>
</tr>
<tr>
<td>Palace, Richmond, Va.</td>
<td>250</td>
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<tr>
<td>Ready, Niles, Mich.</td>
<td>1,132</td>
</tr>
<tr>
<td>Museum, Philadelphia, Pa.</td>
<td>4,717</td>
</tr>
<tr>
<td>Casita, Jackson, Mass.</td>
<td>1,086</td>
</tr>
<tr>
<td>Garden, Pittsburg, Pa.</td>
<td>1,994</td>
</tr>
<tr>
<td>George, Freeport, L. I.</td>
<td>938</td>
</tr>
<tr>
<td>Globe, Brooklyn, N. Y.</td>
<td>901</td>
</tr>
<tr>
<td>Capitol, Pittsburg, Pa.</td>
<td>713</td>
</tr>
<tr>
<td>Strand, Alameda, Calif.</td>
<td>713</td>
</tr>
<tr>
<td>Eldorado, Eldorado, Kan.</td>
<td>964</td>
</tr>
<tr>
<td>Cathay, State College, Pa.</td>
<td>644</td>
</tr>
<tr>
<td>Charlotte, Charlotte, N. C.</td>
<td>490</td>
</tr>
<tr>
<td>Arcaea, Pittsburgh, Pa.</td>
<td>2,794</td>
</tr>
<tr>
<td>Rivoli, Blackwell, Okla.</td>
<td>752</td>
</tr>
<tr>
<td>Keystone, Marshfield, Ore.</td>
<td>1,223</td>
</tr>
<tr>
<td>Avalon, Branson, Mo.</td>
<td>710</td>
</tr>
<tr>
<td>Manor, Prospect Park, Pa.</td>
<td>1,240</td>
</tr>
<tr>
<td>Liberty, Sharon, Pa.</td>
<td>1,200</td>
</tr>
<tr>
<td>Strand, Greensburg, Pa.</td>
<td>1,200</td>
</tr>
<tr>
<td>Metropolis, Boston, Mass.</td>
<td>2,340</td>
</tr>
<tr>
<td>California, San Francisco, Cal.</td>
<td>2,340</td>
</tr>
</tbody>
</table>

EMBARRASSING MOMENTS

When you trail rice in the hotel lobby...

...be nonchalant...LIGHT A MURAD.

W. E. System in Christie Studios; Preparing for Feature Length Audiences
(Special to the Herald-World)

HOLLYWOOD, March 26.—Christie is revamping his studios for talking pictures. Western Electric system of recording is being installed for the releases for Paramount. These alterations have been held up until the Christie silent comedies were completed but arrangements have been made to make full recording by remote control from the recording plant at Metropole.

Strand at Chillicothe
Gets New Dress for Sound
(Special to the Herald-World)

CHILlicothe, MO., March 26.—Construction is under way on the general remodeling of the Strand theatre which will open with sound. Movie-Phone is being installed in the Orpheum at Parsons, Kansas, owned by the Glen Dickinson Enterprises. The Broadmour, a suburban house in Kansas City, has been indefinitely closed.

To Install Vitaphone
(Special to the Herald-World)

FITZGERALD, GA., March 26.—The Grand theatre here will be equipped with Vitaphone at an early date, according to G. E. Ricker, manager of the house. The house is now being renovated and has a seating capacity of 1,200.
Power Faults Start Move to Enlist Aid Of Electrical Firms
(Special to the Herald-World)

BOSTON, March 26.—Following the blowing of fuses and even more serious troubles in some of the suburban and outlying theatres which have installed sound equipment, representatives of sound equipment companies are paying special attention here to this feature and are endeavoring to secure the cooperation of the companies supplying current to the theatres.

The greatly increased load requires sufficient current which in some instances means additional power wiring. One Lynn theatre was unable to complete its Saturday night program last week and estimates a loss of $750 as a result of the failure of the current to operate.

Patents Acquired for Making Industrial and Ad Films with Sound
(Special to the Herald-World)

ST. LOUIS, March 26.—E. F. Howe, president and general manager of the National Film Publicity Corporation of this city, has announced the acquisition by that concern of patent rights and recording equipment of the Warner Recording Company of Kansas City, for use in making industrial and educational short subjects for the sound screen.

J. F. Warner, inventor and electrical engineer who developed the Kansas City company's method for sound reproduction and synchronization with motion pictures, has been retained as a consulting engineer for National Film Publicity Corporation. Heretofore the company has produced only silent advertising and industrial films.

The company also plans to produce unbreakable phonograph records and novelty greeting records and is now negotiating for larger factory space in the vicinity of their present plant.

Qualitone Plans National Distribution from Coast
(Special to the Herald-World)

LOS ANGELES, March 26.—Los Angeles-made talking picture projection devices will shortly be installed in theatres in practically every state of the Union, according to Samuel Freedman, president of the Qualitone Corporation, in addressing a group of electrical and projection engineers.

"We are now catching up on our production and within two weeks we expect to be turning out the machines at the rate of two a day. At the present time we have 22 installations under way in various sections of the country, and it won't be long before the Qualitone attachments will be used in every state."

The Qualitone Corporation is the first California concern manufacturing sound devices to invade the national field.

Patent Devices Put in Houses on Both Coasts

A. West Johnson, Oregon representative for Pacent Reproducer Corporation, reports installation of the equipment at the Granada theatre, Portland, and the Granada in Camas, Wash., of the Type 2MDA, $2,500 machines. The Venetian theatre at Hillsboro, Ore., will be equipped with a Type 4MDA, $3,500 set.

Playing "The Home Towers," as the opening production in sound on a Pacent device, the Walker theatre in Brooklyn had a highly successful opening on St. Patrick's Day. The installation at the Walker is the large Pacent machine, Type 4MDA.

Where Columbia Audiens Will Be Made

Here are views of the new sound studio now being constructed by Columbia at that company's plant in Hollywood. The stages have been planned according to the latest discoveries in acoustical science and engineering and with a main stage 92x110 feet, facilities are expected to meet future as well as present demands. The new sound plant was described in this department last week. Western Electric equipment will be used.
International Photo Play Distributors, Inc.

Announce

"THE BEST SOUND IN TOWN" PICTURES
[DE FOREST PHONOFILM SYSTEM]

LICENSED BY GENERAL TALKING PICTURES CORPORATION

One and Two Reel
100% Talking and Sound Pictures

15

Available Immediately to Responsible Territorial Buyers

"THE MARIONETTES" No. 1
Greatest 1 Reel 100% Talking and Singing Novelty Produced. A Sure Fire First Run.

"WHEN THE CLOCK STRUCK TWELVE"
All Dialogue—2 Reels of Comedy-Drama With Niles Welch and Maude Malcomb.

"CLUB ALABAM"—New York's Great Colored Revue
The Complete Show of a Night Club. 2 Reels. With Abbie Mitchell and Her Crowd.

"THE MARIONETTES" No. 2
One Reel Novelty—A Treat for Any Audience.

"THE MEAL HOUND"
All Dialogue—2 Reel Comedy, With Broadway's Favorites "The Nuggets."

"CLYDE DOERR AND HIS SAXOPHONE SEXTETTE"
In 1 Reel—And How They Can Play!

"HOAK"
All Dialogue—1 Reel Comedy Novelty, With Frawley and Smith.

"RADIO FRANKS" and "THE FOUR BACHELORS"
Songs in Harmony and Wise Cracks—1 Reel.

"THE MISER"
All Dialogue. 1 Reel from Charles Dickens "Bleak House" With Bransby Williams.

"A TRIP TO THE ZOO"
1 Reel. A more realistic animal picture than you have ever seen.

AND OTHERS NOW BEING CUT AND EDITED

International Photo Play Distributors, Inc.

Head Offices and
NEW YORK EXCHANGE

218 West 42nd Street
New York
Audiens Will Draw More Patrons, Manager of U Chain Believes

(Milwaukee, March 26.—Sound pictures have come to stay, according to Fred Flader, general manager of the Universal chain theaters throughout the country, who was in Milwaukee last week inspecting the Milwaukee Theatre Circuit, Inc., which is owned by Universal.

"The public is sold on sound, although there may be a few people who object to it just for the sake of uttering protests," stated Flader.

"We have wired over 60 houses and in every instance have found the patrons who have patronized the houses better. It seems to me that the sound comedy and short subjects in sound are sometimes taking glory away from the main feature sound productions. There is no doubt but what a good comedy sound picture will make a hit with almost every audience. The sound pictures have boosted comedy from the slapstick kind to the witty kind and people are looking upon comedy shorts as the chief attractions at many houses."

According to Flader, sound will develop a great deal in the future. It has a certain harmonizing influence as well as "humanizing" influence that the black and white pictures lacked. He believes that sound will draw a larger number of people to the theaters than silent pictures ever did.

In the operation of chain theaters, Flader said that it was very important to permit the managers to use much of their own initiative in managing. In this way better results will be obtained all the way around. In too many chains in all fields the tendency has been to have a manager who took all his orders from a main office. In successful chain theater operation a high class manager must be maintained in every house, one who can act right when the call for emergencies comes, and who can contact with people and make them realize that the chain theatre is doing everything possible to give them the best possible type of entertainment.

"If the theatre manager will fraternalize with people in his locality, he is a valuable asset to the organization," declared Flader.

LeBaron Buys Two New
Stories as RKO Specials

(Special to the Herald-World)

NEW YORK, March 26.—William LeBaron announces the purchase of two stories for auditions, "High River" and "Tanned Legs" by George Hull. "High River" is planned to be one of the really big important pictures of R.K.O. and is a melodrama dealing with the life of river folks who come in conflict with the new ideas of this jazzy generation. "Tanned Legs" deals with our hectic youth and the troubles that follow too free love making among the children of the rich.

House Records Broken
When Sound Policy Opens

(Special to the Herald-World)

PORTLAND, ORE., March 26.—Walter Tebbets, manager of the Oriental theatre, states that the opening of sound with "The Splicer," all house records were broken for the week of March 14. This is the last of the big first-run houses to be sound equipped here. Western Electric apparatus was installed.

The Ritz theatre in Spokane has been equipped with Phototone, opening to good business with "The House of Shame."

Bristolophone Engineer
On Big Service Tour

(Special to the Herald-World)

NEW YORK, March 26.—M. Millen, supervising engineer of the consolidated Bristolophone corporation, has been sent on a service inspection tour which will cover every city in which Bristolophone equipment has been installed. This inspection tour is part of Bristolophone’s service plan.

Chatterton Plays with
Jannings in "Concert"

(Special to the Herald-World)

NEW YORK, March 26.—Ruth Chatterton has been awarded the feminine lead in Emil Jannings’ next Paramount picture to be called "The Concert." The picture will be an all-talking picture.

Plays Sound with Vaude

(Special to the Herald-World)

SOUTH BEND, IND., March 26.—The Indiana theater here has announced a change of policy effective March 13. The new policy will include sound pictures and three big time vaudeville acts. Vitaphone equipment has been installed.

Lure of Audiens Makes
Ruffo Desert Opera

(Special to the Herald-World)

NEW YORK, March 26.—Titta Ruffo, hazzard of the Metropolitan Opera company, announced that he will devote most of his time to audien pictures. He has signed contracts for ten short subjects that will bring him about $350,000. He sailed last week for Italy on the Augustus and before sailing told the press that all his connections with the opera company were broken.

First Talmadge Audien
Directed by Milestone

(Special to the Herald-World)

NEW YORK, March 26.—Lewis Milestone will direct Norma Talmadge in her first all-talking picture. Gilbert Roland will appear in this picture but not as the hero but heavy. This will also be Roland’s first audien and he and Miss Talmadge are under voice training of Laura Hope Crews, stage actress.

No title or story details will be announced until Milestone and Furthman have completed their script. The story is modern in background and theme.

Sound Begin, Orchestra
Discontinued as Feature

(Special to the Herald-World)

OTTAWA, ONT., March 26.—The Imperial theatre got under way as the fourth wired house in Ottawa with the presentation of "The Wolf of Wall Street" during the week of March 18. Ray Tubman is the manager. Adult prices were raised 10 and 15 cents, while Orville Johnston’s concert orchestra was discontinued as a house feature.

Marcel DoSano Signs to
Direct Paramount Films

(Special to the Herald-World)

NEW YORK, March 26.—Marcel De Sano, world war aviator, was signed recently to a contract as a Paramount director. His first assignment will be to direct Maurice Chevalier’s next picture.

Harry Green to Appear
In Moran and Mack Film

(Special to the Herald-World)

NEW YORK, March 26.—Harry Green, vaudeville and stage star who came to Hollywood for a vacation, has been signed by Paramount to appear in the next Moran and Mack picture.

Chevalier and Wallace
Return to West Coast

(Special to the Herald-World)

HOLLYWOOD, March 26.—Maurice Chevalier, famous entertainer, and Richard Wallace, director, returned to Hollywood last week. Wallace directed Chevalier in his first talking film for Paramount called, "Innocents of Paris." The picture will be released next month.

Photophone in Topeka

(Special to the Herald-World)

TOPEKA, KAN., March 26.—About 1,500 persons attended the preview of an RCA Photophone program at the Novelty theatre last week. The installation is said to be the first between Chicago and the Rocky Mountains.
THE STUDIO

Burr Returns to 2-Reel Comedy Field With Audien Series
(Special to the Herald-World)

HOLLYWOOD, March 26.—C. C. Burr returned to the two reel comedy field today when he announced plans to make a series of audien. He has headed the Burr & Hines Productions which have been released by First National. Burr has always set and maintained a standard for his pictures, many of which have been comedies. According to some of the leading independent distributors, Burr "has never made a bad picture."

It is understood that the entire West Coast is already sold.

Burr has enjoyed an enviable reputation in the independent market, having produced and distributed pictures—most of them of feature length—in this market for some years.

Burr's first comedies will include a cast of well-known names from both stage and screen and will be produced by both the film and record method. They will be 100 per cent talking and will include all incidental sound effects.

Montagne Ends 3-Year Contract with Universal
(Special to the Herald-World)

HOLLYWOOD, March 26.—Eddie Montagne ended his year contract with Universal this week. He is leaving the company today and expects to announce a new affiliation tomorrow. Montagne has supervised preparations for the scenario of "Broadway" and recently completed work on "Show Boat."

Alice White "Figures" in Suit Mae Murray Loses
(Special to the Herald-World)

HOLLYWOOD, March 26.—Mae Murray lost a suit brought against her for $2,125 Friday. Her masseuse had filed a petition saying Miss Murray owed her that amount. Alice White's legs were introduced as evidence in the case to show the masseuse's skill in beautifying the body.

Fox Raises Figures in Rex Bell's New Contract
(Special to the Herald-World)

HOLLYWOOD, March 26.—Rex Bell signed a new contract with Fox Film Corporation today with quite a raise in the paycheck. He is a former cowboy actor who lately played opposite Lois Moran in "Joy Street."

Cruze, Inc., Buys Chadwick Studios in $100,000 Deal

Enters Audien Production—Colleen Moore Starts "Irish Eyes”—
Ruggles Signed by RKO—Talmadge Changes Leading Man—Christies Announce New Lap Dissolve
(Special to the Herald-World)

HOLLYWOOD, March 26.—James Cruze, Inc., this week bought Chadwick Studios to be used in making talking pictures. It is said the company paid more than $100,000 for the real estate and equipment. The transaction marks further retirement of J. E. Chadwick and the crystallization of Cruze's plans to go headlong into audien production; he has completed a half dozen two reel dialogue films.

In addition to the purchase the deal includes use of the building in the adjacent lot at Sunset and Gower streets.

Cruze said: "You can credit talking pictures with our embracing a real estate proposition when so many others in the industry on the West Coast are wondering what their next step will be. We believe that talking pictures will make real estate values, not lower them. We needed elbow room and I think with the new buildings and other improvements now under construction we will have one of the finest equipped and most modern and technically correct plants of its kind."

Cruze announced production on his first feature dialogue picture begins April 15. Ben Hecht wrote the story. No sound stages are necessary with Cruze's pictures, it is reported, because the synchronization is put in the picture after the film has been shot. The system requires careful watching of voice and action.

Colleen Starts "Irish Eyes"

Colleen Moore has started work in her first talking picture, "When Irish Eyes Are Smiling." The leading male role opposite Miss Moore is played by James Hall, whose stage experience and excellent singing voice qualify him particularly well for this important part. Both Miss Moore and Hall are called upon to sing, as well as talk, several melodies having been written especially for it.

Claude Gillingwater and Robert Homans, two talented character actors, have been signed by Producer John McCormick to assist a dozen of central character in "Irish Eyes" which has been signed for an important characterization.

Ruggles at RKO

Wesley Ruggles, good director, has signed "A Contract with RKO, which makes him the Viennese Charmer" as his first production under the new affiliation. This important assignment with the revitalized RKO organization comes to Ruggles following two and one-half years with Universal. His most recent work there has been the direction of Laura LaPlante in "Scand'l," and the collaboration with Paul Schofield on the original story and dialogue of Paul Whiteman's Universal vehicle, production of which has been postponed until June.

During his time with Universal, Ruggles directed most of the pictures which brought LaPlante to her present eminence. On the other hand, he directed a number of all-star dramatic specials, and his latest picture presents her in a highly dramatic role. Previously, he had made pictures for Paramount, First National, and most of the other leading companies, and his picture experience is well based on stage training and musical knowledge which fits him for the new regime of the vocal screen.

Immediately upon completion of the dialogue version of "Scandal," upon which Ruggles is now engaged, he will move his megaphone and camp chair to RKO and begin preparatory work for "The Viennese Charmer," on which he expects to begin "shooting" about the middle of April.

Roland to Have Hearty, Not Hero, Role

Norma Talmadge's next for United Artists will be directed by Lewis Milestone. "Milestone was originally slated to direct Lupe Velez' first all-starring production on the return of the little Mexican tornado from the east."

A unique situation is revealed in the fact that Gilbert Roland will not play opposite Miss Talmadge in her leading male role. He will play the heavy with another leading man for the warmer episodes.

Just what the United Artists executives have up their sleeves in making this dras

"Doug and Mary" View Mexican War Via Air
(Special to the Herald-World)

HOLLYWOOD, March 26.—Mary Pickford and Doug Fairbanks left Saturday night in a Maddux plane for a week's tour over Mexico saying they wanted an aerial view of the war. Four others were in the party. They will meet Joe Schenck and Irving Berlin in Albuquerque in a few days and bring the two gentle men home via air. Berlin and Schenck are returning from the East.
Pickford Makes Sharp Change in Style with "Coquette" Role
Preferable in Modern Kind of Characterization, Declares Hodges—"Syncope" a Hot Footed Extravaganza in Synchrony

By DOUGLAS HODGES

HOLLYWOOD, March 26.—The new Mary Pickford in the new Pickford picture leaves you rather snacked. Her transition is almost amazing. The picture, being more or less suggested from the stage play, is "Coquette." It is a story about a Dixie flapper who gets herself and her kin into a good amount of woe.

I prefer her in her newly chosen characterization. I shall not be surprised if others prefer the old one. She has greater opportunity to act in this kind of role and therefore I think it the kind of role she should continue.

But the story breaks so many old barriers and goes contravene to so many old fashioned production theories that it takes 12 hours of reflection to come out from the effects of the picture.

A remarkable item is the fact that the picture possesses one element that is outstanding in Fairbanks' latest opus. The main character of the plot survives all the important and sympathetic scenes of the "The Singing, Fairbanks' story all the three musketeers are shot out of the picture as well as the heroine. In the Pickford the lover and the father comes out effectively and the heroine trods on alone.

In order to picture the story the stage play was thoroughly deloused of sin and illegitimacy. Software is seeking a careful manner that none of the values is lost.

It isn't easy to watch Mary Pickford with a permanently broken heart because she has been known to show it because her father has killed himself. There are no remedies, even in scenario writing, for a broken heart.

 mismo. She comes up clearer to declaring her solution for the tragedy than her words: "I have to hurry home and help my brother with his algebra."

Her voice is remarkably good throughout the picture. John Mack Brown held up his role as the lover from the hill country excellently. The entire cast displayed admirable ability in working under the handicap of dialogue richly flavored with the dialect of the South.

Sam Taylor is the director.

ADICTS of the determined hope and trust that audien films have a short life are getting a shock. In the one with the introduction of each one with musical settings. Musical comedies on the screen appear to be the most successful manner of issuing sound, voice and cinema simultaneously. One of them is "Syncope," featuring Waring's Pennsylvanians. Simple enough story as it is, it wouldn't stand a Chinaman's chance as a cinema; but it is a roaring, moving, hot footed extravaganza in synchronisation and synchronycap. The title given to see, can be "Lantern."

They need not tell so much narrative because entertainment also depends greatly on emotion. The silent screen was handicapped by its ability to portray emotions only. The sound screen breaks down barriers even felt by the stage.

"Syncope" makes these things clear. It is enacted by a cast of Eastern stage people and is directed by a man who has given many years to fine photography, Bert Glennon. It was for the Department of camera knowledge with the craftsmanship of his camera-operators. Because he knew that principle so well he succeeded in getting the best results that can be gotten.

It is a fine show. It is certainly not more than a second cousin of the motion picture. It is as closely related as the stage play.

A HALF dozen press agents in Hollywood are rank high in their professions. There are two or three who have no equals in their line of work in the world. But the less proficient have begun to complain of "a hard winter." Many of them have been practically forced out of the trade. There is a report on foot that there is an organized movement to rid the colony of all cheaper freelancers.


Clara Bow Returns
But Doffs That Wig
(Special to the Herald-World)

HOLLYWOOD, March 26.—Clara Bow is back over the radio with that wig that she wore to New York. The wig successfully fooled the Eastern chattering and shopping throngs. Her wig was chiefly to show to some old friends in Brooklyn. She did very little shopping.

R K O Engineers

Hugh McDowell, Jr., and John Tribby, recording engineers, arrived today at the R K O studios in Hollywood from the RCA Photophone headquarters in New York City to join the staff of experts at work on talking Radio Pictures.

The sound staff at R K O studios will be further augmented by the arrival shortly of Gilbert Brown and James Maresco, respectively to the RCA Photophone company in New York.

Christie's Audien Lap Dissolves

Marking another step in the technical advancement of the art of motion picture 
engineer Lodge Cunningham of the Christie staff, has worked out what is believed to be the first perfected lap dissolves done with voice and picture, in the current Douglas MacLean feature, "Divorce Made Easy." Scenes which dissolve back and forth between characters in which the voice and picture dissolve as well as the picture merge perfectly on one picture and sound track with no duplicates throughout, much careful manipulation, and the results are said to be strikingly novel and developed to the same state of perfection which the simpler lap dissolves had attained in the former silent pictures.

Even more of an achievement has just been accomplished by Cunningham in completing a process for double exposures in picture and sound, whereby a talking character can play a dual role, conversing with himself in the film, to two different voices. First use of this will be made in a new Christie talking play to be started this week.

Carey in "Trader Horn"

Harry Carey will play the part of "Trader Horn" in Metro-Goldwyn-Mayer's picturization.

He was signed this week for the title role by Irving Thalberg in New York where Carey has been making his home since his ranch at Saugus was swept away in the St. Francis Dam disaster.

Carey, retiring from the Western field, made his last appearance in "The Trail of '98." Since that time he has been playing in a vaudeville sketch.

Jim Watson's Boys Among Us

Traveling with Cap'n E. G. Watson, son of the noted Indiana senator, left Los Angeles for Chicago recently following his father's visit in this city to the Qualitone Corporation, a local manufacturing concern sponsoring a new talking picture projection device.
Radio Pictures Unites Several Departments in Max Ree's Jurisdiction

Art, Property, Drapery and Costume Offices Merged for Color Harmony

(Hollywood, March 26)—A new departure in studio activity has been established by Radio Pictures. It is a union of related departments under the central jurisdiction of Max Ree, noted art director.

Departments involved in the merger are the art department, where all sets are designed, and the property, drapery and costume departments, all of which are engaged in the dressing of completed sets. The organization of each of these departments remains undisturbed by the innovation; Max Ree simply has become the central authority supervising the work of the various units.

Ree's work will consist of establishing harmony between color, line, costuming and what may be called relation of surroundings to character.

"In the past," said Ree, "the main obstacle to combining the work of these departments has been lack of time. Through this union we shall strive to avoid clash, to make each picture show appropriate color and line characterizing each character and story."

"We expect to attain more striking effects in scenic presentation and in costuming. We will give the star, whose characterization is so very important, added support in his or her surroundings.

"It is our aim to establish harmony of line and color in expressing the plot and character of the story. But it is not harmony of beauty alone with which we will be engaged. It includes as well harmony between the basic theme of the story and its physical surroundings."

"Naturally, the designer must know his limitations. In drama, for instance, his work must be subservient to story and action; in musical comedy and such extravaganzas as 'Rio Rita' and 'Hit the Deck.' On the other hand, he may thrust himself forward in creating striking costuming or scenic effects."

In Europe he created sets and costumes for Max Reinhardt's productions for four years. In 1921 he came to the United States and for three years served as art director for some of the largest revues and extravaganzas in New York.

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Al Wilson Hurt in Plane Crash 7,500 Feet Up; Mechanic Killed

Stunt Flier's Ankle Sprained When Goggles and Gloves Prevent Opening of Parachute Until 1,500 Feet From Ground

—Making Scene for "Hell's Angels"

(Special to the Herald-World)

VAN NUYS, CAL., March 26—Al Wilson, stunt flier, narrowly escaped death and his mechanic, Phil Jones, was killed in an airplane crash here Friday. The two were preparing to enact a dangerous scene 7,500 feet in the air for "Hell's Angels."

Wilson remained with the plane after its left wing had collapsed. He tried to bring the machine under control but found it impossible. When it had fallen 3,000 feet he shouted to Jones to jump, and left the controls.

His heavy gloves and goggles prevented him from opening his parachute readily, and he dropped another 2,000 feet like a plummet. He finally threw off the impediment and reached the string that controls the parachute. It opened at once but in his remaining 1,500 feet it failed to retard his descent sufficiently. Both his ankles were sprained.

Mechanic Crushed to Death

When he was rushed to the hospital he learned that his companion had been unable to liberate himself from the cabin of the giant Gotha plane. Jones' body was crushed.

The plane was the one which has been used in both "Council of War" and "Hell's Angels" and had served throughout the World War in the Prussian service.

Planned 7,000 Foot Talispin

Howard Hughes of the Caddo company had planned to photograph a 7,000 foot tail spin and an air fight with the plane this week. The stunt was dangerous and he enlisted 25 expert airmen to handle the big craft in the stunt; but all refused, saying the thing would mean sudden death. Hughes finally succeeded in a transaction with Wilson to do it alone. Jones was advised not to try the trip but insisted that he wanted to make it.

Acrade Will Present 1928 Awards of Merit At Banquet About May 1

(Hollywood, March 26)—Formal presentation of Academy Awards of Merit for 1928 will be made at the Annual Awards banquet, to be held at the Roosevelt Hotel, on or about May 1. This decision was reached by unanimous vote at the last meeting of the board of directors of the Academy of Motion Picture Arts and Sciences.

The award is a bronze and gold statuette, distinctive and striking in appearance, and is given in recognition of achievement in film work. Presentations will be made by Douglas Fairbanks, president of the Academy.

The annual Awards Banquet, it is hoped, will become one of the most impressive film ceremonies of the year. The Academy of Motion Picture Arts and Sciences, a non-profit organization, is working for higher artistic qualities and greater social usefulness in motion pictures.

Darmour Acquires Cal-Art Plant for Sound Production

(Hollywood, March 26—Larry Darmour has taken over the entire Cal-Art plant at Santa Monica and Van Ness, and it will be known henceforth as the Darmour Studios. There has been a complete reorganization of the studio operating crew in preparation for the greatest volume of production in the company's history.

The new Darmour Studios will be completely equipped with R C A Photophone and outfitted with every device necessary to the production of sound and dialogue pictures. The R C A engineers have been busy on installation for the last several weeks and have pronounced for the plant as being ideal.

For the current season Larry Darmour has contracted to produce 25 two-reel subjects for the R C A program. These will include the Mickey McGuire comedies based on Fontaine Fox's famous Toonerville cartoon and a series based on stories by H. C. Witwer.

Studio space at the Darmour plant will be made available to a limited number of producers of recognized standing. Several applications have already been made and announcements with regard to them will be shortly forthcoming.

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<td>Richard Barthelmess, Adele Day, Lila Lee</td>
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<td><strong>First National Studios</strong></td>
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<td><strong>The Woman from E. S. Erickson</strong></td>
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<td>Janet Gaynor, Janet Gaynor, &quot;Big Boy&quot; Williams, &quot;All-Star Cast&quot;</td>
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<td><strong>King of the Rhyker Rifles</strong></td>
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<td><strong>Protection</strong></td>
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<td><strong>The Lucky Star</strong></td>
<td>Frank Borzage</td>
<td>Charles Farrell, Janet Gaynor, Jean Hersholt, &quot;All-Star Cast&quot;</td>
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<td><strong>The Lady from E. S. Erickson</strong></td>
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<td>Mal St. Clair</td>
<td>Harold Lloyd, H. Lloyd Prods.</td>
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<td>William Watson</td>
<td>Lloyd Hamilton, Gladys Mcclennon, Ivan Christy, &quot;All-Star Cast&quot;</td>
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<td><strong>Hell's Angels</strong></td>
<td>Howard Hughes</td>
<td>Ben Lyon, Greta Nissen, James Hall</td>
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<td><strong>Metro-Goldwyn-Mayer Studios</strong></td>
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<td><strong>Hallelujah</strong></td>
<td>King Vidor</td>
<td>Daniel Haynes, Honey Brown, &quot;All-Star Cast&quot;</td>
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<td><strong>The Last of Mrs. Cheynin</strong></td>
<td>Sydney Franklin</td>
<td>Norma Shearer</td>
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<td><strong>Redemption</strong></td>
<td>Fred Niblo</td>
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<td><strong>Wonder of Women</strong></td>
<td>Clarence Brown</td>
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<td><strong>The Insidious</strong></td>
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<td>Marion Davies, All-Star Cast</td>
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<td><strong>Barsetteque</strong></td>
<td>John Cromwell</td>
<td>Edward Sutherland, All-Star Cast</td>
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<td>Joseph von Sternberg</td>
<td>George Bancroft, All-Star Cast</td>
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<td><strong>The Marriage Holiday</strong></td>
<td>Robert Milton</td>
<td>All-Star Cast</td>
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<td><strong>High Voltage</strong></td>
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<td><strong>Tec-Art Studios</strong></td>
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<td>Edwin Carewe</td>
<td>Dolores Del Rio, Roland Drew, Ronald Reuel</td>
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<td><strong>Tiffany-Stahl Studios</strong></td>
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<td>Bertral Blerker</td>
<td>Virginia Valli, All-Star Cast</td>
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<td><strong>United Artists Studio</strong></td>
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<td><strong>The Collegians</strong></td>
<td>Nat Ross</td>
<td>George Lewis, Dorothy Gulliver</td>
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<td><strong>Warner Brothers Studio</strong></td>
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<td><strong>Madam President</strong></td>
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<td>Louise Fazenda, Betty Compo, Sally O'Neil, Arthur Lake</td>
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<td><strong>The Argyle Case</strong></td>
<td>Howard Bretherton</td>
<td>Thomas Meighan, Lila Lee, &quot;No Production&quot;</td>
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<td><strong>Little Pal</strong></td>
<td>Lloyd Bacon</td>
<td>Al Jolson, Davey Lee, Marian Nixon</td>
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<td><strong>Hearts in Exile</strong></td>
<td>Michael Curtiz</td>
<td>Dolores Costello</td>
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New Fox Newsreel Issues Tell Story of Modern Reporting

IT'S a tough story indeed that the newsreel cameraman of today doesn't get—and then he probably gets it. The newspaper reporter who crawls in the window and "borrows" the photograph that the owner does not want published, thinks himself quite the journalistic berries—at least, he used to. Such is child's play for the knights of the newsreel cameras, and modern conveniences have made him more certain of his story than ever.

Getting shots of Col. Charles Lindbergh has been a bit difficult at all times, because of the reticence of the famous young man, but when he and his fiancee, Miss Anne Morrow, are together, it becomes nigh impossible to picture the colonel.

But following refusal to pose together, Alfonso Manrique, Fox cameraman, finally got pictures of them as they drove up to visit the Cuernavaca hacienda of Ambassador Morrow. The Southern heavens have afforded the cameramen unusual opportunities to show their resourcefulness and courage. Fox had five cameramen covering the inundation, three from the air and two from the ground. Lawrence Kennedy flew from Tampa to Pensacola and was forced down twice, the second time into a swamp. He then tramped 14 miles to repairs, then continued his flight to the strain area to get his story. Frank Lamb, also of Fox, had similar experiences in a plane. Even the sacred rites of a Mohammedan temple, kept secure from infidel eyes by centuries of vigilance, have succumbed to the determination of the newsreel cameraman, who, aided by sound, has brought through a new Fox Movietone News the ceremonies of the Juma Masjid mosque at Bombay to the non-Mohammedan world.

Charles Traub Laid to Rest by Fellow Pathe

(Exclusive to the Herald-World)

INDIANAPOLIS, March 25.—Funeral rites for Charles R. Traub, Pathe cameraman and local resident who was killed while filming the speed trial of Lee Bee at Daytona Beach, Fla., were held at a local mortu-


Pathe news reel cameramen who were pallbearers, included—Gene Cour, Floyd Rayman and Ralph Biddy, Chicago; Ralph Lembeck, Cincinnati; and Jack Flanagan, Cleveland. A number of Pathe officials and cameramen were present. The parents and a brother survive. A telegram of condolence was received from Will H. Hays.

MGM News Brings Scenes of Antarctic To World's Screens

The Wilkins-Hearst expedition to the South polar regions is contained in the current issue of M-G-M News now being shown at leading theatres throughout the country. The pictures were made personally by Sir George Hubert Wilkins, commander of the expedition of discovery and research.

Many of the scenes were seen for the first time by human eyes when Wilkins and his valiant pilot, Carl B. Eielson, flew over them. Another eye, almost human too, also saw the weird, strange sights—the eye of the motion picture camera.

Captain Wilkins established his base of operations at Deception Island, 700 miles south of Cape Horn. There are interesting scenes at the barren, forbidding land as Captain Wilkins and his little band of associates made ready for the great flight of discovery through the air.

** * *

Below is shown the big plane used by Captain Wilkins to fly over the uncharted regions of the South Pole. The machine has been fitted with pontoons. Note the ubiquitous newsreel camera and this waste of snow and ice.

THE SHORT FEATURE

New Fox Newsreel Issues Tell Story of Modern Reporting

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Indianapolis, March 31.—Funeral rites for Charles R. Traub, Pathe cameraman and local resident who was killed while filming the speed trial of Lee Bee at Daytona Beach, Fla., were held at a local mortuary. The Rev. E. H. Kistler, pastor of the Fairview Presbyterian church, officiated.

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PRESENTATION ACTS

More Theatres Launch Stage Policy

Detroit Fox
Week Ending March 22

Manager S. J. Stobbs had another one of those triple-barreled stage presentations at the Fox this week, headlined by that Victor recording artist John Martin, he of steel galvanized ukulele fame. Johnny, a personable young chap, did his stuff before a drop resembling a stained glass window. It was a beautiful setting, the lighting being arranged so effectively that the curtain apparently was stained glass with the sun shining through the multi-colored panes.

"Where the Sky Little Violets Grow," was Johnny's first number. He played it and he sang it, and then dropped into sort of a pseudo yodel for the third verse of the number and he got a big hand when it was over. Next came "Sweethearts on Parade." Johnny dropping his ukulele in the middle of it to finish up the verse with a musical saw.

For the remainder of the act, Johnny worked with a partner whom he introduced as his brother Frank. The latter was attired in one of those trick suits which Johnny aptly described as a "seeruucker suit."

"Every time they see a sucker they sell one," said he. Arthur had a trick yodeling song, and they closed with a duet of steel guitar and ukulele in "I Love You, Sweetheart of My Dreams."

St. Patrick's Day falling this week, the second harrel, of course, was an Irish scene. There was a thatched cottage in the background and a jaunting cart with a real donkey attached to it off to one side of the stage.

Thirty-two Tillerette collyoos were ranged tastefully in the foreground and they presented some nice little dances, ending of course, with an Irish Jig. Harold Van Deusen did a nice trick and proved to be the occupant of the jaunting cart, and he pleased with the old time favorite "Mother Machree."

Patsy Ruth Flann, premier danceress, was much in evidence during the ballet numbers and the three O'Connor Sisters watched Irish airs sweetly.

The third presentation was way over on the other side of the earth. In India, to be exact, for it was entitled "Dream of Buddha." This was a weirdly exotic presentation, for it was the interior of a Buddhist temple with the idols being members of the ballet troupe. The most striking part of this act was a dance by Marione and Mena who, during most of the act, sat poised as the god Buddha in the central niche of the temple. They sat one behind the other so that, to the audience, only one person occupied the niche.

But at the start of the dance, the one in the rear began waving his, or her, arms, in conjunction with the one in front until it looked like one person with four arms. The effect was novel, to say the least. And as dancers, the team turned out to be amusing and circus and their steps were weird and exotic.

New York Paramount
Week Ending March 22

David Gould's third production, "Rainbow Trail," is the best Gould has done and about the best of the Pothuck stageplays witnessed for a long time. This stageplay opens in a beautiful western musical set, with the entire ensemble, in cowboy and Indian costume, during the introductory scene as an Indian maiden, paddles a canoe in the background. Ted Clark, in cowboy suit, enters and leads the orchestra in a fast and zippy number called "Stampede," with Paul Small following with a fine vocal chorus.

Ted next introduces Marie White, who offers a good and snappy toe routine. Bud Garfield, a real Ben Ross has become the most popular young man about town in Newark and Jersey City, where he appears every other week as the singing master of ceremonies at the Bradford and Stanley Theatres—In fact Ben is so popular that the Stanley management have signed him to a new long term contract to rotate at these two deluxe houses. Before he became interested in Presentation week, Ben was well known in musical comedy circles and received his first band directing and master of ceremonies training at the Kit Kat Club, Chicago.

Store Aids Theatre

Thirty living models presenting every phase of the fashion trends for the season were an attraction at the Capitol theatre in Des Moines during the week ending March 22. The tie-up was made with Younger Bros., leading merchants in women's clothing.

WALTER DONALDSON

DANCE NUMBERS

"ON WITH THE DANCE"
"KANSAS CITY KITTY"

Write for information regarding the above to
JIM DURKIN
Manager Band and Orchestra Dept.
1595 Broadway, New York City

Special Stunt Increases Saturday Matinees

MILWAUKEE, Wis., March 26—The Milwaukee Theatre Circuit's Ocoiusko and Lake theatres here are featuring Lew Fine, a veteran vaudeville trouper, in connection with special matinees programs Saturday afternoons for the kiddies. Mr. Fine appears at the two houses every Saturday afternoon in addition to the feature playbill and has created a large following for himself among the children of the neighborhood.

The two theatres have increased their Saturday matinee business considerably by means of this method.

Charlie White Selected as the Master of Ceremonies for Metropolitan

ATLANTA, GA., March 26.—After operating for more than a year under a straight sound picture policy, the Metropolitan theatre has launched a stage bandshow policy that commenced March 25. The new policy was inaugurated at a midnight show—starting one minute after midnight—Sunday night. The stageband will be Charlie White's Jolly Jazzers, with Mr. White serving as leader and master of ceremonies. The initial program will feature the Melody Maids Revue, a snappy aggregation of fifteen talented dancers and singers.

The feature picture selected for the occasion was Columbia's "Restless Youth," co-starring Ralph Forbes and Marceline Day.

The Metropolitan is ushering in the new policy with a highpowered publicity campaign, including newspaper display ads, billboards, posters, lobby displays and a special trailer on the screen.

Manager Carter Barron is thoroughly sold on the stage bandshow idea and has sought consistently for many weeks to persuade the operating triumvirate to launch that policy. Tickets for the opening show—the midnight performance Sunday—have been on sale at the box-office since the first announcement broke on Monday, and the fact that those tickets sold in advance adds strength to Manager Barron's conviction that Atlanta wants something more than a straight sound picture policy.

Two Atlanta Film Houses Offering Bandshows

EXHIBITORS HERALD-WORLD
March 50, 1929

(Continued on page 52)
HARRY ROSE TAKES OVER NEW CAPACITY

Harry Rose has been made master of ceremonies at the Missouri Theatre, Grand boulevard and Lucas avenue, vice Eddie Fennelly, the Banjo King, who moved on to the Pacific Coast. He will move into the Warfield Theatre in San Francisco, St. Louis, and other locations, and the former master of ceremonies at the Missouri, Ben Smith, will become the master of ceremonies at the Missouri theatre. Rose is a native of Chicago, and has spent all his life in the theatre business. He has been associated with many of the greatest figures in the business, and is well known throughout the country as a master of ceremonies. He is a fine speaker, and is always well received by the audience. His speeches are always well received, and he is always ready to entertain his audience.

BLIND ORGANIST DOES HIS OWN SCORING

Frank Voeller, blind organist at Humboldt, Iowa, has been unable to see since he was six years old. In spite of the handicap he is to be one of the most successful motion picture organists in the middle west. Voeller reads the cues and plays the music. An assistant does the lines aloud to him so that he knows when and how to change his line-up.

Mein Brings Steady Flow At Loew's Park

Ted Mein, popular organist at Loew's Park, Cleveland, has attracted many of his organ programs. Most of his programs are arrangements which permit the playing of various popular tunes. Sometimes old-fashioned songs are played. Usually the program file the feature picture in some way. His music is augmented by colored slides flashed on the screen, with words to fit the music, and accompanying illustrations.

Presentation LETTERS

In this open forum those interested in presentation may discuss important matters bearing upon this phase of theatre entertainment. Only signed letters will be published.

PRESENTATION ACTS — To the Editor: I would like for you to find out the booking address of The Royal Hawaiian Orchestra, Kenneth Hackley is their representative. But don't know where he is located. Please advise as soon as possible, and thanks.

W. O. Zuber, Princess theatre, Seymour, Indiana.

"She Goes to War" is the theme song for "Joan," the new photoplay starring Eleanor Boardman, produced by United Artists. The song was composed by the "Laugh, Clown, Laugh" and published by Riemer & Co. Corporation.

"My Madonna" is the title given to the theme melody for "Waxworks," written by Victor Werner Harris and Vitaphone production, "Madonna of Avenue A." A trio of popular song experts combined their talents in the preparation of this piece which is being published by Irving Berlin, Inc. The words are by Billy Rose and the music is the work of Fred Fisher and Louis Silver.

GALLO SAYS SOMETHING ABOUT EVERYONE

HAPPY EASTER!... he was full of fun to eat too many eggs or else you will get a bun on.... well, by the time the tuna was served he had worn his new Ebeneser bonnet.... and some poor guy will have put for it.... taint right I tell ye. Mose Gum he says that a woman always pays.... yep, she does with a man's check book. oh well, we should care. spring is here now and the cirrus is in town so we can get even with them women folks by going down to feed the elephants.... here's the weekly dirt gathered from all corners of the room. rumor has it that William Fox has taken over the Markize Bros. and the National Playhouses of Chicago and that the Brothers Marks have been selected to manage and direct the operations of these theatres as well as the Mid-Wooster Circuit. and matters at the Great Slave Times. if the deal goes through Fox will also own them.... it been a few seasons away from the hunters, don't ya think?.... Ruth Roland the former film star and her new husband is headlining at the Palace in Chicago. That Mrs. Bard is a true brave woman..... Theodore Kosloff is now staging ballet numbers for Marie Broe... stagehands.... Paul Ash is back at the Brevoort Palace after a nise trip to Cuba. .... Wilton Crawley has been signed up by the comedian of the new Public unit called "Faye". Arthur W. Walker, for the past four years solo organist at the Manier, Chicago. Chicago. Chicago. is on the job for the first time in ten years through the Vitaphone. Charlie White is now the band leader and master of ceremonies for the Metropolitan theatre in Atlanta, Ga; which recently installed a bandbox policy. by the way Al Short is now back at the Roosevelt theatre also of Atlanta. Lester Stepner former- ly with Es Keough is now the associate of Tommy Lehray in the Chicago office. Tommy Lehray is the official band leader and master of ceremonies. Charles Daniels, head of the Villa Merle music house will be in Chicago about the first of April. Dave Ross is now doing a double with his wife Shirley. .... Cliff Hoss has two new organ numbers recently released. Two of his numbers have been bought by the Vitaphone of St. Louis. Miriam F. Branden is now representing artists and enterprises of the Talking Machine Railway, New York. Leo Feist, Inc, have published "The Song of the Bayou," a second prize winner in the recent Victor record contest. It was staged as a special stage presentation at the Bosky recently. .... Sunshine Sammy, formerly of "Our Gang," and his two brothers, Charlie and Joe are now touring RKO theatre. Here's a clever stunt. George Adams, drum major of the University of Illinois band, gave free music lessons to all who attended at the stage presentation, in a recent theatre engagement. ...Try it.

YOU CAN'T GO WRONG, WITH ANY FEIST SONG!

MY MOTHER'S EYES

MY ANGEL MINE

MY CASTLE IN SPAIN, IS A SHACK IN THE LANE

NOBODYS FAULT BUT YOUR OWN

"HONEY"

"BLUE HAWAII"

CRADLE OF LOVE

WAVERING HOME

I'M A DING DONG DADDY

AFTER THINKING IT OVER

AN EYEWOF OF YOU

"OLAF" YOU DIOUGHT HEAR OLAF LAFF!

WHAT A GIRL— WHAT A NIGHT!

"PLEASE LET ME DREAM IN YOUR ARMS"

"GIVE YOUR LITTLE BABY LOTS OF LOVIN"

"SONG OF THE BAYOU"

Winner of The 5000 Second Prize Offered by Victor Talking Machine Co.

"IN THE LAND OF MARE-BELIEVE"

Theme Song Of "Molly & Me"

PRETTY LITTLE THING

I'M SORRY SALLY

ROSE OF MANDALAY

"GUES WHO?"

LEO FEIST, INC 231 W. 40TH ST. NEW YORK CITY
Toronto Theatre Aids Audiences with Color Foot Lights

A feature of film presentations at the Up-town Theatre, Tonawanda, key theatre of the Famous Players chain in Canada, is that the topical portion of the program is screened in silent form with house orchestra accompaniment. This is partly due to the fact that it is the policy of the house to select scenes from various current weeklies, such as Paramount, Fox and Pathe. Special orchestration is arranged for every shot by Jack Arthur, director of music.

Another interesting fact is that Movie-tissue is used, and these are presented with the scenes flooded with colors from floodlight lamps, the latter being placed on the stage directly in front of the screen. With the screen framed in black, the rays do not show outside of the picture. The solid colors of red, green and amber are changed with such succeeding vaudeville act, thus giving variety to the screening. The colors are not strong enough to detract from the picture sharpness and, in one sense, they give the effect of color photography.

A synchronized picture of the Capitolians at the Capitol theatre, New York, at the Toronto Up-town fades out with the Up-town house orchestra and Bradbury's orchestra from the pit in perfect rhythm under the baton of the orchestra conductor for the remainder of the selection.

St. Louis Missouri
Week Ending March 15

Eddie Pehnody presented the "Crab Bag" as his semi-final stage offering to the St. Louis theatre goers. Ward and Van, eccentric clown comedians; Pauline Gardner, flute and clarinet player; Franky Robinson, tap dancer, were prominent in the entertaining.

Intermission entertainment was "Old Hettiebell" based on the music of "The Prince of Pilsen," "The Student Prince," and Johann Strauss' "Blue Danube." The Madrigal Voices and the ballet assisted in this presentation.

Detroit Michigan
Week Ending March 15

"London, by jove, right hesh in deh old Detroit." That's the line the Kundys publicity department used in keeping the "London" in the Kutzkies revival of "Chatterbox" at the Michigan this week. "Cleavah, eh what!" The piece was produced by Paul Oaxard.

Among the other performers were Dorothy Neville, that sweet voice singer of musical comedy, vaudeville and concert songs fame, who sang a good blues in the blood of the field of music. Her grandmother, Jacqueline Neville, was at one time the foremost singer in the Royal Opera House in Madrid. Miss Neville

EXHIBITORS HERALD-WORLD
March 30, 1929

STAGE SHOWS

(Continued from page 50)

westerner does a rope-twirling act, with the high-light being the twirling of five ropes at once as he dances and talks. He was forced to bag off.

The Gluck-Sarel Girls, in pretty cowboy costumes then do a smart singing and dancing routine, in which they keep time by firing both hair-poles. Seven totem poles with a number of "bullseye" targets on them, lower and the girls, using rifles, fire at the targets and as each scores a hit, target lights and different toned halls ring. In this manner they play a tune. This is extremely novel and it evokes good applause.

Claire next announces two romance, bang-playing cowboys, Osman and Matthew, who ply their trade with fine playing. Jean Boydell, comedienne, then offers a bit of nonsensical songs and eccentric steps that earn loud applause. Claire then leads the orchestra in a fine rendition of "Yo Te Amo" theme song of "The Wolf Song;" Tod's fine hand directing with his announcements and his unobtrusiveness, when the acts are working, has gained him a greater popularity than practically all the masters of ceremonies heretofore. Paul Small obliges with a fine vocal chorus.

The Bachelor Four, dressed as Indians sing "The Sunset Trail" as the ballet in gorgeous Indian garb second and an enormous Indian head, with girls as feathers, lower in the background. This is the finale of the fine stage show.

Ted Claire is leaving shortly to open the Public theatre, in Los Angeles, but will return after a few weeks.

San Francisco Warfield
Week Ending March 14

Gene Morgan, the funny fellow with the green hat, red coat, and sunglasses, who continually causes much merriment in the audience of the Fanncone and Marco creation, "Green Hatters' Idea." Gene makes his first appearance in the audience, near the stage, and asks if t. "O. Taylor is in the house, Mr. Taylor responds and is told to hurry to a certain number on the Second Street as a customer is waiting for a bottle of Scotch.

Next, Al Krae and the band gave several short numbers with Andy Goes singing and Abe Gott playing a trombone solo. The house called for more and the boys gave it to them.

Harry Dewaye opened by singing "Satisfaction of Your Smile" off stage came on and drowned with Al and got a big hand after singing "Grieving For You." He came back with an impersonation of an opera prima donna. Al then introduced him as a Vittorio style tenor. He was followed by Al Krae, giving a drunken impersonation and singing "Goodby Broadway, Hello Montreal," and then, assisted by the band, costumed in tuxedos, wrestling with lighted lamp posts, got a big hand and was followed by Buddy (Traps) Rich who did a fast stepping tap dance and finished with a demonstration of standing his ability as a drummer. The finale consisted of the orchestra with the band arranged on lighted blocks, stepping upwards.

Chicago Norshore
Week Ending March 15

Al Krae opened his show with the Norshore's ballet of the, tiniest and face dance number accompanied by his band working behind a drop. At the end of this number the curtains part and introduce Al and his gang.

He received a big hand and introduces the Meyaoke Sisters, who give a tumbling dance and at the same time execute several difficult feats of strength. At the end of this their brother came out, played a saxophone and sang on the same; then received a good hand and then the girls gave a novelty dance entitled "Picking Cotton" and offered a modern version of the "Turkey Trot.

Next, Al Krae and the band gave several short numbers with Andy Goes singing and Abe Gott playing a trombone solo. The house called for more and the boys gave it to them.

Tony Louis Missouri
Week Ending March 15

"London, by jove, right hesh in deh old Detroit." That's the line the Kundys publicity department used in keeping the "London" in the Kutzkies revival of "Chatterbox" at the Michigan this week. "Cleavah, eh what!" The piece was produced by Paul Oaxard.

Among the other performers were Dorothy Neville, that sweet voice singer of musical comedy, vaudeville and concert songs fame, who sang a good blues in the blood of the field of music. Her grandmother, Jacqueline Neville, was at one time the foremost singer in the Royal Opera House in Madrid. Miss Neville
Public Demand Brings 
Al Short Back 
to Atlanta

ATLANTA, GA. March 26—Al Short returned to the Howard Theatre on March 25 to wind up his tour of the stagehand and serve as master of ceremonies. During the many months that he officiated in a similar capacity at the Howard nearly two years ago, Mr. Short built up a large and loyal following and his return to the post is the subject for congratulations and felicitations.

Al Short is, first of all, a thorough musician. He is equally able in the interpretation of classical and popular numbers. Next, he is a showman, and as such he qualifies with high honors for the apportionment, "penalty leader."

And finally, he knows how to get results when he has good talent in a stage-hand. Such being the case, much is expected when he takes the baton.

Lou Lowry, who has won many friends during his stay as guest bandmaster at the Howard, is leaving to accept a similar assignment with Publix at the Indiana Theatre, Indianapolis, Indiana. Mr. Lowry came to the Howard early this year when the theatre reinstated the stagehand show policy after several months of "straight sound pictures."

Chicago Avalon
Week Ending March 16

Roy Detrich and his orchestra made whoopsie this week and the people filled it, no fooling. Whoever arranged the memory together with the production, made a fine job of it and it looks exactly like a waltz. The band, which finished the nightly tour, and he sang a song that he likes like him. A jazzy, hot number and that sort of song is not Roy’s kind and when he sings those kind he won’t over. Roy needs more like he sang this week and watch him. The audience was so charmed by Roy’s rendition by the right person and Roy is the right fellow to do it.

The stage artists were good and some fine singing was heard, too. Among the girls, were Anda and MacFarland, and Roddy Boys, five of them, sang, danced and played some mean looking instruments. They went over both with the audience in the same way that their band, and somehow or other they were absent and the pair that took their place really were good. In fact that act was the best on the bill.

Roy Detrich sang “High Up In The Hill Top.” A fine song, and there have been scores of songs that have been others on the program but no name were mentioned. It was a good program and people like making whoopsie.

St. Louis Fox
Week Ending March 8

The stage bill for the week included “Symphony Carnival” a jazz revue, and a ballet offering, “The Pas de Deux.” The Woodwind Serenade, a new feature, the Robespierre overture was played by the orchestra.

Portland Portland
Week Ending March 21

Another outstanding stage presentation in typical Publix style brought exceptionally good business for the second annual presentation of the Pantomime ceremonies. Henry Basse, who has been officially adopted by Portland.

Eddie Martill, “the crooning megaphone king” brought vem to their feet in their -“Volcano” show. Frank Melino & Co. in their sea tornadoes, Ted and Jack, a collection of boys, accompanied by local U. of O. Symphony Orchestra. The famous Foster girls exhibited in novel totem pole dance, and the high notes were hit by Gl Wix, a veritable caruso of the revue stage. On screen “Tide of Empire” only fair.

Boston Metropolitans
Week Ending March 15

Two famous movie stars, Tom Mix and his horse, Tony, were the leading attraction in the Public Re- vue “Rainbow Trail.” Tom Mix was the leader of a cast of twenty-five, and the Mix film, who exhibited lariat twirling and other Western stunts for the edification of the Eastern “tender-feet.” The film was so successfully dramatized and managed to be a musical comedy, with Joe Ries, new master of ceremonies, at the helm, heading the cast.

A short film showing Tom and Tony doing their "keeping fit" stunts, preceded their personal appearance on the stage. Tom rides in on Tony, and after some comedy patter, does some trick shooting, following which two cowboys from the Hollywood ranches appear on stage. Tom wears his red coat sleek and gleaming appears again at the end of the act, much to the delight of the hundreds of boys and girls, but greatly to the disappointment of the majority of adults, who went to the "Met," not to see Tom Mix alone, but his wonder pony perform. Tony however failed to do even one single trick.

The revue opened with gypsies, a chorus of eleven girls, singing, along with a cowboy quartet. The chorus did an eccentric dance, followed by the entrance of Joe Ries. He introduced Marie White, singer and dancer, who received as fine a hand as did Mix, only she was recalled three times.

Osman and Schepke, baujo artists, were the next feature. They were introduced preceding a dance by the chorus. Jean Boydell received the finest ovation of the show with her swelling and dancing impersonations. She was extremely clever in her presentations and found an extremely appreciative audience in the overtures. The feature picture was “Star Mad,” starring Louis Funstands and H. B. Warner.

Philadelphia Fox
Week Ending March 23

The overture, “Morning, Noon and Night,” by the Fox orchestra is received with enthusiasm.

The Four Aristocrats of W. Victor, recording artists, compose a quartet of marked ability. They present a varied program consisting of solos and both vocal and instrumental quartets. One of the boys sings “Sweetheart of My Dreams” with plenty of pathos. “Rainbow Round My Shoulders” is one of their popular instrumental numbers, played with a swing that gets you.

Charles Brugge in burlesque costumes gives the impression of being much younger than he looks. His acting and the showmanship you should. Her name is Helen MacFarland and, outgrowing the astringency on the instrument the band made Signor Fricke famous, she is a grand little hooper.

The Gamy-Hale Girls donned in pretty costumes and Al Evans and his Michiganers played the music for the show.


New York Colony
Week Ending March 15

Sammy Kahn and His Colony Melodist, with the well known Walter O’Keefe as master of ceremonies are featured attractions at this house at present. This week’s stagehour opened to a song called “Your Imagination” played by the ten piece orchestra, and a violin solo and also sang a few clever verses. Kahn appears to be the best bet this house has ever had. He sings, plays and dances.

Walter O’keefe, also a songwriter, introduced the act and offered comedy songs and about 10 minutes of extraneous cleverness. Then followed an amazing and truly rubber skeleton for the bones of the average human being.

The Sensation of Presentation
Theatres

The Famous
Lucky Boys
BRADLEY WARD WEAR
EXCLUSIVELY

DIR. WM. MORRIS

ARTHUR NEALY
“The Romantic Singer”

Just completed a TWO-YEAR engagement with PUBLIN—Now at the new MASTBAUM Theatre, PHILADELPHIA
Des Moines Capitol
Week Ending March 22

"Beaux Arts Frollo" is the public stage show, planned by Frank Cambria and put over with the help of its art setting, the lighting plan and some novelty ballet numbers agreeably done by the Gamba-Hale Girls.

Angelo Sato is most popular in the two Italian operatic arias. Handers and Mills give a new slant to comedy in their novel act. Brynpi, Rahn and Youse, a two girl, one man act, present some difficult acrobatic and pseudo Latin quarter artstic numbers. Alberta Hayes, loves blue singer, comes back after an absence of several weeks to receive a welcome she deserves. She has made improvement in several lines.

Don Galvan, banjo playing stage leader, does two novelties. One of these he does with two girl dancers, who also play banjo and the other be put over with the aid of some amusing antics by the first violinist and the drummer.

The orchestra gives over place Irish melodies introducing the voice of John McCormack. The organ number, "Taking Chances" with Carroll Wallace at the keyboard. The feature picture is "The Bellamy Trilat." There is the new reel to complete the program.

St. Louis Ambassador
Week Ending March 15

Ed Lowry's stage offering was "Making Lafing" in which Burns and Kissen, jokers; Grace Johnson, xylophone player, director, duet, had Jolly, Hello, Roy, boy entertainers, and Harry Johnson, a singer, were featured. Dave Silverman and his orchestra played for the overture, "The Song I Love."

Salt Lake City Pantages
Week Ending March 16

The Pantages vaudeville this week is headed by two exceptional acts. Trout and Helt, blackface comedy, who keep the audience in constant uproar with their new patter and songs, and a dance novelty, consisting of five girls and two boys, presenting a score of new ideas and novelties, make up a distinct presentation.

Ed Lavine opens program with a new array of juggling acts and comedy novelty. "Bright Bits of Musical Hit," presented by Bonner and Power, is fairly well received.

The picture presentation at the Pantages of this city this week is Lon Chaney in "West of Zanzibar," and also "Across the Atlantic," via Zeppilin. Good sized audiences were enjoyed.

Salt Lake City Capitol
Week Ending March 16

The "Good News" idea, presented by Pachnoff and Mountain, substitutes the vaudeville comedy here this week. The "Good News" chorus consists of twenty girls and eight boys, who established a record in theatrical circles in that, although the show duration, the chorus continues indefinitely as a unit. This chorus is under the leadership of Miss Kane, and is famous for its song, "Varsity Draw" number, and the various routines done in perfect union.

Attebury and Gilman, billed as two "college slickers," supply comedy songs and piano playing. Rosaly Tomlinson, tenor, with Bo Peep Karlin, sings a refreshing duet. Gray and Grace, tap dancers, feature in specialties with the chorus.

Alberti and his band have a symphonic arrange-

BOSTON THEATRE ORGANISTS BELIEVE IN GETTING TOGETHER

BOSTON, Mass., March 26—Boston's very active organists, who meet at least once every month at one of the Boston theatres, enjoys a dinner and program of its own and then organizes at the Metropolitan. The program for the courtesy of the theatre, provided a new stunt at the Public Metropolitan Theatre this week at the conclusion of its meeting. As the console slowly arose to view of the audience, it revealed R. G. Del Castillo of the Capitol organ and former theatre organist, lying on top of the console playing the upper manual; Arthur J. Martell, organist of the Metropolitan, standing and playing the other manuals while Chet Brigham, assistant organist at the Metropolitan, was on his knees, playing the pedals with his hands. The stunt received well merited applause.

At the meeting and dinner at which 150 members and guests were present, Bobby Agnew, who was playing at one of the Bos-
ton theatres in person, entertained with several solos, Fred Kingsley, chief organist of the Radio-Orpheum organization, was a guest and speaker.

The program committee consists of R. G. Del Castillo, Arthur J. Martell, Francis Cre-
mann, organist of the Loew's State Theatre; Mrs. Sally Frise, organist at the Lancaster Theatre; Malcolm R. Hie of the Neco chain and Chet Brigham. The program committee consists of R. G. Del Castillo, Arthur J. Martell, Francis Cre-
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mann, organist of the Radio-Orpheum organization, was a guest and speaker.

New Haven Olympia
Week Ending March 20

John Murray Anderson's first revue on his return with Publicis is without a doubt the best he has ever done taking the show from all angles. The title is "Laces and Grace" with a finale that takes the audience by surprise. It is a wedding with every-
one costumed in glittering lace and rhinestone and the bridal veils taking up the entire stage covering the band.

Tommy Atkins Sextette with Neil O'Day top the show on entertainment. Fortunello and Cirlinelli are standard acts, and Lora Hoffman with her clear, strong voice, the Gamble-Hale Girls do as usual, the troupe this week being the line that worked with the Four Marx Brothers in their talkie at the Paramount Long Island studio. Give them more like this and one need not worry over poorer pictures.

Indianapolis Indiana
Week Ending March 22

The stage show this week is called "Just Kids." It features, in addition to the stage band, Ad Carter, cartotist. His various characters are impersonated by members of the cast. The act has some good dancing, some clever chorus stunts and a blues song or two.

Charlie Davis and his band play "Love Tale of Alusa, Lorraine." The Indiana Stock Company likewise presents its famous show, with Charlie Davis and Phil Davis, a vocal trio and a young woman as the dramatis personae.

Lavina Byrd has charge of the organ of the Circle theatre to the Indianapolis, where she, in return, enhances the audience to sing and whistle.

Kansas City Mainstreet
Week Ending March 23

Al Herman, who admits Kansas City is his home town, was given a prominent place on the stage program at the Mainstreet, as the usual, consists of blackface comedy. He drafts Harlan Christie, master of ceremonies, into his act for a short period, and the people love him.

Benedo DePace, who makes a mandolin "howl and talk," offered a wide variety of mandolin selec-
tions. Unusual instrument accompaniments, as usual, consists of blackface comedy. He drafts Harlan Christie, master of ceremonies, into his act for a short period, and the people love him.

Meahan and Newbrough, as comic skit entitled, "Vaudvillianterest." The act consists of humorous dialogue and a series of jokes. The Louisvilie Loons, the theatre's orchestral stage attraction played "Dream Train" as an overture, Walter Davies directing.

Chicago Capitol
Week Ending March 29

The National Playhouse, Inc., is sure making some big strides to help put over their stage presentations.

The show opened with a song by the entire or-
chestra, entitled "Charlie Makes a Song Charlie the Chalwei" to which Crabu makes his entrance receiving considerable applause. He made a short speech telling the folks he was glad to be at the Capitol and hoped to fill all their wants. Every new m. c. makes these kinds of speeches but, somehow Charlie's speeded a bit sincerely.

The "Texas Redbreasts" were the opening artists and as they say the happy couple sure put over a classy dance. This sort of dance is the kind the public likes and the applause awarded them proved it.

Charlie Agnew, the well known member of the orchestra, came on the stage and played the hellos. Charlie played several numbers and walked off with a nice band. Not bursting but, tough to be proud of.

The hit of the show, outside of Crabs, were Ford and Whitney. The latter being a mere fox terrier. This pair proved one of the biggest novelties seen her in some time. Their act but, credit must be given his trainer. Smart, clever and sensational can be said of them. "Honey, why you do that way?" Those rang out and how? Two numbers and a few choruses were not enough, so Charlie had to sing and sing until he begged off. Hope he don't have too many more acts. Theirs is a fast one, and he'll kill himself. The people like him so good luck Charlie.

Terry with Fox

Terry Fox, who formerly was the organist at Loew's State Theatre in St. Louis is playing the organ for the new Fox Theatre here at Grand and Washington boulevards. Terry has more than 7000 pieces of music classified under 68 headings, playing each for a certain psychological effect. He is one of the outstanding theatre organists of the country.

Publix Theatres Leases Allyn Theatre Property
(Special to the Herald-World)

HARTFORD, Conn., March 26—Publix Theatres has taken a lease on the Allyn theatre. The Allyn theatre property is owned by Robert J. Allyn and Dorothy Bell Allyn Seymour.

[For Balaban & Katz]

Feature Attraction at T. H. C. L. A. for Balaban & Katz

[At Liberty] Reason? VITAPHONE

[Arthur W. Walker]

[Past Four Seasons Featured Solo Artist at Lynch's]

Manor Theatre Chicago

[Communities — Novelties — Overtures — And How!]

Address: Manor Theatre, 5609 W. North Ave., Chicago, Ill.
MILTON SLOSSER

There are times when a man is too successful in his own particular field of work. For example, take Milton Slosser who organs so successfully for the Skouras Brothers at the Missouri theatre in St. Louis. Nearly all of an organist's chances are that Skouras Brothers would give him an opportunity to do the master of ceremonies thing. But Slosser has been doing it successfully during last seven years to the St. Louis public, he is an organist, and an organist he will remain until the end of his time, or maybe a month or two less.

When Slosser came to St. Louis in September, 1922, he was the youngest one of the twenty-five or thirty men claiming the billing of “the world's youngest organist.” Slosser, then barely twenty-years old came to St. Louis from the west coast, via Kansas City. On the Pacific Slope he had been a theatre organist in Pasadena and Hollywood and also at San Diego and Arizona. Frank Newman had brought him to Kansas City to open the Newman theatre. From this theatre, Hertzel St. Louis took him to the Missouri, where Tom Terry had been organist.

When Terry left Famous Players, who then operated the Missouri, Stilpater elevated Slosser to the chief organist's post, which he has held down for the last seven years.

That Slosser has a rare aptitude for the master of ceremonies "jacket" was proved when he acted as master of ceremonies during the interval of the performance of Frank Fay and the debut of Eddie Peabody.

He is quick witted, amano a piano in clever style—has been seen at the same time. He was certainly a born organist, and has been a source of humor and this is radiant in his personality at all times.

Just at the present time Slosser is not only playing the organ as feature soloist but is also acting as master of ceremonies during the "tragedy" extant between the theatre of Eddie Peabody and the induction of the Missoures new permanent master of ceremonies whenever he will be.

Being so versatile as to hold down both these jobs at the same time, it is not a wonder that some are but one who is one of the few organists in the world to do with ease and success.

LARRY SPIER

P. S. Next week this column will contain the life of another well known organist.

ORGAN SOLOS

Preston Sellers (Chicago Oriental) after making many changes of organists at the Oriental, Preston sellers secured the services of an old hand, Arthur Genk and he is proving his worth. Sellers' name can be seen in big electric lights on the theatres canoes which are now making him some money. His solo this week was called "It Pays to Advertise" and he clicked once more.

Alberta Buck (Kansas City, Palace) the pipe organist came to Kansas City from the organist and conductor Harry Kessell offered a singing novelty, Miss Buck playing and singing during the progress of the number, which was billed as "An Organ Symphony.

Leo Weber (Jersey City State) featured a Bevlecst community stunt that met with instant success. This was called "Lost New Garden." The numbers he was called "A Precious Little Thing, Called Love," "The Sun Is At My Window," "Where the Sky Little Violet Grow," and "If You Want the Rainbow." He closed this solo with the first named tune.

Sammy Williams (Chicago Regal) offered as the first of a new series of illustrated song numbers, "Love Makes the World Go Round," "Dream Train," "I Saw A Little Brown Jug," "I'll Faw Down An' Go Boom," "Let Me Call You Sweetheart" and ended with "Glad Ray Doll." The organist should be given to Sammy. Because of his clever arrangements and showmanship he can always get a willing response from the audience.

McNeil Smith (Chicago Marcuswitz) had the bow community singing stunt this week ever witnessed by this reporter before. He used clever gay slides playing the organ in a big part of the solo. McNeil is a very popular organist and people like him as much here as the Stratford theatre listed Terry. He certainly has an encore.

Al Mitchell (Minneapolis, Minneotas) erstwhile band leader, is ushered into Eddie Dunsteder's place at the console, while Dunsteder is busy making a ward of his own creation. We take it that Mitchell was not entirely arrived to the coup d'etat. He doesn't seem very enthusiastic about it. However, he does entertain the audience with a wide and rather to low, medley of recent successes.

Leonard Smith (Chicago Avalon) is about as popular as the Avalon as Paul Ash was at the Oriental. Smith received a big band for his solo this week. In fact one would wonder where all the fervor was coming from, as the show was almost empty at the time.

John Gart (Jamaica, L. L., Valenca) offered a pleasing solo called, "Continuity in Love." As he played, "Lov's Old Sweet Song" and other old timers which had "the love story" were used. Hisstraight numbers were, "Marnie," "How About Me" and "I'll Get My Man." During the chorus, slides were projected on the screen, but no sone. Judging from the tremendous response by the audience, at the end of the solo, everyone was satisfied to listen to Gart's fine playing.

Don Miller (Detroit Capitol) had a unique Hall of Fame to offer his customers recently. Don played "You're the Cream in My Coffee" throughout the number while slides of Albert J. Static, Inventor of the loud speaker horn, John Filbers, the eminent Scotch organist and others were flashed on the screen. Among them was Mabel J. Whitley. Two guesses who that was meant for! It was good for a lot of laughs.

Arthur Gutbow (Detroit Michigan) had one of the cleverest organ solos seen around here in some time in a new version of "East Side, West Side." It started out in a cartoon comedy of a dog searching through old comic books for the tune. Then the words of the songs were washed to the projected slides of the actual music, which was flashed on the screen. Among them was Mabel J. Whitley. Two guesses who that was meant for! It was good for a lot of laughs.

Harold Rieder (Jersey City Stanley) offered "Evo
dution of the Moon Song," which was a very fine solo. During the solo, slides of the moon were made from "Moon" songs, popular between 1900 and the present day hits. "Pale Moon," "Silver Moon," "Harvey," "The Man in the Moon" and "All By Yourself In the Moonlight." Were the number to which the audience sang. The entire solo was played as a mental test. He put it over in great style and got a fine reception.

BEST SELLERS

No. 1 "Carolina Moon" (Joe Morris.)
No. 2 "Precious Little Thing Called Love" (Remick Music Corp.)
No. 3 "Dream Train" (Melot Wells.)
No. 4 "Where Is the Song of Songs for Me" (Berlin.)
No. 5 "Weary Rider" (Berlin.)
No. 6 "Sweetheart of All My Dreams" ( Shapiro, Bernstein.)
No. 7 "Lover Come Back To Me" (Harms.)
No. 8 "Action Town" (Sherman, Clay.)
No. 9 "God Ray Doll" (Alger, Yearn & Bornstein.)

I AM A PASSING FANCY (Or Am I The One To Your Dreams) (Arthur Behin & Co.) Another new publisher makes his bow with a real song. It's a beautiful idea both as to its music and lyric. By Abner Silve, Itcharshan & Johnson.

I KISS YOUR HAND MADAME (Harms, Inc.) A foreign sensation that is now being explored over here and should be tremendous. Has everything that goes to make a hit. Another very real selling record by Ralph Erwin. American words by Lewis and Young.

DAYS (Dalladon Douglas & Dumbles) This song written for the Ziegfeld Field and featured by Helen Morgan is already selling in the East and should develop into a seller all over the country. Words by Nathan C. Coree, music by Harris Freed and Milton S. Rosen.

MY CO-ED (Sherman, Clark & Co.) A college number that is different inasmuch as it's written as a walz. Very pretty and looks commercial. Music by Verne E. Kimbrough, words by Agnes Field.

OUT OF A CLEAR SKY (Harold Rossiter) A great title that is written excellently. Two local boys, one a radio band name and the other a well-known announcing. Their plug alone should create demand. Words by Luret and music by Chartell Gordon and Art Kaizel.

TAKES YOU (De Sylva, Brown & Henderson) Two well known writers who have put out a real good song. This number is already getting a big air play and with the merit it has it should develop into a big seller. By Joe Davis and Carmen Lombardo.

IT AIN'T NO FAULT OF MINE (Triangle Music Pub. Co.) A comedy song with a lot of extra charac
ters that are really funny. Should make a novelty standing record for orchestras. By Joe Davis and Spencer Williams.
SERVICE TALKS

Incorporated in this department of Exhibitors Herald, which is a department containing news, information and gossip on current productions, is the Moving Picture World department, "Through the Box Office Window."

By T. O. Service

"THE GHOST TALKS"

I REMEMBER, a good many years ago, the sensation that went abroad when "On Trial" appeared as a stage play. Here was something new, novel, swift, dramatic, snappy. The scenes were cunningly shifted to give the illusion of cutback. The stage play ran a long time and became a sort of mile post. Lots of people tried to make something like it. Some even succeeded.

In audien form, "On Trial" shows a little more clearly than any other picture I've seen the advantages of the new medium. The sequence of the thing is about as it was in the original, if my memory's any good, but the effectiveness of the scheme is far greater. There is no cracking mechanical device to go askew at the wrong moment. There is no waiting for this or that. There is swift realism, smooth shifting of time, consummate matching of incident.

In case you don't remember the original plan of the play, this is it. A murder trial is in progress. Witnesses called to the stand tell their stories. As each speaks, the scene changes to the place of their testimony and action described is shown. Thus the related incidents are woven together in a constantly clarified pattern until the whole is complete with a suddenness that startles. It is a great little scheme. It works out in film much better than it did on the stage.

Bert Lytell, Pauline Frederick, Lois Wilson and a little girl whose name got away from me are the principals. Holmes Herbert, if I haven't confused the names, is the fourth important member of the cast, and Richard Tucker is the prosecuting attorney. There are a good many others who speak— in fact, everybody speaks more or less—and the clerk of the court, who swears in the witnesses, should have his name more prominently placed in the cast.

"WHY BE GOOD?"

I SHOULD like to take Colleen Moore and John McCormick to an exhibition of "Why Be Good?" in Chicago. I should like to see Miss Moore's eyes snap as she beheld the liberties the local censors have taken with her little picture. I should like to record Mr. McCormick's illuminating references to censors in general and these in particular. For the girls and boys of the censor department in this grave, upright community have sheared not wisely but with devastating effect.

A thing like this always makes me mad. Here was a nice little picture with the nicest little star of them all in it and lots and lots of snappy subtitles for the boys and girls who like that sort of thing. It was a swift, clear little yarn about a girl who tried to hide a virtue for which the market value seemed to be down. It was merely told, with many a gay commentary on the sophistations of today's young impossible, and it unquestionably carried more soul-saving power than all the censors in all the world. But the censors, of course, are beyond salvation. And so they looked long and blindly upon the tinselled sin of the dance hall depicted and put their scissors into play.

Of course things like this have happened before, to Miss Moore's pictures as well as others, but this time the censors were handicapped by a well-earned musical score which, naturally enough, didn't go so well with the print after the clipping process. And so, what I ask you, was done to correct the break in accompaniment? I doubt if you'd guess. Nobody but a censor would.

Well, if ten feet were clipped from a given scene, throwing the accompaniment ten feet out of gear, then ten feet of action was repeated, bringing back the synchronization if that's the word. Isn't that a nice hot idea? You should see the picture.

Yet not even a board of censors can wreck a Colleen Moore picture completely.

"THE IRON MASK"

I WISH I were so sure of tomorrow's mood and next month's rent as I always am of a Fairbanks picture. He doesn't miss. So sure have I become of him that, last week, I broke an ancestral tradition on his account. It happened thus:

I write, you see, under another name, for another magazine. I had planned to write of "The Iron Mask," in the issue that went to press the morning after Mr. Fairbanks' picture was to be shown at an exclusive preview in Chicago. I went to the preview, the host had carelessly sold tickets to it and his gaily uniformed and uniformed doormen told me to line up with the mere payees and await my turn, whereas I returned blithely to the office and wrote of the picture just as though I'd seen it—incidentally saving myself two hours' sleep on the night. And, of course, I said just about the same thing I'd have said had I been writing, as I am now, after the seeing. Perhaps I lacked something in knowledge of what it was all about, and certainly my typewriter imparted little of the enthusiasm I would have felt had I seen the picture a few minutes before writing, but the point is that I was quite secure in my praise of the picture and knew that I was. No one but Fairbanks is like that. I should dare the adventure with no other man's picture.

"The Iron Mask" is a story based on two other stories and it takes liberties with both. And Fairbanks takes liberties as usual with everything and everybody in sight. He re-assembles the three musketeers, makes history turn flippantly, duels more people than there are duelists in the civilized world and adds his inevitable personal touch at the finish by calling the end "The Beginning." If he had not already made a great picture, this touch would have been worth the admission price. But the picture is great, and the touch is a crowning gesture.

I suppose you'll want to know how much Doug talks in the picture. Well, if no one has told you before, he appears on a stage set in a couple of spots and recites briefly. I know, personally, that he can speak a great deal better than he does in these bits. But he speaks well enough. He has made no attempt to represent the picture as a talkie. I think he'll make one of those, and if he doesn't I'll take back all the good things I've ever said about him and say a few of the other kind, but for the present there is no need of it. "The Iron Mask" is approximately perfect as it is.
**Notice!**

You Read of Chicago

**Gang War**

*Where 7 were slain*

Now Come and See the GANG WAR Picture.

Sunday & Mon. Only

See them act—Hear them talk. The gang is here—Real Gang War.

SOUND—MUSIC—Talking everything that takes place at

**The Capitol Theatre**

SUNDAY and MONDAY

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**The Theatre**

**Tie-Up for “Flying Fleet” Links Theatre, Air Line and Newspapers**

(Special to the Herald-World)

Minneapolis, March 26.—Frank Burke, manager of the Hennepin-Orpheum, put on a real publicity stunt when he tied up with Universal Air Lines and the Minneapolis Star to put over M.G.M.’s “The Flying Fleet.”

Burke contracted with the air line company to drop 5,000 handbills from its planes flying over the city. These handbills contained 16 aeronautical terms that were to be defined. The person to send in the complete correct list to the Universal Air Lines office received free tickets to the theatre.

The second phase of the stunt to put over the picture concerned the newspaper also. A contest was conducted to secure the largest number of aviation term definitions. The prizes were two round-trip tickets to Chicago, eight rides in Universal planes over the twin Cities, and thirty pairs of tickets to the Hennepin-Orpheum. The prize was won by a 16 year old boy, James Henion, who defined 1,107 terms.

The handbill dropped from the plane carried an ad for the picture on the left side, while at the bottom of the sheet was a coupon for the name of the contestant and a picture of one of the air line planes. The aeronautical terms to be defined were carried on the right side of the bill. The questions were as follows:

1. What is meant by contact?
2. What is a ground pilot?
3. What is an “immelman” turn?
4. What is “zooming”?
5. What is the difference between a biplane and a monoplane?
6. What is meant by going “solo”?
7. What is “Hedge-hopping”?
8. What is a “hangar”?
9. What is “taxing”?
10. What is a “washout”?
11. What is a “gadget”?
12. What is meant by a three-place plane?
13. What is a “dog-fight”?
14. What is a “stick”?
15. What is “dual control”?
16. What is the naval flying insignia?

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**Our Gang Ice Cream Tieup Gets 70,000 Window Displays**

Metro-Goldwyn-Mayer recently effected a tieup with The Wolf Company, manufacturer of lithographed displays, whereby Hal Roach’s Our Gang is assured a minimum of 70,000 store window displays.

The Our Gang ice cream display consists of a set of three cutouts. The center depicts the entire gang and all the rascals enjoying ice cream cones. The other two pieces consist of the single figure cutouts of Joe Cobb and one of Harry Spear, both in similar poses of the center cutout.

**Contest, Lobby Album Exploit “Cameraman”**

Stunts that included limerick contest and a giant camera album in the theatre lobby, were used by W. J. Slattery, manager of the Majestic theatre in Kankakee, Ill., to put over his showing of Metro-Goldwyn-Mayer’s “The Cameraman,” starring Buster Keaton. Slattery was assisted by an M.G.M. exploiter in working out the details of his promotion work. A large “Camera Album” was built with stills and captions to fit them. This was mounted on compo board, one still to a page, 30 by 40 inches. These were bound into a large volume and were put up for display in the lobby of the theatre one week in advance, and also in a prominent drug store during the engagement.

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**FILMDOM**

Published weekly by the ROXAN THEATRE

One of the Imperial Chain

McKees Rocks, Pa.

March 16th, 1929

No. 10

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**Sections of the cover and inside page from a highly interesting example of house organ makeup. “Filmdom” is the publication of the Roxian theatre in McKees Rocks, Pa., and is edited by Henry Shulgold, publicity director of the Imperial chain. The paper has eight pages and is liberally patronized by advertisers. On a rear page a coupon is carried for the mailing list.**
Nearly Every Idea Is Combined in One Big Drive for This Film

Exploitation that smacks of energy and thoroughness, not to mention ideas, was that of Carol Langme, manager of Warner's Metropolitan theatre in Baltimore, for Gotham's "Times Square.

A tie-up was effected with one of the leading newspapers and that started a long list of fun and stunts which
—well, let Langme tell you all about it himself.

He writes to this department:

"First, I got in touch with the Baltimore Post and suggested we would run a special showing for the newsboys, who numbered about 1,200.
The Post liked the idea and arranged a party for the boys, which was followed by a parade through the town, accompanied by a brass band and banners describing the event, playing it up big—and with plenty of advance notices. I was host to the assemblage—and was successful in lining up several of the candy shops, all of whom contributed enough merchandise to the house to make each kiddie a present of a box of candy.

"In conjunction with this, I made a hook-up with the local flying field, which furnished a place and took up the Gotham exploiteer, Mike Simmons, who—from a spot 3,000 feet in the air—deluged the town with heralds, announcing that "Times Square" had come to Baltimore. I then got several 5 and 10 cent stores and a few radio and vistora shops to give full window displays. Also got the local radio station, in connection with the Post idea, to broadcast four times. This line of action, together with a poster campaign consisting of 22 twenty-four sheets, 65 three-sheets, 100 one-sheets, 40,000 heralds and 350 window cards, resulted in the expected reward of a smashing box office at the opening.

"Oh! yes, not to forget that at the most popular night club in town we succeeded in prevailing upon the management to run a celebrity night, in which the idea was to bring 'Times Square' to Baltimore, and this embodied inviting all the actors of the different shows that played the town that week, and who were ostensibly from New York, meeting in a body as a sort of 'Times Square' set-together.

"This gives you a slight idea of the excitement occasioned in town by the showmanship which gilded the scene."

Tie-Up with Yellow Cab

Puts Over "Two Lovers" (Special to the Herald-World)

RACINE, WIS., March 26—Robert C. Wood, manager of the Venetian theatre of this city, recently staged a special tie-up in connection with the showing of "Two Lovers," starring Ronald Colman and Vilma Bánky.

The tie-up was with the Yellow Cab Company of this city, and each taxi carried a tire cover on its spare with the words "Two Lovers' Yellow Cab—" and notifying the public where they could see the picture. This stunt made a big hit and pulled in considerable extra business for the house.

Frank Dau, who was connected with several of Fox' downtown houses in Milwaukee for several years, has been named assistant to Harry Wood at the Venetian, which is operated by the Milwaukee Theatre Circuit, Inc.

Ties Up with Navy

G. R. O'Neill of the Pathe advertising and publicity department put up a most effective tie-up with the navy, as "Anna Polis" played the Hippodrome, New York City.

A navy night was arranged and many ranking officers were guests of honor and escorted to the theatre with a band.
Norma Shearer, the star, and Lewis Stone in a scene from "The Trial of Mary Dugan." Metro-Goldwyn-Mayer producers adapted from the stage play of the same title which enjoyed unusual prosperity in New York and Chicago as a high type of melodrama.


TYPE AND THEME: Bob dances the waltz and his hand plays on the propensities and rob them of their poisons, and the boy in the role of a bandit, gets in the hands of the bandit, if he wants to make his way to success in bringing the Hawk to justice.


TYPE AND THEME: Bob devours the arsos as they are well digested by his brother. He gets a job with a vintage troupe that offers the idea in an Algerian cafe. Here he meets Jeannine, a revivalist, and offers her a place in his gang. Bob and Jeannine make their getaway and Bob learns that he has been cleared of the theft committed by his brother.


TYPE AND THEME: Texas Malone, night club exterior, is determined to be the million- dollar girl and with the help of Don Holland opens a club of her own. Years before, her husband left her, taking her baby boy, and she has resolved to make the world pay for her ill treatment. For her club she employs a COUNTDOWN, and Phil Parr and thus unknowingly has hired her own and her son. One night Nicolino and Phil Parr are supposed to force her out of business so that they may conspire to force her to a rendezvous and accuse of murder, and Tad learns that he is her son with a fight for his freedom and proves his innocence.


TYPE AND THEME: A girl of the underworld falls in love with a young, clean-cut usher. His fights with the owners of the club, she becomes the woman is hostess. A flood carries the owner to his death and the stoker and woman start life anew and in a place that has been washed clean by the flood.


TYPE AND THEME: Tad is being sent to a military school on funds stolen by his father, who he believes, died a military hero. A new bandit, and Tad's father, is employed at the school and can watch his son and as a friend. Tad becomes the chief barker, and one night while returning from a party he discovers thieves in the office. Shag's friends have been in and out of Tad to help rob the office under the threat of returning to his son's identity. Tad attacks the thieves and Shag is killed in stepping a bullet meant for Tad.


TYPE AND THEME: Tad cuts loose from the town and a bandit makes his way to town. A young woman's face is known by the people and the town makes their way for the young woman.


NEW PICTURES
**Films—For Rent or Sale**

Films rented and sold cheap. Address Close Film Exchange, Maumee, Ohio.

**Theatres for Sale**


FOR SALE—3 good paying theatres in Akron, O. Will sell equipment and give five or ten year lease. Parties interested must have $25,000 cash. Those not having cash don't waste stamps. Address The R. C. Theatre Company, Akron, O.

FOR SALE—two theatres, 300 seats each. Both located in same town. 12,000 population. Good equipment, long leases. $4,600 for both—$2,400 cash. Address Box 384, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

**NEIGHBORHOOD THEATRE AND CAFE,** doing fairly well. Will sell—lease—half town. Have other interest—good city. Want quick sale. Address Box 327, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

**Position Wanted**


AT LIBERTY, theatre manager or operator or will accept both together. Have been through the mill for over twenty years. Not afraid of work. Will go anywhere if position is steady. Married. Address H. H. Frank, Macomb, Ill.

YOUNG MAN who has been working at and studying theatre for six years desires connection as manager or assistant. Will run the risk and the results must satisfy you. Salary, percentage or possibly investment. Will go anywhere. Address Aubrey N. Dunn, 330 W. Crawford St., Elkhart, Ind.

ORGANIST—Experts thoroughly trained in showmanship available at all times for first-class positions. Men and women. No service charge. Write full information concerning salary, organ, etc. Address Vermond Kearns School of Theatre Organ Playing, 210 N. 7th St., Altoona, Pa.


SINGING ORGANIST (Female). Can sing song slides or ballads. Experienced, fine library, carp correctly, union. Will go anywhere. Located 4 years in one theatre. A-1 references. State salary, hours, and make of organ when writing. Address Box 374, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

FEMALE ORGANIST at liberty because of Vitaphone. Will start at moderate salary in order to prove worth. Go anywhere. Large library, cue pictures accurately, solo work, familiar all makes of organ. Address Box 354, Exhibitors Herald-World, 407 S. Dearborn St., Chicago.

M. P. OPERATOR. Available at once. Go anywhere, 28, married and reliable. Do own repairing. Non-union but no objection. State salary, etc. Write or wire. Emil Schorner, 27 Spruce St., Lewiston, Me.

**THEATRE MANAGER.** Young married man, experienced, good references. Will go anywhere. Address Box 381, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

**Theatre Wanted**

WANT TO LEASE THEATRE with purchase privilege. Town—3,000 or more or will operate theatre under lease for 10 years. 20 years experience in towns 20,000 and under. Give full particulars and amount competition. If there is chance, can make theatre pay. Address Box 383, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

THEATRE WANTED—To buy, lease or rent in Southern Missouri, or Colorado. Looking for a 400 seat house, population 10,000. Address Box 373, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

**Help Wanted**

EXPERT TITLE BOARD CAMERAMAN AND ANIMATOR WANTED. A leading Industrial Motion Picture Corporation wants a title-board man, experienced in all types of title work and animation, one who can originate unusual and novel effects for advertising films. Will operate straight title-board and animated equipment on hand. In answer give complete experience and when available. Address Box 385, Exhibitors Herald-World, 407 S. Dearborn St., Chicago, Ill.

**Managers’ Schools**

THEATRE EMPLOYEES—Learn modern theatre management, advertising, service. Approved and specialized training for theatre employees. While at the theatre. Catalog H. Address Moving Picture Theatre Managers Institute, Elmina, N. Y.

**Equipment for Sale**

INVENTORY SALE of $30,000 used theatre equipment. Our warehouse is crowded with this merchandise and must be disposed of quickly at reasonable prices. Merchandise consists of about 7,000 5 and 7 ply veneered theatre chairs, different styles and designs—all in excellent condition, price ranging from $1.25 and up. Also about 6,000 upholstered chairs. Some of these chairs are of the highest grade spring constructed seats on the market today and many other styles of upholstered chairs, prices from $1.50 and up. Large stock of parts for all makes of chairs. Rebuilt Simplex, Powers and Monograph machines, generators, compensars, spotlights, etc., as well as musical instruments. In fact everything for the theatre. Write for particulars. We assure you great savings and will send you literature on our merchandise. Address Illinois Theatrical Equipment Co., 12-14 East Ninth St., Chicago, Ill.

**THEATRE EQUIPMENT, new and used. Opera chairs, projectors, screens, generators, reflectors, scenery, arc lamps, etc. Write for bargain list and catalogue.** Address Movie Supply Co., 844 Wabash Ave., Chicago.

**For Sale**

FOR SALE—Reflector Arc Lamps and accessories, also guaranteed rebuilt Powers 6, 9 and 11 and Simplex Heads. Best Prices. Write Joseph Spratler, 12-14 E. Ninth St., Chicago, Ill.


**Chairs for Sale**

SEVERAL THOUSAND BRAND NEW SPRING CUSHION CHAIRS at the most sensational bargains ever offered in the opera chair line. Beautiful upholstery. Send the Scrap Sheet and our latest literature for additional information. Any amount sold. Don’t hesitate to write for exact photographs and complete details. Ask us about the market for a veneer chair. Then write us today on any low cost chair and we will send you complete literature. Address C. G. Demele, 843 South State St., Chicago, Ill.

BIG BARGAIN in used Opera chairs, 600 upholstered. Stool, 800. Vending. Address Movie Supply Co., 844 Wabash Ave., Chicago, Ill.

2,000 USED 5 ply veneer theatre chairs. Guaranteed condition. Different styles and designs. $1.00 each, for quick sale. For particulars write Illinois Theatre Equipment Co., 12-14 East Ninth St., Chicago, Ill.

**Stationery**

"NEARGRAVURE" ("Neargravurembozo") plateless engraving processes. Special offer—250 envelopes, 500 85x114 letterheads $3.50, or 85x11" $4.40. postpaid. Solid State, EX13124, Knox, Indiana.

**For Sale**

OPERA CHAIRS, seats and backs for all makes, five ply, at prices that save you half. New and used Operas. Address J. P. Redington & Co., Scranton, Pa. (Continued on next page)
**LETTERS From Readers**

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

"Vision Tone" Registered

NEW YORK CITY.—To THE EDITOR: We have read your article on “Vision Tone” on page 216 of the EXHIBITORS HERALD-WORLD and wish to inform you that “Vision Tone” is a registered corporation title and, therefore, not permitted to be used except by us.

Trusting you will give this matter your immediate attention, we remain—A. OPOLNER, Vision Tone Corporation, New York City, N. Y.

Come Again!

OMAK, WASH.—To THE EDITOR: When I was a kid I was raised in a nice quiet Irish community and one of the things that made it nice and quiet was that, everyone, especially "kids" and newcomers were very careful not to speak out of turn. Now, sure I am a new-comer and sometimes can't contain myself for the world speak out of turn, but it seems that whatever it was that put the Ire in Irish also put the urge in me to write you. You know how a fellow feels kind of guilty when he gets all the benefits of the Herald and gets a chance to cash in on the ideas of men who write for you, but does nothing to let them know that he is getting it.

"What the Picture Did for Me" is the department I should be writing to, but so far, if I would tell the truth in answer to that caption, it would only tend to lower an already deflated morale. In truth, it hasn't done very much to me, because when I went in I put a couple years' experience gained on a carnival lot when I was a sapling up against a service station owner's cash, and with the promise of the local Commercial Club that our town would reach a point where San Francisco would be watching us, and right away too, we built the "joint."

As soon as the distributors heard about the third dimension they expected to move in next day, they got busy and rearranged the rates or rentals on films up to a point that would be good in keeping with business (for THEM). Of course, they knew that the local boosters lied a little, but they wanted to be sure to get enough in case twenty-five minutes before they got to be and when they got back next year, which means What the Pictures Did to My Partner; plenty, brother, plenty. But, I am a kid and we are sort of getting through the Winter.

If it is worth anything to you, let me tell you that man J. C. Jenkins is there, and that bird Trags isn't so rotten.

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**Gift Night Souvenirs**

GIFT NIGHT MERCHANDISE: Over 300 fine novelties in our large free catalog at genuine wholesale prices. Write today. No obligation. Address Fair Trading Co., Inc., 140 W. 44th St., New York.

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**Projector Repairing**

SKILLED MECHANICS, specialized tools and a shop equipped for handling minor repairs on anything but the best in repair work. That is what I live, and I can offer you the best in the overhaulng of your motion picture machine and equipment. I am one of the oldest repair men in the territory, and serving the Circuit for over 25 years. Repair work done in a finished manner. For results bring your work to Joseph Spratt, 1244 N. Orange St., Chicago, Ill.

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**Equipment Wanted**

WANTED—2 Peerless or Powers Projectors, also Shorty reflector arc lamps. Will pay cash, or trade for Minerals—4x4 Exhibitors Herald-WORLD, 407 S. Dearborn St., Chicago, Ill.

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WANT SEVERAL MERCURY RECTIFIERS, good, bar or incandescent. Will pay cash, or trade for Minerals. Address 337, Exhibitors Herald-WORLD, 407 S. Dearborn St., Chicago, Ill.

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

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**What About the Future?**

MANILA, ARK., To THE EDITOR: I have just finished reading Better Theatres. I enjoy reading this almost as well as I do the Herald-WORLD.

I get a lot of kick out of reading the different advertisements on sound equipment. Twelve months ago I never saw anything like this, and I am just wondering what will take place in the next 12 months. Well, two or two ago we would go to the theatre and enjoy looking at a moving picture and wonder how they ever made a picture that would move so naturally. Now we not only see them move, but we hear them talk. If they ever get to where we can walk up to the screen and shake hands with the star, then we can do some real advertising. We can say, "See, feel and hear Richard Dix," or any other star that we happen to be showing.

Well, anyhow I am sure that I am not the only man who is wondering what the future has in store for the exhibitors who are not in shape to handle talking pictures.—C. N. PIPP, New theatre, Manila, Ark.

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**For States Rights Films**

BIRMINGHAM, ALABAMA.—To THE EDITOR: Wonder why you don't spare an exhibitor without sound a few lines in your Herald-WORLD?

I have just finished a check of the greatest business my theatre, the Triathlon, has ever done with a states right picture, "The Face That Kills," without Movietone or Vitaphone. Just a plain silent print with organ music played by a human artist. My record was broken by over one thousand dollars.

The reason I am writing this letter is because I did business with the heaviest rainfall in 20 years—ten inches of rain in three days. Yet I stood them up! So I am for states right pictures of the right type here. I think the time is ripe for the magazine to continue.—GEORGE STEELE, Triathlon theatre, Birmingham, Ala.

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**Expedition Pictures Shown**

NEW ORLEANS.—The first showing of the motion pictures taken of the John Goddians Gray Memorial Expedition into Central America was held in the Athenaeum, Frans Blum, head of the department at Tulane, explained the pictures.

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**BEST SHOP for requiring projection machines. Prompt service, reasonable prices. Address Movie Supply Co., 844 Wabash, Chicago.**
Columbia

THE SIDESHOW: Special cast—Good atrey of a circus that pleased.—T. W. Barcom, Showa theatre, Mount Shasta, Cal.—Small town patronage.

BEHIND CLOSED DOORS: Virginia Valli—49%—March 15. Not much to it, will get by as a feature program. Six reels.—S. A. Hayman, Lyda theatre, Grand Island, Neb.—General patronage.

THE SIDE SHOW: Marie—Prev. in March. March 5. I would call it a pretty good feature. By the way, Herald-World, it has warmed up out back in Nebraska and things look a little brighter. Won’t need those fur lined pictures. Six reels.—S. A. Hayman, Lyda theatre, Grand Island, Neb.—General patronage.

SUBMARINE: Jack Holt—72%—March 7-8. My first Columbia and a good one. This should please both the kids and the adults. They’ll like it in March. Nine reels.—W. C. Pullin, New Linden theatre, Columbus, O.—Neighborhood patronage.

THE TIGRESS: Special cast—March 5-6. I see where one of the boys said this was punk. It was different, and quite old. It was a good program picture. The tale of a Spanish gypsy and her infatuation for an Englishman. Why is it that the other film houses spend most of their time pushing this Columbia stuff? The program pictures I bought from Columbia were all good, and I didn’t have to give them my hatchet for ‘em either. Six reels.—William E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

First National

ADORATION: Billie Dove—Quite wonderful, from every angle. I believe it brings out Billie Dove in her best performance. I would rank this picture as one of the best productions so far this year. It is interesting in story, it is well cast, and a perfect production. Business for three days better than average. Seven reels.—W. H. Brenner, Coy theatre, Winderbase, Ind.—General patronage.

THE THREE MUSKETEERS: Special cast—March 11-12. Good picture but not as good as some of the star’s former productions. Seven reels.—E. O. Luma, Coy theatre, Wagoner, Okla.—Small town patronage.

SCARLET SEAS: Richard Barthelmess—50%—March 8-9. Columbia continues to turn out good pictures. The stars are doing well. Seven reels.—J. E. Luma, Coy theatre, Wagoner, Okla.—Small town patronage.

SHOW GIRL: Alice White—February 27-28. Pleasing, light affair. This girl is as good as Bow if they will give her the chance. J. W. Wagner, Texas theatre, Grand Prairie, Tex.—Small town patronage.

DANCING VIENNA: Ben Lyon—Only ran this one day but would have stood another day. Very good picture. Was afraid it was no good. Seven reels.—E. D. Lynn, Coy theatre, Wagoner, Okla.—Small town patronage.

HEART TO HEART: Special cast—March 14-15. Due to all the good reports I had read in this herald, and as one of the churches wanted a benefit, I gave this to them to a full house with a full 100 per cent reaction. Do not recall any picture which gave better satisfaction than this little picture picture. Clean, wholesome, small town comedy. Let’s give the director a hand. I’ve got to look and see who it was—it was, oh! William Beaudine. Boys, you can run this picture on any night in the calendar and you won’t offend one single soul in your towns or audiences. Seven reels.—William E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

SYNTHETIC SIN: Colleen Moore—February 25.

SEVERAL MATTERS OF IMPORTANCE

GRATIFYING, indeed, are the letters we have been receiving testifying to the value of this department. It must be as pleasing to you who contribute the reports as it is to those who handle them editorially, for it is the reports that make our department the great service institution it is. And that reminds us of several things.

One of them is the value in a report of giving the circumstances in which the picture was received. The theatre may be "good" under one set of conditions, and "bad" under another. Also, a few words of explanation why the picture is thought worthwhile while or to the contrary is usually just what the exhibitor who has not played it wants to know.

Another matter is the keeping of reports free from mere expressions of prejudice—a condition of mind or soul to which all of us, being human, are heir. The picture is the thing, and though those who made it are to blame if it is not suitable, the picture itself remains the thing to be criticized.

A matter which may not be so important from the point of view of strict practicability, but one which is nevertheless worth consideration is the com- ment the exhibitor can often make on various conditions in the industry, in just a few words, in the report itself. Such comment need not be serious. Indeed, one of the most effective ways of speaking seriously, we’ve found, is by giving a thought a humorous twist. As we said, these bits of chat in a report, about the picture business in the world at large and the theatre business—is, of course, an important part of the theatre business and is as important as the theatre business itself.

(And they make our job much more interesting!)

—GEORGE SCHUTZ.

March 30, 1929 EXHIBITORS HERALD-WORLD 65

Verdicts on Films in Language of Exhibitor

Copyright, 1929

Miss Corda made a very good comeback in this one, as I was not let up over the last one she was in (in a team with W. B. Bouchy, Jr., Sun theatre, Walthill, Neb.—General patronage.

THE LOVE MART: Billie Dove.—This went over satisfactorily as a special. Eight reels.—J. C. MacKenzie, Princess theatre, Seashaft, Ont., Canada.—Small town patronage.


THE YELLOW LILY: Billie Dove—March 19-21. Another of those foreign affairs. A fine picture of its kind, but nobody with good sense cares a tinker’s damn. Derrick: stuff I can’t wish anyone any hard luck, but I hope they take all those foreign directors (as well as the local talent with a foreign complex) and send ‘em all back to Russia, Bulgaria or wherever they come from. A good picture, but you can’t get anybody in to see this stuff. This one is a real misfire.—William E. Tragsdorf, Trags theatre, Neillsville, Wis.—Small town patronage.

OUT OF THE RUINS: Richard Barthelmess—25%—January 31-February 2. This is the poorest picture of Dick’s I’ve ever shown. Why do producers put those doughy-faced close-ups of kissing in a picture for, anyhow? You can go to any dance ball and see two thousand pictures of kissing. Why ask good sensible patrons to pay good money to see such trash? Dick is one of the greatest actors on the screen in my estimation—why spoil him?—A. C. Digney, Victoria theatre, Carberry, Man., Canada.—General patronage.

THE PATENT LEATHER KID: Richard Barthelmess—64%—March 6-7. "Very good show," said what few came. Played it for Legion benefit. Worst roads we have had this winter had four or seven cars on street. Twelve reels.—Mrs. S. J. Brown & Son, Phoenix theatre, Neillsville, Wis.—General patronage.

THE PHANTOM CITY: Ken Maynard—Best Maynard in a long time, at least it pleased my patrons the best.—Harold H. Kortes, Sun theatre, Plainwell, Mich.—General patronage.

SEE YOU IN JAIL: Jack Mulhall.—Very good entertainment.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE DREDGE:—Just a fair rail love story.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE LIFE OF REILLY: Special cast—This went over big and everyone seemed to enjoy it immensely. Seven reels.—Glenn Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

WEARY RIVER: Richard Barthelmess—This is another good one from this star. I certainly am pleased at the way he is pleasing my patrons. Seven reels.—Leslie Hahle, Reel Joy theatre, King City, Cal.—Small town patronage.

LILAC TIME: Colleen Moore—17%—March 4. This picture is as good as all the other exhibitors.
Ten Thousand Lakes
Are Calling
By C. J. Byrne
Lay aside your cares and worries, Close your desk and pack your grip, For you owe yourself an outing, A vacation and a trip.

Come and rest your weary body, Where the laughing waters steal, Through the shady nooks that lure you, Come with trusty rod and reel.

Come and learn real joy of fishing Sporty bass or gamey pike,— Take with and have it at home town, You can motor if you like.

Come and hear the wild birds singing Jisting in the welcome, too, For ten thousand lakes are calling, They are calling,—calling you.

[Editor's Note: And you are each member of the Herald-world family, and the particular bit of Minnesota referred to is Detroit Lakes. I knew that Andy Anderson of the State theatre, is to hold forth as host to the second annual "Vamping Convention" next July. So do your planning early, you can leave home your canoe; just take yourself and family where those lakes are calling you.]

ROCKWOOD OF THE UNIVERSE: Mary Ackerman, in her good picture, "The Lost Chord," at the Majestic, Grand Forks, Okla.—General patronage.

JUST TONY: Tom Mix—March 9. Just a fair Western, with good stunt work. We were satisfied, and so were most of our patrons. New print, fair but good. Five reels.—G. E. Ar euch, Auditorium theatre, Laurel, Neb.—General patronage.

JUST TONY: Tom Mix—Relocu. Tom is a consistent draw, and we always see him leave. If we exhibitors only had enough guts we would demand producers to make us Westerns and they would do it. Instead we cuss them and do nothing about it. These husky boys out here want these pictures; six reels.—E. C. Ar euch, Auditorium theatre, Laurel, Neb.—General patronage.

HORSEMEN OF THE PLAINS: Tom Mix—March 1—2. Good Mix picture, but strain effect record in first reel and sure had them guessing how it was done. No business. Bad roads and cold, Five reels.—Mrs. S. J. Brown & Son, Phoenix theatre, Neool, la.—General patronage.

BLOOD WILL TELL: Buck Jones—Meoch my and still they come! Just another picture. Five reels.—Glencoe Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

THE RHINE WITCH: Del Rio—Buck Jones—A good Buck Jones.—Julius W. Schmidt, Grand theatre, Breese, III.—General patronage.

A GIRL IN EVERY PORT: Victor McLaglen—With get by as a program picture over this.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Canada.—Small town patronage.


THE FLYING FLEET: Ramon Navarro—February 16. This is a wonderful production. You can patch the rest up and get the approval of all. The best Metro we have played since "Ben Hur," Navarro is better in this than in any other in the past. Except "Ben Hur." Navarro does not draw here. Eleven reels.—J. W. Engenhaier, Movies theatre, Broken, N. D.—Small town patronage.

HONEYMOON: Flash—March 2, No plot, but a lot of foolishness that went over big with the kids and a lot of the gags. Six reels.—W. E. Engenhaier, Movies theatre, Broken, N. D.—Small town patronage.


A LADY OF CHANCE: Norma Shearer—March 3. Good. Shearer, and several others. Seven reels.—Mrs. S. J. Brown & Son, Phoenix theatre, Neool, la.—General patronage.


WHITE SHADOWS IN THE SOUTH SEAS: Monte Blue—The best south ern island I have ever run. Very entertaining and faithful real. Now there is a lot of truth about the educational fact. —John W. Schill, Grand theatre, Breese, III.—General patronage.

WEST POINT: William Haines—February 23. A 100% picture from both angles—business and entertainment. Don't miss it. In the Majestic theatre, Eureka, Mont.—Small town patronage.

THE MISTRESS LADY: Greta Garbo—March 5. This was one that pleased my people. Metro allowed me to trade one I didn't want for this one. Quite lucky, of course, by paying a little more. The ones you want to trade for are always special, and while this was a very special, it was a lot better than the one I traded for, so I guess everyone is happy.—H. B. Wilson, Golden City, Mo.—General patronage.

BROTHERLY LOVE: Dan-Arthur. The best one this team has turned out since "Rookies." In fact, the only one since that's been worthwhile. There is very little stunt in "Brotherly Love," which should easily have been omitted, but so a whole it is very funny. Seven reels.—V. Vanam, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

THE TRAIL OF '98: Dolors Del Rio—February 25. I didn't drink a drop and yet I let them take my money. Film was advertised in a town of 2,590 (mine's 59) paid the minimum, $50, too. He made a nice profit and I broke even. West Point is a good show, but not worth five times the price of program stuff. Never—never! Frank Schilt, Majestic theatre: Eureka, Mont.—Small town patronage.

THE TRAIL OF '98: Delors Del Rio.—Great entertainment, especially for small towns. Seems to please right up to the center of the fair business season. A genuine special that should play at advanced admission. Seven reels.—E. D. Lona, Crazy theatre, Wagoner, Okla.—Small town patronage.

THE TRAIL OF 98: Dolors Del Rio—March 4. This is a good trail picture. Played to pretty good business in bad weather. Print and photography very good. Ten reels.—E. D. Lona, P implant theatre, Martinsville, Va.—General patronage.

FOUR WALLS: John Gilbert—60% Good picture.—General patronage.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

WALTERS: John Gilbert.—Ram this as special. Fair, too barbie for some. Eight reels.—J. C. MacKenzie, Princess theatre, Seaforth, Ont., Canada.—General patronage.


WEST OF ZANZIBAR: Len Chaney—March 9. Just like all the Chaney pictures, a horrible story but good acting. Didn't draw as well as "London After

ROSE MARIE: Joan Crawford—A good picture, although it had a lot of rough outdoor the women seemed to like it. Eight reels.—J. C. MacKenzie, Princess theatre, Seaford, Ont., Canada.—Small town patronage.

SHOW PEOPLE: William Haines—March 2. Have seen lots of adverse reports on this, but we liked it. Anything that has Bill Haines in it is bound to be good. This was the only picture he was in in “The Patsy.” Good print and photography. Nine reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

IN OLD KENTUCKY: March 9. Nothing but praise for this one. Drew well both nights. Step on it. Seven reels.—Frank Salas, Majestic theatre, Eureka, Mont.—Small town patronage.

WHILE THE CITY SLEEPS: Lon Chaney—February 15. Have gotten the fullest of establishment.—A. C. Digney, Victoria theatre, Charleston, W. Va.—General patronage.


OUR DANCING DAUGHTERS: Joan Crawford—February 2. Though the title did not help us draw in the business, it still is plenty all alike. Nine reels.—J. W. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

SHADOWS OF THE NIGHT: Flash—January 12. A very good thriller, not over long. A very hit hit here, only to have the dog star slip when we played “Honeymoon” and they found no dog star. Seven reels.—J. W. Engesather, Movie theatre, Brocket, N. D.—Small town patronage.

THE SMART SET: William Haines—About the best smart slick picture Bill has made, and he should stay in these roles, but I guess he will go the way Charles Ray went.—Julius W. Schmidt, Grand theatre, Browe, Ill.—General patronage.

THE ADVENTURER: Tim McCoy—December 12. McCoy has lost what little drawing power he had with the patrons. This was rotten, and we had no use to promote our patrons that we would play no more of his productions. Five reels.—J. W. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

SKIRTS: Syd Chaplin—35%. December 27-28. This had them laughing all the way. Syd Chaplin is a good drawing star for me. A. C. Digney, Victoria theatre, Carberry, Man.—General patronage.

SKIRTS: Syd Chaplin—November 17. A slap stick two reel comedy extended to six reels, but it went over big for us. We did not make any money on it, but the patrons enjoyed it, and asked for more. Six reels.—J. W. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.


DETECTIVES: Dane-Arthur—November 24. Lay off this. Not that it is rotten, but it will fall very much short of pleasing the usual percentage of patrons. Seven reels.—J. W. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

TELLING THE WORLD: William Haines—December 1. The usual Haines, drew a small crowd but I praised only the usual 40 per cent. Perhaps the patrons expect too much. Eight reels.—J. W. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

A WOMAN OF AFFAIRS: Gilbert-Garbo—This one pleased them and they told me so when they left. Made a lot of Garbo fans with this. Nine reels.—Leslie Brocket, Movie theatre, King City, Mo.—Small town patronage.

THE ACTRESS: Norma Shearer—14%. March 10. Costume pictures are a flop for me and this one is exceptionally poor. Eight reels.—W. C. Pullin, New Linden theatre, Columbus, O.—Neighborhood patronage.


LAUGH, CLOWN, LAUGH: Lon Chaney—I call this a dandy, but Chaney does not pull for me.—Julius W. Schmidt, Grand theatre, Browe, Ill.—General patronage.

LAUGH, CLOWN, LAUGH: Lon Chaney—October 24. This was not up to the usual Chaney class. Eight reels.—J. W. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

Paramount

AVENUE: Jack Holt—Good Zane Grey production that especially pleased my patrons. Seven reels.—J. W. Bascom, Shasta theatre, Mount Shasta, Cal.—Small town patronage.

AVENUE: Jack Holt—February 24. A very good Zane Grey-Jack Holt. This combination is a good one. Seven reels.—Leslie Halsey, Reel Joy theatre, King City, Cal.—Small town patronage.

THE PATRIOT: Emil Jannings—March 6-7. Personally I thought this intensely interesting and that Jannings was wonderful. But it failed to draw and failed to please. Twelve reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.


THE WEDDING MARCH: Eric Von Stroheim—People do not care for this type of picture.—J. W. Bascom, Shasta theatre, Mount Shasta, Cal.—General patronage.

MANHATTAN COCKTAIL: Nancy Carroll—March 11-12. This is what we have been trying to do ever since the “Devil”—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

DOCKS OF NEW YORK: George Arlert—Guess there are still a few more ways to make money on a picture. We advertised this one, “Adults only should attend,” and boy, what a fat little gross we had! Eight reels.—E. C. Arehart, Auditorium theatre, Laurel, Neb.—General patronage.

LADIES OF THE MOMB: Clara Bow—February 22-26. Clara is good in this, but we like her better in the flapper type. We are getting tired of under- world pictures, anyway. This didn’t draw. Print rotten and in bad shape. Photography fair. Six reels.—Robert K. Yancey, Bonny theatre, Mansfield, Mo.—General patronage.

FEEL MY PULSE: Bebe Daniels—March 12-13. A ruff’t-up trouble which got a lot of laughs. Your serial element will think it is hot stuff. Nobody but Bebe could get away with anything like this and live to tell about it. Six reels.—William E. Travers, Trasg theatre, Neillerville, Wis.—Small town patronage.

NEVADA: Gary Cooper—A good Zane Grey picture. Seemed to please, as it had a lot of fine scenery in it even if it didn’t follow the book. They have butchered so many of Zane Grey’s stories that his name is getting to mean less and less at the box-office. Seven reels.—William E. Travers, Trasg theatre, Neillerville, Wis.—Small town patronage.

THE DIFFERENCE IN PROJECTION LENSES MAY BE MEASURED IN THE BOX OFFICE TILL

The difference in projection lenses may be measured in the box office till

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CINEPHOR Projection Lenses for Motion Pictures

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NAMELESS REPORTS

Reports have been received from a theatre in Indiana which are not identified. The reports are on "Shadows of the Night," "The Shady Lady," "The Air Legion," "The Case of King of Kings" and "While the City Sleeps." Comment on "King of Kings" said in part, "This is a fine, mature, but I want to say that it is a real production. We had people in to see who were never in our theatre before." From the above, the exhibitor should be able to identify his reports, and he is asked to send in his name so that the reports may be published.

Seven reels.—J. C. MacKenzie, Princess theatre, Searfot, Ont., Canada.—Small town patronage.

Pathe

ANNA POLIS: Very good picture that failed at the box-office.—J. W. Baecon, Shastona theatre, Mount Shasta, Gal.—Small town patronage.

LAW'S LASH: Klondike—March 2. Good dog picture. However, the dog pictures is that about the time you get your public acquainted with the name of the new dog, the producer takes the lead, and plays a dog, but fails to get out and get one with a new name. If they could make such dog stuff we would have more cash customers.

Five reels.—William E. Tregodora, Trag theatre, Millville, W. Va.—General patronage.

SIN TOWN: Special—February 23. This pleased my Saturday crowd and is a good Western with lots of comedy. Five reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.

SKYSCRAPER: William Boyd—March 7. One of the best feature comedies we've ever played. Not much drawing power but if you can get them it will sure please 95 per cent. Photography good. Print not so good. Eight reels.—G. O. Thomas, Frontier theatre, Martinsville, Va.—General patronage.

MAN MADE WOMAN: Leatrice Joy—Failed to satisfy. Poor program picture.—J. W. Baecon, Shastona theatre, Mount Shasta, Gal.—General patronage.

CRAIG'S WIFE: Special—Fair program picture.—W. H. Boughn, Reel Joy theatre, King City, Cal.—Small town patronage.


TENTH AVENUE: Phyllis Haver—Just another crock story. The public is certainly getting fed up with this stuff. Seven reels.—D. F. Frank, Reel Joy theatre, Wayland, Mich.—Small town patronage.


SADDLE MATES: Wally Wales—March 2. It's a rip roaring Western, my people seem to want a little of this rough stuff. Guess they like variety. Six reels.—S. A. Haines, Palace theatre, Grand Island, Neb.—General patronage.

HOLD 'EM YALE: Rod La Rocque—November 3. Here is one of the good stuff. Perhaps one reason was that we played it right in town patronage.


THE NIGHT FLYER: William Boyd—March 9-10. Another good Boyd. Tiresome in places but a swell ending makes up for it. High percentage owing to this being "Gift Night." Seven reels.—W. C. Pullin, New Linden theatre, Columbus, O.—Neighborhood patronage.

LET 'ER GO GALLAGHER: Special—December. A very good stuff but do not raise the price. Six reels.—J. W. Engesather, Movies theatre, Brocket, N. D.—Small town patronage.

SKYSCRAPER: William Boyd—December 6. Nice little program picture. However, I got a rot- tered picture on it. I have been getting my money's worth, leaving something to the imagination, which is one thing still in favor of silent pictures. Eight reels.—W. C. Pullin, New Linden theatre, Columbus, O.—Neighborhood patronage.

RKO (FBO)

THE PINTO KID: Buzz Barton.—These Buzz Barton's are fair to good, but he does not pull for much money through regular distribution. Also, he wants Grand theatre, Brees, Ill.—General patronage.

LOVE IN THE DESERT: Olive Borden.—February 28, 1928. A most interesting picture of the conventional type. We would have done "Man of the West Age." I don't know who got the decision in this, but both took a lot of punishment. Six reels.—J. W. Boughn, Shastona theatre, Bath, S. C.—Small town patronage.


PANTHOM OF THE RANGE: Special—This seems O. K.—Julius W. Schmidt, Grand theatre, Brees, Ill.—General patronage.

TAXI 11: Chester Conklin—February 20-21. Tom Tyler—March 7. Very good picture which Conklin can't make them nowadays as people have got over watching this kind of picture. Six reels.—W. H. Boughn, Reel Joy, Sun theatre, Walthill, Neb.—General patronage.

MARKED MONEY: Junior Coughan—February 14. Very good picture for a mixed crowd. Will please the kids. Lots of thrills and action. Ran it on my 10 cent night, and I usually get a good crowd, anyway. Seven reels.—W. E. Boughn, Jr., Sun theatre, Walthill, Neb.—General patronage.

THE AIR LEGION: Special—March 9-8. Best RKO picture that we have had in some time. Nothing is special. Just a good picture. Six reels.—Mrs. S. J. Brown & Sons, Phillips theatre, Neillsville, Wis.—General patronage.

DOG LAW: Ranger—This is a good picture. Ranger is the best dog in the business. Six reels.—N. E. Frank, Regent theatre, Wayland, Mich.—General patronage.

DANGER STREET: Special—This is a nice program picture, not a special by any means. Eight reels.—Leslie Hables, Reel Joy theatre, King City, Cal.—Small town patronage.


FURY OF THE WILD: Range—February 14. Personally, I didn't get any kick out of this picture, but it seemed to please our folks, I believe companies do it. Six reels.—J. W. Boughn, Reel Joy theatre, Neillsville, Wis.—Small town patronage.

THE PERFECT CRIMINAL: Gile Brook—March 5. Very good picture of its kind. Holds the crowd every second. Olive is my favorite star. Six reels.—W. E. Boughn, Jr., Sun theatre, Neillsville, Wis.—General patronage.

SINNERS IN LOVE: Olive Borden.—Just fair, no drawing power here. This is not the type of story for Olive Borden. Six reels.—N. E. Frank, Regent theatre, Weyland, Mich.—General patronage.

THE AIR LEGION: Ben Lyon.—March 14. A good story and good acting, but why so dark? The day scenes were dark and the night scenes very bright. I think that this is a proper theatre picture. Photos and one-sheets show scenes that are not in the picture. Have had more or less of this on all RKO stuff that I have run. Seven reels.—G. A. Dills, Sun theatre, Farwell, Neb.—General patronage.

THEATRE MANAGERS

Make Your Own Features!

With the Baby Standard Movie Projector, you can make your own feature program of neighborhood events and happenings. Take your own pictures and make your own film. Two reels cost less than one regular program. Takes 25 ft. of standard film. FJ standard projector is supplied free. Can be shown from direct projector or in theatre. Six features, $13.50; twelve features, $25.00; twenty features, $40.00. Send money orders payable to VIMAC PHOTO CO. 1226 N. 44th St. Philadelphia, Pa.
Tiffany-Stahl

BY THE WAY

(Being extracts from exhibitors reports)

William E. Tragsdorf, Trags theatre, Neillsville, Wis.: 

"Says, Herb, if we don't have any more prosperity during the next four years than we did on the night of March 4, we are going to have the same old service. It's our system."—Well, it comes only once in four years.

H. B. Wilson, Golden City, Mo.: 

"Why they would pack the house on 'Ramona' and leave it empty on 'The Gauche' is completely beyond me for there is no comparison. Your 'Ramona' for outside, 'Sorrell and Son', 'My Best Girl,' 'Two Arabian Knights' and 'Revenge.' Why didn't 'Revenge' repeat?'—Holbum, the same old mysterious public taste.

H. B. Grice, Alykes, Mo.—B. Conant, Bath, S. Dak.: "A rather an added attraction we showed Lewis-Sonnenberg wrestling match, and some of the children thought it was a comedy." What but are wrestling matches?

A. C. Digny, Victoria theatre, Carberry, Man.: "I was very fortunate in picking comedian, and I think what 'The Picture Did for Me' that helps in picking 'em.'—The editor and your fellow exhibitors thank you.

E. C. Arhart, Auditorium theatre, Laurel, Neb.: "Guess there are still many ways to make money on a picture. We advertised this one, 'A little one only should be in,' and boy, what a fat little cross we had!'—And were they disappointed—or offended?"

February 23. Good handle-picture. Pleased. All the thrills one could assimilate at one sitting. Frank Sahin, Majesty theatre, Eureka, Mont.—Small town patronage.

THE MAN WHO LAUGHS: Special cast.—A Universal special that no one seemed to care for. Un- internatinal star—Ben Lyon. Cast—50%.—B. Colman, Bliss, Idaho,—General patronage.

THE KNOCKOUT: Special cast.—The picture, with the exception of a few reels, the remainder of the feature has that "patronage". For the first, $10 for the latter and Paths $100 for "King of the Kings," providing the public would come on, then they shall have one. Seven reels.—G. R. Robinson, Arcade Public Schools, Arcade, Mich.—General patronage.


EXHIBITORS' HERALD-WORLD

United Artists


COLLEGE: Buster Keaton—March 10. My first Buster Keaton, was given me. Picture was particularly good, story and plenty good laughs and all patrons were pleased. Six reels.—G. A. Dilla, Sun theatre, Farrell, Neb.—General patronage.

The Gaucho: Douglas Fairbanks—March 3. Another good one and my last of United Artists. This did not draw at all but I think it one of the best pictures we have ever run. Why they would put a picture like this on and leave it empty on "The Gaucho" is certainly a mystery to me, for there is simply no comparison. Yet 'Ramona' far outdistanced it. My best advice, though, is to go out and see 'The Gaucho.'—R. G. Colman, Bliss, Idaho.—General patronage.

THE WINNING OF BARBARA WORTH: Banky, Colman, March 3. A good picture but too old and too much of the same old routine. We got one copy and not less than one of our other pictures, for the money. After checking up B. O. receipt, I had to use considerable red ink in my ledgers. Nine reels.—G. A. Dilla, Sun theatre, Farrell, Neb.—General patronage.

Universal

UNCLE TOM'S CABIN: Special cast.—This picture is coming so near pleasing 100 per cent of any thing on the market, it also has remarkable dialogue. It is the best picture I have ever run in this theatre. Six reels.—L. G. Vaughan, Sun theatre, Kansas City, Mo.—Neighborhood patronage.

UNCLE TOM'S CABIN: Special cast.—I certainly am satisfied with the way this picture is doing in the theatre business after showing this one, as it pleased all the people of the same size as my boys. Twenty reels.—Leslie Hables, Red Joy theatre, King City, Cal.—Small town patronage.

SHOWING OF THE MOVIE: Host Gibson—March 1. The best Host Gibson that we have run this. One is sure to please if Host is a favorite in your town. Six reels.—G. A. Dilla, Sun theatre, Farrell, Neb.—General patronage.

THE LAST WARNING: Special cast.—I believe this is the best one of the mystery pictures that were played this year. The identity of the girl is absolutely cannot be guessed by the audience, and he is not exposed within five minutes of the end of the picture. Eight reels.—L. G. Vaughan, Sun theatre, Kansas City, Mo.—General patronage.

THE CAT AND THE CANARY: Laura LaPlante


WARNER BROS.

THE BRUTE: Monte Blue.—A good rough picture for Saturday night.—Julius W. Schmidt, Grand theatre, Breez, Ill.—General patronage.


WOLFS CLOTHING: Monte Blue—Not much to this one. Seven reels.—Julius W. Schmidt, Grand theatre, Breez, Ill.—General patronage.

LAND OF SILVER FOX: Rin-Tin-Tin—February 21-22. Did not draw at all. Was a good picture for my boys, but lots of them will not come on a Western or dog picture anymore. Six reels.—Leslie Hables, Red Joy theatre, King City, Cal.—Small town patronage.

THE THIRD DEGREE: Dolores Costello.—Very good.—Julius W. Schmidt, Grand theatre, Breez, Ill.—General patronage.

State Rights

THE PORT OF MISSING GIRLS: Special cast.—Fair.—Glacoma Brothers, Crystal theatre, Tombstone, Ariz.—General patronage.

THERE OUT: Yakima Canutt—March 6. A horse and dog picture that was very good and had good comments on it. Should have played it on Saturday instead of Wednesday, no doubt, as it is a new, photogra-phy very poor in places. Six reels.—G. O.土豪, Midway theatre, Martinsville, Va.—General patronage.

SERIALS

VULTURES OF THE SEA: THE VANISHING WEST: (Bayar)—I have already completed these serials at the Avaloe theatre, with an exceptionally fine cast of Western performers. They are corking good serials. Personally don't care for chapter plays, but it seems that the 'Vanishing West is interest- ing enough to have me take time to look at it, and like it. Comments are satisfactory, and it seems to have been, too, lots of them will not come on a Western or dog picture anymore. Six reels.—D. M. Brotman, Avaloe theatre, 2311 West Diversey Avenue, Chicago, Ill.—General patronage.
EXHIBITORS HERALD-WORLD
March 10, 1929

J. C. Jenkins
His Columb

NELIGH, NEB., March 16, 1929.

DEAR HERALD-WORLD:

Send us six stenographers right away. We don't care whether they are blondes, brunettes or odd looking. We need six stenographers to work in our new office in Los Angeles. We have a policy of hiring only women who can type 60 words per minute. We are willing to pay $1,000,000 for the best six women stenographers in the country. Don't waste our time by sending us men who can only type 30 words per minute.

J. C. Jenkins

$1,000,000 Policy On Corinne Griffith's Voice

NEW YORK, March 26.—One million dollars is the sum of an insurance policy written by the Commonwealth Casualty Company to indemnify the voice of Corinne Griffith. The policy, one of the first of its kind, was written by Henry L. Lang to First National Pictures.

Unknow to the star her voice was tested and registered in the laboratory and as a result she was awarded a new five-year contract, which stipulates that each of her productions will be 100 per cent dialogue.

LEWIS VS. SONNENBERG: This went good here.

One reel—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

LOST LAUGHS: Wallace Lupino.—The laugh sure was lost in this Cameso comedy.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.

PAPA'S BOY: Lloyd Hamilton is slipping for me. Not so good. Two reels.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

SEEING STARS: Good.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

FOX


FOX NEWS: Fox News claims to have cameramen all over the world, but I guess they are all dead except the man in San Francisco. Nothing ever happens anywhere outside the U. S. A. except in Italy. Every week the newreels are a large percent worse than the week before. I wonder why?—N. E. Frank, Regent theatre, Wayland, Mich.—Small town patronage.

HER MOTHER'S BACK: Good comedy. Please stick to these regular stories. Both adults and children. Can't understand the name as there is no connection to the picture. Two reels.—G. E. Robinson, Arcadia Public Libraries, Arcadia, Mich.—General patronage.

KISS DOCTOR: Van Bibber.—Rather degrading comedy. Two reels. I think one reel of this type should be pulled from the second. Why can't Fox put out a clean comedy or feature? Two reels.—G. E. Robinson, Arcadia Public Libraries, Arcadia, Mich.—General patronage.

OREGON TRAILS END: Robert Schmitt.—Excellent comedy of Columbia river highway which I have been over. One reel.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

ON A SOUTH SEA SHORE: I find those one reel Fox outings good. One reel.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

MARTO-GOLDWYN-MAYER

ACHING YOUTH: Charlie Chase.—Personally I did not care for this, but my wife did. It is good for the public at and that's whom I want to satisfy. Two reels.—A. C. Diney, Victoria theatre, Carberry, Man., Canada.—General patronage.

BRING IN THE UP FATHER: Special cost—Million dollars but the picture rather disappointing. Marie Dreeswell was good but the tone of the picture was low. Seven reels.—J. C. MacKenzie, Princess theatre, Safford, Ont., Canada.—Small town patronage.

CAME THE DAWN: Max Davidson.—Very good. Max sure brings the laughs. Film in good shape. Two reels.—C. D. Dirny, Central theatre, Carberry, Man., Canada.—General patronage.

HABEAS CORPUS: Laurel-Hardy.—This was a return engagement on this one and it pleased again. Better to do this than play some so-called comedy. Two reels.—J. S. Walker, Texas theatre, Grand Prairie, Tex.—Small town patronage.

Short Features

EDUCATIONAL

THE FIXER: Big Boy.—Very good and Big Boy is working up a following here. Two reels.—G. O. Tunstall, Midway theatre, Martinsville, Va.—General patronage.


HECTIC DAYS: Lupino Lane.—Not so good for Lane. Two reels.—Julius W. Schmidt, Grand theatre, Breese, Ill.—General patronage.

THE FORGOTTEN ONE: Louis Wolheim.—This one is going over well. Two reels.—G. E. Robinson, Arcadia Public Libraries, Arcadia, Mich.—General patronage.


(Continued on next page)
Real Life in Hollywood
Full of Human Interest
(Special to the Herald-World)

HOLLYWOOD, March 26.—During the filming of "So This Is Love," Littlefield appeared in a prominent role, he was called upon to speak Hungarian. He placed himself under the tutelage of Gusto Portos, eminent Hungarian actor. A chance remark started a conversation that revealed that at one time they both were fighting against each other with human life at stake. Portos, an officer in the King Ferdinand's forces on the Plate, was leading his men against the forces of King Emanuel, in which was Sergeant Littlefield with a unit of Uncle Sam's Ambulance Corps.


MGM NEWS: These newrears are fine and very interesting. I figure they are business holders. Prints always good.—A. C. Arach, Victoria theatre, Carbor-ry, Mich. Canada. General patron-age.

WE FAW DOW: Laurel-Hardy—We think we expect too much from this great Laurel-Hardy team. This one just so-so. Two reels—E. C. Arach, Auditorium theatre, Laurel, Neb.—General patron-age.

WHAT EVERY ICEMAN KNOWS: Max Davidson—Very good. Laughs all the way. Film in good shape. Two reels.—A. C. Arach, Victoria theatre, Carberry, Man, Canada. General patron-age.

PARAMOUNT


OFF THE DECKS: Billy Dooley—Not so good as Billy has been making. Two reels. — G. O. Tunistall, Midway theatre, Martinsville, Va.—General patron-age.

VACATION WAVES: Edward Everett Horton—Nothing to rave about. Two reels.—E. C. Arach, Auditorium theatre, Laurel, Neb.—General patron-age.


SOCK EXCHANGE: Bobby Vernon—Bobby is quite a favorite here and he goes over good in this one. Two reels.—E. C. Arach, Auditorium theatre, Laub, Neb.—General patron-age.

SWEETIES: Bobby Vernon—Good comedy. Two reels.—Mrs. Hulda J. Green, Gem theatre, Greenriver, Utah.—General patron-age.

PATEE

ALL ABOARD: Smitty Comedy. This pleased everybody.—A. C. Arach, Victoria theatre, Carberry, Man, Canada. General patron-age.

CHICKEN: Here’s a real comedy, wish we could get more like it.—Harold H. Korus, Sun theatre, Plainwell, Mich.—General patron-age.

SMILE WINS: Our Gang—Just fair.—Julius W. Schmid, Grand theatre, Eureka, Mont.—General patron-age.

SMITH’S CANDY SHOP: I tell you, they don’t make better comedies than these Smith’s. Two reels.—Mrs. Hulda J. Green, Gem theatre, Eureka, Mont.—Small town patron-age.

RKO

MICKEY’S MOVIES: McGuire Comedy—Nothing to these. Hardly a smile in the entire twosheets.—G. A. Dilla, Sun theatre, Farwell, Neb.—General patron-age. 

TITANY-STAHIL

COLOR CLASSICS: Some wonderful scenes in the most attractive and beautiful colors. Real "Gems."

J. C. Jenkins—His Colyum

(Continued from preceding page)

Vox Pop is the most erratic guy in the world, and we won’t except our old friend Thomas O. Sabin. We remember when they first tried a skating rink in your town how Vox Pop tore his underwear down there get and there’s his skates on one leg and a wrapper on the other, and you will also recall with what suddenness that crate flattened out, and since then the only guys we know of who keep their skates on all the while are those citizens down in Chicago, but then Chicago should not be held up as a prop for that reason, for Fishy Phil did like to live close to the water. But anyhow, what we are trying to get at is that if the balloon wants to go up let ‘er go up, but you keep both feet on the ground and your eye on the hired girl and the ice man and don’t get excited, for that balloon may have a puncture.

We remember when we went to call on a young lady at peace with all the world. We felt like a kitten full of warm milk. There wasn’t a guy in the community that had anything on us, and we could have sung in a Bengal tiger’s face with one eye shut. But when the bulldog met us at the front gate and tore the seat of our pants out and exposed our enthusiasm, it gave us a very different outlook on life. All of which may not mean a thing, but since it doesn’t cost anybody anything, we ought all to be satisfied.

And now, while the orchestra is playing another jazz selection, let’s look at it from another side.

You exhibitors know about how much money your community will spend for amusements. Your experience has no doubt taught you that you can’t expect them to go beyond a certain limit, and if after you have installed sound and talking equipment, you may find that your sound and talking service has been histed in price to double or treble the silent service. Can you stand the gaff? We are not saying this will be done—we don’t know. New York may, but Main Street don’t, and it seems like Main Street can’t find out. At least we have been able to turn the key and move out any information along that line and we are one of the housekeepers on Main Street.

These are things for you to consider, as well as the cost of this extra installation. Our advice if you’re right here—you can order anything on the card that you like. That’s fair enough, isn’t it?

Occasionally we meet up with an experience that makes us wonder whether we are a part of the United States or a citizen of Nellville, Wis. We had such an experience this past week and we are so overjoyed that last night we dreamed that Fishy Phil was reuniting to us his love affair with “Rawhide Rosy” at Salmon, Idaho. We saw three rattlin’ good pictures, right in succession at the Main Street theatre. Yes, sir, that’s what we said—three of ’em. You may not believe it, but we did.

The first one was Colleen Moore and Tony Moreno in “SYNTHETIC SIN,” in which Colleen broke away from the herd and went down to New York to get a thrill. She got it, and when Tony found that there was one short, he went down to a corral in N. Y., and found her courting with a lot of mavericks that the police had been trying to brand ever since Jake Volstead stepped out in front of the foot lights. We are not going to tell you any more about the picture. It might dampen your enthusiasm to see it, and that would be just too bad.

The next picture was Bebe Daniels and Neil Hamilton in “WHAT A NIGHT,” a newspaper story wherein Bebe was a news reporter and came near gumming up the whole works. She found Neil engaged in a little social game of draw poker with some of the boys around the platitude, familiar with poker etiquette, she took the liberty of going around the table and taking an invoice of each hand, an alder she saw that Neil held four kings the lady said, “OCEEGOSH,” and then the balloon went up—and so did the celluloid chips when she dropped a lighted match among them. But that’s enough of the story. Go see it, or you will not be a lady you can guard with this picture.

The third picture was “SHOW FOLKS” with Eddie Quillian and Lena Basquete. Eddie was stuck on his shape, more so than he was on Lena, and he impersonated a botta guys we used to see on our stage back in the barnstorming days when they tried to impress us that they were out in the “sticks” to get “atmosphere,” when they should be back on Broadway lighting up that cow trail across the mesa. Eddie did a real job and the producers ought to recognize it with something more substantial than thanks, and the only criticism we would have to offer would be that he didn’t fall for Lena as soon as he should. Our weakness would have been evident right from the start, and any man who couldn’t get out in front of the curtain and dance with Lena must have wooden legs. Eddie did, and hoy, how be could dance! And Lena wasn’t slow herself, and they knocked ‘em cold right in August with all exits wide open. If you don’t go and see “SHOW FOLKS” when you have the opportunity, you can’t play in our yard no longer. You can take your little red wagon and go home and be through with you.

Hello, Iowa, how are you over there? We’ll be over to see you next month. Nancy sends her love, she’s so kittenish that way.

J. C. Jenkins,
The HERALD-WORLD man.

P. S.—The HERALD-WORLD covers the field LIKE AN APRIL SNOWER.
ASSURING MR. ODOM

A puzzled inquiry and a bit of news are included in the same short note from Walter Odom, Sr., of the Dixie theatre in Durant, Miss. It seems Brother Odom has not seen some recent reports of his in the department, and he asks, "Am I scratched off of your list of friends?"

In the first place, our list of friends is written in indelible ink. And in the second place, our business is to add friends to it, not to scratch any off. And in the third place, at least one report has been published, if not at once, as soon as space permits, and that is always within an inch or two at a time. This news has been received. Now for the news: A Pacific sound device has been installed in the Dixie theatre, also one new Simplex projectors. And Brother Odom has contracted for Warner Bros.' unialk pictures. It is not necessary for us to say anything further about the enterprise behind the Dixie. Actions speak louder than words. All that is left for us to say is, "Congratulations and best wishes for your continued success."

Fox Buys Mayflower, Seattle's New Theatre

(Special to the Herald-World)

SEATTLE, March 26.—Through the acquisition of what was to have been known as the Mayflower Theatre, but which now will be called the Fox Theatre—Fox-West Coast Theatres has obtained what is called one of the most beautiful houses in the Far Northwest.

Announcement of the purchase of this million dollar theatre which has been a year and a half in construction and now is nearing completion came today from Harold B. Franklin, president of the circuit.

Paramount Signs Santley; Henley to Eastern Studio

(Special to the Herald-World)

NEW YORK, March 26.—Monta Bell, production executive of Paramount, announces that John Santley has been assigned as a director. Santley, stage actor and producer, has been co-directing with Robert Florey on a talking film, "The Coconuts," starring the Four Horsemen.

Hobart Henley, one of the most experienced directors, has been engaged by Paramount to direct a picture at the Long Island studio. His last picture for Paramount was "His Tiger Lady," starring Adolphe Menjou.

Mary Nolan Signed for Paramount All-Audien

(Special to the Herald-World)

NEW YORK, March 26.—Mary Nolan, the beautiful blonde has been signed by Paramount to play opposite Ruth Chatterton in "The Captains Lady." Glue Brook and Paul Lukas will have the two principal male roles.

Miss Nolan's first successful appearance was in "Sorrel and Son" and recently she was seen in "West of Zanzibar," with Lon Chaney.

Fire Damages Studio

(Special to the Herald-World)

SAN RAFAEL, CAL., March 26.—Fire yesterday destroyed one wing of the California motion picture studio, causing a loss of $10,000. The studio, famous for its scenic setting, was active a few years ago.

"Barnstormer" and "The Minstrel Show" Follow Pollard's "The Showboat"

(Special to the Herald-World)

NEW YORK, March 12.—The release of "The Barnstormer" and "The Minstrel Show" this month will mark the first of a trilogy of the super talking pictures dealing consecutively with three colorful and romantic phases of American stage life, and all three directed by Harry Pollard.

In the order of their production and release, the Harry Pollard trilogy will be "Showboat," "The Minstrel Show," and "The Barnstormer." "Showboat" opened last March and had its world premiere in two theatres, the Capitol, Miami, and Paramount, Palm Beach.

Tobis Foreign Patents Acquired by Combine

(Special to the Herald-World)

BERLIN, March 26.—The foreign patents of the Tobis Syndicate (Tobis) have been acquired by an international combination to which belong American, French and Dutch groups.

In order to guarantee successful working, a continued exchange of experience will be encouraged, and with regard to decisions of any importance it will be granted to Tobis an essential influence.

The new company is empowered to establish national subsidiary companies in the different countries. A mutual working will be assured by delivery of apparatus and exchange of programs.

Paul Stein Will Direct "Queen Kelly" Dialogue

(Special to the Herald-World)

HOLLYWOOD, March 26.—Completing her plans for the dialogue version of "Queen Kelly," Gloria Swanson has signed Paul L. Stein to direct, and camera work will be begun in the immediate future.

Adopted from Erich von Stroheim's original story, the audible version of "Queen Kelly" has been in preparation ever since completion of camera work on the silent picture more than a month ago.

Warner-F N-Stanley Event Set for April 6

(Special to the Herald-World)

NEW YORK, March 26.—One of the biggest social affairs planned to top previous ones, will be tendered by Warner-Frist National-Stanley organizations at the Hotel Commodore on April 6.

Ben Bernie will act as master of ceremonies. Tickets will cost $15 a couple.

Lois Wilson Making Two More Columbia Pictures

(Special to the Herald-World)

NEW YORK, March 26.—Columbia Pictures has renewed its option on the services of Lois Wilson, and will make two additional productions on this year's program.

Miss Wilson was featured in Columbia's "Object Alimony," "Alias the Lone Wolf" and "Ransum."

Sprunck with Paramount

(Special to the Herald-World)

NEW YORK, March 26.—Paul G. Sprunck has been signed by Paramount and will be in charge of photographic effects at the Long Island studio.

Mme. Marstini in "Redemption"

NEW YORK.—Mme. Rosita Marstini, Franco-Belgian actress and player in "The Big Parade," has been added to the cast of M.G.M.'s "Redemption," which will star John Gilbert.

Fox West Coast Makes New Division of Montana

(Special to the Herald-World)

LOS ANGELES, March 26.—A sixth division, the Montana division, has been created by Fox West Coast Theatres. The new division was made necessary because of the increasing importance of the Montana theatres.

Will Steege, who has been manager of the houses in Great Falls, has been appointed division manager with his headquarters in Great Falls. This division means that Montana will no longer be in the Seattle office.
(Continued from page 61)

Tiffany-Stahl

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<th>Sound</th>
<th>Length</th>
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<th>New Pictures</th>
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<tr>
<td>64109</td>
<td>10 min</td>
<td>Give and Take, Sidney Herschell</td>
<td>Dec. 23</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>4646</td>
<td>15 min</td>
<td>Grip of the Yaku, The, Marlowe Buchanan</td>
<td>Sept. 30</td>
<td>Apr. 28</td>
<td>B.</td>
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<tr>
<td>4706</td>
<td>100 min</td>
<td>Guardians of the Wild, Rice-Perrin</td>
<td>Sept. 2</td>
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<tr>
<td>47009</td>
<td>90 min</td>
<td>How to Handle Women, Tryon-Turner</td>
<td>Oct. 4</td>
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<td>D.</td>
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<tr>
<td>47030</td>
<td>130 min</td>
<td>Jazz Man, Hershalt-Newton</td>
<td>Nov. 10</td>
<td>Apr. 28</td>
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<tr>
<td>51140</td>
<td>100 min</td>
<td>Man Who Laughs, The, Philo-Frederick</td>
<td>Nov. 4</td>
<td>Apr. 28</td>
<td>B.</td>
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<tr>
<td>4702</td>
<td>100 min</td>
<td>Michigan Kid, The, Adolph Landau</td>
<td>June 20</td>
<td>Apr. 28</td>
<td>B.</td>
</tr>
<tr>
<td>51129</td>
<td>90 min</td>
<td>Night Bird, The, Rodman Reed</td>
<td>Sept. 16</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>51109</td>
<td>100 min</td>
<td>Phyllis of the Follies, Alex-McCrea</td>
<td>June 16</td>
<td>Apr. 28</td>
<td>B.</td>
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<tr>
<td>4645</td>
<td>100 min</td>
<td>Price of Fear, Bill Cody</td>
<td>Oct. 29</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>64119</td>
<td>100 min</td>
<td>Uncle Tom's Cabin, All Star</td>
<td>Sept. 2</td>
<td>Mar. 10</td>
<td>B.</td>
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Blow for Blow, Hest Gibson | May 10 |
Boder Wildcat, The, Ted Wells | May 13 |
Birds in the Belfry, Talmadge-Bedford | May 20 |
Burning the Wind, Hest Gibson | Feb. 21 |
Charlton, The, Livingston-Herbert | April 17 |
Cahills and Kellys in Atlantic City (C) | George S. Sidneys | March 17 |
Came Across, All Star | Apr. 26 |
Dangerous Dimples, Laura LaPlante | June 30 |
Dance of the Echoes | (C) | March 20 |
Girl on the Range, Hest Gibson | Feb. 21 |
Harvest of the Heart, Rodman Reed | March 20 |
Harvey of the Navy, Lesta Carter | June 16 |
It Can Be Done, Sue Carol | June 16 |
Kid's Clever, The, Tyrone Power | Mar. 10 |
King of the Road, Hest Gibson | June 10 |
Lariat Kid, The, Hest Gibson | June 16 |
Last Warning, The, All Star | June 10 |
Lone Ranger (C), Glenn Tryon | Mar. 10 |
Men and Women, All Star, George S. Sidneys | June 10 |
One Happy Numb, Laura LaPlante | June 10 |
Play Give Go, The, All Star | Apr. 21 |
Plundering Heads, Quick-Wonghs | June 10 |
Red Hot Spade, Begginon-Dempsey | June 10 |
Riders of the Desert, Sue Carol | June 10 |
Sils and Saddles (D), Marian Nixon | Mar. 10 |
Shakedown, The, Morgan-Kenn | Mar. 10 |
Skin Finers, Bill Cody | Mar. 10 |
Smiler, The, Terri, Ted Wells | June 20 |
Smilin' Guns, Hest Gibson | March 30 |
Thief-OFF, The, Bill Cody | June 20 |
Weavers of the City (D), Bill Cody | May 25 |
You Can't Buy Love, All Star | May 25 |

Warner Brothers

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<td>6452</td>
<td>10 min</td>
<td>Across the Atlantic, Blue-Murphy</td>
<td>Feb. 25</td>
<td>Mar. 10</td>
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<tr>
<td>6458</td>
<td>100 min</td>
<td>Beware of Married Men, Irene Rich</td>
<td>Jan. 14</td>
<td>Mar. 10</td>
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<tr>
<td>6473</td>
<td>100 min</td>
<td>Beware of Bachelors, Ferrie-Herber</td>
<td>Dec. 10</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6476</td>
<td>100 min</td>
<td>Caught in the Fog, Nagel-McKay</td>
<td>Apr. 21</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6484</td>
<td>90 min</td>
<td>Domestic Trouble (C), Cook-Fairbank</td>
<td>Mar. 24</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6488</td>
<td>100 min</td>
<td>Famous Briton, Dan Capra</td>
<td>June 16</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6495</td>
<td>100 min</td>
<td>H Moss, The, Rintin-Tin</td>
<td>May 10</td>
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<td>D.</td>
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<tr>
<td>6499</td>
<td>100 min</td>
<td>Lights of New York, All Star</td>
<td>July 21</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6502</td>
<td>100 min</td>
<td>Lion and the Mouse, The, L. Barron</td>
<td>June 20</td>
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<td>D.</td>
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<tr>
<td>6568</td>
<td>100 min</td>
<td>Little Shrop, The, Mary McCarthy</td>
<td>Nov. 15</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6569</td>
<td>90 min</td>
<td>Da Trail, Bert Lytell</td>
<td>Dec. 16</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6614</td>
<td>90 min</td>
<td>Man of My Choice, Rice-Perrin</td>
<td>April 21</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6711</td>
<td>100 min</td>
<td>Race for Life, Rin-Tin-Tin</td>
<td>June 20</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6722</td>
<td>100 min</td>
<td>Red Walker, The, Rin-Tin-Tin</td>
<td>April 21</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6725</td>
<td>100 min</td>
<td>Street State Bar, Nagel-Lef</td>
<td>Aug. 25</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6726</td>
<td>100 min</td>
<td>Thunderbird, Dan Capra</td>
<td>June 20</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6754</td>
<td>100 min</td>
<td>Tower, The, MacGregor-Horton</td>
<td>Oct. 26</td>
<td>Mar. 10</td>
<td>D.</td>
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<tr>
<td>6755</td>
<td>100 min</td>
<td>Women They Talk About, Rice-Perrin</td>
<td>Oct. 26</td>
<td>Mar. 10</td>
<td>D.</td>
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Consent, Monte Blue | Jan. 13 |
Dorset Song, The, John Roberts | Feb. 23 |
Dorloty, Buck and Merrick | Mar. 10 |
From Headquarters, Monte Blue | Feb. 23 |
Frazee Boat, Rin-Tin-Tin | Feb. 23 |
Greyhound Limited, The, Monte Blue | Mar. 10 |
Hurdled Horse, Marla Loy | Mar. 10 |
Kidnappers, The, Rintin-Tin | April 21 |
Kid Gloves, Conrad Naught-Lewis | April 21 |
Land of the Silver Fox, Rin-Tin-Tin | Mar. 10 |
Little White Fox, The, Rin-Tin-Tin | June 20 |
Madonna of Arms, A. Dolores Carnell | June 20 |
Million Dollar Cash, The, Rintin-Tin | June 20 |
My Man, Fannie Brice | Jan. 12 |
Never, Scrooge, Carson-Temple | Apr. 21 |
One Stolen Night, B. Denson-Wyn, Collier, Jr. | Apr. 20 |
Rodeo Man, The, Rice-Perrin | April 21 |
Singing Fool, The, Alden Jordon | June 20 |
Stark Man, D. T. Warren, Paterson | May 10 |
Steele, John, Monte Blue | Jan. 13 |
Sunset, May McCray | April 21 |
Time, Place and the Girl, All Star | April 21 |

Zakoro

1928

Just Off Broadway (D), Kilgore-Charly | Mar. 10 |
Last Moment, The, Matthew-Horne | Mar. 10 |
Mother of Mine | Mar. 10 |
Cynical Man, Charles F. D-Pedde | Mar. 10 |
**CHICAGO PERSONALITIES**

By J. F.

RKO’s “Syncopation” had its Chicago preview last Thursday at the State-Lake theatre, and despite a heavy rain, many were present. The entire main floor of the theatre was packed, and the balcony held still more. “Syncopation” is a story of a gal and her husband trying to get along in the world by dancing in night clubs. The husband is a sort of a chap that loves his wife and cares not for gold as long as his wife cares for him. But the wife, on the other hand, is different. She likes her husband but wants to go higher in her stage career and never is satisfied.

Like every picture, there has to be a fellow in it who makes things hard for the husband of the beautiful wife.

During the showing of “Syncopation,” a character in the picture whispered, “Darling, I love you,” to which some exhibitor or reviewer replied out loud, “Oh Yah?” The crack might not seem so funny but it caused an outbreak of laughter in the theatre. Lots of funny things happen at these previews. One chap took his shoes off, and another insisted on someone going up on the stage and asking the Waring band to play “Sweet Adeline.”

Len Ulrick was seen running around the theatre like a lost boy. To be sure, Len’s customers got good seats—and don’t let anyone kid you about that. Herb Washburn took the tickets at the door and everyone was greeted with a big smile. It was overheard that the State and Lake wants to sign Herb up now. He was such a big success last Thursday.

“Syncopation” was recorded by RCA Photophone, and officials from RCA were present at the showing. Walter Brown, once a member of the RKO staff and now district manager of RCA, was there with his office force.

S. E. Brady of the New Broadway theatre in Cape Girardeau, Mo., has contracted with DeForest Photophone to install the Phonofilm device. A new DeForest office is to open in Milwaukee very shortly.

The State-Lake theatre is thought to have broken all records with the opening of the new policy of vaudeville and talking films. The house opened last week for the first time with the new policy, showing Father’s “Godless Girl,” and a record crowd attended.

The latest fad of Chicago’s bandits became known last week. A bandit carrying what looked to be a baby wrapped in blanket, entered the Harvard theatre and held up the cashier. He escaped with $125.

Harry Scott, home office executive of Pathe, was visiting Harry Lorch at the local exchange last week.

According to reports the “Iron Mask” is pulling down all records held at the United Artists theatre. The picture is drawing capacity crowds each day. Douglas Fairbanks gives another performance of his clever tricks, and Chicago critics are giving it nice write-ups. The picture that the “Iron Mask” bettered at the B. O. was Charlie Chaplin’s “The Circus.”

DeForest Photophone gave a demonstration of the device for exhibitors in Milwaukee and Wisconsin last week. The demonstration was given at the Symphony theatre, where a DeForest device has been installed for some time.

Richard Bennett, famous legitimate stage actor, was present at the showing of “Syncopation” last Friday to see his daughter, who is appearing in the picture. Ashton Stevens, well known critic for the Herald and Examiner, was also at the screening.

Tess Heraty is once more an aunt and she celebrated all last Wednesday in honor of the new arrival. The baby is the daughter of Tess’s sister, Mrs. Clarence Sullivan. He will be called Jack.

The Lindo theatre in Freeport, has installed Photophone. John Ditmar is the owner of the Lindo.

Dave Dubin, manager of the Educational exchange returned from New York last week. Dave says that Educational shows are being made as fast as they can, but it’s hard to keep up with the sales, which keeps Percy Barr, salesman for Educational, working day and night.

A screening of Educational’s “Zim Bom Ba,” the first all-talking Jack White comedy, was given at a Loop house last week. According to reports, Max Banfield of B & K, witnessed the screening.

A big Chicago theatre is seeking pictures showing the Mexican, Hindu and Italian in a favorable light. These films are to be used for psychological purposes. A line to the Herald-World regarding such pictures will be appreciated.
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To those associated with the industry.............. $1
To all others........................................... $2
Let These Telegrams Tell the Tale

From United Artists Theatre, Los Angeles:
FIRST SUNDAY GROSS WAS SLIGHTLY IN EXCESS OF SIX THOUSAND DOLLARS WHICH WAS THE BIGGEST SUNDAY BUSINESS IN HISTORY OF THIS THEATRE STOP FIRST WEEKS BUSINESS EXCEEDED GROSS AMOUNT ANY PICTURE EVER RECEIVED IN THIS HOUSE SINCE ABDUCTION OF SYMPHONY ORCHESTRA AND STAGE SHOW SO THAT PICTURE MUST BE THE ONLY REASON FOR TERRIFIC BUSINESS

WILLIAM FOX presents

HEARTS IN DIXIE
FOX MOVIE TONE—ALL-TALKING, ALL-SINGING, ALL-DANCING
Musical Drama of the Southland

with Cast of 200 including
BILLBREW CHORUS
and
STEPIN FETCHIT
"comedy find of the year"

RINGS the BELL
every time with
RECORD-TOPPING TALKERS